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NEWSPAPER

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EIGHTIETH YEAR

The International Music-Record-Tape Newsweekly

TAPE/AUDIO/VIDEO PAGE 40

HOT 100 PAGE 60

TOP LP'S PAGES 56, 58

Billboard

Lieberson to Keynote U.S. Day at IMIC May 9

LOS ANGELES—Goddard Lieberson, president of the CBS Records Group, will be the keynote speaker for the fifth International Music Industry Conference (IMIC), sponsored by Billboard Publications at the Grosvenor House Hotel, London, May 7 to 10.

Lieberson, a veteran of more than 30 years in the music industry, will offer his address May 9, which is U.S. Day.

The conference will include key industry leaders from around the world discussing a number of topics including: international marketing trends; the raw materials outlook; the "shape of sound to come"; money, morals and management; international law and the record industry; Japan's role in the hardware and software industries; the challenge of retailing in America; and broadcasting.

Among the top industry executives from the U.S., Europe and Japan already registered for the conference are: Nesuhi Ertegun, president, WEA; Roland Kluger;

(Continued on page 8)

IFPI Director Leads Panel

By RICHARD ROBSON

(Music Week Staff Member)

LONDON—Stephen Stewart, director general of the IFPI (International Federation of Phonograph Industries), will chair a workshop session titled International Law and the Music Industry at the fifth International Music Industry Conference, sponsored by Billboard Publications and to be held at the

(Continued on page 51)

Made in Japan: 172 Mil Disks at \$394 Mil Retail

By HIDEO EGUCHI

TOKYO—At least 172 million records worth 1,076 million yen or \$394,428,150 retail were manufactured in Japan last year, but international artists and repertoire represented only 41 percent of total production value according to the figures gathered by Billboard in this music capital.

About 441 million yen or \$161,715,542 worth of disks were manufactured from masters of international origin in 1973 by members of the Japan Phonograph Record Association (JPR) against 36,183,108,191 yen or \$117,477,624 in 1972. The JPR is expected to publish the exact figures in its belated report for 1973. Dollar value averaged 272.80 yen last year. The conversion rate was changed from

(Continued on page 51)

House Gets Stiffer Bill on Antipiracy

By MILDRED HALL

WASHINGTON—A bill to provide continuing copyright protection for recordings, and make both piracy and counterfeiting of records a felony offense, was introduced last week in the House by Rep. Robert W. Kastenmeier (D., Wis.), chairman of the House Judiciary Subcommittee on Copyrights. The current antipiracy amendment to the copyright law, which provides protection for all records made on or after Feb. 15, 1972, will expire December 31, 1974. This would end the right of new recordings to obtain federal copyright protection as of January 1, 1975.

The House side imposed the expiration date on the 1971 antipiracy amendment authored by Sen. John L. McClellan, partly to act as a prod to the stalled copyright revision bill.

The revisions bill S.1361 also makes copyright protection for recordings a permanent part of U.S. copyright law. It was originally hoped that the revisions bill would pass before the expiration date of anti-piracy

(Continued on page 66)

Col 'Q' Sales \$6 Mil in '73

By JIM MELANSON

NEW YORK—CBS Records racked up \$6 million in SQ sales in 1973, its first full year of marketing the 4-channel records and tapes, and sharply rising quadrasonic sales curves have led company executives to gear production estimates for a 35 percent increase in 1974.

Bruce Lundvall, vice president of

(Continued on page 14)

Italian Ballad Is Remo Winner as Festival Goes Soft

SAN REMO—The 24th San Remo Festival, which got underway March 7, two weeks later than planned, was won with a typically Italian song, "Ciao Cara, Come Stai" (Hello Darling, How Are You), sung by Iva Zanicchi (Rif), written by Daiano, Dinaro, Janne and Malgioglio, and co-published by Durium and Rif.

Votes from the 14 juries spread around Italy were not revealed as the organizers, Elio Gigante, Gianni Ravera and Vittoria Salvetti, had agreed with the artists to assign a first prize only and to regard all the other finalists as being second.

