ARTISTS DRAW BLANK
Pubs & AFM Cutout Take: 2 Mil Yearly
By IS HOROWITZ
NEW YORK—Some $2 million is collected annually from record companies by publishers and the two musician unions on the sale of cutouts.

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

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

Show Minimums Spiral In Vegas
By LAURA DENI
LAS VEGAS—The days of this city being a dollar bargain are over. Costs to attend the dinner or midnight shows have risen dramatically.

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

An average cost to see a top entertainer at a dinner show at a Strip hotel now runs around $15 per person plus tax. Five years ago, you could see a dinner show and the food would cost $3 and up.

The spectacular salaries paid to the supers—some with a number receiving $100,000 and up—a week have nothing to do with the spectacular rise in the dinner and midnight entertainment.

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

Today, with corporations running the hotels, all departments are profit centres. In the past, this was not the case.

(Continued on page 22)

Country Music Booming In N.Y.
By JIM FISHEL
NEW YORK—Country music is taking this metropolis by storm, with significant increases in record sales, concert promotion, nightclubs, festivals and radio.

Most observers report the landslide of activity began 19 months ago, when WHN AM switched to a country format. During this transition, the station went through some difficult times picking up new listeners, according to station general manager Jack Kelly, but it is all paid off when the station’s ratings climbed from number 17 to 6.

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

Art Koch, manager of Sam Phono-disc convention coverage appears on pages 3, 10

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

At Kortvets, vice president Dave Redfield indicates increased promotional activities for country.

(Continued on page 10)

Black Gospel’s Year of Decision
By JOHN SIPPLE
CLEVELAND—The next 12 months are a year of decision for black gospel music.

The seventh annual Convention of the Gospel Workshop of America (GWA) and its affiliated Gospel Announcers Guild (GAG) have targeted 1973 as the year black gospel music will make its re-entry into national television.

Additional gospel convention stories on page 18

For 20th Century Record’s success story see center section of this issue.

(Advertisement)

POLYDOR RECORDS
“Where The New Excitement Is”
John Mayall
P06030
Mandrell
P00002
Chick Corea
P06000
"Clap For The Wolfman"

Billboard ★ 17
Cashbox 24
Record World 26

The second hit single from The Guess Who's smash album, "Road Food." Their extensive tour concludes in Anchorage, Alaska on September 2nd and 3rd.
Atlantic-Elektra Asylum Merger Is Postponed

LOS ANGELES - The merger between Atlantic Records and Elektra/Asylum Records, first announced two months ago, has been postponed for a "six-month study period."

The firms will operate as separate entities, and both companies are back to answering the phones by their individual names rather than the "Atlantic-Asylum" that was in use for several weeks.

Source at both firms say the merger study revealed that the reasons for the delay are executive responsibilities, office and plant planning, and tax accounting.

—(Continued on page 70)

Blue Thumb Office Closed By ABC In Reorganization

LOS ANGELES-ABC has closed the Blue Thumb office, fired 12 persons and has taken over all functional responsibilities for the newly acquired label.

The staff was told last Monday (20) that it was no longer employed, with only minority stockholders Tommy Lipuma and Bill Kaven being maintained as of last week. However, both executives are undecided as to their future plans under the new ABC ownership situation.

Lipuma has been the A&R, Liza Wrona the public relations, and Kaven, a founder of the label five years ago, sold his stock three weeks ago.

Responsibility for sales, promotion, international and production were transferred over to the ABC organization following the purchase of the Famous Music family of labels three weeks ago. All of Blue Thumb's licensees have been notified to work through ABC. A new ABC/Blue Thumb logo has been designed. Key to Blue Thumb's roster are the Crusaders, the Pointer Sisters and Dan Hicks.

Among those let go were Gary Rosenblum, operations manager; Richard Wagner, sales head; Jack Hakim, West Coast promotion; Larry Essick, East Coast promotion; Larry Feder, college/FM promotion and Candy Hill, production.

Tri-City Shutters

PITTSBURGH—Nick Cenci has closed his Tri-City Distributing after losing his main Tama/Tokyo account. His main Tri-City roster are the Crusaders, the Pointer Sisters and Dan Hicks.

Among those let go were Gary Rosenblum, operations manager; Richard Wagner, sales head; Jack Hakim, West Coast promotion; Larry Essick, East Coast promotion; Larry Feder, college/FM promotion and Candy Hill, production.

Chess/Janus Looks to Europe For Rock Talent

NEW YORK-Chess/Janus Records is stepping up its interest in European progressive rock bands with the signing of Eury (Germany), Peter Bardens' Camel and The Seventh Wave (both England). These new signers are in addition to already established acts including Al Stewart (England) and Alain Souchon (France).

Chess-Janus president Martin Paris, who signed the label was originally involved in black music only until two years ago, and dominated 90 percent of its product.

"We aren't trying to phase out any kind of music with this progressive move," he says. "We are only trying to broaden our base and become a complete label with interests in rock, jazz, country, R&B and blues."

—(Continued on page 10)

Bill Graham Org Sets New Series With Local Groups

SAN FRANCISCO—The Bill Graham concert organization inaugurates a series of Tuesday night shows at Winterland Oct. 1 featuring exclusively local rock talent.

There has been, since the closing of the Fillmore Auditorium, a drain on major talent, including American bands by American bands and by American bands. The local bands are showing up, and both bands to display their wares in concert.

The weekend Winterland shows are headlined by English bands and by American bands with local acts including Al Stewart (England), Alain Souchon (France) and John Pappas (England).

The emcee for the Tuesday shows will then be in a position to negotiate for an opening set on the bigger Graham bill and to promote themselves nationally.

"There hasn't been much happening in San Francisco lately," comments Graham's office manager Jerry Pomplis, who will administer the Tuesday series as well as the nightly shows at Winterland when the Fillmores closed. "We've only drawn a few acts out of here lately. Everyone is shooting for bigger acts now."

The Fillmore West, no longer a rock club, will be opened Oct. 1, with Rodwing sharing the bill. Third acts will be added to each of these shows, among the possibilities are Steamin' Freight, Lon Wyat, and the new Frank Bier Band.

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

NEW YORK—In the summertime when the record retailer has a chance to study the people who walk through his doors from morning until the closing hours.

There are customers who know what they want, there are customers who don't know what they want, there are browsers who merely price and sometimes acquire purchases ... and then there are the record store "character" who are the type of people you don't need but have to live with. This is an off the cuff rhythmo-choreo list. It never crosses the mind of record store characters record shop owners meet practically every week of a normal business year.

The Mouse—So-called because of his peculiar state of browsing. The store enters, ignores the salesmen, ignores the browser bins and heads right for the back of the store where the remainder of the stock is stored. He then bends down to get a good view of the lowest shelf and remains there for way. Several minutes. To an outsider it would appear that he is taking inventory, but a salesclerk's question as to what he is looking for, his answer is simply, "Oh, I don't know. I just want to see what you got!" Why he chooses the obscure window acts in a mystery.

The Music Lover—This character stops in once merely to listen to on or two. The cd is so rare they can hear it follow with the Quad System.

The Advance Release Pest—Two weeks before a new LP is scheduled to begin his appearances. Although told to come in two weeks he hangs on in every day with a quick "Ya got it yet?" Of course, when the LP does come out and the dealer has it for some reason, the customer does not know why he never shows up for it.

The Ven—This one asks, "How much are you charging for "Cabaret"?" There is a strong emphasis on the word "you." Also implied is that there is no more what you say, you are paying a lot more for the blood relative called "The Shopper." The "Shopper" merely asks, "Do you sell that?" and after a few cuts, returns and purchases the album. The "Prior" doesn't buy, doesn't not buy a big lack like "The Shopper." He gets some nerve charging too much!"

The Toot—This one is rarely seen entering a record shop dressed as a sneak chief. He is only noticed when a "cash customer" seems undecided about something. Usually this is because the customer is about to plunk down his money the "Toot" appears out of nowhere. Usually he must get a different album and why he dare not get the one originally desired. It is like switching customers from buying the Soundtracks to Original Casts. The Lost Soul—Usually in a record shop during the summertime, in his life, this character is potentially a cash customer but rarely makes "the purchase".
A&M Seeks Proof of TV's Promo Power With 5 LPs

By NAT FREEDLAND

LOS ANGELES—A&M Records has embarked on what may be the most comprehensive TV promotion campaign ever to test the power of television advertising. The promotion push in some 15 markets is designed not only to sell records but to provide a mass of detailed data about TV's impact on record sales. A&M says this is the best way to use TV for record merchandising, according to A&M merchandising director T. K. Jessmer. "We are using a wide variety of TV spot placements in the campaign, and we are working five totally different types of albums," says Jessmer.

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

The promotion is occurring in specific markets Aug. 18 and will end by early September. Time buys are being made in major markets, according to Doug Spellman of Vitt Media International in Los Angeles. A 30-second TV spot, arranged through an agency, was built by A&M's creative services department for the campaign.

Each album chosen represents a different marketing situation. Cat Stevens' "Buddah & The Chocolate Box" is gold and selling steadily on a high plateau. Bandleader Quincy Jones' "Body Heat" has climbed television advertising campaign study ever made by a major label.

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"Second Avenue" is Garfunkel's spectacular new single on Columbia Records. Produced by Garfunkel and Roy Halee.
Atlantic Named in NARAT List Of Year’s Best

LOS ANGELES—Atlantic was named record company of the year in the National Assn. of Television, Radio & Media Executives Golden Mike Awards. The other winners were... Tom Bell, best producer; The Tenors, best vocal group; and Steve Wonder's "You Are My Sunshine," best single. Best female group: The Pointer Sisters; best rhythm and blues vocal group: Aretha Franklin and Marvin Gaye. Most promising singers: William DeVan, "Bakerfield"; DeeDee Warwick, "Blue Moon," and KERNAM and NEWK in best rhythm and blues group. Blue Magic, Best promotion man: Paul Johnson of Atlantic.

'Unfair,' Says RIAA of Sun.

LOS ANGELES—The CBS-TV news special Sunday (11) was de-emphasized in a letter to the Broadcast Recording Industry Assn. of America. A review of the program, "The Troubled Giant," appeared on page 10 of this issue.

"The CBS special does not reflect an accurate picture of the American music business," a spokesman for the RIAA told Billboard. "It was largely based on secondhand material, previously well publicized.

"CBS News failed to distinguish between the American music business and its foreign counterparts, and did not include those in the music and radio industries.

"The broad brush, sweeping allegations presented by CBS News tantamount to libel and with few exceptions, is totally false, as well as utterly irresponsible."

"CBS News also failed to tell its viewers that the music business, as a whole, has taken strong action to ensure that business practices are based on sound economic principles. 

"Over a year ago, the member companies of the RIAA adopted a comprehensive Code of Fair Competition, now being studied thorough intra-company investigations and strict standards of employment practices."

"The RIAA represents 55 manufacturers of sound recordings, who produce about 85 percent of the records and tapes sold in the U.S."

At CBS Records, a spokesman said: "While the RIAA's accusations were dealt with as discussed in the RIAA's statements, the CBS Records whittled that far down".

Furthermore, CBS Records officials say that they have identified the "CBS version of the RIAA's program as James Fournier, who left the firm some five years ago, after less than a year on the label. They state that Fournier's separation from CBS came before any government investigation of the record industry."

'Player' Goes Up

LOS ANGELES—"The Player," the first musical-choreography program on the Philco Groove Lab, was rechristened on the CBS network as number 81 on the Hot Soul Singles charts in last week's issue. The show was still with a star, is now with 1 star this week.
LOWELL GEORGE IS THE CLOSEST THING TO DYLAN WE HAVE!
-Fusion

THE BEST ROCK BAND IN AMERICA!
-Record Rag

Warner Bros. presents
LITTLE FEAT

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

ENORMOUS POWER... TIGHT... EXPLOSIVE!
-Billboard

THEY EXPAND THE PERIMETERS OF ROCK.
-Washington Post

FEATS DON'T FAIL ME NOW LITTLE FEAT
Includes: Rock and Roll Doctor Spanish Moon / Skin It Back / The Fan
INTREGRITY ENTERTAINMENT CORP. (The Wherhouse), Torrance, Calif., voted a 2-for-1 stock split to shareholders of record Aug. 30. Proposed split subject to approval of holders Oct. 4. ... Craig Corp., Compton, Calif., has decided to purchase up to 50,000 of its shares from time to time. ... The Treasury Department plans to exclude Sony from a customs service check being made to assure Japanese television sets are not being “dumped” in the U.S.

AMPEX CORP., Redwood City, Calif., reports increased demand for professional video recorders and communications equipment contributed to higher operating net earnings in the first quarter ended July 27, compared with a year ago. Net income figures for the quarter included $13 million received from a settlement reached between Ampex and IBM which ended disputes involving allegations of patent infringement and antitrust violations. Pre-tax earnings, exclusive of the IBM settlement, were up 51 percent over the pre-tax income for the prior year’s first quarter.

Richard J. Elkus, chairman, told stockholders at the annual meeting that earnings in the current fiscal year will be greater than the previous fiscal year’s net income of $5.4 million, or 50 cents a share.

ABC, New York, says its acquisition of World Inc., Waco, Texas, is subject to certain conditions, including a favorable tax ruling and approval of stockholders. ABC has signed an agreement to buy World for stock valued at about $8 million, with World shareholders receiving up to 500,000 ABC common shares in exchange for common and preferred shares and warrants of World.

Word and its subsidiaries reported consolidated annual revenue of about $14.5 million last year.

WARNER COMMUNICATIONS, Inc., New York, has approved the purchase of up to one million Warner common shares on the open market over a period of time. The shares purchased would be used primarily to provide stock required under options, convertible preferred stock and convertible debenture obligations. ... CBS, New York, reports that higher rates on television network billings resulted in a 25 percent increase in second quarter profits.

UNITED ARTISTS CORP., Hollywood, says the newly formed United Artists Music & Records Group had total revenue of about $407 million in 1973. ... ABCB Industries, New York, reports a $252.000 loss, or 15 cents a share, on sales of $3,540,856 for the nine months ended June 30, compared to earnings of $596,322, or 41 cents a share, on sales of $8,164,771 for the same period a year ago.

WELTNER CORP., Durham, N.C., has been acquired by LCA Corp., parent company of Vanity Fair Industries. Weltroner received $1.5 million in cash, with LCA covering Weltroner’s debts equal to its assets. Weltroner reportedly had annual revenue of $5.5 million last year. ... Philip N., Eindhoven, the Netherlands, reports net income rose 13 percent in the second quarter. The company expects sales and earnings to rise about 10 percent in 1974. For the first half, earnings increased 21 percent, while sales rose 14 percent.

MCA INC., Universal City, Calif., has prepaid three $12 million loan installments, due March 1, 1976, 1977 and 1978, on its $100 million unsecured bank loan. The loan agreement also provides for $50 million of unsecured revolving credit.

The Literary SENSATION OF THE YEAR
Is A RECORD...Not A Book!

The earth-shaking, unprecedented events in Washington now make possible release of the most provocative, poignant, shocking, bitter revelations ever to be recorded...and these are not a part of the "Watergate" tapes. Some will be too young to grasp its full impact. Those old enough to remember their not-so-secret history will be numbed...perhaps revolted...by its awesome, shocking monstrosity. Only now, in the light of what has stunned the world, can this incredible recording be released.
SEX IS NOT THE ANSWER TO EVERYTHING

"LOVE IS THE ANSWER"

by

Van McCoy & The Soul City Symphony

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

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

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

Ron Vance, Program Director, WING/Dayton: "Have had very strong phone requests....It has reached top ten here in just two weeks."
300 at Polygram Conclave

Continued from page 3

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

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

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

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

hadn't have these crazy identifications; sales, merchandising, promotions. Maybe the answer is to use some of these time-worn old tags and all be called record marketing specialists."

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

"The flavor of the day is personality and shades are over. A promo man must be aware of every marketing nuance which can be called to his action."

England cited four areas for special attention to his fields:

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

2. Sell the product line. Tape now represents nearly 25 percent of our LP business and up to 50 percent in the major categories. And the DCC line is a great catalog of the most distinguished classical product in the world, which would be sold as a line that accounts cannot be without. I am not concerned about what you can pronounce the composer's name as long as you can sell it.

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

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

Polydor Inc. president Gil Beltran, introducing his division's product presentation at the convention, said, in hiring or making your monthly company are very subjective decisions. There is no such thing as a sure buy when dealing with intelligible gambling and taking calculated risks every time a decision is made. The only way to succeed is to increase the efficiency of allocating resources to potential hits—before we know they are hits."

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

55 UA, MGM, Polydor LPs in Presentation

SAN DIEGO—The 1974 Phonodisc convention showed 55 albums from Phonodisc-owned MGM and Polydor. These counts include all subsidiary and related labels.

The LPs by Paul Anka, Bonzo Dog Band, Vernon Burch, Cornelius Brothers & Sister Rose, Bobby Goldsboro, the I's, Ferrante & Teicher, Electric Light Orchestra, Hawkwind, Don McLean, Ike and Tina Turner, Roy Wood's and country artists Charlie Louvin and Slim Whitman.

Relaunched on UA's Blue Note jazz line represent Clifford Brown, Lou Donaldson, Grant Green, Freddie Hubbard, Butch Tucker, Dave Pearson, Mocres Santos and Wayne Shorter.

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

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

MGM country boats Sami Jo, Hans aspiring country artist Eddy Arnold and Sherry Byrce.

Wesley Rose's Hickory label will release an album by Acuff Rd. and the Plaisinians. The multimedia product will be designed.

Polydor releases scheduled are by Mandrill, Chick Corea, James Brown, John Mayall, Lightfoot, Richie Havens, Roy Ayers, Buddy Fiedler and the Boston Pops, Power of Attorney, Barney James Harvest, Link Wray, Rory Gallagher, the Shire, Rare Bird, Joe Simon and the Atlanta Rhythm Section.

The MGM jazz from Germany is going with Gary Burton, Stanny Cowell, Benny Maupin and Joe Garbarie-Bob Stevenson quartet.

DIG is John Fahey during his presentation, covered active catalog and resources.

Trust Will Give Funds

Continued from page 4

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

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

An MPTF report issued last week states that it received $9,572,781 from all sources from January 1 to March 30 from contact signatories as compared to $8,519,596 received for the same period in 1973. This year's gains were based on musical performances in the 10 months ending April 30, 1974, as compared to the year-end June 30, 1973, figures of $8,390,337.

Two figures of significance show total receipts, which include monies from co-sponsors, interest, etc., were $13,853,979 for the 10-month period ending April 30, 1974. Receipts for the year ending June 30, 1973, totaled $12,272,204. Total disbursements in the 10-month period ending April 30, 1974 were $10,402,406. In the year ended June 30, 1973, disbursements totaled $12,433,089.

Country Music Rates Top Parley Attention

SAN DIEGO—An outspoken country music panel at the Phonodisc convention crowded into the point that country product is a lucrative and booming 16 percent of total market. Country retailers said there is more active merchandising support than it has as a rule received in the past.

On the discies were Jimmy Bowen, MGM's president; Bob Alou, MGM's country sales manager; Henry Goodman, president of Goodman's music; Larry Butler, UA's country manager; Jack Mesler, UA's country sales manager; Lynn Schuler, UA's national country promotion director; Wesley Rose, president of Hickory Records and Don McKinnon, owner of San Diego's top country station KSON: Chairman was Jim Wilson, Phonodisc country music promotion director.

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

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

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

Alou said: "Mel Tillis sells more records at his own concerts than in stores and that's a shame. Too many records are shipped to the country stations in their territory simply because of fear of the unknown. They look at the national shows and think you need the program director or music director. We also need to be more sensitive to the radio in the lower population areas, like Arkansas or Idaho, most of the custom- ers to the records along with their groceries."

BACK TO RETAILERS

New Merchandising Trend

SAN DIEGO—John Shire, second in command at Tower Records California retail chain, told the Phonodisc convention that progressive merchandising is passing back from rackjobbers to retailers.

"This is the record labels because retailers help sell your entire catalog," said Shire. "We do not distribute their product to the racks who will only pick the tops on their restricted shelf space, in order to get the yearly turn they must have."

He maintained that the taste of the average consumer has become increasingly in recent years, "It's cool for a kid to buy the kind of music he likes himself, not just whatever happens to be in with his peer group,"

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

"Rock hits bring in the kids, but it takes a few days to bring in the adults," said Shire. "We had it as a program responsibility to show that our labels are on stock in stock outstanding recordings.

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

"Some artists titles, whether blues, classical, folk or spoken word, should not be left solely to the poverty labels which are commonly struggling to stay alive."

At some locations, Tower has found it necessary to promote black product by sales by combining the top shelf of pop and soul records in one area.

"A lot of our experience with 15 year with returns, the sales, he said: "They cited particularly effective "hassle box" sales promotions. A specific product selection is distributed, in coordination with strong supermarket promotions. It is the displays in cardboard boxes with hand printed signs to attract the customers as a basis of a bar basement sale.

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

Bills $30, AUGUST 31, 1974, BILLBOARD

www.americanradiohistory.com
Bo Donaldson & The Heywoods Are Doing It All

Their Newest Single
"Who Do You Think You Are"
ABC-12006

And Their Album
"Bo Donaldson & The Heywoods"
ABCD-824

Are Both Racing Up The Charts!

Exclusively on abc Records
Produced by Steve Barri
One of the great American rock bands of all time has been transformed and revitalized by the original members, including John Kay, Jerry Edmonton and Goldy McJohn.

In their first incarnation they compiled an amazing record, with seven gold albums and three gold singles.
Now they're back with an incredible new single that's getting immediate pick-up all over the country. And it's from the most exciting Steppenwolf album yet.

"Slow Flux": Including their single "Straight Shootin' Woman"

On Mums Records

Distributed by Columbia/Epic Records
**General News**

**New Companies**

_Pam Mard photo_

**Surprise Rider**—Steve Wonder surprises the Supremes during their rendition of "Love Train" while performing at Magic Mountain outside Los Angeles.

**NARM Looks For Action**

- **Continued from page 3**

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

Malamud welcomes similar and more concerted action by other music publishers, since they claim their efforts to date have been far less effective than those of record companies.

He points out that for years, NARM, the Recording Industry Assn. of America and the Country Music Assn. have been fighting piracy for 365 days a year. "The cooperative efforts of the industry organizations are responsible for producing the Federation's report," he notes.

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

As proof of the recent success of law enforcement efforts, Malamud points to the sentencing on Aug. 16 of a Los Angeles station manager (on Aug. 14, the man who has been referred to as "the nation's biggest tape bootlegger.")

He also notes that in addition to the associations' joint efforts, many individual companies have been spending huge amounts of time and money in lawsuits against bootleggers such as those in Columbus, AWM, WEA and Mercury, among others.

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

He also releases a new gimmick—some of illegal tapes are mixing them with a small quantity of legitimate label cassettes. At a Standard Oil company near the station, the manager claimed he was unaware he was selling bootlegged product, and pulled out several legit cassettes, pointing out the company logo and other legal identification. But 90 percent of the tapes were pirated. Malamud says, "I think the great majority is product and subject to the Federal Copyright Act."

"It would seem to me," Malamud concludes, "that rather than divest any efforts in the fight against pirated product, the various industry segments seek every opportunity to promote and support each other's efforts. We know that intra-industry cooperation has been so far the best means of getting more music publishers into the battle."

**Movie Review**

_Old British Pink Floyd Flick Not One of Season's Best_

_San Francisco—"Pink Floyd," being billed as "More Than a Movie: An Explosive Cinema Con- cert," has opened at theaters around the country.

Produced by Adrian Malben, the movie was done about two years ago and has been shown in England. The film is not particularly explo- sive and certainly not "more than a movie." It is, in fact, rather dull, unimaginative and lazy and does not do justice to the Pink Floyd vi-

Most of the film was shot while the band played a wayly set in a ruined amphitheatre in Pompeii, the city of Naples. Other film was shot in the studio, and much of the movie seems to have been put together around scenes in a gong close up where we watch the boys eat close up and hear them do clever things like ordering apple pie with- out the crust.

Some of the scenes from Pompeii are breathtaking but the idea is over- worked. The footage of the band is spliced with flashy film of ancient statues, art works, and ruins, shot of the boys trudging carelessly over the hills, and cheap psychedelic-at- mistic stuff that looks leftover from the mid-sixties mixed-media show.

I must, however, do the movie does not do what any good movie must—it does not make a statement of its own. The tunes performed include: "Edison I and II," "Dark Side Of The Moon," "Careful With That Ax, Eugene," "Sanctions Of Secret," "One Of These Days," "Leisure To Eat You Up Into Little Pieces," "Set The Controls For The Heart Of The Sun," and a bit of "Us And Them"—mostly older stuff that does not focus on the ongoing Floyd vision.

_JACK McDOUGALL_

**Disk-Tape No Longer Loss Leader, Mercury VP Avers**

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

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

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

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

He believes that the industry, from manufacturer, to marketer, distributor, sub-distributor, one-stop, rack-jobber and retailer, recognizes the requirement of making a reasonable profit on cost.

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

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

_Velvet Productions has been formed at the company that specializes in the areas of song placement, promotion and public relations. Claudia Rosetti is an artist in the firm, with Donald Tegeler handling song placement.

Clare Silverman is vice president of Song Placement and Victor Rappoport is senior legal counsel. The firm is a division of Rosetti Entertainment, its chief clients include singers Michael Allen and Harold Damon and September Music.

• Ron Terry opens Eagle Artists in Los Angeles and is working with Brian Long, John, Sonny Champlin, Trapanese and Babe Ruth. He was formerly with Pinnacle Artists.

Martin O'Connell heads business affairs for the company.

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

**NARAS Adds 3 to Committee**

_LOS ANGELES_—Bill Lowrey, national president of NARAS, has named three more record executives, David Gelfand, Ken Glancy and Russ Regan, to post on his president's advisory council, bringing the total membership of this committee to 18.

Other members include Almerti Erejuwa, Barry Cordy, Jay Lasker, God- dard Lieberson, Mike Mallia, Tony Martel, Bhaktar Menon, Jerry Moss, Mo Otin, Marvin Schlachter, Jerry Schonbaum, Joe Smith, Irwin Steinberg, Jim Stewart and Michael Stewart.

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

**Don Dorch, a former officer and co-founder of Continental Artists Inc. in Memphis, has left that firm and formed his own booking and management company. He is now president of Dorch International Inc. Other principals are Eddie Davis, vice president, and Jewell House, assistant manager. Book- producer Steve Walther has formed Utopia Records. The Santa Ana, Calif., label specializes in contact with pop and country recordings, and the publishing wing is Early Bird Music affiliated with BMI.

Ash, Pianist, Dies

_LOS ANGELES_—Requiem mass for Marvin Ash, 57, pianist who had recorded as a soloist for Capitol and other labels, was held Saturday (Mar. following his death of a heart attack. Born in Kansas City, Ash had worked with Jack Teagarden, Bing Manone and the Bob Crosby bands.

**Surprise Rider**—Steve Wonder surprises the Supremes during their rendition of "Love Train" while performing at Magic Mountain outside Los Angeles.

**General News**

**New Companies**

_Pam Mard photo_

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**Surprise Rider**—Steve Wonder surprises the Supremes during their rendition of "Love Train" while performing at Magic Mountain outside Los Angeles.
SHIPPING GOLD. AGAIN!

Yep, just four weeks ago, we shipped The Tymes single, “You Little Trustmaker,” with a golden guarantee. Result: big numbers on all three charts already. And now...

REUNION

“Life Is a Rock (But the Radio Rolled Me)”

We are putting ourselves on the line. Another winner all the way. You’ll get it, play it and sell it. Or we’ll eat it.

RCA Records and Tapes
W. Va. Federal Attorney Wages A Personal Antipiracy Campaign

BY RAY BRACK

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

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

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

With "extraordinary" investigative assistance from FBI agents from Pittsburgh, informed cooperation of local law enforcement, and industry help through the Justice Dept. criminal division, Field built a series of consumer complaints over a period of several months in 1973.

A grand jury returned tape piracy indictments against a wholesaler, a 45-cent store, the same local "make-a-tape" operation, and Field announced a major crackdown on illegal music trafficking in the district.

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

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

Field says he favors "stiffening the misdemeanor penalties, particularly for larger firms and repeat violators. Paid for in full" he estimates would mean $25,000 or so that somebody big would know they’ve been penalized.

"Federal law could have it, but it’s probably the feds are going too frail. I think if they had it and enforced it, we could improve.

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

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

In the absence of extensions, the prospect of the existing law, Field, a self-confessed music fan ("in high school I was on top of all the hits"). has occasion made purchases himself. It was his purchase of an illicit copy of James Taylor’s "One Man Dog" LP which led to the successful prosecution of one of the largest and fastest growing illegal operations in the Mid South. Gathering evidence against a "make-a-tape" operator, Field converted a buy-duplicate tape, transaction himself and wound up on the stand in the trial at the insistence of the prosecutor.

"Though Field ponders over the Dept. of Justice computer readouts on pirated tapes, his main interest is in local retailers such as Max Turner for accurate advice when he runs into pirated tapes. He estimates there are "hundreds" of outlets for illegal tapes in his district, and he refuses to accept the notion that a lot of such dealers are naive about the legitimacy of their stock.

"They know what tape should cost, but they can’t identify it. There’s a little integrity in everybody."

In his zeal to curb the moonshine music business, Field has imagination enough to identify himself and issue warnings to dealers. Not long ago a truck stopped by the Inspection Unit was seized, and it was accepted by a young man with longish hair, wearing dungarees and an old shirt, who had driven up in an old van sporting window curtains. To his astonishment, and distribution center for illegal music. Field, asked if his investigations have turned up evidence of organized crime, the art, the 36-year-old prosecutor, while acknowledging "it would be a fertile field for organized crime," says he has no knowledge of such activity.

West Virginia’s legitimate music dealers defend themselves against Field’s efforts, feel his campaign was undermined seriously by the failure of the West Virginia legislature in a recent session to pass a strong anti-piracy law. Field administers to surprise at the defeat of the Sub-committee Act following an effective industry testimony, including appearance by ex-West Vir- ginia Senator Tom T. Hall and Billy Field Wheeler.

In the debate over the bill, the legislature was troubled by an argument that Field’s efforts to get people to listen closely to these days of heightened consumer consciousness.

Some West Virginia legislators, in fact, have followed some of the roadblocks. It should be noted that after the public were met with consumer adn, field exchange, "There may be another side to this. That is the idea that the tape is stealing the public’s share of the public’s share."

"I plan to go back and find out how many of the retailers who we’ve prosecuted are truly the public. They’ve been put on notice," he says.

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

Christian Solos Basis For New Tony Rizzi Unit

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

Bob Cooper on tenor sax and Charlie Shorousemke’s vibraphone also are part of the Rizzi unit, which returns to Donte’s Aug. 30-Oct. 1.

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

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

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

General News

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

NARAS ‘Fame’ Ballots Mailed

NEW YORK—Members of NARAS will be receiving their initial nomination forms for entries into the NARAS Hall of Fame this week. All recordings released prior to the start of the Grammy Awards in 1958 are eligible, and entries will compose the initial nominated recordings submitted to the 90-man Executive Committee. Their votes will pare down the list to 25 final nominations and then a second round of voting will determine next year’s five entries into the Hall of Fame.

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

Junks Mall Orders; Mojo Signs Distribrs

LOS ANGELES—Although he launched his Mojo Records as a mail-order venture originally, organiser Jimmy Smith this week switched channels and now is setting up a skein of national distributors because of the inquiries he’s getting for his "Pay-As-You-Go" system.

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

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Faces’ Ron Wood on Road Exploiting LP

NEW YORK—Ron Wood, a member of the Faces, is embarking on a major promotional tour to push his first solo album, "I’ve Got My Own Album To Do.” On "Wander Farmer," which is being made available next week, includes guest artists such as Midge Jagger, George Harrison, Rod Stewart and ex-Byrds and the Family Stone drummer Andy Newmark.
Monopoly Plea Out, Court Says

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

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

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

Croce Tribute Available Free

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

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

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

Saxie Dowell Dies; Was Musician-DJ

SCOTTSVILLE, Ark. -- Saxie Dowell, long featured with the late Hal Kemp's dance orchestra and a former WGN AM disk spinner in Chicago, died here last month. He was 76. It was Dowell's Navy band which was playing on the U.S.S. Franklin in the South Pacific when it was critically damaged in 1945, but the crippled ship somehow made its way back to Philadelphia and none of the band members perished.

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

Youth Orchestra Set At Schoenborg Gala

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

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

Twice the Space For Colo. Firm

DENVER--Record Sales of Colorado reported that the Associated Musical Island of America rack jobber and one-stop branch have moved into new quarters which will give them twice the working space.

Record Sales has acquired distribution of Island, Playboy and GRC, and it also handles Motown, 20th Century, Chess/Janus, Buddah, Scepter, Famous, BASF, Sussex, Vanguard, Mainstream, Savory, Al-Platinum and Delite.
Youthful Black BeeGee Label Credits Its Localized Distribution for Success

Cleveland—BeeGee Records, an all-black-backed label, which began two and half years ago in Los Angeles as a black recht of the major catalog is now in its seventh month as a purely black label with localized distribution and the current number one marketing tool.

BeeGee's records have already placed second on two week-end releases, the Lady's of Song, with Billy Preston on the organ, and a second release, the BeeGee Orchestra, with the Voices of Deliverance, as examples of such varied and sophisticated gospel music. Both are albums over 10,000 units.

BeeGee is attentive to the needs of the religion, and in this month's edition, the Voices of Deliverance illustrate the diversity of gospel music. Several of the albums illustrate the uniqueness of the black church. BeeGee has already placed several records with the Voices of Deliverance, and is currently working on a new album featuring the Voices of Deliverance. BeeGee is attentive to the needs of the religion, and in this month's edition, the Voices of Deliverance illustrate the diversity of gospel music. Several of the albums illustrate the uniqueness of the black church. BeeGee has already placed several records with the Voices of Deliverance, and is currently working on a new album featuring the Voices of Deliverance.

Pianist Van Cliburn Gives Scholarships

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

Skepters U.S. Aims For Major Denver Concert

Cleveland—Syl Morgan, veteran Denver radio and TV personality, is aiming toward a successful concert tour in May, as a possible Denver Auditorium. Morgan's tour is scheduled for May 23 and 24 in conjunction with the midwest GAG convention.

Miss Morgan, who was recently married, has a strong following in the city, and would like to bring her full-length gospel show to Denver. Morgan is the daughter of the GAG Workshop of America and the Gospel Announcer's Guild. She says all personal managers and labels to write her at 2711 Santa Fe Drive, Denver, regarding artists who would appear at the concert. All gospel artists were requested to the help of the GAG Workshop's black gospel monthly LP survey.

Year of Decision Seen for Black Gospel

The Gospel Workshop of America, which is one of the major organizations in the black church, has seen a surge in recent years. The organization, which was founded in 1954, has grown from a small group of individuals to a large organization with over 1,000 members. The organization is led by Dr. Norman F.步骤, who has been a member of the organization since its inception. The organization has been involved in a number of activities, including the production of gospel music, the publication of the Gospel Workshop of America newsletter, and the hosting of conferences and seminars. The organization has also been involved in the promotion of black gospel music, and has worked to increase the visibility of black gospel artists. The organization has been involved in a number of activities, including the production of gospel music, the publication of the Gospel Workshop of America newsletter, and the hosting of conferences and seminars. The organization has also been involved in the promotion of black gospel music, and has worked to increase the visibility of black gospel artists.

In March of 1968, 200-500 registrants marked the first Gospel Workshop of America, which was originally formed by Rev. Cleveland when a fill between Cleveland and Detroit. Cleveland was one of the prominent of black gospel music occurred.

Up to that time, the Thomas A. Donor-influenced national convention of choirs and choirs had been the primary black gospel organization. GWA is today an organization of gospel innovators, whose primary purpose is to promote and support gospel music. GWA and GAG go a step further than any other music industry groups in that their convention includes five-six days of musical workshops. Approximately 30,000 workmen are expected to join in from all over the nation to hear the living of gospel music. Unlike other industry gatherings, these conventions are not exclusively for clergy, but open to all individuals interested in gospel music. There is a constant religious tone.

Brother Smith this year inaugurated a daily 7:00 a.m. prayer meeting and there were consistent testiﬁcations of healing and a new call to participation in black gospel music activities.

• Continued from page 1

labels. The suit lists 18 different tunes which it claims were pirated. The suit also claims that the company is亏损 of the profits of the alleged sales, an order to halt manufacture of the work, to destroy all pirated copies, to destrct the availability of the MIdnet product from the Nesi catalog; and to pay 200% of the record's retail price, and not to permit the label to get royalty credits.

Midnetrs Sue For $3 Million

Los Angeles—Eddy Teles, president of Midnet Records, and his company, Midnet Records, have filed a lawsuit against Syl Morgan, who they claim has marketed and sold the company's records without permission. The suit claims that Morgan has marketed and sold the company's records without permission. The suit claims that Morgan has marketed and sold the company's records without permission.

SMITH attributes the burgeoning gospel sales to a numerical catalog which is individually supplied. Over 200 new records to the 25-state area are being sold.

Gospel leaders point to retail outlets such asElvis Kendrick, Detroit, and Grace Music and Distributors, which are the kind of specialized retail outlet that can give the Gospel Shop some of the wide breadth of inventory needed to back up long hours of gospel radio play. Elke Nance, who operates the four-year-old Nashville store, said that she is doing business with a number of foreseen areas and has over 150 consistent mail customers.
WITH GREAT WARMTH AND LOVE
THE abc Records FAMILY
PROUDLY WELCOMES TO ITS HOME

THE POINTER SISTERS · THE CRUSADERS · B. J. THOMAS
ROY CLARK · DONNA FARGO · DAN HICKS · HUGH MASEKELA
MELANIE · CLIMAX BLUES BAND · DON WILLIAMS
HANK THOMPSON · BRIAN COLLINS · DIANA TRASK
TOMMY OVERSTREET · RENAISSANCE · SUE RICHARDS
COMMANDER CODY · STEPHANIE MILLS · STEVE BARON
BUTTS BAND · NEKTAR · CARMEN · LYN CHRISTOPHER
MORGANA KING · DENNIS WEAVER · THE COMPTON BROS.
GUNILLA HUTTON · JUDY KESTER · RAY PILLOW
HOWARD CROCKETT · TONY DOUGLAS · RAY GRIFF
THE KENDALLS · PAT ROBERTS · CONNY VAN DYKE
STACKRIDGE · AIM · NICK DE CARO · PAUL HUMPHREY
BEN SIDRAN · TRACE

IN OUR HASTE TO GET OUR "WELCOME" TO PRESS
WE MAY HAVE INADVERTENTLY MISSED SOMEONE
...IF SO, WE APOLOGIZE!

ALSO, WELCOME ABOARD JIM FOGELSON & LARRY BAUNACH

PUT YOUR MONEY ON abc Records

WE'RE MOVING UP FAST!
The Consumer:

**General News**

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

**Disk Cutouts Are Watched**

- Continued from page 1

Standard artist contracts specifically exempt royalties on cutouts, and a goal of forming a group to lobby against the challenge this situation for fear that it would inhibit the widespread distribution of their product.

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

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

The Harry Fox Agency receives 12 percent of the dollar value of cutout sales by producers when these transactions are uncovered by auditors. Company books usually show these as bulk sales with title breakdowns.

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

From another source it learned that the agency is receiving more than $1 million a year from cutout mechanics. Total collections by the agency ran about $30 million annually.

Similar manufacturer audits are run on a regular basis by accountants representing the Music Performance Trust Fund, and the Phonograph Record Manufacturers Special Payment Fund. A fund employee maintains the database, and fees are determined by a formula based on $20 million collected each year from record companies is attributable to cutouts.

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

The funds each normally receive 45.1 percent of the price of records listing at $3.79 or more, and 0.6 percent on lower-priced discs. On tapes they receive 44 percent of list. In all cases there is a packaging deduction: 15 percent in the case of records and 25 percent on tapes.

When audits disclose cutout movement, usually by virtue of a "negative sale" entry, the funds accept the justification that the cutouts are being distributed for free.

One prominent music attorney tags the exclusion of artists from participating in cutout income as "just another case of the artist before the formula which multiplies the dollar value of the cutout sale by 100, with this absurdly 45.1 percent added on." A Whipple law firm.

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

ADAM FAITH.

I SURVIVE
IS HIS FIRST
WARNER BROS. ALBUM
(2791)
855-Seat Dallas Club Going Big

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

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

As a direct result of a July 22 Billboard calendar that Dallas club President Ron Crockett and talent booker Randy Shelton contacted the booker for Jazz's San Diego nitey, Tom Brannon, and have begun a touting circuit from San Diego across the Southwest and Dallas.

The club co-sponsors the Thursday concerts with KZEW-FM, which has begun live location broadcasts of each artist at the club. Firm boasts the largest computerized ticketing system in the area and offers a discotheque light and sound design service to other clubs.

Checkmates In Corp. Expansion

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

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

Lecture Tour For Chip Monk

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

Monk will speak on physical planning of concert halls and show films from his past events. He also does stunt work, for including Rolling Stones tours, Woodstock and Bangla Desh. He is to appear at February's NBC convention.

SINGER WANTED

MAJOR ROCK GROUP NEEDS A LEAD SINGER

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Talent

Two New Rock Arenas Bow On Outskirts of Chicago

CHICAGO—Rock is extending out of the city and into the suburbs with the opening this month of Oak Brook Civic Center and the planned opening in October of the Villa Park Arena, with 6,000 seats.

Oakbrook Forum, 25 minutes from downtown via expressway, opened August 16 with Bachman Turner Overdrive and Brownsville Station, to a sold-out audience.

Ed J. Abel, president of the Oak Brook Civic Center, said he expects that the 4,400-seat Airline, and the 11,000-seat Amphitheater.

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

Dollar Shrivels In Vegas

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

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

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

Along the Strip this is the price structure, and unless you have $200.00 and up for dinner, Tropicana $15 for a drink only show in the Superstar Theater, Sahara $10 and up for dinner, MGM-Grand $10 and up for dinner and the Dunes $9 up for both, they can't make a profit.

Either the artists aren't aware of the skyrocketing minimums on their entertainment, or they don't care. An exception is Stevie Lawrence, who proved he has enough clout to run his own show. Lawrence-Gorme opened the following week at the Sahara-Tahoe with their entire engagement completely sold out in advance.

The Tahoe area is following the high price minimum trend with

BLACK & WHITE $10.00

COLOR PRINTS $200.00

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ADD abc Records TO AND YOU GET abc Blue Thumb AND YOU ALSO GET A BRAND NEW RELEASE BY THE FABULOUS POINTER SISTERS PRODUCED BY DAVID RUBINSON & FRIENDS BTS-8002 WITH IMMEDIATE AVAILABILITY AND SERVICE FROM OUR BRANCHES
THE SOUTHERN HILLMAN, "F rainy Day" ~ "Fallin' In Love" ~
A bouncy, syncopated melody that peaks effortlessly into soaring harmonies is the hallmark of this much-hailed new group's rocking Hot 100 debut. SHF organization was nurtured by David Geffen for his Asylum label. The three writer-singer principals have heavyweight past credits from no less than the Byrds, Buffalo Springfield, Manassas, Peter, Flying Burrito Brothers and Longbranch Pennywhistle. Elliot Roberts' Lookout Management and IFA booking are the business contacts.

ROCK FILM HALLMARK
A vast variety of this year's films touched upon every genre from the humorous and romantic to the extremely violent and violent. One of the most successful country music groups in history, the Tompall & Glaser Band, undertook a solo career for himself. Glaser earned a "renaissance" recognition for his work in Nashville in 1962, when he produced himself, formed a production company, began watching his own booking and thinking about the studio he and his brothers were soon to build—all things that artists in the industry stayed away from. Nevertheless, he did make it in a big way.

Glaser's first trip to Nashville, everyone was sewed up by a few people and I didn't like that idea. It was kind of like a big corporation and we were never on the inside circle. "I respected and do respect most of the people in Nashville, he continues. "What I really resented were those in power not allowing things to be done any way at all. Working away from that was and is like any other liberation movement. The older commercial artists and the younger ones can't see any other way but the new way."

Glaser's work with the way the system worked, Glaser points out that he once wanted to produce himself. "That is, to be your own person, to be a formed production company. Then they weren't talking to me, they were talking to a company, and that fit into the structure. That was cool.

About a year ago, Glaser released a critically acclaimed L.P. "Charley," with a variety of material ranging from rockabilly to country, to a national hit. He has achieved a level of success that has allowed him to be able to do nearly anything he desires. He has also managed to keep his independence intact.

"Now," says Glaser, "I feel like a new artist and, in reality, I'm starting all over again. I have to come up with my own sound, because you want to be a third of the Glaser Brothers!"

He has gotten so steeping to become a country music star, which he says will be "unique and has some representative songs" for producer John Hancock. Working with him will be Shell de France, who won the material for his next L.P., Waylon Jennings, Willie Fong Young, Kinky Friedman and Billy Joe Shaver.

He's also continuing his producing and his business as usual, and will be happy to do anything. "I don't write that much," Glaser says. "What I respect in a song is saying something they really have to say. A song should be something you know, but haven't heard put all together. I can't just write a song and have it become commercial. I want to reach people, and I can't imagine creating something just for your own amusement and unleashing it on the world. You can't do things just for yourself if you are entertaining yourself, but I use you and your companionship for a few minutes."

LOS ANGELES—"When I got to Nashville 12 years ago, I just couldn't go along with the way things were being handled; I did want to make it in the business, but I couldn't see things like giving a guy a producer's fee for half interest in a song." So says Tompall Glaser, for more than 20 years the first of one of the most successful country music groups in the world. The Tompall & Glaser Band, and he is a solo career for himself. Glaser earned a "renaissance" recognition for his work in Nashville in 1962, when he produced himself, formed a production company, began watching his own booking and thinking about the studio he and his brothers were soon to build—all things that artists in the industry stayed away from. Nevertheless, he did make it in a big way.

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ANNIVERSARY OF ASYLUM. 5TH YEAR. 100

CLEVELAND, Ohio, Aug. 28—In a major anniversary announcement, Asylum Records announced that it is now entering its fifth successful year of operations. Asylum Records, a division of Polygram of New York, is celebrating its milestone with a number of special events and promotions.

The announcement was made by Jerrold Rose, President of Asylum Records, at a special luncheon held in Cleveland. Rose said, "We feel that this is a very significant milestone for Asylum Records. We have come a long way from the days when we started with a small staff and a limited budget. Today, we are a major player in the music industry, with a roster of top-quality artists.