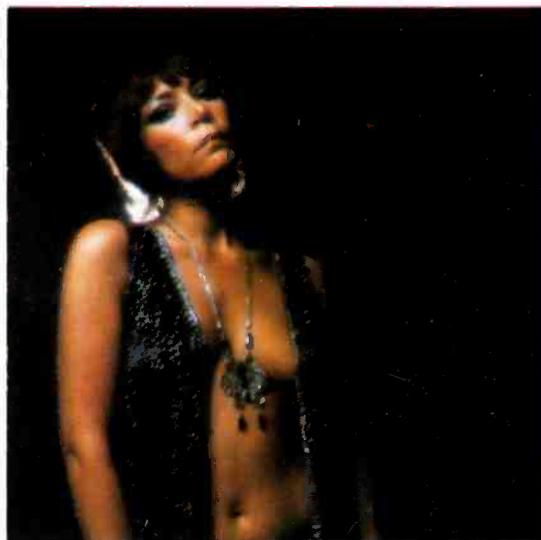
Melodramatic and romantic songs

(Continued on page 51)



EL CHICANO ... finished '73 with a hit single, "Tell Her She's Lovely," starting '74 with a great new album, "CINCO," which includes "GRINGO EN MEXICO" b/w "CHILDREN" on MCA Records. Produced by Johnny Musso, Mickey Lespron, Bobby Espinosa and Andre Baéza.

(Advertisement)



Goldie Zelkowitz's new album "GOLDIE ZELKOWITZ" (Janus 3060) was produced by Gabriel Mekler and Trevor Lawrence. Goldie's delivery covers the whole musical spectrum, from hard driving to soft and sensitive, and leaves the listener crying for "more, more goddamn it more!!!!." By the way you DON'T HAVE TO BE JEWISH TO ENJOY "Goldie Zelkowitz" on Janus Records!

(Advertisement)

England Back in Swing: PVC \$\$ Up

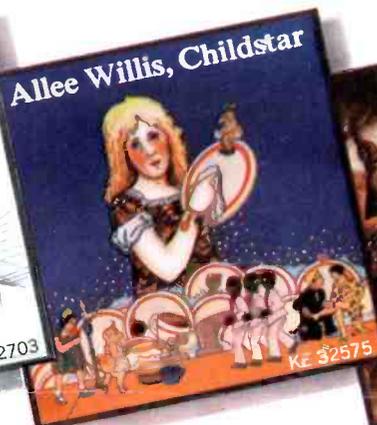
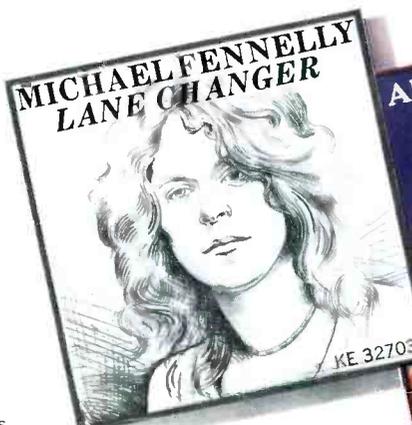
By GRAHAM PUNTER

LONDON—The U.K. music industry breathed a sigh of relief this week at the resumption of the normal week—but now turns to face the increasingly acute problems caused by the shortage of raw materials.

With an extra two days of production inevitably producing a more intense demand for diminishing raw materials, profit forecasts look like they will have to be reassessed because of the rising price of plastics caused by demand exceeding supply.

The immediate effects of the resumption of five-day working will

(Continued on page 51)



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Innovative new sounds from Epic and Kirshner Records and Tapes

Kirshner distributed by Columbia Records

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GRAND FUNK Shinin' on

SWAE 11278



Their 10th Gold Album
on Capitol Records & Tapes.



produced by Todd Rundgren

Calif. Ban Try Shows Mail-Order Co.'s Rise

By JOHN SIPPEL

LOS ANGELES—A temporary order, which restrains E-C Tapes Inc., Brookfield, Wis., from placing further ads in national periodicals which circulate in California, is seen as possibly cutting into sales gross of the firm. The case was handed down last week by Superior Court Judge Lucas M. Campbell.

The judge's order to halt advertising in effect would stop most of the E-C advertising, as the periodicals in which the advertising is done print only national editions which circulate in California and do not have regional editions.

In a 1973 deposition taken for a circuit court litigation in Milwaukee, David L. Heilman, ECT president, reported a building seven-figure sales picture for that year's end (see adjacent story). The firm indicated

(Continued on page 62)

LOS ANGELES—The building seven-figure business gross of an unlicensed duplicator, operating nationally by direct mail primarily, was illustrated in a complaint filed here early in March by A&M Records in Superior Court. (See adjacent story).