One of the highlights of the anniversary celebration will be a special concert, featuring some of Asylum's top artists. The concert will be held at Madison Square Garden in New York City on September 15. Tickets for the concert will go on sale next month.

Asylum Records has also announced a special anniversary tour, featuring some of its most popular artists. The tour will begin in October and will stop in major cities across the country. The tour will feature performances by artists such as Tom Petty, Bob Dylan, and the Eagles.

In addition to the concert and tour, Asylum Records will also release a special anniversary compilation album, featuring some of the label's most popular hits. The album will be available in stores next month.

Jerrold Rose concluded his remarks by saying, "Asylum Records is proud to have reached its fifth anniversary. We are grateful to all of our fans and supporters, and we look forward to many more successful years to come."
PREMIER TALENT ASSOCIATES
IS PROUD TO ANNOUNCE
THE WORLD-WIDE REPRESENTATION
OF
SANTANA
Barun is in sweetening the Vernon Burch set for United Artists/Angel City Entertainment with Tom Wilson. Debra Gilfoy has also completed the master tape for Thomas Rainforth's "Sonata for Violin and Piano" performed by James Ervin of the Cincinnati Symphony. The May Festival; Peter Nero has been mixing down his "Musical Setting For Anna Frank. The Diary Of A Young Girl"; the studio has just completed mixing a double LP for Indiana's "Wright Bros. Overland Stage"; and several gospel projects have also been in the works.

In the recording area, the studio is finishing up a program in music theory produced by Dr. Gary Witich for Township-Braverman-Jeavons Publishers. Also at Gilfoy, the seventh Recordings Live is scheduled for tomorrow, last week, with classes meeting twice a day for five days. Over the weekend, sessions in midtowns were held. Registration for the week was $100 per person.

At Larrabee Sound in Los Angeles, El Chicano has been in with Lenny Roberts producing and Barry Swayed engineering. Luca Castrelli with Joel Diamond producing, Major Lance is in for Playboy with Carldio Colmenares, a super session featured Buddy Miles on drums. Dick Wagner of Lou Reed and Neil Young fame is working with Al Kooper and Bill Mumy of the Jim Fielder on B.S.T., Billy Joel on piano and Mike Monarch of The Last Bandit on guitar, produced by Ray Colyer.

At Angel City Sound in Los Angeles, guitarist/vocalist Bill Warner Bros. LP is being mixed down by coproducer/engineer Bob Huggins as is being produced by Dee Ervin for Dachshund; the Young heart's LP for 20th Century is being produced by Verone Balloch; H.D.

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The Model 102 Cassette Cassette... for the office or library.

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In New York's Record Plant, James Taylor and Carly Simon dropped by recently for visits with sessions and have been laying down tracks. At LP with Klaus Voorman, Nicky Hopkins, Kenny Asko, Jesse Davis, George Young, and Mike Chapman, Linda Rosenthal has been cutting sessions.

At also in New York at Delta Recording Corp., Bob Blank has been busy producing Nelson Ned's "Nespresso," and Richie Wise producing. At the Bur- bank Studio B, Bill Flanagan is director of the upcoming Warner Bros. album, "Electric," for which it's been mixing down and sweetening the music score for a sound track LP.

** Weather Blamed In Chase Crash **

CHICAGO—As investigation of the plane crash which killed Bill Chase, piano virtuoso, and Denny M. Jackson, Minn., indicates the twin-engine craft struck the ground while landing on "extremely poor" visibility. Chase and group, Chase, a popular Columbia Records sensation, were due to perform at the Jackson County Fair, according to Jerry Sabal of the airport, the agency which booked the gig.

Boston-born, the trumpeter—survived by the widow and two children. Also dead are John Emma, 22, guitarist; Walter Clark, 23, drummer; Wallace Yahn, 27, keyboards; the pilot of the plane and his secretary.

** Dollar Shrivels Up **

Continued from page 22

Elvis Presley, William M. Dougall, vice president and general manager of the Sahara-Tahoe announced that the hotel would depart from its traditional slot machine format. No telephone reservations will be accepted for Presley's Oct. 11-14 engagement, a five-day, six-night concert tickets will go on sale in the hotel lobby starting Monday Sept. 2 at 11 A.M.

All tickets will be $15 general admission, plus all applicable taxes, and sold on a first-come, first-served basis. The tickets will be available for all of Elvis' eight performances, held to a maximum of six tickets per party per performance. Showtimes will be at 9:15 and 11:30 sharp with three cock-
halls included.

** Michigan Pro Wins **

ANN ARBOR, Mich.—George Balch Wilson, professor of music composition at the University of Michigan, is the winner of the Walter Hinrichsen Award for composers. Along with the Wilson, the Award received a $3,000 check.
At last! All 5 books now available! The complete history of charted music!

Order individually or save $10 on the entire set.

Top Pop Records 1955—1972
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Check or money order for full amount must accompany order. Overseas order add $3.00 per book, except supplements add 75¢ per book.
Radio TV Programming
Promo Men the Lifeblood of Industry—Davenport

ATLANTA—While big record promotion may have driven many radio stations into the ground, Jim Davenport, owner of WFOA-AM in Marietta, believes that promotion men are basically the lifeblood of the radio-music industry and "most of them are happy." But, regardless of who's at fault, some radio stations have gotten burned from poor information from promotion men, "they get burned after burning them, so to speak," he adds.

"So, without the hits, the radio station has to start playing older music," Davenport said.

The meeting was sponsored by the Atlanta Chapter of the National Association of Radio and the School of General Studies, GSU. Speakers at the meeting included Bill Haie, mass media director of the Press Herald, and the local NARAS, and Dr. Henry Malone, dean of the School of General Studies. James A. Progin, director of the program at GSU was also a speaker.

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

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

Committee chairmen for the three-day meeting (Saturday will be for registration) include: Hotel arrangements—Ron Alexenburg, president, Epic and custom labels: registrations—Dennis Lavelle, vice president, ABC Dunhill Records; finance—Bob Feid, vice president, A&M Records; program—Jack McCoy, vice president, research, Bartell Broadcasting; and artists—Jim Birtwistle, vice president, KSD, MO. Advisors include: Lee Davis, manager, WMAG-AM, Chicago; Don Nelson, manager, WIRE-AM, Indianapolis; Bryan McIntyre, program director, WCOL-AM, Columbus; Jerry Bennett, program consultant; and Peter McElhiney, program director, KIOA-AM, Des Moines.

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

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

To register, contact: Radio Program Conference, 801 Embalcare Cente, Suite 2113, San Francisco, CA 94111.

Radio TV Editing

By CLAUDE HALL

Radio TV Editing

I've got some explaining to do in regards to the awards presentation at the International Radio Program Conference, held at the Plaza Hotel in New York. There was a big uproar when awards chairman Rod McElhaney presented the No. 1 award for Top 40 Radio Station of the Year and made a comment about the lack of creativity in Top 40 radio.

It should be noted that he was commenting on the lack of creativity in the station submitting presentations for the awards. The reason for his comment was to try to induce a better quality of presentations from a better caliber of Top 40 stations next year.

Jim Carnegie is the new program director of KQV-AM, Pittsburgh; he'd been music director and I guess he was quite happy about getting the new job. When asked what the Top 40 operation is, Jim says: "I can go into any Top 40 station and come out with a good Top 40 station next year." He's been working at Pittsburgh station-KDKA for several years and has been quite successful.

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This shielded ferrite rod directional antenna dramatically improves AM performance in areas with heavy electrical interference. NulTs local and distant interfering signals. Over 1500 mile range. Plus more. Ask that becomes his job. 10 day money back guarantee Call toll-free: 800/854-7799; Calif: 800/472-7792.

The same shaped antenna is now available for FM and all of our products are guaranteed the same amount of time. This is a product that has been developed by a company that has been in the business for many years. We believe that we have made a good product and that it will last for many years.

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

By JIM MELANSON

NEW YORK—Is nostalgia airplay hurting current artists by cutting into their composition airplay? That was one of the topics covered during "The Artistic Way of Radio Programming" conference of the first day of Billboard’s Radio Forum here Aug. 14.

Featuring discussions of established artists and producers, and moderated by recording artist Bobby Vee, the session was designed to show radio personnel and those directly involved in the creation of music to air their holdings on the Top 40 radio playlists, categorizing music, distribution of product to radio, and excessive releasing of product, among other subjects.

Nostalgia airplay is not hurting today’s artists, the consensus of the panel, comprised of Eddie Kendricks (Motown); Flo & Eddie (Columbia); Jimi Hendrix Experience’s Jimi Hendrix; Al Green (MCA); and Bobby Coley, from the group Blood, Sweat & Tears (Columbia).

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

At that point, a number of people in the audience, especially those from smaller stations, voiced their feelings that radio must maintain its close touch with the artists, just to secure its survival. Comments from the floor also brought out growing concern, again from the smaller stations, on the financial impact of playing copyrighted payment changes for radio.

Also covered during the session were:

• Are labels releasing too much product in an already saturated market? If so, then the panel appeared to agree that labels should cut back further on releases.
• Do manufacturers fail short on servicing small stations with product? Again, the general feeling was that the solution was to reduce production.
• Should music be looked at solely as music, rather than black and white music? Yes, was the majority viewpoint.

While a number of participants disagreed on certain issues, what was most important was the need for both stations, and radio, to keep in closer touch with each other, and to allow each the freedom to continue their respective creative and financial growth.

Swing Era Movie Due

LOS ANGELES—A love story set in the mid-1940s titled "New York, New York" featuring at least one name brand from the big time era soon will go into production by Charnell-Winkler Productions. Casting is now being done for the picture written by Earl Rauchen for United Artists release next spring.

Mahams Collegiate Records

"MY S.O.S. TO YOU" B-41352

By Norris The Troubadour & Seaboard Coastliners

A Blockbuster and Going Strong With Airplay By Ben the D.J., WHBI-FM, 105-9

b/w "MARY ANN MCCARTHY" B-41352

Hitting Across The Collegiate Network Stations, Write or Call: Billion Album Record Dist. Co. 166 West 27 St. (Studio E), New York, N.Y. 10012 (212) 929-2850

Radio TV Programming

Program Comment

George Roberts, Music Director
WAXX-AM, Eau Claire, WI

Our music list here at WAXX-AM and WEAU-FM, "The Country of Wisconsin," is going into a complete revamping, I've noticed several problems with our present system of 61 charted songs and about 30 extras, so we're scraping that system.

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

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

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

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

Due to problems, the "Front 40-Back 40" system was to be applied to songs beginning this week.
BILLBOARD's on the Move...

...we travelled the roads all the way from CARtridge to Car Stereo, to the 6th Annual APAA Show - and there's no stopping us now!

From the inception of tape cartridge to the development and marketing of car stereo products and accessories, Billboard was always first to bring you behind-the-scenes reports on important industry breakthroughs.

Today, Billboard is still the only trade book serving independent automotive retailers, chain stores, distributors, manufacturers and representatives, 52 weeks a year. We bring you more than 300 pages of authoritative coverage on new equipment, new models, product innovations - and even Billboard's Charts indicate which records are available in tape for car stereo use.

As you're on the move - we're on the move. Allocate your advertising budget to appear in Billboard's APAA Show issue. Where else can your products and accessories be seen by more than 70,000 people for such minimal investment? Contact your nearest Billboard Sales Office to make your advertising reservation today. Closing date is October 23rd, 1974.
Radio-TV Programming

Vox Jox

• Continued from page 28

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

A note from Gary L. Portman, general manager of WHAG-AM in Hagerstown, Md.: "I've taken your long-awaited delivery of a free copy on our powerful FM station, WJZ. If I were to do that, then I think I would be driving a Mark IV today instead of a Dodge. Anyway, both stations have been revamped and are going well. WJZ-AM is contemporary and features Lou Scally in mornings, program director Jeff Hunt from WPVR-FM in Rochester, Vt. in midday; Pete (Pete) Wilson in afternoon drive, and Don Smith in evenings. WJZ's country FM is WQCM-FM and features program director Stacy Drake in mornings, Rocky McCammon in midday, Mike Delawer in afternoons, and Bob (Bob) Eyrard in evenings.

Jack Mindy of WKEN-AM in Syracuse, N.Y. telegrams: "Disney promised me no character named Mudy Mouse, I promised not to use Mickey."

In Washington, WMAL-AM station.

NAB Tags Dr. True For Six Addresses
Washington.—Dr. True, research psychologist, will be a luncheon speaker at all six fall conferences of Broadcasters. The conferences are slated for: Waldorf Astoria, New York, Oct. 23-24; Regency Hotel, Atlanta, Oct. 28-29; Hyatt O'Hare, Chicago, Oct. 30-31; Fairmont, Dallas, Nov. 14-15; Brown Palace, Denver, Nov. 18-19; and Sands, Las Vegas, Nov. 20-21.

Jockey Tees
A Newsletter

Milwaukee—Bob Barry, morning air personality on WOKY-AM here, has launched a newsletter with programming ideas for air personality. The bimonthly publication is titled Bob Barry Calls World and will cost $25 per six months. It features the ideas that have proven successful for Barry, including dates and phone numbers of interesting people he has interviewed over the years—for instance, Danny McCroy, president of Uplift Unlimited who claims that only people are discriminated against. Or Ewell Gibbons, who can tell you how to use dandelions for a salad. Barry's extremely popular morning show consists of records and interviews, as well as contest and on-air banter. He's making all of this available to subscribers, he says. The newsletter is being published by Bob Barry Productions. WOKY-AM is a Top 40 station, but Barry's show scores high in adults 18-49.

TM Programming Adds 11 Stations To Its Rock Net

DALLAS—In a flurry of signings, TM Programming's lineup has added 11 stations to its Stereo Rock syndication service and another nine stations are now programming TM's service, according to Ronald R. Nickell, general sales manager of the Dallas Stereo Rock Programming service, to which are added the Stereo Rock Programming service, which is custom-tailored by George Burns of Burns, and to which are added the Stereo Rock Programming service, which is custom-tailored by George Burns of Burns, and to which is added another station.

The lineup also featured speakers such as Bill Harken, national president of NARAS and president of the Lowery Group in Atlanta, plus Phil Walden, president of Capricorn Records, Macon, Ga. The four-day meeting was the kickoff for the new degree program at GSU.

Ind. Lifeblood
• Continued from page 28

samples of radio commercials and related their appeals. "A commercial is an extension of your station's image," he said. And he also spelled out cost factors on commercials, stating that Billie charges depend on the number of stations in which the commercial is used. The seminar also featured speakers such as Bill Harken, national president of NARAS and president of the Lowery Group in Atlanta, plus Phil Walden, president of Capricorn Records, Macon, Ga.

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

#33

On Billboard's Easy Listening Chart

"YOU CAN TAKE MY LOVE" by DUNCAN MCDONALD

Direction: Jack J. Gold & Samuel Kaplan
8999 Beverly Blvd. Suite 903
Los Angeles, Calif. (213) 274-0883

Great Radio is... ASTRO CHICKENMAN FAME GAME TOOTH FAIRY MINI-PEOPLE ACE TRUCKING COMPANY'S NEWS

For your The Chicago Radio Syndicate Two East Oak free demo: Chicago, Illinois 60611 (312) 944-7724

Great Radio is...

ASTRO CHICKENMAN FAME GAME TOOTH FAIRY MINI-PEOPLE ACE TRUCKING COMPANY'S NEWS

For your The Chicago Radio Syndicate Two East Oak free demo: Chicago, Illinois 60611 (312) 944-7724
The Bottom Line, New York
Country music's new breed nared into this New York club has brought its own style to this city. Linda Hargrove opened the show and displayed an intense style that delighted the audience irrespective of the many varied styles of music fans.

**New on The Charts**

**SOUTH**

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


JIMMY DAVIS (ABC) Jackson City Auditorium, Jackson, Me. Aug. 26.


MERLE KIRKOE (Liberty) Motion Picture Theatre, Mountain Home, Ark. Aug. 23.


Tape/Audio/Video

16 REP FIRMS ATTEND

115 Products at Detroit Show

By STEPHEN TRAJMAN

NEW YORK—Approximately 600 consumer electronics dealers were on hand for the annual Michigan ERA (Electronic Repre-

More than 115 product lines for 1975 were shown by the 16 rep com-
panies at the show, according to Dan Neuman, exhibitor chairman, with the continued diversification of audio product lines quite evident. About $1.6 million in orders were booked.

Special events included two free retail sales seminars conducted by Jack Berkowitz, who heads his own Ingelwood, Calif.-based rep firm, and six service test equipment audio seminars conducted by Howie TMM-
PACK, Packard Co. & Crows International.

The "Berman Institute On Agree-
able Stereo," which was held Mon-
day (19) morning and afternoon, drawing good audiences. He began the conference more than 21 years ago for his own distributor and dealer salesmen, and estimates more than 2,000 who "graduated" in that time.

In 1964, and again in 1968, he conducted the seminars around the country on behalf of the National Electronic Distributors Assn. (NEDA), and in 1972 he was key-
note speaker for NEDA's man-
agement meetings. Since 1970 Berman has been conducting similar courses under various names.

The service seminars were shirt-
sleeve sessions held twice daily, with participants here for everything from Polk Audio, Magna

ic International, demonstrating such test equipment as distinc-
tion in an oscilloscope, a handheld voltmeter, a digital voltmeter, a milliro-
neater, and an inter-
modulation analyzer. Typical gift hifi gear was used, with a question-

-answer period following each demonstration.

A rundown of the 16 rep firms ex-
hibiting in the 30 display rooms, with product lines noted in a special edition of the "Great Lakes ERA News," follows:

- Aztec Sales; Columbia Magn.
ines; Chalford-Challoner.
- Glenn, Innovative Audio Systems, KLH, Technics by Panasonic, Toc.
- Charles Bernstein Co., South-
field, Mich.; Display Media, Fidel-
ity Products, Pfannenberg, Securette, Selecter Controls.

- Central Electronics Sales; Goldline, Leader, Misco, New-
tronics, Vidaire, Courier.


(Continued on page 34)

Sonnab Electronics photo

SWEDISH SPEAKERS—Included in new line of Sonab Electronics imported to U.S. are models OR12, top left, $139 each; OR14, top right, $269 each; and OD11, foreground, $139 each. New U.S. subsidiary is in Foster City, Calif.

Sweden's Sonab Prepares Electronics Mart Invasion

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

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

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

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

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

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

Persson claims the Sonab speak-

(Continued on page 35)

Audia Tapes In Quick Sellout

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

The tapes in lengths of 1,200 (53), 1,800 (50), 3,600 ($31.50), foot reels were reportedly sold out long before the shipment was re-
ceived. Backordered orders are now being filled from the followup Au-
gust shipment, which totaled at least 30,000 units.

By ERIC COGGINS

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

fects paid off and we continue to ex-

perience growth in sales of quads." Says John Lee, major appliances buyer of seven May & Df stores serving the greater Denver area.

DENVER—"Sales of quadra-

sonic hardware amount to more than half our sales in our sound department," says John Lee, major appliances buyer of seven May & Df stores serving the greater Denver area.

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sonic hardware amount to more than half our sales in our sound department," says John Lee, major appliances buyer of seven May & Df stores serving the greater Denver area.
You Are Invited To Participate In Billboard's Blank Tape Celebration!

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

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

And, the conversation won't be dull, unless you find the latest in blank tape product marketing techniques and distribution methods boring. In fact, all the VIP's who make your industry competitive and exciting are awaiting your appearance at our bash — people involved in professional duplicating systems and accessories/services. Manufacturers of carrying cases, Mass merchandisers, Manufacturers of raw tape and the components used in producing blank tape.

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

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

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

LOS ANGELES: Bill Moran 9000 Sunset Blvd L.A., Calif. 90069 (213) 372-5240

NEW YORK: Mike Ederman 1 Astor Place New York, N.Y. 10036 (212) 768-1700

CHICAGO: Jim Rathgeb 105 N. Water Drive Chicago, Ill. 60605 (312) 764-1614

NASHVILLE: John McCartney 1749 West End Ave. Nashville, Tenn. 37203 (615) 296-3602
Magtec Sees Upswing In 'Q' Tape Market

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

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

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

Magtec announced at the National Audio and Video Convention here with a suggested list of $11.95 (most stores discount at least 1%). Some of the most prominent labels are represented: WEA brands, RCA, United Artists.

The company is continuing sophistication in open reel. For one thing, all new titles are being recorded in 7 1/2 ips. Typically, we no longer want to release unless in 7 1/2; says Thus. Ends the incompatibility problem of many 4 3/4 ips.; and 7 1/2 ips.

Director of engineering Mike Cadwallader is looking into Dubby processing and new coatings, further indications of greater sophistication.

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

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

Magtec has received its largest order ever for contract basically spoken word duplicating, a 135,000-piece cassette ordered for us by a firm. By forming Congress of the blind and physically handicapped.

Recent contracts Win Magtec include the agreement of Herb Dale. Joe Washington is now customer service director.

Ken Feldman continues as executive vice president reporting to S. Gerald Stone, president, Bilkin, Radom and Washington report to Feldman.

Juiced, No Doubt

EASTBOURNE, Eng.—Charles Roberts, a dedicated gardener, last week showed friends a 4 1/2 pound tomato he raised himself. A stereo, he said, the 62-year-old sound freak said the food put in growing headphones around it and feeding it stereo music from dawn to sundown.

7,500 ROOMS AVAILABLE

80% of Space at Chi Show Sold

NEW YORK—More than 80 per cent of the space for the 1975 Winter Consumer Electronics Show in Chicago has already been reserved. Wayne Wamyan, staffing vice president, the Consumer Electronics Group of the EIA, spon sor and producer of the annual event,

Wayman also says that for the first time the EIA will hold an exhibit space at the Conrad Hilton Hotel, home for the past two years. This space includes large exhibit halls and a cocktail lounge.

Now producers have also secured more than 7,500 hotel rooms.

115 Products at Detroit

BASF Tape, Jilette, Lear Jet, Magna-Opus, Rurtens, Sansui, Sanyo, Sheri, Supertex, Vantacer, Vantazer, Vidab Sound.


Radios Sales: Lc, Inc. 4, Gibbons, Hammond Sound Products, Kustom Kreations, Superscope Storyteller.

Scheurer Sales Co. AR Speakers, RSS Electronics & Inc. (USA) Ltd., Kos, Nossin, Nikko.

Shaco, Inc., Ferndale: AKG/Philips, Hy-Gain, Mura.


In addition to Neumann, the ERA Show Committee included co-chair men Pete Torrance, Torrance & Associates, Inc., and Bill McCall, Shubel, Slide, Floral, Floral-Okuma, Chuck Milik, Robert Mckin & Co., Larry Firsten, Aztec Sales, Tom Angello, John Merch an and Dave Wafekfield.

Panasonic Meet At N. Y. Hilton

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

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

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

Radio Shack's 2,000 Outlets

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

The new shops are located in Winter Haven, Fla.; Denver, Orem, Utah; Gladstone, Me.; Golden, Colo.; Glad ley, Minn.; Clarkstown, N.J.; Encino and Concord, Cal.; Lebanon, Pa.; Nashua, N.H.; and Fairfield, Conn.

Copiedrighted material
Early in June, Lee, who is director of consumer electronics departments in both May D&F stores, introduced a new line of cassette players and accessories. Lee notes that the line has been well received by customers and has helped to increase sales volume.

Lee states, "We have noticed a significant increase in the sale of cassette players and accessories since we introduced this line. Customers are clearly interested in high-quality audio products, and this line offers them a wide range of options to choose from."
Some of your friends on 20th Century Records

Barry White
Patti Dahlstrom
John Byrd
Patti Dashstrom
John Byrd
Rockville Junction
Phil Goodhand-Tallah
The Younghearts
Rita Jean Bodine
Dennis Tracy
Ahmad Jamal
John Davidson
Eleventh Hour
LaSOS
Bob Jenidna
Randy Edelman
Nancy Wayne
Love Unlimited
Smocked Sugar
Willow
Larry Weiss
Larry Haywood
Ramblera
Hodges, James & Smith
Doug Dillard
Maureen McGovern
Maureen McGovern
Randy Edelman
Nancy Wayne
TWO YEARS LATER...
WHERE YOUR FRIENDS ARE

20th CENTURY RECORDS

A Subsidiary of: Twentieth Century-Fox Film Corporation
“Everyone’s talking about Russ Regan and what a wonderful job he has done with 20th Century in just two short years.”

Congratulations Russ,
Angel Photo Color Service, Inc.
To Russ, for the Best Gold of All—“Profits”

20th Century Records president Russ Regan proudly holds a special award from corporation chairman Dennis Stanfill and Gordon Stulberg: “To Russ. With appreciation for the best gold of all—profits in the first year. Dennis and Gordon.”
Sometimes Nice Guys Come In First

The Russ Regan Story

By NAT FREELAND

When 20th Century-Fox films early in 1972 decided to diversify their entertainment activities by establishing a contemporary record label, they set aside a budget of $1 million a year for the first three years to get it off the ground.

However, president Russ Regan only dipped into a small portion of the allocation over a six-month period before the new 20th Century Records began paying its own way and showing a profit.

This Spring, Regan took over the Whisky one night to hand out gold records to many of the artists and staffers aiding in 20th’s four gold albums, six gold and one platinum singles.

After Regan was through dispensing the largesse a surprise special plaque was handed Russ from 20th Century-Fox president Gordon Stulberg and board chairman Dennis Stellini which thanked Regan for: “The best gold of all—profits the first year.” Billboard also voted Regan a 1973 coveted Trendsetter Award for 20th’s first-year success, and the National Association of Recording Merchandisers awarded Russ a presidential citation.

In today’s ultra-competitive record market, it is indeed a remarkable achievement to establish a successful money-making independent record corporation from scratch. Of the few companies which have even attempted it in recent years, far more are still struggling along than have taken off.

And although two or three young labels are now breaking their acts on the charts with reasonable consistency, certainly no other independent label founded in the 1970s has earned a wall of gold records.

The doors of 20th Century Records opened Sept. 1, 1972, at 8255 Sunset Blvd. in Hollywood. This is Russ Regan’s lucky building, where he took over MCA’s founding new Uni label in 1967 and personally brought in MCA’s two greatest record star moneymakers—Neil Diamond, who has since transferred to Columbia on a $3 million deal, and Elton John, who just renewed with MCA for $8 million. A&M’s first offices were also at this very site.

However, Russ is likely to have outgrown the lucky building by the time the lease runs out next year. The 20th label started with four executives recruited from Regan’s MCA team, plus their secretaries. Now there are some 35 employees. Twentieth has taken over the entire building but is bulging at the seams.

Yet despite the exploding fixed overhead costs, Russ states flatly that 20th’s second year earnings are even greater than the successful opening.

What does it take to kick off a successful record company in the hard-sell 1970s? Primarily, it seems to take Russ Regan or a close facsimile. With 20th, this is actually the second time Regan has taken a label from the infant stage and nursed it to a smash.

Under Regan, the fledgling Uni label had nine gold albums, two platinum albums and eleven gold singles.

Regan stayed on as Uni vice president, general manager and holder of wide company responsibilities in ad as all labels were phased into the one MCA Records line. Then in June, 1972, came the call from Century-Fox.

As Russ recalls, “They didn’t expect me to be available but decided to give it a try anyway.” But the 20th query came just at the time when Regan was restless deciding he couldn’t really rise any higher in the current MCA Records structure and was ready for a new challenge.

Regan gave his notice to MCA at the beginning of the summer. He set up shop in his lucky building by September. Three days after the new 20th label moved in, his first tape listening marathon was interrupted by a phone call from Chicago-based producer Clarence Johnson who announced he’d just cut a guaranteed million-record seller and Russ should fly to Chicago at once.

Regan was sufficiently convinced to catch the night’s last flight to the Windy City where Johnson picked him up at the airport, drove to the producer’s apartment and played no less than 12 songs tapes before Regan found something he liked.

But that 12th tape was “Love Jones” by a young soul aggregation, the Brighter Side Of Darkness. It turned out to be 20th’s very first gold record.

The next major development was in itself enough to ensure the pre-eminence of 20th Century Records. An established but not widely-known soul producer, whose group had a hit for Regan at MCA with “Walkin’ In The Rain,” came to Russ seeking to record as an artist on his own.

It was Barry White, whose output has given 20th the bulk of its gold with Love Unlimited, the Love Unlimited Orchestra and super-basso White, himself. After White’s first singles set him up as a million-selling artist, he bought back Love Unlimited’s contract from MCA, paying $35,000 specifically for the female vocal trio’s already-recorded next album.

This album contained the orchestral “Love’s Theme,” which has so far sold 1.5 million singles for 20th, spurred the sale of 1.3 million LPs and established the Love Unlimited Orchestra as a top record act in its own right.

Russ Regan is a near-unique combination of golden-eared A&R man, doggedly effective promotion legend and informal but all-around record company administrator.

“It’s hit product that counts,” is his professional creed. “If you don’t put out records that deserve to be hits, your company can’t be effective no matter how good the promotion and merchandising personnel is.”

Another Regan hallmark is his willingness to “work” a record he believes in month after month when most other labels would just shrug it off as an unprofitable stilt. This bulldog policy made a gold single out of Maureen McGovern’s “The Morning After,” Oscar-winning film theme, after some eight months of never say die efforts.

Regan entered the business end of the music industry in 1960 as a promotion man with Buckeye Distributors, a local Los Angeles operation and then moved to a larger regional distributorship, Record Merchandising.

He switched over to the record label side of things in 1965 as general manager of Warner Bros.’ now-defunct soul label, Loma.

Previously to all this, Russ had first gotten into showbiz as a singer, writer and sometime producer. In 1959 he had two non-hit singles on Capitol as an artist and also produced one of the year’s Xmas hits for the label, “The Happy Reindeer” by dancer, Prancer and Nancer.

He had arrived in Los Angeles from his native upstate Stockton in 1956 after a stint of Mexico goldmining. While trying to get his singing break, he made a comfortable income as a salesman for Gallo wine.

A close look at the spelling of the Regan surname reveals it (Continued on page TC-6)
Right On
Russ Regan!!!

Congratulations to 20th Century Records on your second anniversary. Our special thanks to Hosea Wilson and the entire staff of “our friends at 20th Century Records” for two years of solid gold...

Soul Unlimited, Inc. — Barry White — Larry Nunes

Barry White
Love Unlimited
Love Unlimited Orchestra
Tom Brock
West Wing

9000 Sunset Boulevard Suite 515 Los Angeles, Ca. 90069
(213) 278-9030
To Russ, Tom, Dave
and all our friends at
20th Century Records
Best Wishes
from all your friends at
Modern Album
Congratulations to Russ Regan and All of Our Friends at 20th Century Records and Bridgeport Music, Inc. Detroit, Michigan
stories in this special, are vice president-general manager Tom Rodden, national promotion director Paul Lovelace, national soul promotion director Hosea Wilson and controller Rene Krikorian.

"I rely very heavily on Tom Rodden to assist me in making things happen in every department. Tom keeps long hours and is generally the one who's last to leave the premises. He's very articulate and has made a good impression for the company. We're fortunate to have him with us."

Other 20th staffers who joined the Regan team more recently have been given the opportunity to grow with the label. Young Peter Pasternak, son of famed film producer Joe Pasternak, was recently shifted from artist relations to international merchandising director. His replacement, Tom Hayden, was promoted from the mailroom, in line with 20th's policy of upping staff from within as much as possible.

Pasternak and Regan will be spending much time in England this fall as 20th converts to its own U.K. label identity. The 20th product will continue to be distributed by Pye, but will now carry a 20th Century Records logo and signal the start of 20th's more active participation in the European market.

Although Regan's door is always open within the company, there is only one weekly meeting, a Monday afternoon product and merchandising strategy session attended by all the above-named executives plus pre-production &r administrator Sandy Spiegel and production manager David Biondi.

"My goal as an administrator is for the people who work for me to have as much fun as possible," says Russ. "as long as they take care of business."

Regan is no pushover when it comes to fighting for music he believes in. He picked up Elton John's U.S. rights after a number of other labels had rejected it. From the first, he decided to treat the merchandising of Elton as if he were already a proven star.

A flashy, attention-getting campaign by legendary music publicist Norman Winter began with Elton being met at the airport by a double-decker London bus. Winter, who is still 20th's publicist via his independent office, caulked the cream of Hollywood's rock press to the Troubadour. And by the time Elton was done with his opening set he had established his stardom with the industry's most cynical audience.

Elton then went on the road in a quality-nitery tour with Regan by his side, pulling out all stops. The reviews were consistently ecstatic for the performer, despite early East Coast suspicions that Elton was merely the latest Hollywood hype. However, as Regan kept pouring more and more Uni money into the supporting advertisements, word began to spread around some corporate elements of the MCA Tower that the expensive campaign was "Regan's Folly."

"Regan's Folly" has of course now earned his way to the highest-earning plateau in record history. And Regan expects it is unlikely that his current employers will accuse him of irresponsibility.

"I've never worked with nicer people, people who constantly show how they appreciate your efforts," says Regan of the Stulberg-Stanfill team. "They have given me complete autonomy."

They also gave Regan a Sunset Strip billboard congratulating him for bringing in the first 20th gold record in less than six months of operation. Industry observers feel that the many accomplishments of Russ Regan and his staff are one of the greatest miracles since the inception of the record industry.
Independent Distributors & Radio Stations of America

Your Friends Say Thanks

For Your Continued Encouragement and Support

WHERE YOUR FRIENDS ARE!
FEATURING THEIR SMASH HIT "SAVE THE LAST DANCE FOR ME"

THE DeFRANCO FAMILY FEATURING TONY DeFRANCO

SAVE THE LAST DANCE FOR ME

"Write Me a Letter" FEATURING TONY DeFRANCO

FROM THE SMASH ALBUM "SAVE THE LAST DANCE FOR ME"

*The Laufer Entertainment Group publishers of

(Fastest growing entertainment magazines
(Total monthly readership: 3,530,000)
His Years With The Ears

Continuous contact and coordination between Russ Regan and himself has helped Tom Rodden, vice president, general manager, function like a fine watch in his daily activities on behalf of 20th Century Records. But many are the days when Rodden's wrath can be heard throughout the building, even in the mail room, if a deadline is about to be blown.

Without sounding syrupy, Tom is the first to admit that he is a creation, molded almost single-handedly by Russ Regan. Regan afforded Tom the opportunity to learn and gain a decade of experience in a short two years. Regan began by utilizing Tom's earlier experience and enlarging his horizons. The two P's crossed paths earlier when Tom was an MCA executive and Regan, of course, was "the talk of the town." Tom was Regan's first choice as National Sales Manager for 20th Century Records, promising that his future would be bright. That promise has since become a reality based on the accelerated growth pattern garnered by the upward label. Tom was promoted some time ago to Vice President, General Manager.

When 20th was formed there were eight employees in all, our rapid growth is dedicated to the acceptance of our product and the company's aggressive approach to marketing same. We have since added several key departments including creative services. Mick Brown, a former pretige of mine at MCA, works very closely with me. To use a tired cliche, he is my right arm as national sales manager. He is very organized and tops in the follow-through department. Mick's not an order-taker, rather he is a high-energy spokesman for the firm. He continues to grow more valuable via his creation and implementation of special campaigns geared toward the retail level in a continuing quest to get more records into the stores.

Backing up any successful marketing team should be an efficient production department. Under the direction of David Blondolillo, we feel ours is among the best. During the recent vinyl shortages David's rapport with our pressing plants minimized or almost eliminated our back-order situation. Besides his production abilities David drives a hard bargain as purchasing agent for the company. Competitive bids are the order of the day on a regular basis. David recently took on added responsibilities as graphics coordinator.

Terry Fletcher is another super acquisition operating in national promotion and artist development. Merchandising is, we feel, also paramount in importance to this end. We get a lot of mileage on the strength of Macey Lipman's efforts on special projects.

When we began, we didn't deem it necessary to maintain in-house press or graphics departments. We still feel the same way. Rather than build full departments, we felt we could still achieve maximum saturation, PR-wise, plus equally superior art by hiring proven professionals on a retaining basis. I feel Jack Levy, a veteran of the industry, really delivers. If we have a 24-hour deadline on an ad, I know we can depend on Jack. If a special concept for an LP cover is a problem, Jack will find a way.

Not unlike the original Four Horsemen (Russ, Paul, Hosea and myself) Norm Winter also goes back with us as a result of his former relationship as national publicity director for Uni and MCA records. He's done a great job in presenting our image to the world. In addition he's always placed artists' publicity in tune with the overall sales picture. In my opinion, be it corporate PR, performer press, special projects and functions, editorial or just every-day good will for the company, Norm represents us to the fullest.

We like to take pride in the fact that whenever possible we promote from within. We're happy to give an opportunity when it's warranted. One such case is that of Tom Hayden, recently promoted from our mail room to head up artist relations. Tom shows great promise. To quote Barry White and Leon Haywood..."Your new man is doing a great job." This is also our belief.

The accounting department under controller Rene Kniorian is a gem of an organization. When we require split-second information, Rene and his staff respond very rapidly.

Sandy Spidell, who helms pre-production, handles a myriad of details. She's very valuable to the company and a delight to behold. After Russ has made a decision on a production, it is Sandy's job to coordinate recording sessions, musicians, payroll, etc. Finally, when the saga of 20th Century Records is written, it would be fitting to sum things up this way. I would like to present everyone at the company, including all of the unsung heroes, with their very own plaques—one that would be inscribed:

"For My Friends at 20th from another member of the crew, it's a pleasure to be aboard with such an abundance of talent."
'RIDING THE REGAN
GOLDEN SUCCESS EXPRESS
SINCE '69...

STRAWBERRY ALARM CLOCK
HUGH MASAKELA
THE FOUNDATIONS
THE FLYING MACHINE
NEIL DIAMOND
ELTON JOHN
LOVE UNLIMITED
BARRY WHITE
MAUREEN MC GOVERN
THE DE FRANCO FAMILY
LOVE UNLIMITED ORCHESTRA
AND MUCH MORE TO COME...
*WE'RE GLAD TO BE ABOARD!
His Years
With The Ears

Marketing consultant Macy Lipman (right) with
one of many sales aids produced at 20th.

Artist relations manager Tom Hayden (right) tries to
keep everything moving smoothly.

Graphics expert Jack Levy adds finished touches to LP
cover.

Gordon Stulberg, president of 20th Century Fox is flanked by Norm Winter, label public relations chief (left) and Tom Redden.

20TH CENTURY RECORDS...
IT SOUNDS LIKE SUCCESS

CONGRATULATIONS FROM QUEENS LITHO
Barry White: Study In Diversification

Back in 1956 when the late Jesse Belvin was recording "Goodnight My Love" and paid an 11-year-old kid $55 to play piano on the session, no one had any idea that the precocious pre-teen would grow up to be tapped by R.I.A.A.'s golden wand seven times in as little as three years, something that he did, in fact, as you will soon see, and the story of what has happened to Barry White.

Barry, who has enjoyed a highly successful working relationship with partner Larry Regan and 20th Century Records president Russ Regan, has produced no less than four gold albums ("I Got So Much To Give" and "Stone Gone"), Barry White, "Uptown Love" and "Rhapsody In White," Love Unlimited and three gold singles ("I'm Gonna Love You Just A Little More Baby," "Never, Never, Never Give You Up!" and "Give Me The Night") in the marketplace. In short, his career in print an eighth album single, "Can't Get Enough," probably will have reached golden status.

BARRY WHITE'S First AND his prime moment in White's phenomenal career, met Barry in 1966 when Russ was with Warner Brothers' Loma Records. Barry was a struggling writer-arranger. Their meeting was far from spectacular. Their paths didn't cross again until Regan was at MCA's Uni Records. Barry came to see Regan several times. It wasn't until he brought the "Love Unlimited" album that Regan really flipped and eventually signed White. "Walking In The Rain" was the hit single from that work.

It was no surprise to anyone that when Regan left Uni to become president of 20th Century Records, Barry and Love Unlimited followed him.

Regan had been at his 20th post only three days when White approached him with the idea of his becoming an artist (to that point Barry had been "tune writer/producer). Russ agreed. The result was White's first album as an artist. "I've Got So Much To Give," which contained the smash single, "I'm Gonna Love You." All this from a man whose very first paid musical engagement was being hired to clap his hands for the background of a Leon Rene single (he was Google Rene's son) titled "Tosser." The Ice Cube" and the record was never even released.

Barry was 17 and was sitting in the session at the invitation of a friend. Rene was recording the tune for Class Records. They had hired five union musicians specifically to clap out a certain intricate rhythm pattern. When none of them could get the rhythm down, Barry said he could do it. And he did. The studio musicians had been paid $50 each for their unsuccessful efforts, but Rene was so impressed with White's immediate mastery of the job that he paid the teenager $150.

There has been an inevitable, though far from enthusiastically received by White) comparison of Barry's and Isaac Hayes' styles. "At first I got upset about the comparison," admits Barry. "I had been in the record business too long and I knew you just don't get a hit record by sounding like somebody else. And I went from hit record to hit record."

But White does admit that he has had to at least address himself to the question of their similarities. "We both have deep voices," he offers with feigned objectivity, "But that's the end of similarity. I phrase things differently, I have a whole different style, I'm a song writer and he isn't, I write and sing my own material while he sings other people's things."

Barry's music has, of course, appealed to a wide cross-section of listeners and has escaped the rhythm and blues pigeon holing most black artists are saddled with. Still, his music has its genesis in the broad spectrum commonly referred to as "the Black sound." Barry's echoing attitudes of many black artists, sees this motif as the basis for nearly all contemporary popular music.

Barry's changed since his youth. He was far from being the prototype of the nice little kid who did well in school and stayed out of trouble. Actually, White was placed in a special high school for misfits and trouble makers in the southern section of Los Angeles. An unlikely beginning for so sensitive a profession as music. One might easily think that such a rough kid would have been in for quite a bit of teasing from his peers if he dared to do such a sissy thing as sit down at a piano.

"That didn't happen with me," says Barry, and I'll tell you why. The little kids who were my friends were amazed that somebody as small as I was (eight years old) could play a piano like that. They used to come over to see him play and sing while I played.

As a precocious second grader, White started performing piano solos at the Greater Tabernacle Baptist Church in Los Angeles. In a few months he became the choir's lead singer. He and his brother, Daryl Lionel White, lived with their mother, a strong woman full of encouragement and parables, in a poor home "with no carpets on the floor and very little money."

There was no TV in the home until Barry was 13, but he recalls that "our family relationship was so together that it didn't matter. We had fun listening to the radio and listening to Mama talk about things that happened to her when she was a little girl. She instilled a great sensitivity in us for music. She even taught music to other kids, but I didn't want to study with her. I started teaching myself piano when I was six. By eight I was performing in public.

"When I came into this business there were guys going out on tours," hadn't made it and who kept saying 'Mama, you might as well give up tryin' to get into the record business' 'cause you just ain't gonna make it.' But I was always strong-minded and bullheaded, I knew I was going to catch hell, I remember hearing Ray Charles saying on a TV talk show one night that 'if you've really got something good, it might take a little while, but it'll come through'."

Barry White seems to have lived up to Ray Charles' adage.

WALTER BURRELL

Newlyweds Glodean and Barry White. That's 20th corporate president Stulberg and Regan in center and Larry and Gloria Nunes.

Newlywed cake presentation.

Russ and Barry White following a concert appearance.
Solid Gold

Congratulations
To 20th Century Records.
It Is Our Pleasure
To Be The Recording Home Of
Barry White And Love Unlimited

The Sound Says It All.

Whitney Recording Studio, Inc.
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Glendale, California 91201
245-6801
If there’s a stereotype recording industry accountant image—horn-rimmed, quiet disposition, non-athletic-looking—then 20th Century Records’ controller Rene Krikorian is no stereotype recording industry accountant. Burly enough to be a Rams interior lineman, he couldn’t be typical no matter how he looked. He couldn’t be and isn’t typical because of several factors, not the least of which is his never being with any company other than 20th Century through being in the business 14 years. For another thing, he had a quite unusual mandate when he moved from New York to California to set up books for 20th Century Records two years ago—make the label a profitable operation from ground zero. But probably as important as any factor is that despite our inflationary spiral with recording acts receiving increasingly higher royalties, Krikorian is able to establish some of the most advanced accounting techniques in the industry and actually project such aspects as profit and loss margin per artist.

A number of other unusual aspects become immediately obvious when you sit down in the gold-record lined office of Krikorian, a French-born trumpet player who switched to accounting after earning a degree in commercial art at UCLA and is finally back home again in Los Angeles. You notice the record player right next to the telephone that hardly ever seems to stop jangling. Does Krikorian exercise any a&r influence? His tone is serious and he says, “No.” Right off, he indicates that he is definitely not involved artistically. “I’ve always loved music,” says Krikorian, “but basically I make it my business to be familiar with the kinds of recorded music we’re producing.”

Although just 40, Krikorian has been involved in many varied aspects of the recording and motion picture business since joining 20th Century in 1969 just after graduating from Pace College. He has been close to publishing, TV commercial films, budgeting of feature motion pictures and many other financial aspects of the leisure-time industry. All this was while Rene was building his family, boy five, girl ten, with his Illinois-born wife. “We never did feel that New York was the ideal place to live.” He says his job at 20th Century Records was both a corporate appointment and subject to Regan’s wishes and came only after long consultation. Of his role corporately, he laughs and says, “I’m the French Connection,” alluding to a highly successful film property of the parent firm.

It’s easy to talk of accounting practices in general terms but Krikorian cuts through generalities and points to concrete accomplishments since first setting up an almost one-man operation in the early temporary headquarters of the label at 6430 Sunset. Even in the new building the department started with four people in one room. But now, Krikorian trains and oversees a staff that takes up nearly half of the lower left portion of the entire building. Recently added to the organization in a new position, is business affairs director Gerald Rosenblatt. But more radically new is the move to vast computerization and the use of off-premises equipment at the home office five miles away in Century City. Krikorian says that data processing systems are currently being developed, encompassing most financial matters.

Some points of philosophy that quickly surface in an interview with Rene:
- Even though he is primarily concerned with long-range planning and setting up definite guidelines, his procedures are flexible, especially in opening up more budgeting for promotion, an area he views as highly important. “We budget not on individual releases but on our overall product,” says Krikorian. But he quickly adds that Regan is always looking for

(Continued on page TC-29)

Rene Krikorian, controller (center) with Sabah Moustafa and Maria Skrokov.