A deposition from David L. Heilman, president of Economic Consultants, Inc., d/b/a E-C Tape Service, Brookfield, Wis., stated that the firm grossed \$1.5 million in its past fiscal year. The undated deposition, made in Milwaukee in the case of Mercury Record Productions Inc. vs. ECI and the tape firm (Billboard, Feb. 9) stated that Heilman disclosed gross sales from May through August, 1973, of an additional \$698,000. Heilman estimated that gross for October through Decem-

(Continued on page 62)

Vincent Dealing Aces Up Again

JACKSON, Miss.—Johnny Vincent is bringing the legendary Ace Records back to life and has just lined up most of his old lineup of independent distributors. The label had a string of hits through the early 1960's with probably the last big hit in 1962 with Jimmy Clanton "Venus in Blue Jeans." Ron Fraiser, now program director of WRBC-AM here and once an artist on the label ("Summer Skies" in 1961), will serve as artist, producer, and promotion man for the new Ace. Ace's last record release was around 1964, according to Fraiser.

First release is a single called "They Call It Streaking" by Dash Flasher and the Streakers. The label will be releasing both new artists and some of the older product as oldie LPs, including records by Dr. John and the Nightrippers, Clanton, Huey (Piano) Smith and Frankie Ford.

Piracy Gaining Ground in Okla. As Bill Limbo'd

OKLAHOMA CITY—Despite concerted efforts by a number of interested national groups and a strong band of state-wide piracy foes, hopes for passage of a law against illegal duplicating dimmed last week.

The attempt to pass House Bill 1243 drifted into limbo when progress was reported by the committee considering it. There are strong indications it will be considered later this year or early next year.

The companion bill in the Senate, No. 483, hit a snag when a rider was added to the proposal which states that recorded material made before Feb. 15, 1972, belongs to the people and that product is public domain. The Senate judiciary committee approved the new proposal and a long floor fight is anticipated over the amendment.

Unlicensed duplicating forces fighting passage of an antipiracy state law have circulated propaganda which pushes the fact that Oklahoma state income will be hurt if unlicensed duplicating is banned there. One such piece states that in Oklahoma and Cleveland counties over 20,000,000 tapes were duplicated without license last year. This state is considered by piracy experts as the largest producer of unlicensed tapes in the U.S. currently

Stage Party

Anti-piracy forces banded together Monday (4) to stage a party to explain their stand to over-200 state legislators here. Organized primarily by the Country Music Association, interested record companies, and the state anti-piracy group, the dinner was attended by recording artists Nat Stuckey, Jody Miller, Leroy Van Dyke and Conway Twitty. Mrs. Mae Boren Axton, veteran songwriter and mother of Hoyt Axton, paced the afterdinner talks. Attending also were: Mr. and Mrs. Rick Kelly,

Records Inc., local record store; Bill Emerson Jr., legal counsel for the Southwest Association of Record Merchandisers, Dallas; Cliff Keeton, once owner of B&K Dist., now defunct; Mrs. Ellie Joseph, Gemini Records, Enid; Miss Lou Manly of Twitty's Oklahoma staff; Bob Dorn, RCA; Tom Sims, WEA; Joe Mansfield, Columbia; Frank Mancini, RCA; Jo Walker, Joe Talbot and Mr. and Mrs. Terry Davis, all of the CMA.

Most of the above appeared at the legislative hearings held later in the week, along with Dave Winstein, New Orleans, who represented the American Federation of Musicians; E.D. Graham, president of the AFM local here, and Henry Likes, president of the state AFL-CIO council.

Viewlex Eyes \$\$ Upturn After Loss

By JIM MELANSON

NEW YORK—In-house projections at Viewlex, Inc. have the company closing its 1973-74 fiscal year with an operating profit, following a \$14.6 million loss during the 1972-73 fiscal year. The fiscal year will close for Viewlex May 31.

Harry Charlston, executive vice president, stated that this year's results should reflect a concentrated effort on the part of upper management to "turn the company around" following the previous year's losses. He said that plans call for the growth rate to continue, and that projections over the next five years call for a doubling of annual sales. At present, Viewlex's yearly sales are nearly \$50 million.