Regan and Herb Eisenman, president, 20th Century Music Corp. (left), greet Gerald Rosenblatt to a new post—director of business affairs.
Thanks 20th
Thanks Paul

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Greece, Scandinavia, Iceland, Turkey, Ethiopia, Lebanon,
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Chile, Colombia, Ecuador, Peru

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From Your Friends Across the Hall

You Make Lots of Good Noise

It's Been A Great 2 Years

20th Century Music - For Fanfare Music - Bregman Vocco & Conn

Herbert N. Eiseman
President
Congratulations to Russ Regan
and to
20th Century Records
on your 2nd Anniversary.
We are very proud of what you
have accomplished, and
very excited about your future.

Signed
Gordon and Dennis
For all of us at 20th Century Fox
The DeFrancos: Canadian Superstars

August 31, 1972. A dream was coming true for the dynamic record veteran Russ Regan, heading a soon-to-be powerful label—20th Century Records.

Three thousand miles away, another dream was about to become reality. This one involved a young Canadian who was celebrating his 13th birthday. The August 31st party, however, wasn't at home in Canada, but instead was on board an Air Canada jet that was transporting Tony DeFrancio and his family to a new home—and career—in Los Angeles.

For a number of years, prior to the above happenings, Russ Regan and Charles Laufer, president of The Laufer Company, a national publishing firm, had contemplated the fusing of necessary ingredients to launch a top flight young act. Number one necessity being talent. Number two, advertising and promotion to showcase that talent. The joint venturing of the DeFrancos and L.E.G., a segment of the Laufer Company, combined with the "Russ Regan know how" delivered that opportunity.

The DeFrancio Family had been developed by Charles Laufer. But, much like 20th Century, the DeFrancos and the Laufer Company were unproven commodities. Today, however, both the DeFrancos and 20th Century have proved themselves in the term of numerous gold and platinum records.

But as far as the music industry is concerned, it's not what you did yesterday that counts, but what you are going to do tomorrow—and will it sell.

"We were very lucky," explains 20-year-old Benny DeFrancio, eldest of the DeFrancio Family. "Our very first record, "Heartbeat—It's a Lovebeat," sold more than 2 million copies. Sometimes, when you're that successful at the very beginning, it is hard to imagine that you're going to make mistakes. I think, like every group, we have made some. But, more important, we've learned from those mistakes. Traveling on a concert tour is probably one of the most educational things a rock group can do. We not only learned about the things that people like, but you also learn about the things that people don't like."

One of the things that Benny and the DeFrancos learned that they definitely liked, was a song from their second album, called "Write Me." "We were at a loss," admits Charles Laufer, "as to what single we were going to release next. We had just come off of "Save the Last Dance," which was a top 20 record and frankly did not have anything "hot" in mind to release as a follow-up. That's when the DeFrancio's concert tour provided us with the answer."

"Write Me" turned out to be the song that had enormous crowd appeal wherever and whenever the kids performed it. It was then that 20th and the Laufer Co. took advantage of a living vociferous survey and immediately chose it as the next single release. Written by producer Walt Meskell, it is being rush-released by 20th to coincide with the label's second birthday anniversary. And, just as it could prove to be another gold candle for Russ Regan's birthday cake.

Now, what does all this mean to five clean cut kids from Canada and the Laufer Entertainment Group? First, it means work and lots of it. The DeFrancos are currently finishing up their second U.S. tour. Behind them are appearances in dozens of cities ranging from St. Louis and Chicago to Wheeling, W.Va. and Agawam, Mass. Ahead of them is a week long Japanese tour that will include Tokyo and concerts in four of Japan's largest cities. Following that, the group will embark on its first European tour and then will head back to Los Angeles for additional recording.

But don't expect to see a DeFrancio oversaturation. Dan Clear of CMA, the group's agent, is excited about their future. "I don't think the DeFrancio Family appeals only to teenage girls. The tours they have done, and the audiences they've attracted, show that their appeal is much broader than just the teenagers. For instance, they drew more than 25,000 people to the Saratoga Fair for one performance and it was quite obvious that a good portion of that audience was adult."

Their music is largely in the hands of Walt Meskell who personally selects their material and produces them. Meskell believes "Tony's a tremendously talented singer, especially considering his short tenure as a major recording star."

"The songs for the DeFrancos will be chosen so that everyone can enjoy them. The first album had a variety of material—everything from up-beat novelty tunes to serious love songs. The next album will follow the same line."

So far the DeFrancos haven't recorded any of the songs they've written. Benny is the composer in the family, but he likes singing other people's material. "Sure," Benny admits, "we plan to sing some of our own songs, but I don't think we'll ever do an entire album just of our material. I like a variety of music from lots of different composers. I think it gives lots more life to an album."
Congratulations

20th Century

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On Your

2nd Anniversary

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Paragould Man Makes It in Hollywood

Every promotion man in the business possesses his very own style, one that can make the difference in day-to-day communication with the nation's opinion makers. The laid back, home-spun humor of a southern gentleman, 20th Century Records National Promotion Director Paul Lovelace, is evidently working very well.

Paul, who hails from Paragould, Ark., an unlikely spawning ground for a record industry tub-thumper, talks about an exciting moment in his life. "I finally got me a vacation last Christmas, and naturally headed home to spend the holidays with my family. It had been a while since the 20th whirlwind began, so I felt it would be good to unwind on the front porch and sip a mint julep or two. I soon learned that even in Paragould, it was difficult to forget your friends at 20th. I opened up the local paper, the Paragould Daily Press. With incredible results. As my eyeballs bulged, I somehow focused on a full page ad, which read:

"Paul Lovelace, Welcome Home and Merry Christmas from Your Friends at 20th Century Records."

Lovelace continued, "So how can you do anything less than your best when you work with people like the 20th gang."

Working with the 20th gang since inception is a result of his earlier encounter with Russ Regan during Regan's tenure at Uni. Lovelace was employed by MCA as country promotion director, based in Nashville.

His entry into the field followed his graduation from Arkansas State University after a spell as a drummer with Bill Black's combo in Memphis. Paul made his debut in records as salesman for Decca in 1969, based in Nashville. A self-taught promotion man, he soon began functioning in both sales and promotion for the MCA company. Finally he was upped to country promotion director in 1971.

When Paul was tapped by Russ Regan to join the 20th team, he started as a one-man, one-secretary department. The results of his area, Paul has since been able to beef up his staff. The diminutive dynamo has developed a fine crew, which includes:

- Terry Fletcher, who hails from Memphis where he functioned in FM promotion. He was recently brought to Los Angeles to institute a new position which involves him in the development of new artists.
- Billy Pfordresher, who got his spurs in promotion at Record Merchandisers, Los Angeles, works closely with Paul as assistant national promotion director.
- Micheline Rourke serves as promotion coordinator and also works with FM stations.
- Bruce Brandwig spends his time on national primary promotion.

John Mitchell, who works out of Nashville doing country promotion, also coordinates very closely with Paul. The department also publishes a weekly information piece, "The Grape Vine," which is sent nationally to all indie distributor personnel.

Paul is personally "on the horn" with all distribution promotion people and prefers to handle the bulk of this himself. Although he feels 20th is "loaded for bear" personnel-wise, in order to zero in on selected product, he also uses indie promotion men on a regular basis.

Twentieth's promotion department has no limitation. Standard operating procedure is their ever-increasing success in crossing over R&B to pop. This first came about as a result of

Barry White's "I'm Gonna Love You A Little More Baby," which established Barry as a mass-appeal star. Call it timing or vibes, Paul and his staff seem to have the knack of knowing just when to move a record into new areas. "A promotion department is only as good as its product," said Paul. "And we're fortunate to have a man like Russ Regan providing us with superior productions. This enables us to move with all confidence." He further noted "Russ is extremely selective and oversees a small, but mighty roster."

The Lovelace approach is down home and honest. He has sincerely built credibility via integrity and enthusiasm.

Lovelace's department works closely with Tom Rodden, V.P., General Manager, on proposed time buys and on total concept marketing campaigns, also coordinating with 20th's aggressive publicity-artist relations heads. Additionally he frequently touches base with the 20th Century Fox Film Corp. in conjunction with sound-track albums such as the current Barry White package, "Together Brothers." On the drawing board for everyone is 20th's upcoming blockbuster, "The Towering Inferno." Irwin Allen's follow-up to last year's top grosner, "The Poseidon Adventure."

Paul reminisced about the latter film, "We stay with records," he said. "It took us eight months to break 'The Morning After' (from the film) thereby establishing a fine artist in Maureen McGovern."

Paul and his staff make frequent trips to bring home a record, or merely to stay in touch.

Paragould, Ark., may very well be an unlikely place to break a record. However, it has proven, if Lovelace is an indication, that it sure can come up with a record industry "heavy."
RUSS REGAN
and the entire staff of
20th CENTURY RECORDS.
Hope we continue 2 be part of
your phenomenal success for many
years 2 come.
Happy 2nd Anniversary!

Irving/Almo Music
Personable "Zay"—Strong R&B Commitment

By LEROY ROBINSON

"Personable" is the favorite word of Hosea Wilson, national r&b promotion director for 20th Century Records. And for anyone who knows Wilson, either personally or has had business dealings with him, they have all come to realize that he himself, epitomizes the term right to the letter.

But more important, the enormous success of the r&b promotion department within the last two years can be credited to the high energy level of its helmsman, and to the credo, "always be personable" that he has established for his small but equally energized crew to follow and maintain.

Wilson speaks from the point of view of a veteran when it comes to the field of rhythm and blues music. Serving in every capacity from friend to consultant to road manager, to manager to producer to getting the record played, Wilson has paid his dues in the music business. And because he has paid those dues ("And there were a lot of them"), Wilson is knowledgeable, stern, and demanding when on the road with a bunch of records under his arm doing his thing.

Doing his thing over the years has meant constant travelling. It has also meant a familiarity for Wilson with all the disk jockeys. And for all those jocks that have come in contact with Wilson's style and personable self, an affection developed which to this day is exemplified by their referring to him as "Zay."

Record promotion for Wilson has been dealt with on two levels: "Hustling for a growing independent or hustling independently," tells Wilson. Whichever the situation, "You can bet your money they're getting their moneys worth of work, and getting their record played besides," states Wilson.

Russ Regan, the indefatigable president of 20th Century Records, is obviously cognizant of Wilson's expertise. It is interesting to note, however, that Wilson dates Regan at the label having left a similar position at 20th to join Regan when he became president of Uni Records.

"We've been friends 18 years," tells Wilson of Regan.

"But we've worked together in the record business for the last eight years."

Joining Uni, Wilson got right into the business of taking care of business by working diligently selling such outstanding artists as Bill Cosby, Hugh Masekela, and The Chi-Lites, to name a few from the legendary label. Therefore, when Regan assumed the helm at 20th, he called upon his veteran and friend to once again join him to do the impossible with an independent label.

"It might have been an impossible job to help make the company grow if Russ were a different person," says Wilson. "If I didn't have the autonomy he's given me nothing would be happening."

"Obviously, autonomy is the key."

"It definitely is," states Wilson. "If most brothers who are r&b promotion directors had the same autonomy I have at 20th, they would probably be more successful."

Success is a word that Wilson can legitimately use. Many of (Continued on page TC-28)

WHERE Y'ALLS FRIENDS ARE IN TEXAS

BIG STATE DISTRIBUTING CORPORATION
dallas

H. W. DAILY INC.
HOUSTON

I just want to thank
Russ Regan,
Tom Rodden,
Hosea Wilson,
Paul Lovelace

and the entire staff
for making my year
so beautiful.

Leon Haywood
MEMO

Russ: YOUR friends are everywhere.
We're proud to be among 'em!

Warmly
Screen Gems-Columbia Music

Lester Sill
Irwin Robinson
Irwin Schuster

Danny Davis
Paul Tannen
Ira Jaffe

Roger Gordon
Jack Leonard
Bob Esposito

SCREEN GEMS-COLUMBIA MUSIC, INC./COLGEMS MUSIC CORP.,
THE MUSIC DIVISION OF COLUMBIA PICTURES INDUSTRIES, INC.
20th's Entry Into Country
First Class All The Way
By BILL WILLIAMS

When 20th Century moved into Nashville and into country last April, it was done quietly, almost conservatively, and with little fanfare.

Not too surprising in that the man who took over the helm was Jim Vienneau, who had been coming in and out of Nashville for more than a decade before making it a permanent settlement. Yet, except for his hit records, few knew he was in town.

Vienneau is the quiet sort, who makes himself heard through his music. He now is in the process of doing just that for his new affiliation with Russ Regan, who has given the A&R veteran a feel of confidence to make it all happen in country for 20th.

When the young man entered the business 18 years back it was with MGM in New York, which hardly set the stage for what the years ahead would hold. Beginning in sales and promotion for that label, he quietly shifted into A&R, and found himself producing country records, as well as pop. Among his early ones were Conway Twitty, Connie Frances and Merle Haggard.

The Nashville trips were normally just long enough to find the right material, match it with the artist, and do the recording.

Nine years ago, however, since he was doing most of the MGM acts, the decision to make the move to Nashville was brought about, and Vienneau was quietly part of the scene. He produced the hit records of Hank Williams Jr., of Mel Tillis, of Stonewall Jackson, and many of the other acts which were so big.

Last November, again very quietly, Vienneau joined forces with his young friend, Mike Curb. Among other things, this firm has a contract to continue producing young Hank Williams and Tillis.

It was a surprise to many, then, when after 18 years, Vienneau bade a quiet farewell to MGM, moved his offices elsewhere, and became head of A&R in Nashville for 20th Century. No news conference, no big announcement, no hoopla. It was done with dignity and almost total silence.

Vienneau does his thing in the recording studios (he uses virtually all of them, with preference toward none), and he's very much a family man. Some insist he's a rarity in the music business.

Yet he is friendly, warm and cooperative, and doesn't avoid direct answers, even though they are short questions. The Vienneau attitude is clear and concise: "We are trying to keep a tight roster, build the names individually, work with them, bring them steadily up on the ladder. We are not opposed to the idea of acquiring a name artist from another label, but right now our concentration is the building of artists."

While Vienneau is not the last bit interested in making his own name a household word, that's his aim for his artists. And he has his work cut out for him. The initial country single, out under the new structure, is that of Lois Johnson and, naturally, it's a good one. Only three other artists have been recorded so far, but the search for the right material is an integral part of the producer's job. The newest release is that of Billy Thundercloud, a Canadian Indian, who has been drawing record crowds in personal appearances. There is no trace of Indian in Thundercloud's sound. It's pure country, and that's what Vienneau is after. After that will be a single by Ronnie Moe, certainly an unknown, but you know the potential is there. Then comes Bill Rice, best known as a songwriter and

(Continued on page TC-29)

Happy Birthday

From

Record Merchandising, Inc.
San Francisco—Los Angeles

Where Your Friends Are
Dear Russ:

I am delighted that BILLBOARD is having this tribute to you. Fortunately for us, and our list of clients on your label

RITA JEAN BODINE
PATTI DAHLSTROM
JOHN DAVIDSON,

to paraphrase your own phrase, "you did not just parachute into the business".

Obviously you have proven this with your leadership at 20th Century Records over the past two years. We at BNB are proud of your success and I am particularly proud to call you my friend.

Sincerely,

ALAN C. BERNARD

ACB/nfs
Maureen McGovern

thanks 20th
for one Academy
Award Winner . . .
looks like we’ll have
Another . . .

Maureen McGovern

Strong R&B

*Continued from page TC-24

the gold records that have come to 20th artists within the last
two years have been due in no small part to the efforts of Wil-
sion and his small staff. The largest collector of gold records (?
total as of this writing), Barry White, and product incorporat-
ing his expertise, was based on Wilson's ability to deal with the
jocks.

"It was also luck," Wilson explains modestly. "It was not
easy getting the soul stations to play Barry's 'Love Unlimited' 
album, but we worked at it, and it happened."

"And having a good piece of product, which Barry had, 
helped very much too," offers Wilson. "You see, you've got to 
have something to put in the jocks hands. "I get it played, but
I'm not a doo-to-door salesman."

Wilson feels that getting the job done is not ("definitely not") a one man show. But sometimes because of the size of his 
his staff ("We're really the smallest promotion group out 
there doing anything"), Wilson wonders how anything of any
magnitude is accomplished. Wilson's confidence never 
wanes, however, and he's the first to stand up and cheer
when mentioning his East Coast regional man, Vernon
Thomas, and his Southern regional support from Norm
Thrasher, and Maurice Warfield, on the West Coast, who
trained for the position. "They're my gorilla force," Wilson will
tell you proudly.

Whatever they are called, they have been successful in sell-
ing rhythm and blues to the radio stations. And they have
made 20th Century Records an independent label that must
be reckoned with. Again, it's the "personable approach" de-
clares Wilson.

"I demand that anybody who works with me be person-
able. When a man works for me, whether he's a regional man,
or a freelancer, I go out with him to break him in. And when we
visit the markets—the distributors, the one-stops, the mom
and pop stores—I utilize the personable approach, and it
works. And they say it works."

"We're tried to hold the releases down to about two a
month. That way we can devote the kind of time needed to
teroply promote a single or an album. That way we can
give personalized service," explains Wilson.

A small independent that has developed as rapidly as 20th
Century Records also develops growing pains. In this case, it's
the artist roster which is growing. Aside from the leadership
provided by Barry White, Love Unlimited, and the Love Unlim-
nited Orchestra, there is the successful return to recording by
pianist Ahmad Jamal; some excited vocalizing from three
young ladies known as Hodges, James, and Smith; Leon Hay-
wood is exciting some ears with "Sugar Lump," and there is
singer Jesse James.

We Salute You
RUSS REGAN
and
20th CENTURY RECORDS
and wish you
continued success

AMI Distributors
17337 Lahser, Detroit Michigan 48219
(313) 255-2520

Bob Schwartz

Babe Manoogian

Carl Mooradian

Artisan Sound Recorders
is pleased to have been asso-
ciated with 20th Century
Records from their incep-
tion and is grateful to have
mastered many of their hits.

Artisan Sound Recorders
1600 North Wilcox Avenue
Hollywood, Calif. 90028
(213) 461-2651
Continued from page TC-24

producer. The others on the label are Margo Smith and Nancy Wayne, the latter of whom has had cut earlier recordings. Yet none of these is immediately recognizable. While the roster is small, Vienneau intends to let it grow, slowly and steadily.

"We'll have plenty of time for expansion once we get the hits going," he notes. And no one doubts it.

Working with Vienneau is John Mitchell, who handles sales and promotion. And his right arm for the past nine years has been Annette Erhart, the personable and pleasant lady who handles all of the office chores, and is as efficient and personable as they come. And that's the entire staff.

20th Century also has a publishing arm in Nashville, run by Stan Schulman. It is totally divorced from the record end of the firm, and Vienneau keeps it that way.

The producer feels his job is to find the best songs available, give them to his artists, then build them through the proper promotional push.

Vienneau has developed lasting friendships over the years, and those friends sing his praises the loudest. One of these is Nashville's Danny Davis, who has known him since his New York days. The most remarkable thing, however, is that one simply never hears criticism of the man, nor do they ever hear him criticize others. Either he has something good to say, or he maintains his silence.

CONTINUED FROM PAGE TC-16

"In the home run" and that when the staff believes an act deserves the "whole shot," it happens.

- Sales are equally critical and Kriskor is a talk at length about the necessity of efficient sales. "We never oversell, we can't get into the position of creating a paper company." Though his operating statements issued monthly plainly show

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CREDITS

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CONGRATULATIONS
and
BEST WISHES

to all our friends at
20th CENTURY
on their fine
achievement

from your friends
at
GALLO AFRICA
Johannesburg
South Africa

20th's Finance

Continued from page TC-29

a conservative reserve for returned goods, he points to his
constant communication with the label's independent distrib-
utors, and daily coordination with vice president & general
manager Tom Rodden and his sales staff. Independent dis-
tributors must make projections and must account for in ad-
vance, such costs as storage, handling, processing and ship-
ning of returns, because these become critical middleman
costs. They are apt to make the distributor assume volume is
carrying him along, when in fact he can be operating at a loss.

As a matter of fact, Krikorian believes any business must
operate on the basis of targets, projections, planning, budget-
ning. "Even a deli should know what it expects to be doing a
year ahead." Record retailers, he believes, must definitely
have to project and stay very close to labels. "Retailers have
the advantage of dealing with many labels as opposed to our
being a single company. Naturally dealers want to know the
winners and losers just like we do."

Perhaps Krikorian's most unusual point of philosophy is
his belief in generating as much meaningful reliable financial
information as possible. He even generates a balance sheet
each month, which some marketing people would say
amounts to a fetish for bookkeeping efficiency.

"Many recording companies shy away from financial
statements," says Krikorian. "We want to know exactly where
we stand at all times to assist and guide management with
tools to maximize potential returns for each product re-
leased." While he is now generating a profit and loss figure
per artist, he plans to shoot for a similar figure per music cate-
gory as soon as more computer time is available.

How does Krikorian feel about the 18 percent royalties as
reported in a recent Billboard issue? "Did you notice also that
a newcomer is getting as little as 5 to 10 percent?" As for mak-
ing projections and budgeting in the record business with roy-
alities soaring and vinyl skyrocketing to say nothing of rising
costs for studio time and other fixed charges--Krikorian is not
at a loss for words.

"We are constantly evaluating and revising our forecasts
to find means to improve our performance and increase our
profit margin. The high royalty percentages demanded by tal-
ent could ultimately result in higher prices to distributors and
eventually increasing the suggested retail price of phonor-
aphraph records."

"Many companies are primarily oriented toward computer
reporting for royalties, to meet deadlines. I'm oriented
towards a budget, targets, future. I don't only get what is nec-
essary for day-to-day purposes but also for budgeting and
planning purposes as well. In fact, I have a budget built into
the computer reporting showing month to month how close
we are to budget and how we can improve."
20th's International Affiliates Share Regan's Enthusiasm For Product

By MIKE HENNESSY

The introduction of the 20th Century catalog to Europe was nothing if not spectacular. Only a few weeks after Phonogram International's Arl manager Ben Bunders signed the deal with Russ Regan, several of 20th Century's top acts were appearing in the European charts.

There were several reasons for this fast take-off. Maureen McGovern got things off to a tremendous start with a No. 1 hit single in the USA and created a great buzz in Europe in the process. The name Russ Regan became synonymous in many circles with the very best in popular music and a further big boost was provided by the visit of Barry White, Love Unlimited and the Love Unlimited Orchestra to the UK and Holland.

Even by today's standards, the speed with which White and his entourage broke through is startling. They first caused a great sensation when they appeared on a star-packed bill that included Tom Jones, Donna Highower and the Carpenters, in the famous Dutch Grand Gala du Disque. The programme was watched by millions in Holland, Germany and Belgium and the 20th Century team made such an impact that "Love's Theme," "Never, Never Gonna Give You Up," and "Under The Influence Of Love" were all chart entries in those countries. Scandinavia, Switzerland and Italy also picked up the vibes and in Italy White became something of a cult figure in a matter of weeks.

That was the start and since then 20th Century has gone from strength to strength in Europe. It looks as though the DeFranco family will be breaking through shortly, particularly in Scandinavia where there is a big teeny market, and recent releases from Harriet Shot and Larry Weiss are providing further powerful evidence of the stature of this label.

As Bunders puts it: "In the past we have been associated with many American operations, but rarely have we come across an outfit with such a consistently high standard. And it is marvellous to know that there is such a man as Russ at the top."

Within the next few months, Phonogram hopes to stage a massive promotion campaign for the DeFranco Family and several other 20th Century acts. It is also hoped that some of the label's artists will make personal appearances in Europe to maintain the tremendous impact that 20th Century has already made.

(Continued on page TC-32)
We’re proud to be part of the fantastic success story that is . . .

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Congratulations to Russ Regan and all our friends at 20th Century Records
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Jim Benci—President

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Already earning gold records, Maureen McGovern is moving to films and is shown in scene from her debut in 20th's "The Towering Inferno." Other Fox ladies include Rita Jean Bodine (toasted by Judy, Russ and Tom Redden), Patti Dahlstrom (with Eiseman) and Harrett Schock (with Paul Lovelace).

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1 a: one attached to another by affection or esteem
   b: ACQUAINTANCE
2 a: one not hostile
   b: one that is of the same nation or group
3: one that favors something
4: obs: PARAMOUR
5: cap: a member of a group that stress Inner Light, reject ostentation, outward rites, and an ordained ministry, and oppose war - called also QUAKER

2 friend vt. to act as the friend of: BEFRIEND

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Produced by Barry White
A Soul Unlimited Production

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# Billboard Hot Soul Singles

**Last Week's Chart**

<table>
<thead>
<tr>
<th>#1</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>B/W</th>
<th>Weeks</th>
<th>Previous</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>How Long</em></td>
<td>Donny Hathaway</td>
<td>Kla-7</td>
<td>McLean</td>
<td>52</td>
<td>32</td>
</tr>
<tr>
<td>2</td>
<td><em>I've Got the Feeling</em></td>
<td>Maxime</td>
<td>Kla-7</td>
<td>McLean</td>
<td>39</td>
<td>33</td>
</tr>
<tr>
<td>3</td>
<td><em>Let's Stay Together</em></td>
<td>Al Green</td>
<td>Kla-7</td>
<td>McLean</td>
<td>24</td>
<td>32</td>
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<tr>
<td>4</td>
<td><em>I Don't Know</em></td>
<td>Terry Callier</td>
<td>Kla-7</td>
<td>McLean</td>
<td>20</td>
<td>32</td>
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<tr>
<td>5</td>
<td><em>This Christmas</em></td>
<td>The Four Tops</td>
<td>Kla-7</td>
<td>McLean</td>
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**This Week's Chart**

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# Soul Sauce

**Presenting Syreeta's 'Presents'**

*By LEROY ROBINSON*

LOS ANGELES—Motown is known for many precedent-setting moves as a major company. It is no different, however, that any other company has such a strong stable of secretaries who have left the type-writer behind, forever, to find success as recording artists.

Names like Diana Ross and Martha Reeves come to mind immediately when one considers former secretaries who have yet to look back to their former career. Syreeta, a lovely, talented and young lady, might very well figure in their illustrious footsteps if her progress to date is any indication.

Most of us "discovered" Syreeta just after Stevie Wonder. Wonder's initial impact to Syreeta's talents was through her gift for poetry. And if there is any other artist more in touch with the inner workings of a group of words, his going to have to go to some to surpass the mastery of one of the major new "post laureates" of this century. Therefore, when Wonder asked Syreeta to add lyrics to a composition he called "Sealed, Signed, Delivered," it was with a trust that also spotlighted Wonder's talent for knowing talent.

In addition to becoming a writing partner, Wonder on several other songs, and being with his wife for a period of time, Syreeta is now a talent whom Wonder is trying to share with the world through her most recent album, "Stevie Wonder Presents: Syreeta." Of Wonder's influence on her: "No matter who works with Stevie, you're going to be influenced," says Syreeta. "Stevie's sound—he's not just a name. When you do his music that sound is there."

What is also there, as far as Syreeta the artist is concerned, is talent that has individuality. Expression, feeling, and personal content in the "Presents" album, then on the first album, titled "Syreeta," released in 1972.
<table>
<thead>
<tr>
<th>Title</th>
<th>Week(s)</th>
<th>Chart Position</th>
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<tbody>
<tr>
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<td>4</td>
<td>38</td>
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<td>7</td>
<td>38</td>
</tr>
</tbody>
</table>

**Truck Turner's Top 50**

1. **Richard Betts, *Highway Call***
2. **Barbara McBride, Connie Davis***
3. **Richard Betts, *Highway Call***
4. **Barbara McBride, Connie Davis***
5. **Richard Betts, *Highway Call***
Jukebox Programming
SummerSlump Vexes Juke Programmers

By ANNE DUSTON

CHICAGO—Jukebox programmers, in a quick survey, report that no smash singles are currently available during what one operator termed a “summer slump.”

Art Humolt, Automatic Music Co., Trenton, N.J., attributes the slump to such unexpected hits as “The Beautiful World,” by Bob Dylan, who are too busy to cut singles. Country fairs also draw many patrons out of locations that were contributing to a loss of revenue from locations.

Humolt is also experiencing a scarcity in singles from his one-stop supplier. “Product is usually late at this time of the year, but out of an order for 150-200 records, we only get about 100 percent,” Humolt admits, who feels that he is forced to make second choices which may not bring in as much revenue. “The better the records, the more plays,” he insists.

One record in particular that he has been unable to obtain is the new Conway Twitty, “I'm Not Losing You,” which is still unlisted by his one-stop, in new release list.

The summer slow-up hit Fred Hurley, Music & Games, Inc., Newville, Pa., for three weeks in July, but since that time, he and Bob Johnson, one-stop supplier, have played higher than last year. “People aren’t traveling as much, and we aren’t seeing the neighborhood fairs,” Johnson says. “Better than 50 percent of his neighborhood bar locations use country music, with seven to eight record changes every two weeks.

Programmers, in general, are not experiencing discard problems in getting product, except some requests or oldies. ‘The choice is plentiful, but real problems come up when the salesmen don’t have a problem sometimes for my supplier, Radio Dexters in Milwau- kee,’ Virginia Morosini, Elever’s Coin Machine Co., Norway, Mich., says.

Special requests are a headache for Jyl Wallace, Century Music, Knox, Ind., who would like to discontinue the service, but admits that it is a part of the agreement. “First choice records are the first thing locations complain about a box, and they never make any money every year because the fewest users (the owner who made the request) puts in a quarter and plays it until it wears out, but it’s a hard service to stop.”

Ms. Wallace notes that the nicer the location, the lower the income. “Our best locations are country and western bars, then truck stops, teen locations, and lastly, easy listening locations. But even then, easy listening locations, easy listening is the hardest program to get.”

Jim Nardi, U.P. Novelty Co., Ishpeming, Mich., says that he has “no complaints.”

What’s Playing?

A weekly survey of recent purchases and hit singles and sales activity getting into stock.

APPLETON, WIS.—POP COUNTRY PURCHASES

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“Please Come to Boston,” Paul Revere,

“Call On Me,” Chicago

“Hard to Find,” Wildwood Weed

“Barely Breathin’,” John Stafford

“Don’t Let Me Do It,” Billy C. Crawford

“Mississippi,” John Stafford

“Tell Me Something Good,” Rufus Thomas

“Sweet Thing,” Andy Williams

“Jailhouse Rock,” Elvis Presley

“Shower Her,” John Stafford

“Walking Angel,” Bob Dylan

“Let It Be,” John Stafford

“Mean Woman Blues,” Helen O’Connor

“Don’t Let Me Do It,” John Stafford

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YESTERDAY'S HITS
FIVE YEARS AGO
August 30, 1989
SINGLES
HOLLY JOKER
HACKENSACK, N.J.
JACK BROWN
MINNEAPOLIS, MINN.
KENT WILSON
SAN DIEGO, CA.
LINDA GAIL LEWIS
HUNTINGTON, W.V.
LINDA MARTIN
TAMPA, FLA.
LORI COLE
FORT WAYNE, IND.
MARK ALZPERN
HUNTINGTON, W.V.
MICHAEL GRIFFITH
TAMPA, FLA.
PATTY BELL
HUNTINGTON, W.V.
PAT RICE
FORT WAYNE, IND.
ROBERT WALTER
FORT WAYNE, IND.
SUSIE Q
MIAMI, FLA.
TOM MYERS
HUNTINGTON, W.V.
VANESSA WILLIAMS
MONTGOMERY, ALA.
WILLIAM B. PETERSON
HUNTINGTON, W.V.
WILLIE NELSON
FORT WORTH, TEX.

FIVE YEARS AGO
August 30, 1989
ALBUMS
THE BEATLES—A HARD DAY'S NIGHT/ SOUNDS GOOD/EVOLUTION (United Artists)
FRANKIE VALDEZ—HOLLY JOKER (RCA)
JOHN BELLE—THE JOHNNY HOPPER (Columbia)
STEVE MILLER BAND—THE BEST OF STEVE MILLER ( Warner Bros.)
THE CROW—THE CROW (Columbia)
THE JAPANESE ANARCHISTS—THE JAPANESE ANARCHISTS (Atlantic)
THE PEARLS—THE PEARLS (MGM)
THE PLATFORM—THE PLATFORM (Columbia)
THE PHILADELPHIA SOUL TRAIN—THE PHILADELPHIA SOUL TRAIN/THREE (Atlantic)
THE ZAPPES—THE ZAPPES (MGM)

More on the back page...

CLASSIFIED ADVERTISING DOESN'T COST, IT PAYS.
SUPPLY ARTISTS FREE

Diskeries Defy Promo Promises

NASHVILLE—Despite protests several months ago that they would cease providing artists for free radio promotions, the practice of the record companies seems to be on the contrary.

WBAP-AM, in Fort Worth, brought in top artists from 11 labels to headline its fourth anniversary show in Dallas Stadium in Arlington, with more than 35,000 on hand for the festivities. Those artists taking part included Hank Williams Sr., Dolly Parton, Don Williams, Charlie McCoy, Chubby Wise, David Rogers, Tony Douglas, Charlie Walker, Mickey Gilley, Red Steagall, Mel Street and Connie Carl.

A few days earlier, at WPLO-AM appreciation week festivities in Atlanta, an even larger contingent was on hand. The roster there, for the four-night event at four shopping centers, included: Moe Bandy, Charlie McCoy, Mickey Gilley, Brian Collins, Red, White and Bluegrass, Jerri Kelley, Lonzo & Oscar, Mickey Lee, Bobby Wright.

Hart in Amicable Accord

BAKERSFIELD, Calif.—Out of court settlement has been reached in a lawsuit brought by Freddie Hart against Buck Owens. Hart is said to have received basically what he sought in his suit.

Hart says that, under the terms of the agreement, he will receive back money, his copyrights and his old disk masters, and has negotiated a new contract with Capitol Records. His songs, taken from the Blue Book catalog, will go into Hartline Music. He also has founded Hartline Productions, a new firm.

Hart also will sign with Bob Enbank's new agency.

Owens, Hart in Amicable Accord

NASHVILLE—CBS is undertaking its second massive country promotional tour, taking Monument's Larry Gatlin into 17 major cities.

The only previous similar task was that in behalf of Charlie Rich.

The announcement was made at the Exit-In, a club where Gatlin performed a tour kickoff.

As with the Rich junket, this one will include a film narrated by Monument president Fred Foster, Kris Kristofferson and Johnny Cash. There also will be press kits, t-shirts, buttons and the like to promote the new Gatlin LP "Rainbow." The itinerary includes two fair dates, in Missouri and Ohio. Other stops will be Minneapolis, Cleveland, St. Louis, Cincy, Memphis, Oklahoma City, Dallas, Seattle, San Francisco, Los Angeles, Phoenix, Denver, Richmond and Miami.

Rainwater on First Sussex Country Disk

LOS ANGELES—Sussex Records has entered the country field with the release of "I Like Country Music" by Jack Rainwater.

The release, according to Sussex president Clarence Avant, will be on the firm's Cuma label. Heading up promotion for the new label will be independent promotion executive Bruce Hinton. Sussex has been known primarily as a soul label, through artists such as Bill Withers and Creative Source.

Glasers' New Agency Plans

EARL OWENS, EIGHT ARTISTS

NASHVILLE—A new talent agency called Nova has been formed under the ownership of Chuck Glaser, and already has signed such artists as David Allan Coe, Donna Douglas, Jerry Lee Lewis, Waylon Jennings, Terri Lane, Joe Heathcock, Dick Moor and Gamble Rogers.

Glaser, a member of the former Glaser Brothers recording group, has named Earl Owens his agency director. Other officials are Brooke Faragher, Roy Dean and Scott Faragher. Louis Newman is secretary. In addition to being an artist, Glaser has been a successful producer, publisher and businessman.

Owens, owner of Owens-Fair Co., has named Bill Littleton director of and a partner in the public relations firm, but will retain his interest in the company.

Roy Dean has been associated with Jerry Lee Lewis Enterprises in Memphis over a long period of time.

Glaser noted that the exception to the Jennings bookings will be those of college dates.

The Nova Agency will be located on Music Row here.

Calling it a "total representation" agency, Glaser noted that in addition to booking personal appearances, the firm will offer sound and lighting for its concerts through John Herrsch, who designed the staging for the Waylon Jennings Show, and the public relations services of Owens-Fair.

CBS Preps 17-City Tour To Plug Monument's Gatlin

Gatlin, a former Texas, was launched professionally by RCA's Dickie West.

Saussy Sets Workshop

NASHVILLE—A "Traveling Songwriter's Workshop," geared primarily at the colleges, has been established by Tupper Saussy, well-known composer here.

Saussy has set his first workshop for next weekend (24-25) at the Quality Center in Cincinnati. He will conduct them both at such places, and on campus.

Saussy's songs have been recorded by such artists as Chet Atkins, Al Hirt, Floyd Cramer, Ray Stevens, The Lettermen, Brenda Lee, Pat Patterson, Perry Como, and the late Cass Elliot. He is also the creator of the Neon Philharmonic, a three-time Grammy nominee, from which "Morning Girl" became a popular favorite. He also is a publisher, a member of ASCAP, and a former Governor of NARAS.

Enrollment at the workshop will consist of amateur and professional musicians, composers, lyricists, arrangers, dramatists, and "others interested in songwriting."

Nashville Welcomes

OLIVIA NEWTON-JOHN

NASHVILLE—A re-scheduling of concerts brought Olivia Newton-John on her first visit here, and a luncheon in her honor was hosted by Owens Bradley, vice president of MCA Records.

Miss Newton-John's manager, Peter Hulhe, also was honored at the City Club.

The MCA artist said she wanted to "show her gratitude to as many people as possible for the part that country music has played in her career."
Tommy Zabaras, a 13-year-old country singer, is set for two appearances at the Oregon State Fair. . . . Wayne Carson has renewed his contract with Rose Bridge Music, according to president Si Siman. Carson is still hot after more than two decades. He has written the new Gary Stewart single, the Conway Twitty single, and will have the next SaddleSmith single. Carson also is about to sign to record for MGM. . . . Joe Johnson, president of 4 Star Music, has elevated Pete Salo from office manager to vice president and general manager of the company's West Coast operation. . . . Freedy Weller has concluded a whirlwind publicity session on the West Coast. . . . Larry Toler just returned from another week at the Golden Nugget in Las Vegas. . . . O.B. McLain was recently flown to Los Angeles to do several songs for a Burt Reynolds movie. . . . Arlene Hardest and David Houston do a homecoming show for Arlene in Little Rock in September. . . . Wayne Kemp has a new band which includes Billy Art at the piano.

Stella Parton, in the footsteps of her famous sister, wrote both sides of her new release on Royal American. . . . Buzz Martin, the Singing Logger, appears throughout the West during most of the balance of August and September. . . . Sue Thompson is a co-headliner with John Rowles for an Australian theater tour starting in January. . . . The Pee Wee King Show, with O.B. McLain, joins the Mac Davis Show for the Kentucky State Fair this week, and the stadium already is a sell-out. . . . KLUR Radio in Wichita Falls, Texas, a leader in promotional ideas, has done one recently on the film "The Great American Cowboy," another involving a horseback riding group, and an all-day broadcast from the city of Burbankett, Texas. . . . Chuck Chelmann notes that country is really starting on the West Coast, with additions from the Blue Seagull line and from Aishire International. . . . MGM has signed Billy Jo Shaver.

For Brian Shaw of RCA, it was really getting up in the world. Last week he made his initial appearance on the "Grand Ole Opry." Two years earlier, he recalled, he had been working at the bottom of an elevator shaft at Nashville's Sheraton Hotel, and the only person who bothered to speak to him was Jan Howard. Now they were on the same bill together. . . . Jan, who has been plagued with misfortune, has had it again. This time her wallet was stolen, and she has offered to let the taker keep the money and more. She will give a reward if the person who return the only picture she has of her three sons together. . . . Howdy Forrester and Doctor Harry Harris will fly to Scotland in October to take part in an International Fiddler's Contest. The invitation came from Ruby Meeks and Ron Connelly, and the event will take place at Dundee.

The Hank Williams Memorial Festival at Montgomery, Ala., set for Sept. 13-15, has a growing list of talent. Now signed are Freddie Hart, Jeannie C. Riley, Jeanne Pruett, Charlie McCoy, Peggy Sue, Sonny Wright, David Rogers and Mickey Gilley. . . . Many radio stations across the country are joining in the effort to keep the event a reality. . . . Kenny Exxon is the general manager for the Aragon Golden Days parade on Oct. 12. . . . Kay Adams has signed with MGM and will record in Nashville the week of Sept. 16. . . . Roe of GRC has signed with Buddy Lee Attractions. . . . Carl Smith is going on the road again after a lengthy layoff. . . . Tommy Cash drew the largest crowd in the 21-year history of an annual barbecue near Decatur, Ark., not far from his home.

Johnny Russell is forming his own (Continued on page 46)

House of Loyd, L.A. Pub Firms Combine Forces

NASHVILLE—A joint publishing venture has been established between House of Loyd, Inc., here, and Frontlawn Music and Backyard Music of Los Angeles.

The announcement was made by Lora Scooby, executive vice president of the Nashville firm, and Ken Mansfield, president of the two Los Angeles companies.

House of Loyd owns or administers, under Ms. Scooby's direction, six companies: House of Loyd and Pot O'Gold, both ASCAP; and Loyd of Nashville, Hardtack, Lyn-Lou, and Bill Black Music, all BMI. All have established catalogs.

Randy Grover of Los Angeles will represent the six firms on behalf of Frontlawn/Backyard.

Mansfield, noting the expansion of country music on the West Coast, called the move a "significant step" in offering material direct from Nashville in that area.

"It's great songs & tremendous performances—That has kept this man at the top of the charts for over 20 years.

"THE WRONG IN LOVING YOU"

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FROM THEIR NEW ALBUM.

Winner of the Award as Country Music's Most Promising Duo!

Their Last Two Albums Have Been High on the Country Charts in all Three of the Trade Papers!

Viewed Each Week by 30 Million People on the Lawrence Welk T.V. Show!
<table>
<thead>
<tr>
<th>Title/Artist</th>
<th>Week #1</th>
<th>Week #2</th>
<th>Week #3</th>
<th>Week #4</th>
<th>Peak Position</th>
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<td>The Man Who Turned My Mama</td>
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<td>The Man in the Picture</td>
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<td>Highway Headin' South</td>
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<td>I Won't Tell You How</td>
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<td>The Story Ends</td>
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<td>I Wouldn't Live to Lie If You Didn't Love Me</td>
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<td>I'm Thinking of Someone</td>
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<td>Standing in Your Life</td>
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<td>Keep on Loving Me</td>
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<td>Old Country Man</td>
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<td>Love Your Country</td>
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<td>Ten Commandments of Love</td>
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<td>Hello Out There</td>
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<td>I Love My Friend</td>
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<td>It's Gonna Be Big</td>
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<td>If I Miss You Again</td>
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<td>House of Love</td>
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<td>Help Me</td>
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Another hit with the mellow touch of country's all time great!

'THAT'S YOU AND ME'

(APB-037)

Published by
GLASER BROTHERS MUSIC, INC.

Written by
CHUCK GLASER

SNOW IS HOT

Country Scene

Continued from page 43

band, anchored by Albert E. Brumley Jr., son of one of the greatest gospel songwriters of all time. ... Paul Closs is on an 11-day, 21-city promotional tour for his "Smoky, Trucks, and C B Radio" on Broken Records. ... The Betty Amos show played to more than 12,000 at the C B Jambecue in Addison, N.Y. ... Sy. Barry Sadler, of "Green Breezed," has put out the first in a series of albums on his own Veteran's label. This one contains the voice of Tokyo Rose of WW2, and the music she played for the "Orphans of the Pacific." He plans to follow with similar recordings by Hano Han
dan and others.

The city of Corpus Christi and KIKK Radio had a Bobby Lewis Day and presented him with a key to the city. ... The entire staff of Wind
cime Productions closed shop in Nashville to attend a picnic hosted by Capitol Records in Mason.... Glen Vogt, new Shannon artist, came to Nashville to be a songwriter, and had considerable success at that venture before turning to singing. ... Josie Brown has signed with the Moeller Talent Agency, ... P.J. Sherman is moving from St. Louis to Nashville. ... John Peppers, who bills himself as "The Black Hill
billy," is doing well of personal appearances with his impressions of country artists, and a lot of TV work. ... Ray Griffis, wife, Margaret, is try
ing to keep pace with him by taking karate herself. ... Danny Davis and the Nashville Boys have cut their 18th album for RCA. ... The Oak Ridge Boys, winding up at the Hilton in Las Vegas, headlining the Tropicana came from the Capitol label. ... The Johnny Bernard and Julie Jones show received plaudits for their New England tour.

Iills Records in Springfield, Ill., has cut a new single called "Edwardo Bajette: Country Music, Italian Style." It's in very broken country English. ... John Reeves, nephew of the late Jim Reeves, is now cutting for Paula in Shepherdstown. ... Jackie Ward of Cinnamon did a strong show at the Golden Nugget in Las Vegas. ... Country artists again came to the aid of the Easter Seal Camp for Crippled Children. Doing the show for the cause were Diane McCall, Hal Wayne, Dick Shuray, Jan Hobbs, Jonathan Long, Claud
eal Blevins and Bob Patti. The bands of Barbara Fairchild and Dur
rell McCall provided the backup music. ... More than 100 exhibitors from the trucking field will have exhibits at the big WVWA Truckers' Expo in Wheeling on the Labor Day weekend. ... The Journeymen will work tours with George Morgan and Claude King, set by the John Fitz
geral Agency of Denver. ... Jeannie C. Riley wrote her current release, "Plain Vanilla." ... Marilyn Sellers did for an ABC-TV special, ... Del Wood received a standing ovation at Opryland USA for her rendition of "chosen Child," dealing with her adopted son. ... The Hall of Fame induction dinner for the Nashville Songwriters' Associa
tion is set for Oct. 17. ... The Mayor's Office of Neighborhood Government has announced in New York that a special country and bluegrass concert will be held in Washington, Queens, Aug. 26. Ho
ing the show will be Stan Martin, well-known radio personality. ... The Pee Wee King Show, with Rodd Stewart, The Collins Sisters, Justin Tubb, Jimmy Dee and the Country Edition, Bobbi Stacey and Johnny

Martin set records as the oldest fair in Minnesota at Garden City. The package was booked by Hop Peebles. Charley Pride, Merle Haggard and others have done some public service spots for the World Football League. ... Tom and Ted, the LeGarde Twins, are playing the Palominos in North Hollywood, and open in the new Vesta's Room at the Hilton in Las Vegas in Sep
tember for four weeks.