"Viewlex's market stance today resulted from a re-thinking process on the upper management level," explained Charlston. "Following last fiscal year's losses, who we were; what we were and in what direction the company was to move was mapped out to give Viewlex's four divisions the proper priorities for the fullest development." During that period (some 18 months), there was nearly an 80 percent turnover of top

(Continued on page 62)

Wynshaw Buys 2 Nightclubs

CHICAGO—David Wynshaw, former Columbia Records executive, has entered the nightclub business here, with the purchase of two clubs, the Happy Medium and the London House North.

The Happy Medium, seating 450, will have a dual policy of featuring rock contemporary music acts and cabaret theater, while the London House, seating 400, will stress country music artists. The London House will book artists primarily for one-night stands.

Wynshaw, who will operate the clubs with two partners, will commute weekly between here and New York, where he will maintain the operations of his personal management firm, David Wynshaw Associates.

Print Sales Seen \$140 Mil in '73

By IS HOROWITZ

NEW YORK—Sales of printed music are peaking to an annual level of more than \$140 million at retail, a trade survey now being tabulated indicates.

The continuing survey, launched last year by a group of four publisher associations, disclosed that total sales in 1972 hit \$129,101,000, up almost 8 percent over the \$120,133,000 racked up in 1971. Of these amounts, \$6,569,000 represented sales direct to consumers in 1971, with \$7,077,000 the direct-sale total for 1972.

The 1973 figures, now being stud-

ied, show a rate of sales comfortably above that of the previous year. A preliminary analysis indicates a sharp rise in the numbers of pop folios sold as against past years, according to an informed source, and when the final figures are available they will provide proportionate breakdowns by repertoire categories. The 1973 roundup will be completed by mid-year.

The survey, believed to be the first organized effort by the industry to report authentic figures of printed music sales, was initiated last year by Leonard Feist, executive vice president of the National Music Publish-

ers' Association. Participating with NMPA in the survey are the Church Music Publishers' Association, the International Gospel Music Publishers' Association, and the Music Publishers' Association of the United States.

While Feist is coordinator of the survey project, statistical tabulations are handled by the accounting firm of Arthur Young & Co. Feist said that about 71 percent of the survey figures are based upon responses to questionnaires, with the balance "extrapolated from a consensus of information derived through industry sources."

Motown Maps Can. Indie Dist.

TORONTO—Motown is opening a Canadian outlet here this week. Heading Motown Records Canada Ltd. will be Ron Newman, former president of Stereodyne.

Previously Newman had been with Motown's former Canadian licensee, Phonodisc, and then with Motown itself in Detroit. Motown Canada will develop new Canadian

product as well as marketing the parent company's records.

Newman is currently setting a line-up of independent distributors for Motown Canada and an initial release on the label will be out in early April.

Also on staff at Motown Canada will be Ken McFarland as national

promotion director, who comes from London Records Ontario branch manager, and operations manager Don White who was previously with Ampex Canada, Motown's most recent Canadian licensee.

UA opened a branch office in Canada recently to work more closely with its affiliate there (Billboard, Mar. 16).

Tight Lists Force Shifts: Lasker

By BOB KIRSCH

LOS ANGELES—As a result of increasingly tight radio playlists, ABC/Dunhill Records has been forced to move into "specialized promotion equivalent to that of platooning sports teams," subsidize more tours than ever before, move into as many forms of music as possible to expose artists and supply certain key secondary stations with product on a direct basis, according to firm president Jay Lasker.

Lasker also pointed out that ABC operating costs are higher than ever before, but stressed that he did not feel "an overall price increase on product, whose sole purpose is to compensate for other costs, that are passed on by other components, is the answer." There will be a point, he added, "where record firms can price themselves right out of the marketplace."

ABC will also continue to diversify product and sign new artists despite shortages and rising costs. "because if all your acts are top dollar, then you are in trouble," Lasker said.

"Radio is no longer top 40, it's top 15," Lasker said, "and it's cutting off the heads of the record industry. As a result of this format, we constantly have to look for new areas of promotion. We have had to become highly specialized in our outlook on promotion. For example, where we once had one man doing a few jobs, we now need a man for each job. We have people and we are training others whose only purpose, for example, is to take certain soul records once they have hit and try to cross them to pop. The same is true in country. We've also added stress to the MOR markets, specialized product like the Impulse line, certain FM targets and added stress on secondaries."

Lasker added that "our promotion costs must be up 1,000 percent in the past four years, and it's been primarily to compensate for tighter radio playlists and lack of creativity in radio programming."

Tour \$\$ Backing

Subsidizing tours has also become a way of life for ABC, as it has for

most record companies over the past few years. "With possibly one or two exceptions," Lasker said, "we are financially involved in almost every tour. Five years ago it was nothing like this. Again, the tightening of radio has forced us into the booking business, where we cannot make any

(Continued on page 12)

Viner Makes Non-Record Deal With Ringo & Nilsson

LOS ANGELES—Michael Viner, who recently transferred his Pride label from MGM to United Artists, has announced non-record deals involving Ringo Starr and Harry Nilsson. Ringo and Nilsson are contracted to star in and provide music for a mixed live-animation movie, "Ringo's Night Out," which Pride is

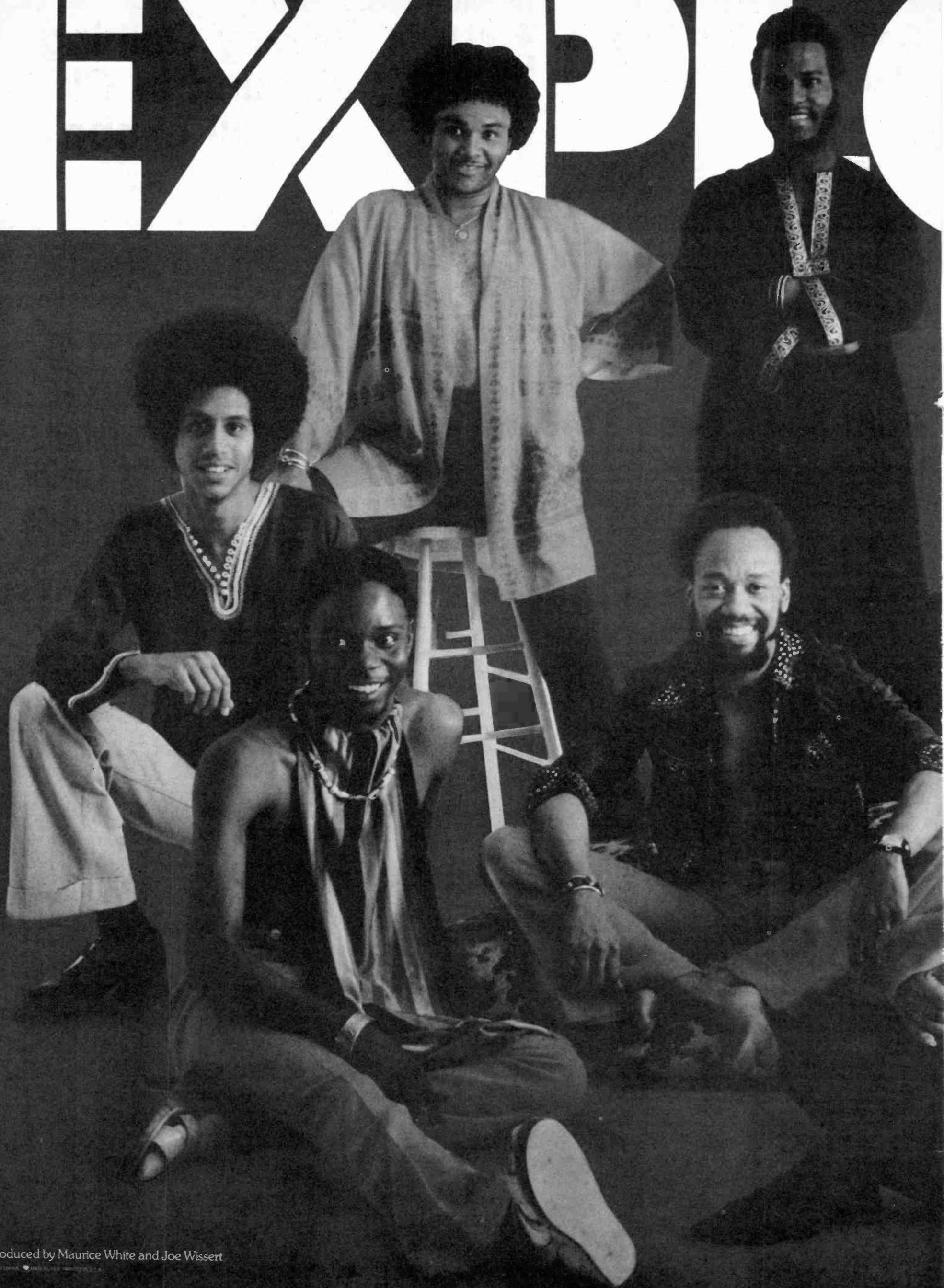
Funk LP Sleeve Booms '74 Tour

LOS ANGELES—Capitol Records here has included the entire itinerary of their 1974 Grand Funk American tour on the inner sleeve of the group's latest LP, "Shinin' On."