 Billboard

Country LPs

1. Back Home Again-John Denver, RCA CPL-15154
2. Live on Stage in Memphis-Charley Pride, RCA CPL-1695
3. Country Partners-Loretta Lynn & Conway Twitty, RCA 421
4. Be a Singer, Be a Winner, Be a Singer-Charley Pride, RCA 421
5. Greatest Hits Vol. 2-Loretta Lynn, RCA 421
7. I've Got a Woman-Charlie Rich, RCA 421
8. Very Special Love Songs-Charley Rich, RCA 421
9. Good Woman-Country-Marty Robbins, RCA 421
10. Country-Jerry Clower, RCA 421
11. Spooky Lady's Sidecar-Alice Keeler, Monarch 421
12. Pure Love-Ronnie Milsap, RCA 421
14. Whispe'r-Bill Anderson, RCA 421
15. I'm Goin'—Marilyn Campbell, RCA 421
16. One Day at a Time-Marilyn Selers, RCI-2275
17. I'm Goin'-Barbara Fairchild, RCA 421
18. Stompin' Grapes—Billie Holliday, RCA 421
19. I'll Go Where You Go—Charles Wyman, RCA 421
20. Love's Here—Connie Smith, RCA 421
21. If You Don't Know What Country's Like—Connie Smith, RCA 421
22. I'm Goin'-Billie Holliday, RCA 421
23. You're Only Beautiful When I Think About You—Connie Smith, RCA 421
24. I'm Goin'-Billie Holliday, RCA 421
25. When You Take Someone's Love—Connie Smith, RCA 421
26. I'm Goin'-Billie Holliday, RCA 421
27. I'm Goin'-Billie Holliday, RCA 421
28. I'm Goin'-Billie Holliday, RCA 421
29. I'm Goin'-Billie Holliday, RCA 421
30. I'm Goin'-Billie Holliday, RCA 421
31. When You Take Someone's Love—Connie Smith, RCA 421
32. I'm Goin'-Billie Holliday, RCA 421
33. I'm Goin'-Billie Holliday, RCA 421
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48. I'm Goin'-Billie Holliday, RCA 421
49. I'm Goin'-Billie Holliday, RCA 421
50. I'm Goin'-Billie Holliday, RCA 421

Staff Writer—LPS' negotiating department programs this week.
From Mercury's Album
'COUNTRY IS' SRM1-1009
Musicasette MCR4-1-1009
Stereo 8 MC8-1-1009

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NASHVILLE—Avco’s move into the country market was the result of a long relationship between its officials and this city, according to George Richey, newly named vice president of the Nashville operation. Richey says Avco plans to establish a country department, and already has deals pending for the signing of artists.

“We will sign both established artists and newcomers,” Richey says. “And we will take on as many as we can handle.” He indicates this might include the use of some independent producers if they come up with top acts.

A long-time independent producer, Richey will continue to direct the operations of his new division, since the company will not direct most of his energies toward the new label. Most of the new work, Richey says, will be done at Columbia Studios.

Richey says that James Keer, chairman of the board of Avco, is a country music fan, and has made some association with it not only here but through Avco Broadcasting, which includes KNX in Los Angeles.

Working with him is Frank Mull, country sales and promotion director, who will continue to direct the operations of the old Avco, but will direct most of his energies toward the new label. Most of his recent experience, Mull says, will be done at Columbia Studios.

U.S. Pubs’ ‘Stinginess’ on Its Country Rights Is Seen as Turning off Europe

HAMBURG—If American music publishers continue to ride the high horse as far as the giving away of rights to their country material is concerned, European publishers will soon lose interest in buying country songs, according to international song manager Volker Spielberg discussing the country situation in Germany.

Spielberg states that in Europe country music never really had a chance of becoming popular. Many records of American country music have been sold in Europe, but a product placed on the American charts unless they are forced to do so by the U.S. government.

American publishers seem to believe that a song on the American country charts will automatically appear on the European charts. This will not happen, because there is still a great deal of resistance to this type of music for this particular style of American music.

In Germany, Austria and Switzerland, only 10 percent of the available material for albums ever reaches the public. With single releases the situation is even more gloomy.

Spielberg acknowledges that at the moment there has been little or no money to spend for country music. Record companies as well as radio stations have never taken country music seriously. Radio programs featuring country music have been either cancelled or reduced to one broadcast per month. The promotional effort of these programs is practically nonexistent.

But with a united effort and plenty of patience, the outlook for country music could be greatly improved. The sub-publishing companies, according to Spielberg, are not sufficiently more willing to increase their promotional activities than the country music labels which are still smarting over recent bad experiences.

Spielberg finds it difficult to understand why American publishers continue to offer their European counterparts only between 10 and 20 percent of the royalties in addition to demanding a five to 10 percent song cut on front. He also believes that this is reason enough for successful American music being made even more unattractive.

Spielberg has decided to launch a new campaign to promote country music in the German-speaking countries. Interacting manager directing, Wolfgang Kretzschmar, has given Spielberg the green light for this venture.

Spielberg says: “We will be responsible to all offers of material accompanied by suitable contractual agreements and guarantees maximum promotion in the European market. We have a very good rapport with all record companies, radio and television networks and we believe that we will be able to promote the material to the satisfaction of all concerned, including songwriters and performing artists.”

A CROCK, SNOOT KENTON

**Americans Rate Low In Talent, NAEP Music Poll Reveals**

By DAVE DEXTER JR.

LOS ANGELES—Is the future of American pop, folk and classical music healthy? A study of 90,000 children and adults by the National Assessment of Educational Progress in Denver, funded in part by the Ford Foundation, the Carnegie Corporation of New York and the U.S. Office of Education of the Dept. of Health, Education and Welfare in Washington, reveals these depressing conclusions:

• Only one American in 10 is capable of singing a simple melodic phrase.
• Fewer than 15 percent of any age group can sight read even the simplest music line.
• Although 25 percent of the 17-year-olds and 15 percent of the young adults up to 35 say they play musical instruments, when requested to come forth and perform a composition of their own, only half are willing to admit and only half of that half perform a simple composition according to the report.

The report concludes pessimistically: “When it comes to overall ability to perform musically, Americans score low.”

The NAEP results, bleak though they appear, are not being accepted unconditionally by many in the music industry, and apparently by numerous music educators. Woody Herman is vehement in arguing that today’s young musicians are “infinitely more skilled than those of two, three and four decades ago.”

Stan Kenton agrees.

“There’s no comparison, really,” says he. “American youngsters in ’74 are vastly more talented than were their parents. They are performing more intricate, more difficult charts with better techniques and more perfect intonation. That survey is a crock.”

In the academic field, the dean of the School of Music at the University of Michigan, P. Ignatius, reacts with a broad smile:

“Where in the world,” he asks, “could you find a study in which anything like 15 percent could sight-read even the simplest music line?”

Where in the world, could 25 percent of a nation’s 19-year-olds even think of playing music at all? “Where in the world could even half that number actually play an instrument?”

Others agree with Dean Britton, Pro. Paul Tateer of UCLA’s music department, who once played trombone in Glenn Miller’s orchestra, has many times commented on the superlative of today’s music students to those of a generation ago. Tateer has taught thousands in his classes at UCLA for more than a decade.

Prof. Richard M. Graham of the University of Georgia, commenting on the inability to read music phase of the survey, acknowledged that many music students who have studied no music at all.

“As it is, you have some really interesting and adventurous people among these students,” he says.

But Graham believes that the survey merely provides an accurate representation of the current generation of music students. The survey, he believes, is a “valuable tool for those who want to understand where we are as a country.”

The report concludes:

“The students we have surveyed today are the group we need to assess in order to determine the future of American music. The survey, however, is not a comprehensive study of American music education. It is a snapshot of a particular group of students at a particular time.”

A New Rag in New York: Country Music Takes Over

**Continued from page 1**

Product in coming months.

“This will be done through a series of special programs and personal appearances by visiting artists,” he says.

Other stores riding the country crest include Colony Records, King Kariol and the Record Hunter. The last-named store reports a 25 percent sales increase in the last six months.

In the personal appearance field, concert promoter Al Aronowitz begins his second complete country season Sept. 14, when he opens with Dolly Parton, Bobby Bare and Ronnie Milsap at Madison Square Garden’s Ed Sullivan Forum. Future dates include: Oct. 3, Willie Nelson, Billy "Crash" Craddock and The Carter Family; Nov. 16, Doug Kershaw, Sammi Smith, Tommy Overstreet and Bob Luman; Dec. 14, Charlie Rich and Barbara Mandrell; Jan. 18, Donna Fargo, Joe Staffy and Bill Monroe; and Feb. 1, Roy Clark and Dina Time.

"If we can get more people in the 90-mile radius country community to support our shows, through special services such as charter busses and trains, then we may accelerate our shows to one every three weeks, year around,” Aronowitz says.

Country Music Magazine associate editor Art Finney says the publication has seen a flurry of activity in this area. The publication claims subscriptions of more than 8,000 in New York State and 4,000 of those came from a special advertising tie-in with WNEW in that state.

Many new clubs are also opening in addition to several already in operation. O’Lunney’s has been presenting local country acts for more than 15 months and it is beginning to show profit after months of struggling, according to proprietor Hugh O’Lunney.

In New York City several of the more prominent country clubs have started booking country and western acts.

Several national performers such as Glen Campbell, David Allen Cook, Bobby Bare, Nat Stuckey, and Dick Felker have visited the club and continue to perform on a regular basis.

Several area restaurants and clubs have recently switched over to country including The Dallas Cowboy Ranch, S.B.G.B. and Omgul, Molly Moog’s, The Night Cap in Brooklyn and The Velvet Cap in Flushing.

The Cow Palace (formerly The Electric Circus) a country music discotheque will open Sept. 6, and presumably plans to showcase local country acts, as well as some of the newer national performers. In addition, this club plans to offer established country performers, week one a month.

Country music sounds have also been heard at several other area sporting events, specifically the Linc in Kansas City and The Schaefer Music Festival in Central Park.

FREE COUNTRY — A New York country act popular at O’Lunney’s

**Present Syreeta’s Presents**

**Continued from page 37**

What’s more appealing to Syreeta, the recording studio or live appearance? Who finds them both exciting. Since I have a lot yet to learn, personal appearances, I feel, will help me a lot. As I see it, you’re on stage, it’s an extension of what you can do in a studio," she says.

What Syreeta has managed to do on her "Present's" album is offer an extension of the many facets of her soul.

As a singer: "I am not a soul or rhythm and blues singer, or really affected by any singer in particular. I am influenced by things like technique. For instance, Aretha Franklin and Barbara Streisand influence me for more study in voice techniques."

Much of the aforementioned is a part of WNEW in New York. Something else, howev, Syreeta says in the new album.

Piano playing represents love and unity. We didn’t go into the studio with a routine for this album, I just floated thinking of what I was working on and had great involvement."

Whether the depays, record buyers and the茜conceptors will want to share the in involvement, has yet to yes, it’ll be interesting however, the town remains the way to success.
Brenda Lee
Her new single filled with country love. By Shel Silverstein.

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Promoter Undaunted After Aborted Santa Monica Fest

ROMEO—Despite a six-figure loss incurred when the Santa Monica Rock Festival was abruptly postponed for a month, Bill Zard, the promoter, plans to try again to bring big-name rock entertainment to L.A.

Zard, currently negotiating for another festival in September, already has concert tours in L.A. scheduled for Frank Zappa, Weather Report, Deep Purple, Herb Alpert and John Mayall.

He also has eyes set on getting more top American groups to play.

"It's really the time of American music," Zard said.

"The groups that are believed here, really are the Allman Brothers, Crosby Stills Nash and Young, Jef ferson Airplane, Eagles: all these kinds of American bands. Number one is Bob Dylan," Zard said, who was interviewed during the tour by a book from a booking agent in London concerning a possible tour in Italy by CSNY.

"You have to have big money in this business to be big," Zard said, explaining the debacle in Santa Monica, where he and his partner and sometimes rival Francesco Navio lost an estimated $250,000, down from an initial estimate of $500,000.

The Santa Monica Rock Festival, scheduled for July 22-23 outside a small resort town on the Italian east coast, was to have featured Deep Purple, the Mahavishnu Orchestra, the Los Angeles Philharmonic and John Coltrane. The final lineup was the city; the hotel people said the freaks were very nice. There were 70,000 people inside the hotel and they did not trouble. In fact, they increased business. All the collected bars were full of people having breakfast. And not stealing breakfast, paying for it. They stole maybe 100 kilo of pot.

"We had all the permits, but they created a new permit, eligibility, they called it. They wanted that an open air field has the same permission as a closed ball should have. In Pacifica Del Sol (venue of most rock concerts here) it is OK. We can only put in so many people, because we have to give them so much time so they would be able to get away if something happens. In Santa Monica we had 60 hours to fill, as compared to four hours we were using for the festival. So they had 56 hours to run out of something was happening.

"We didn't have local hotel and restaurant people also object to the festival.

"This is what was happening," Zard explains, "three weeks before the festival, we got a freak, a freak who came to go to the beach, and they (the local businessmen and tourism people) wanted to get rid of this freak. They said, 'Oh, there are 80, and they, and they are dirty and a problem.' And if do that, what will 50,000 do?

"There was no violence. (After the festival) the businessmen and tourism people in the city; the hotel people said the freaks were very nice. There were 70,000 people inside the hotel and they did not trouble. In fact, they increased business. All the collected bars were full of people having breakfast. And not stealing breakfast, paying for it. They stole maybe 100 kilo of pot.

"There is no problem.

"The Palazzo Del Sol's set-up costs 5 million lira (about $17,000)," Zard said. "We had 95 percent of the gross. 20 percent go for tickets taxes and for P.R.S. (another entertainment company). The gross is 16,000-capacity hall in Rome's modern EUR section. What is your financial situation?

"And there is the artist tax. It is 20 percent on the salary. Now it is up to 24 percent. We have 90 percent insurance for each artist. So we have to pay 44 percent on each artist to get the work permit. We have to pay 50 percent because we have to get the union permit.

"Do you pay the artist in lira or in dollars?

"We pay the groups in dollars. The usual contract means 50 percent, now we have to give money in advance. But the Italian law forbids this, because they want to see the artists do something. Lots of people use the business, show business to transfer money (outside of the country).

"What bands have you had the most trouble with? Who wanted money?

"Cat Stevens, Deep Purple. I don't know. John Mayall had no money in advance. I sent the group over two weeks before they arrived and 30,000. It was just a matter of personal, human business, says Zard.

At $200,250 on a $600,000 loss, Santa Monica can still expect bank credit?

"Yes, I think so. I hope so, says Zard, who was asked if he expects heavy losses who came over. We didn't have to, but we did. The banks know it's going to be dirty, and we do it well."

Polypoly in Germany Drops Own TV Push; K-Tel Used

LONDON—Polypoly in Germany has dropped plans to promote its own TV concert show and has instead licensed about a dozen tracks to K-Tel, which has also taken over the unusual setting advertising time booked by the record company.

K-Tel director Gary Kieves says that Polypoly's change of heart was of enormous benefit to K-Tel.

We were offered the deal after Jorn Burgin had spoken to us and our competitors and we were delighted to accept," Kieves says. "For something like 16 months, Polypoly had not licensed any product to TV-promotion companies, but now will be supplied with a line of high-facet projects. The fact that we were also able to take over tv time worth several hundred thousand pounds is also very satisfactory, since it is very hard to come by and has proved a great limiting factor is planning the release of albums."

Kieves says that the album including Polypoly material and backed up by recordings from Penny Farthing, Bell, Ballyhoo and Mams, would be released in Germany about the end of the year.

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"We have been discussing Polypoly's material with groups such as Polypoly and Polypoly," Kieves says. "For something like 16 months, Polypoly had not licensed any product to TV-promotion companies, but now will be supplied with a line of high-facet projects. The fact that we were also able to take over tv time worth several hundred thousand pounds is also very satisfactory, since it is very hard to come by and has proved a great limiting factor is planning the release of albums."

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Thank You

Capitol Records
for Believing

[Signature]

[Names of artists and contributors]
CASHBOX — NEW DAY — The Stampeders — Capitol ST-11328 — As the group’s name implies, the Canadian super-group powers its way into the music scene with another blockbuster LP, one loaded with hard driving rock and some rather clever and introspective lyrics that lend credence to the suggestion that this group is about to register the same type of success as their fellow Canadians, Bachman-Turner Overdrive. Enjoyable tracks from this LP include "In The Shadows", "Ramona", "Brothers of The Universe" and "Wild Eyes". Success has marked the group in the past and is certain to do so in the future.

BILLBOARD — STAMPEDERS — New Day. Capitol ST-11328 — Certainly the best and most commercial thing this Canadian group has come up with yet. While they have long been superstars in Canada, they have never quite been able to put it together here. This set should change all that, as they move with ease from the hard rock they have become known for to softer material and back. Well done from all vantage points with several potential singles here. Best Cuts: "Ramona", "Running Out of Time", "Do It Again" and "Somebody Help Me".

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AUG. 17/74 MILWAUKEE, WISC.
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**Kot’ai: Rising Indie**

MONTREAL—Kot’ai Records in Montreal, headed by Robert Nickford and distributed in Canada by United Artists, is one of the fast-rising new record labels in Canada. The label’s main act is Mahogany Rush, one of the most regionally successful bands to emerge from Canada in the past few years. Recently, the label pulled a coup by signing Ellen McIlwaine, who formerly recorded for Polydog, to the fold.

McIlwaine, who had been to Canada and back, was ready to play a number of concert dates that were quite taken by the area and had thought it wise to move from the U.S. to Montreal. "I was brought up in Japan and went to England," she explains McIlwaine. "We sang the Canadian anthem every day and learned about Canadian history so I had some background. I love Montreal and I am now looking for a place there. I can move from my current home in Woodstock.

McIlwaine, who initially was signed to Polydog, became disinterested with the company. "They did a terrible job of promoting it. It was getting good audience response and things were starting to pick up but the company didn’t seem interested.

While Ms. McIlwaine was playing at the Bataclan, a group of local musicians including members of the Ville Emilard Blues Band, came to see her. They were impressed. They brought Nickford to talk to her at her home in Woodstock. Shortly after, the deal was signed. Almost immediately a single, Stevie Wonder’s "Higher Ground" was prepared for release. The band’s latest player, and co-founder Bill Gagnon producing and a lot of excitement throughout the city. John Donahue of CHUM-FM brought her the show day after hearing her brief performance on "Two Days of Blues" show on the Toronto island and he previewed the single during her live on-air performance that afternoon. Ms. McIlwaine is currently completing the work on her debut album for Kot’ai Records.

Kot’ai recently negotiated a $250,000 contract for Mahogany Rush with the Detroit-based Westbound Records following the band’s phenomenal success in that area. A March concert at the Michigan Palace in Detroit at which Mahogany Rush headlined over the Chambers Brothers and Graham Central Station. The band success is an indication of the market and the band was the best group in Quebec for the second consecutive year by French-Canadian rock paper, Pop Jeunesse.

**From the Music Capitals of the World**

**Canada**

Bibby Given

**TORONTO**—Richard Bibby, who has been vice president in charge of marketing for MCA (Canada) since September 1973, has been appointed vice president and general manager of MCA Records Inc. (Canada) in charge of all Canadian operations for the label. The announcement came from MCA Records Inc. President John J. McGarvey, who commented: "The Canadian division has made great strides in marketing in recent years and feels that with centralized management the Canadian operation can develop its potential. Bibby is only 25 years old.

Bibby joined MCA in 1965 as a Toronto sales representative and in 1976 was appointed to the position of Ontario sales manager. From there he became the company’s national sales manager with the responsibility for the direction of MCA’s six Canadian branches and two warehouse operations for sales promotion, marketing, ad, artist relations sales promotion, artist relations product release and served as liaison with record buyers.

**Tal’at**

**Gallant Promethea Man’s Dream**

By JIM MELANSON

**NEW YORK—**A record promotion man’s dream in West Germany these days could very well be getting promoted on a six-week West German TV’s "Hit Parade" television program. But competition is tough, explains some local LPs submitted to the program next month for airing only 11 selections will be performed “live” during the show’s 55-minute format.

"Hit Parade," created by Weber in 1969, is broadcast throughout Germany, and each station must pick its own set of artists for the show. The station manager and the band was the best group in Quebec. The next concert year by French-Canadian rock paper, Pop Jeunesse.

Premied on a direct response from its listening audience, "Hit Parade" is an extraordinary competition ratings for records released in the country. Each month, four songs are picked from those records over to be placed in direct competition once again with seven new songs.

**Hot Parade—Promo Man’s Dream**

**TORONTO—**Hardman Industries, headed by president Eric H. Hardman, has released its new Lear Jet Stereo 8 cartridges in Canada, and have reduced their prices to compete with companies by Lucille Armstrong.

**Warsaw**

For the first time in Poland, a Polish-made record has found its way onto the market. The record is "Don’t Get Nervous Brother," by Andrzej Dabrowski and the Polish football team, their first record in the recent World Cup championships. During the successful conclusion of the team on west German fields, the record, which was priced at 31, was being sold for 36.

Hardman indicates that they have reissued their unit line price in line with the increased volume that they are getting from the Canadian industry and that a reduction in price of cartridges was indicated at this point in time.

**Hardman In A Price Cut**

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From the Music Capitals of the World

Canada

U.K. Price War Seen Cooling as Boots Ends Cuts; Woolworths

LONDON - The first signs of an end to the High Street price war came last week when Boots started slashing its prices on a selection of new records and albums, and a hint from Woolworths that it might follow suit.

Both companies have been in price war mode for over two months, but now there is a possible truce. The British Phonographic Industry (BPI), a trade body for the music industry, has been critical of the price cuts, saying that they are reducing the numbers sold, and there have been suggestions that the price war has not been doing much for the industry.

Boots, which has the largest share of the music retail market, has been the most aggressive in its price cutting. Its chief executive, Greg Stove, has been quoted as saying that the company is "not in the business of price warfare, but in the business of making money." However, he has also been critical of the BPI and its efforts to regulate the price war.

Woolworths, which is second in the market, has been more cautious in its approach. Its chief executive, Brian Smith, has said that the company is "trying to balance the interests of the consumer, the retailer, and the artist." He has also said that the company will continue to price match its competitors, but will not be the first to start price cutting.

The U.K. government has also been involved in the price war, with the Department of Trade and Industry (DTI) calling for a moratorium on price cuts. The government has been concerned that the price war is hurting the recording industry, which is a major contributor to the U.K. economy.

On the other side of the Atlantic, the U.S. music industry has been more aggressive in its price cutting. The Recording Industry Association of America (RIAA) has been pushing for lower prices, and has been critical of the BPI's efforts to regulate the price war.

In Canada, the situation is different. While the price war is not as intense as in the U.K., there have been some price cuts, notably from the Canadian subsidiary of Polydor, a major European label. However, Canadian retailers have been more cautious, with the Canadian Music Industry Association (CMIA) calling for a moratorium on price cuts.

Some retailers, such as HMV, have been more aggressive in their price cutting, but they have been careful to avoid the full force of the BPI's criticism. HMV has been quoted as saying that it is "not in the business of price warfare, but in the business of making money." However, it has also said that it will continue to price match its competitors, but will not be the first to start price cutting.

The Canadian government has also been involved in the price war, with the Department of Industry, Trade and Commerce calling for a moratorium on price cuts. The government has been concerned that the price war is hurting the recording industry, which is a major contributor to the Canadian economy.