The itinerary covers some 40 dates. "Shinin' On" was released during the first week of March, and the tour schedule runs from Mar. 21 through June 23. The LP cover itself is three dimensional, with a pair of glasses included.

More Late News
See Page 66

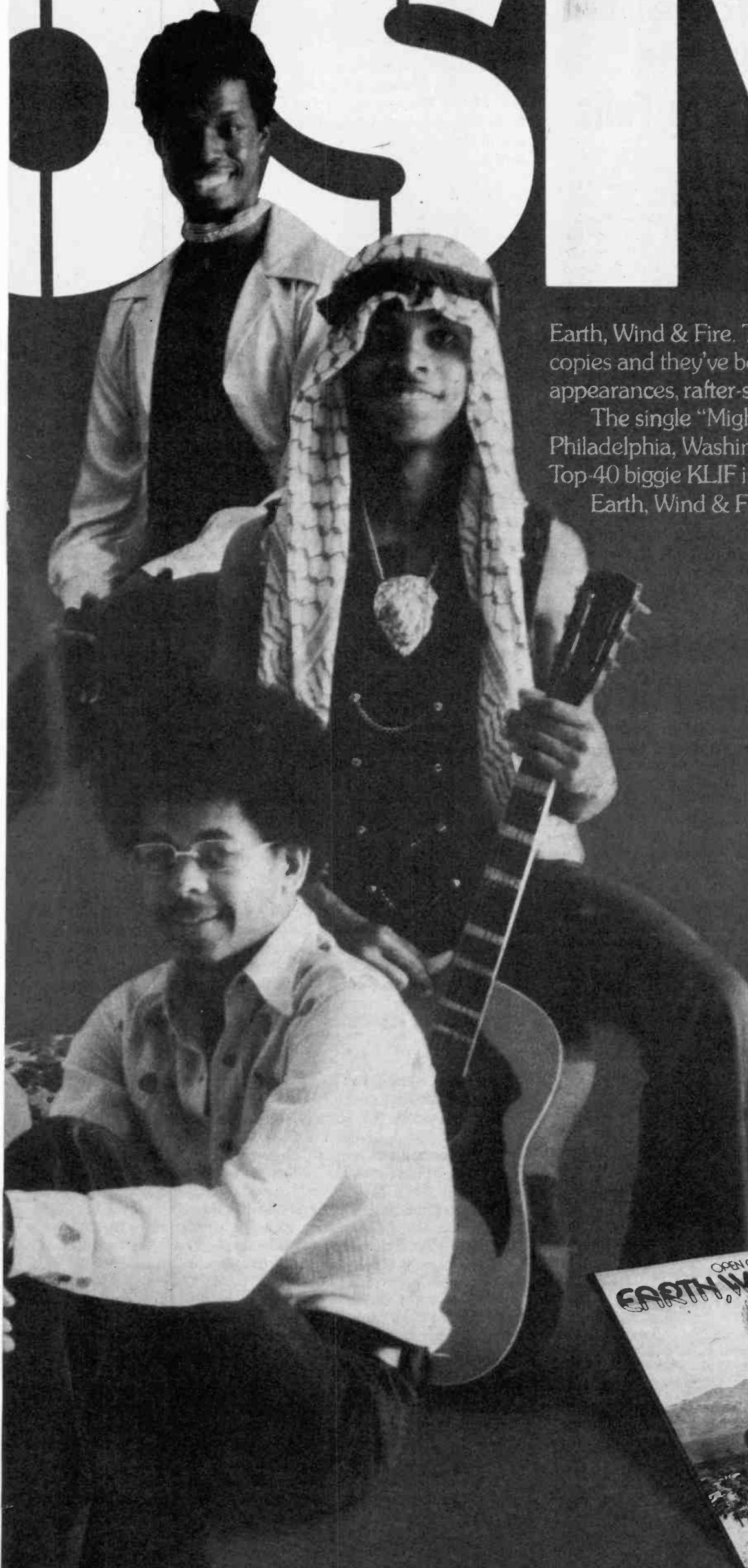
EXPLOR



Produced by Maurice White and Joe Wissert

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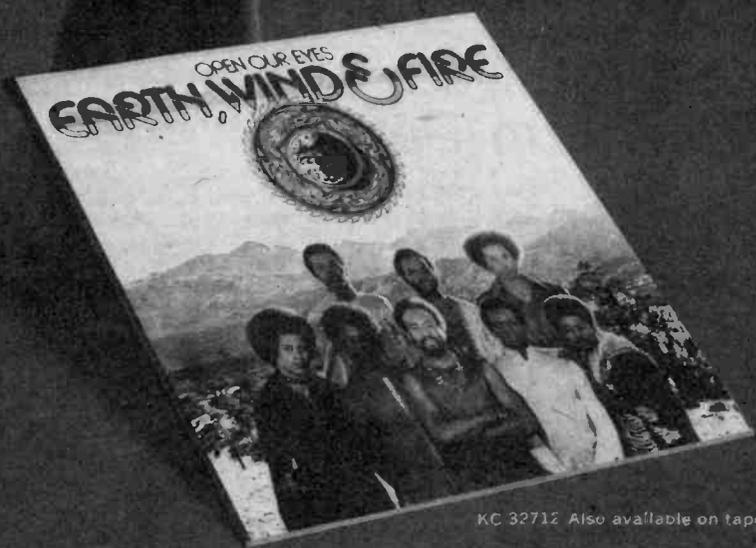
OSWME



Earth, Wind & Fire. Their "Head to the Sky" album has already sold 750,000 copies and they've been electrifying the country via live television appearances, rafter-shaking concerts and now a new album, "Open Our Eyes."

The single "Mighty Mighty" is really exploding. The R&B stations in Philadelphia, Washington and Los Angeles have it in their Top 10 and the Top-40 biggie KLIF in Dallas is already playing it.

Earth, Wind & Fire has people up and dancing again.



KC 32712 Also available on tape

"Open Our Eyes," 4-46007
the new Earth, Wind & Fire album.
On Columbia Records

Streakin' Fad Strikes Disk and Radio Scene

LOS ANGELES—Streaking barely made the newspapers when both record companies and radio stations galore took off with the fad. There were at least three singles released last week and probably more will be uncovered this week. In addition, radio stations were reporting that they were streaked and some air personalities did some streaking themselves. Tom Wirch, chief engineer at KSLM-AM in Salem, Ore., reported that air personality Bob McCarl was streaked on Mar. 6. Bill Love at a Louisville radio station did some streaking on the air. WBBQ-AM morning air personality Buddy Carr streaked on Augusta, Ga. news show on WRDW-TV wearing only a hat and sunglasses and carrying a sign proclaiming: "Don't be meak, streak." Operations director Harley Drew of WBBQ-AM is claiming the first on this.

As for records, 20th Century released "Streakin' and Freakin'" by the Streakers; took 24 hours from studio to the playlist of KILT-AM in Houston. Exorcist Records released "Streaking" by Zona Rosa and had it delivered to Los Angeles progressive FM stations by a streaker. Ace Records, headquartered in Jackson, Miss., came back to life with a disk called "They Call It Streakin'" by Dash Flasher and the Streakers. If you haven't been personally streaked this past week, perhaps it's only because you're un-streakable.

TV Special Pushes LP Sales on Denver: RCA

NEW YORK—RCA Records is reporting strong sales for label artist John Denver's LP catalogue and current single as an immediate reaction to Denver's ABC-TV network special, aired last Monday (11).

Division vice president, marketing, Jack Kiernan cited sales and re-order patterns at several leading retail chains and in various markets as indications of the show's impact, which was expected to provide the focus for RCA's two-month merchandising and promotion campaign for the artist.

As previously reported, that campaign placed key emphasis on two Denver chart LP's, "Greatest Hits" and "Poems, Prayers and Promises," and his single, "Sunshine on My Shoulders," with exposure for his entire catalog also provided.

Kiernan's sales reports focused on the Northeast, where Ben Bernstein of Korvettes reported that nearly every store had to re-order within 24 hours of the telecast, despite in-store stock that had been described as "excellent product representation."

(Continued on page 66)

Mo. Appeals Court Upsets Rule; Enjoins Duplicator

NEW YORK—A Missouri Court of Appeals has reversed a lower court decision in St. Louis that had refused to enjoin a manufacturer, a distributor, and a retailer of allegedly pirated sound recordings on a charge of unfair competition.