The international music industry is watching the situation with interest. The BPI's director general, John Healey, has been quoted as saying that the price war is "a battle that must be fought, but it is a battle that we must win." He has also said that the BPI is "determined to protect the interests of the music industry."
BELGIUM

(Permission granted by Billboard International)

BELGIUM

(Gramophone singles)

This Week

1. ROCK YOUR BABY--George McCrae (Soul)
2. GIULI L'AMORE---Golfo (Boogie)
3. RICKETS--Mitz (B.S.W.)
4. SUGAR BABY LOVE--Roberts (R&B)
5. ROCK THE BASE--Ronald Corporation (RCA)
6. WANNABE--Arianna (Atlantic)
7. THIS WEEK "NO ONE LISTENS" (PolyGram)
8. 8 MILLION DOLLARS (ITP) (Polski)
9. SHE'S SUGAR--Judy (Rock)
10. HELLO NO ONE... (CBS)

This Week

1. ROCK YOUR BABY--George McCrae (Soul)
2. 8 MILLION DOLLARS (ITP) (Polski)
3. IN THE STEEL OF THE NIGHT--Jack Evans (R&B)
4. GREATEST HITS--Various Artists (CBS)
5. KIMONO MY HOUSE--Sparks (PolyGram)

BRITAIN

(Courtesy of Music Week)

"Omnibus local single"

This Last Week

1. WHEN WILL I SEE YOU AGAIN--Three Degrees (Holland-Philips)
2. YOUR SƯOMY BODY--Brandy Brand New (Stylistics) (Holland-Philips)
3. SUMMER LOVE SENSATION--Barry White (R & B)--(Motor)
4. WHAT THE BOSOM HEARTED--Jenny Rubin (Warner)
5. I'M LEAVING IT ALL UP TO YOU--Barry & Muriel Ormond (Northern)--(Mike Curb (Westway))

ITALY

(Courtesy of Ricuscitati)

SINGLES

This Week

1. TUTU--Clasdi Belgium (B.E.C.)
2. MAI UNA DISPERZIONE--Pitty Prana (Fonit-Cioccolato)
4. (Vibes City) the Getty Fara (Sony)
5. MY BABY ANNA--Denis Rossouw (PolyGram)
6. THE RECORD OF HENDRIX--E.C. (Sony)
7. AMERICAN GRAFFITI--Soundtrack (Mercury)--(CBS)
8. PAGANINI SPAGHETTI--R.M. (Mercury)
9. EURITREDA--AMANTI DI MALATONE--Mai (CBS)
10. DALLIA--Gilav (CBS)
11. JUNO'S THE WORLD BECAME THE WORLD--Diana Ross (Brunswick)--(CBS)
12. I'VOLGA DEO NIENTE--Premonta Fontana (Russo)--(CBS)
13. RIGHILO--ITINELLO--Russo--(CBS)

JAPAN

(Courtesy of North Island Music (Japan))

SINGLES

This Week

1. MEGO KASAI--Tomashima Kings (Kings)--(CBS)
2. TURANDOT--Samah (CBS)--(CBS)
3. HINOKI--KIKO--Kume (CBS)--(CBS)
4. TUNGA--Tungru--Sony (CBS)--(CBS)
5. RIGHILO--ITINELLO--Russo--(CBS)

SWITZERLAND

(Courtesy of Radio Instanto)

SINGLES

This Week

1. SUGAR BABY LOVE--The Rubettes (CBS)--(CBS)
2. THE ENTERTAINMENT--Original Soundtrack (CBS)--(CBS)
3. T.S.O.P.--(CBS)--(CBS)
4. LADY DIANA--Renguin (CBS)--(CBS)
5. ROCK YOUR BABY--George McCrae (CBS)--(CBS)
6. MOTHER OF THE WORLDS--Whiskey (CBS)--(CBS)
7. WATERMELON MAN--(CBS)--(CBS)
8. REVIEW--(CBS)--(CBS)

WOODS FORMS CO. IN U.K.---TIES DISK PROMO TO TOURS

LONDON---With the aim of more effectively exploiting the demand for British talent in Europe and co-ordinating concert tours with record promotion, Clive Woods, former European promotion manager for Polydor U.K., has formed his own company to handle a limited roster of acts.

Woods has been appointed to act as liaison on the board's four-week tour of Sweden, France and Switzerland, which begins in September. He's also representing the career of Neil Sedaka, as well as acting as a contact for several Continental TV shows, among them Germany's Musikladen (formerly Beat Club), syndicated to 18 countries, and Holland's Top Five Shows.

As a sales representative for MAM, Woods was able to place a Joni Mitchell television show in Sweden, Belgium and Switzerland, and is working on selling the filmed recording of Roy Orbison's Irish Tour. Additionally, Woods is seeking to place a Neil Sedaka special, directed by Mike Lederbush, and has so far pitched it successfully to television stations in Sweden, Belgium and Holland.

"Many people have clips or shows to sell, but haven't the time or the rights to be able to sell them. By working as an independent I reckon to be able to do a better deal on behalf of the artist than say the record company where they felt they were insufficiently professional. The quality is now as good as anything done here. The Europeans are more flexible about the kind of material they will screen than Britain in Holland and Germany, and for instance, stations have given one hour shows to acts like Steve Winwood, Dr. Hook, Procol Harum and Deep Purple."

"The reaction to record sales can be quick in Europe, which might account for the many offers. We're, for instance, preparing Crazy Horses on Dutch television and it will be scheduled as the only programme alone. One single 16 days later!"

So far as handling touring acts is concerned, Woods sees himself primarily in a liaison and co-ordinating role, traveling in advance of his clients and ensuring that record companies and promoters are functioning effectively and that all opportunities are taken advantage of. "For instance," says Woods, "if an act is going to Germany and Sweden, it is also worthwhile going to other countries for television. But program directors need to know in advance what is happening and when, if possible before the record is released. They want to lose the image of being behind the times."

VIENNA

The fourth international Hi-Fi stereo exhibition takes place Oct. 9-13 in the Austrian Bautzenviertel in Vienna. ... Phonogram recently released three albums on the Philips label co-produced with the Austrian Radio Company (ORF) and featuring Helga and Gerhard, D'Wald Boum and the Kager Duo and Rosanneague.

Vienna Symphony Orchestra conducted by Carl Maria Giudini is to play at the Edinburgh Festival and Austrian composer Ernst Krenek will conduct his own works. ... Chicago Symphony Orchestra with Arturo Toscanini performing the first performance of his Magnificat on the 1,200th anniversary of the Salzburg dome.

THE MUSIC CAPITALS OF THE WORLD

A TIE LINE--Goddard Lieberson, president, CBS Records Group, announces in New York last week that CBS International and Muziek-Ondernemings Koning, a Dutch trade organization for cultural goods, had signed an agreement calling for the release of CBS recordings in the U.S.S.R. and Melodiya recordings in the U.S.A. and Canada. The pact marks the first such agreement between a U.S. commercial label and a Soviet Union enterprise. Joining Lieberson at the press conference are free from left, Sol Rubinowicz, president, vice-president, CBS Records Int'l, Walter Yetnikoff, president, CBS Records U.S.A.; Iger Proffersfer, director of Record Industry activities for MK; and Yuri Melnik, senior economist attached to the Embassy of the U.S.S.R. in Washington.
His "Painted Ladies" was a smash hit in North America. Now Ian has brought us "Long, Long Way," already going top ten in Canada. It's the title tune from the new album, produced by Ian and Adam Mitchell in London at Trident Studios. Engineered by David Hentschel.
CROSSY, STELLS, WASH & YOU'S FOR, Atlantic SD 18103. Some of the best of the one major super- group of the past few years, each of these four major artists gives his chance to the lead. Not only did this get a greatest hits LP, he has, that's what the glee. From the distinct vocal styles of the four major artists come a soft sound of the soft sounds of David Crosby to Stephen Stills' always well done songs, this is a perfect retropective on one of our major super groups, both individual and collectively.

Artists: Crosby, Stills, Nash & Young.

Cut with: "Helplessly Hoping", "Ohio", "G Turnaround".

Dealers: Josi Mitchell covers art for attractive display and group is currently on first tour in four years.

BARRY WHITE--Can't Get Enough, 20th Century 1944. Barry White, following hit on the top five title cut single, is perhaps one of his greatest and certainly his most well done effort to date. Highlighted by his lush orchestral arrangements, his distinctive vocal style with the talking intones that have become his trademark and the steady rhythm he has yet achieved, he has produced another LP virtually guaranteed to instantaneously jump up to pop, soul and easy listening radio format. While has achieved a style all his own over the past several years, and this set is evidence of just how much he has perfected this style.

Best cuts: "I Can't Believe You Love Me", "Can't Get Enough Of Your Love", "I Love You More Than Anything (In This World Girl)"

Dealers: With top 10 singles failing and several top LP's already, White is a guaranteed seller.

ROBERT LAMM--Shiny Boy, Columbia NO. 3395. Lamm keeps the hard rock of the Black Oak Mountain days alive and kicking on his second solo album. No one before going back to work on his group's next effort, and comes up with a fine set of music that sounds like his parent band in spots but stands as a work in itself of music. Like his Black Oak Mountain days, Lamm's strong jazz influence shows through, but he also comes up with an solid mix of raw and rock, unencumbered yet still intently soulful and chart-oriented. The production is fine, and the LP is very listenable, but it does not let the instrument dominate. Vocals are commercial yet remain as Lamm's best feature, as are the writing and composing by the members of some groups, this is LPM that most definitely merits exposure on radio, not the singer's reputation. Top tracks are "Shiny Boy" and "Blue Grandma." Check out Lamm's potential MTM 45 hit. Watch this one on all fronts, and don't overlook, arranges fine keyboard work.


Dealers: Let the consumer know who Lamm is.

DONNY & MARIE OSMOND--I'm Leaving It All Up To You, K-Tel K-14. K-Tel gives us the Osmonds back, revisiting a series of combinations, but this is the first effort for this particular one. The two, well worked, whether straight duets often being less heated than the others and still sound warm and far be handled well, backed by the strong production of the Osmonds. Their sound is polished and matured over the past year, and they feel better than the former pop group.

Best cuts: "I'm Leaving It All Up To You", "I'll Be There", "Just Washing Up"

Dealers: Group will be on a number of TV shows this fall and are proven sellers. Open set up for colorful display.

AVERAGE WHITE BAND, Atlantic SD 37208. The Average White Band steers its course through various aspects of its music in this album, with a mix of dance-oriented singles and rock-oriented tracks, all well performed and well produced. A majority of the tracks are in the mix of the material we commonly hear on FM radio and the AM commercial hits. But the band is one that can do anything and age, and when you pick it out, it's that rarely many rock is all.

Best cuts: "Cruise Down the Highway", "Sleepwalk", "Proud People" from "The Towering Inferno".

Dealers: Group has strong sound, so display heavily.

TRACY NELSON, Atlantic SD 7131. Tracy has been around for some time with her mix of blues, country, and folk, and this offers her greatest variety yet, to be able to be one thing or the other. It moves between the blues of Tracy Nelson, the country of Tracy Nelson, the folk of Tracy Nelson, Donna Wein, Bill Withers and her own material and working with the skilled production of Bob Johnst, she has come up with an LP that is as fine a representation of her persona as most representative. From a debut with Willie Nelson to pure Tracy Nelson, Tracy Nelson has again shown she is one of the best and this LP highlights this LP throughout. A generally excellent effort.

Best cuts: "Got That Old Friend's Hand", "It Takes A Lot To Laugh, It Takes A Truck To Cry", "After The Fire Goes Out" (with Willie Nelson and Linda Ronstadt), "Down So Low".

Dealers: Nelson has built solid following through years, especially as leader of Mother Earth.

ROSEMARY & THE VANDELLAS--Anthology, Votan, M-77/295. Another in this excellent Votan series, this time a collection of the best of Rosemary & the Vandellas' hit material, featuring the hits that made them famous as well as some of their lesser known works. A fine collection of two key pop acts.

Best cuts: None.

Dealers: Votan gives excellent display for this fine series.

THE POINTER SISTERS--Live At The Opera House, Aura 1002. The Pointer Sisters, who last year had a hit with a fresh wave of a few new groups that could stand up, come swinging a fine cat of all and now With this LP, any style, equally versatile as that few on earlier albums, coming through the jazz scat style first brought to them by black, blue, country, straight ballads and a few real standard. A thoroughly delightful live set captures both the charm and skill of this talented four-piece. Arrangement of Tom Lavington's vocals makes and adds completely to the enjoyment of this splendid package.

Best cuts: "Fancy", "Let It Be Me", "Hands Up Wang Gang Moc".

Dealers: Group will be on a number of TV shows this fall and are proven sellers. Open set up for colorful display.

LARRY GIBSON, Atlantic SD 37208. Larry Gibson's White Band steers its course throughout various aspects of its music in this album, with a mix of dance-oriented singles and rock-oriented tracks, all well performed and well produced. A majority of the tracks are in the mix of the material we commonly hear on FM radio and the AM commercial hits. But the band is one that can do anything and age, and when you pick it out, it's that rarely many rock is all.

Best cuts: "Cruise Down the Highway", "Sleepwalk", "Proud People" from "The Towering Inferno"

Dealers: Group has strong sound, so display heavily.

MARTA & THE WHITE ROSES--Gem, Arista SP-37017. Martha & the White Roses deliver on the promise made on their recent hit, "Papa's Got A Brand New Bag." The band's sound is still intact, and the LP is not only fun, but also features some fine arrangements. A good package for the rock fan.

Best cuts: "You're a Mean One Mr. Magoo", "That's All Right Mama", "I'm Shipping Out"

Dealers: Excellent cover of the Marbles featuring thep this.

THE DOLLS--Die By, Modlin TD 33631. One of the longest lasting and most popular rock and groups in history three men on an LP that is no far from excellent. Most of the tracks are fine, for good music. Danceable tunes, ballads, the Marbles can do it.

Best cuts: "Die By", "What Is A Heart Good For", "Call On Your Name", "A Foolish Thing To Say"

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Don't Let This Mind Go To Waste.

The Otis Redding Scholarship Fund
for the legal education of minority students

1. During the 1971-1972 school year there were only 1,704 black first year law students in accredited institutions in the United States.
2. The following school year, 1972-1973, less than 5% of the individuals admitted to these law schools were black.
3. The school year 1973-1974 has held little improvement in the law school admission status of the black youth of this country.

The reason for this inequity is two-fold: lack of sufficient financial aid for deserving black students; and the countless numbers of qualified youth who don't bother to apply because there has never been satisfactory scholarship assistance.

Some of us have decided to change all that. To this end we have established the Otis Redding Scholarship Fund for the legal education of minority students.

Our goal is $250,000. This will enable six black students a year to enter the Walter F. George School of Law, Mercer University, Macon, Georgia, and will assist them throughout their entire three year law education.

Friends who have already joined in our efforts are the International Pop Festival, Inc., Lou Adler, Bob Austin for Record World, Edward M. Cramer for B.M.I., the law firm of Mayer, Katz and Nussbaum, Jerry Moss for A&M Records, Kal Rudman, Richard Volttter for Shapiro, Bernstein, and Co., Inc., Jann Wenner for Rolling Stone, Harry Nilsson, Michael Viner and Jimmy Webb. Their contributions have been more than generous, but we are only getting started toward reaching our goal. We need your help. Please contact:

Mr. Harold Logan, the Walter F. George School of Law, Mercer University, Macon, Georgia, attention: The Otis Redding Scholarship Fund.

Sincerely,
and with thanks
— Phil Walden

this advertisement was donated by Billboard magazine in association with Capricorn Records, Inc.
Continued from page 60

NEW SENSATION—Free Play 6012 (Atlantic). Strong soul sound in this set, with the mouth-watering sound of the most talented band on popular in this genre today. It features an in the more traditionally smooth sound of soul music. LP appears to be slightly influenced by the Spencer Davis Group's sound in spots, which can be nothing more than a complemented conglomeration of R&B that carries with it the most up-to-the-minute sounds of today. Female vocals and lead vocals add to the variety of the set. This one must any soul but watch for quick peak better than most. Guests include the likes of "Get On With Us!" and "I Was Made For You." Deans: another newcomer who needs exposure.

MUTZ-ASAP 3488. British bands mellow and rock and roll are not always set up as a part of the most popular material that seems to be so popular today both on the AM and FM airwaves. Lead singer Dave Lloyd is rough but com-

Billboard’s Recommended LPs


Jerry Nopelle—Live the Life (2:06), producer: John Barry, writer: John Barry, publishers: Irving/Sparks, BMI, ASCAP 12213.

The Impressions—“Oh, Mr. Bell” (2:10), producer: John Barry, writer: John Barry, publishers: Irving/Sparks, BMI, ASCAP 12213.

Billboard’s Recommended LPs

As Continued from page 60

A voice of a Broadway singer singing pop and rock. What this may well be the debut of one of our best new artists. Billy Joel—“Goodbye,” “Mendocino,” “The Good Old Days.” “Let Me Have You.” Deans: another jewel that is certain to draw attention when played on the radio.

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RONNIE MILSAP'S STORY IS JUST BEGINNING

Ronnie is riding high with a top ten album which contains 'Pure Love', a #1 record. Now he has the years most beautiful song.

'PLEASE DON'T TELL ME HOW THE STORY ENDS'

APBO 0313

Published by
COMBINE MUSIC

Latest Album


exclusively on RCA RECORDS
<table>
<thead>
<tr>
<th>No.</th>
<th>Title &amp; Artist</th>
<th>Record Label</th>
<th>Position</th>
<th>Title &amp; Artist</th>
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<td>&quot;(You're) Having My Baby&quot; - Paul Anka</td>
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<td>&quot;Call on Me&quot; - Chicago</td>
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<td>&quot;EP&quot; - Dot</td>
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<td>&quot;The Night Chicago Died&quot; - The Everly Brothers</td>
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<td>&quot;I Feel Like Makin' Love&quot; - Stevie Staley</td>
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<td>&quot;Love's All I Need&quot; - Steve Miller Band</td>
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<td>&quot;Can't Get Enough of Your Love, Babe&quot; - The Manhattans</td>
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<td>&quot;Kings&quot; - Tom Jones</td>
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<td>&quot;Girl I'm Gonna Stick Around for You&quot; - The Squires</td>
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<td>&quot;I'm Gonna Love Her Again&quot; - The oranges</td>
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<td>&quot;It's Only Rock 'n Roll - Rolling Stones&quot;</td>
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<td>&quot;Wishing You Were Here&quot; - Pink Floyd</td>
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<td>&quot;Crying in the Rain&quot; - The Everly Brothers</td>
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<td>&quot;Who Do You Think You Are&quot; - The Pointer Sisters</td>
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<td>&quot;Free Man in Paris - Patrick Morison&quot;</td>
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<td>36</td>
<td>&quot;Time for Loving - The Pointer Sisters&quot;</td>
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</tr>
</tbody>
</table>

**HOT 100 A-Z (Publisher Licensees)**

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.
Patti Dahlstrom does it right on her brand new single

“HE DID ME WRONG BUT HE DID IT RIGHT”

TC-2113

WHERE HER FRIENDS ARE!
## Billboard Top LPs & Tape - August 31, 1974

### Charted LPs

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<tr>
<th>No.</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
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<th>Suggested List Price</th>
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<td>1</td>
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<td>ERIC CLAPTON</td>
<td>Slowhand</td>
<td>Reprise RS 66002</td>
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### Chart Notes

- **Star Performer**: Stars are awarded to artists on the Top LPs & Tape charts based on the following upward movement: 3 to 10 - Strong Increase in Sales / 11 to 20 - Strong Increase in Sales / 21 to 30 - Upward Movement in 1 position / 31 to 100 - Upward Movement in 10 positions. **Recorded Industry Association of America seal available and optional to all manufacturers. (Best indicated by colored dot).**
...the reaction to "WE LIKE TO DO IT."
The debut single by The Graeme Edge Band.

"WE LIKE TO DO IT." #THS 67018 A FIRST EDITION. FROM ONE OF THE MOODY BLUES. IT’LL PUT A SMILE ON YOUR FACE.

Featuring Adrian Ben Gurvitz. Produced by Tony Clarke.
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**TOP LPs & TAPE**

A selection of the top LPs and tape recordings according to the popularity charts published in the American Radio History magazine from 1970-1971.
Isaac Hayes Scores Again

... with Truck Turner: Third in a series of soundtrack albums written, produced and performed by Isaac Hayes. Experience Truck Turner. Scored by Isaac Hayes to score with you.

SHAFT - Music from the Soundtrack
Composed and Performed by ISAAC HAYES

TOUGH GUYS
Music from the Soundtrack of the Paramount Release, "THREE TOUGH GUYS"
Composed, Conducted and Performed by ISAAC HAYES

Available on Enterprise Records and Tapes, a division of the Stax Organization.
Erroll Garner will be appearing nightly at the Monticello Raceway in Monticello, N.Y., Monday (26) through Thursday (29). Garner and his trio are returning to the U.K. for his fourth major tour, ... Singer Judith Cohen headlining at New York's Reno Swamp bash through Thursday (21). Carnegie Hall's annual Labor Day weekend at Houston's Astrodome starring Deep Purple, J.G.ells Band and ELP, ... Ray Charles byline has put out the Robert Hartman tune, "For The Peace Of All Mankind." The Hollies recently had a hit with the pair's "The Air Is Too Hard to Breathe," Jones said. Robert Hartman has been performing in a "guitar suit" featuring stereo cordless microphones and amplifiers sewn through the outfit that made the Hollies the first man to become an extension of his guitar. The second in a series of Uptown in the Park soul concerts was held downtown in Boston recently. Saturday night at the SRO Merce Laboratory in New York's Schaefer Music Festival as a result of his Aud 19 cancellation. ... Famous Music Publishing has acquired the world-wide sub-publishing rights to Blue Magic's "Sideways." Don Kirshner will be doing some camera work on the opening of the new Bang Records offices at 1000 Third Ave. He'll be doing guest introductions with brief personal spots. ... Johnny Bristol, long-time top producer and currently also one of the hits on a recent "Hang In There Baby," set to produce and write for the Jackson Sisters on Mums. ... Keeping it all in the family, Hollie Synder Sweden has just put out the Robert Hartman tune, "For The Peace Of All Mankind." The Hollies recently had a hit with the pair's "The Air Is Too Hard to Breathe," Jones said. Robert Hartman has been performing in a "guitar suit" featuring stereo cordless microphones and amplifiers sewn through the outfit that made the Hollies the first man to become an extension of his guitar. 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CLIFFIE STONE: To produce an album with Molly Bee is to experience every human emotion: hate her, love her, laugh at her, swear at her, suffer with her, threaten, cajole and console her. And most of all respect her. Because she's a hard-working girl who knows mediocre from good, and will only settle for perfect. We at Granite Records feel that this album is perfect—the way Molly wants it, and the way we want it. As I look back on the three months it took to produce this album, all I can say is... "GOOD GOLLY, MS. MOLLY".

PERSONAL APPEARANCES

Merv Griffin TV Show
Tuesday, August 27th

The First Annual American Song Festival
September 1st and 2nd
Saratoga Springs, N.Y.
Shown October 18th, ABC-TV
THE HIT MEN OF ROCK
HAVE PUT ALL THEIR BULLETS
INTO A BRAND-NEW PIECE

Alice Cooper's Greatest Hits

12 KILLERS AT LARGE ON WARNER BROS. RECORDS & TAPES
LET THEM TAKE YOU FOR A NICE LONG RIDE...