The civil suit had been brought by the National Broadcasting Co. Inc. (NBC) in the Circuit Court of St. Louis County against Donald Ray Nance, an allegedly unlicensed sound duplicator who produced pirated tapes under the labels, "Magnasound," "Stereo 3," and "Cool Products, USA."

Charged in the same suit was Gayron (Moe) Lytel, doing business as "Boothill Records, who was said to be a distributor of pirated recordings. The Columbia Broadcasting System (CBS) had also filed suit against Nance.

Suit Asks AFM Rerun Pay

LOS ANGELES—A suit, whose charges undermine the American Federation of Musicians' TV rerun payments to its members, has been filed in federal district court here recently.

Trophy Productions of New York, a packager of video shows, claims in the suit that the union has no right to

ABKCO Sues Ringo

LOS ANGELES—ABKCO Industries filed suit against Richard Starkey aka Ringo Starr in federal district court here March 6, seeking payment of \$10,000.

Suit charges that between March 1971 and March 1973, ABKCO paid out \$160,000 in loans and payments for Starr, of which Starr repaid \$150,000.

In reversing the lower court's decision, Judge James Clemens, whose opinion was supported by the other two appeal judges, said the plaintiffs were entitled to a permanent injunction against the defendants, and directed the lower court to conduct a hearing for an accounting of profits and an assessment of damages.

He said that a more flagrant case of unfair competition was nowhere disclosed by the books, and added that the scheme was really more than unfair competition and, in fact, amounted to an actual appropriation of plaintiffs' property by the defendants to their own business purposes. Clemens added, "unfair competition is a specie of commercial hitchhiking which the law finds offensive, and a court of equity ought not to hesitate long to interpose its protection against a scheme of this character."

demand rerun repayments on 28 "Judy Garland Show" segments which the firm states it purchased from Tucker Productions in July 1972. Tucker had acquired the shows from a court sale of the assets of Kingsrow Productions in September 1969.

The complaint states that Trophy sold a part of the series to Metro-media, who aired a show, which caused the AFM to slap a demand for \$80,000 in rerun fees on Trophy. Trophy claims that the AFM coerced Metro-media to a point where Trophy's business with the Garland series was impaired. Suit asks treble damages of \$434,000.

The AFM rerun payment, according to suit, is based on 75 percent of the original compensation paid its members.

Jazz Fest to Splash at Niagara Falls

NEW YORK—George Wein, founder and promoter of the Newport Jazz Festival, will expand the annual jazz exposition this year to include the first annual Niagara Falls International Jazz Festival, scheduled for July 26-27 at the new \$43 million Niagara Falls International Jazz Festival.

The two-day festival, which will be held in the center's 12,000 seat concert hall, will be promoted as an extension of the annual Newport Jazz Festival, held for the past two years at various locations in New York City.

The Niagara Falls location was selected because of its easy access to Canadian and upstate New York jazz lovers, as well as to the influx of tourists that use Niagara Falls city as a summer holiday resort.

The roster of artists and scheduled appearances at the Niagara Falls shows is being worked out and will be disclosed by Wein at a later date.

Viewlex New Plant

LOS ANGELES—Viewlex's custom services division has opened a new printing and packaging plant here.

The plant, which encompasses some 30,000 square feet of space, will triple the division's West Coast packaging capabilities, from last year's \$1 million to a projected \$3 million, according to Harry Charlston, corporate executive vice president.

He stated that the plant consolidates the division's packaging activities in the area, in that it incorporated work being done through an older plant here (now closed), as well as it afforded the company additional space to introduce new printing and packaging machinery. According to Charlston, the move is part of a concentrated expansion effort on the part of Viewlex (see separate story in this issue).

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Executive Turntable

Thomas Z. Shepard, co-director of Columbia Masterworks and original cast albums, moves over to RCA April 1 as vice president in charge of classical artists and repertoire. Latter post is now held by R. Peter Munves, who will shift over to an executive post in merchandising at RCA. At Columbia, Thomas Frost will remain as sole director of masterworks.



NOONAN



LUSHKA

At Motown Records, Tom Noonan, executive assistant to label president E.G. Abner, has been named acting director of marketing. Joining the label over a year ago, from an executive position at Polydor Records, Noonan has a wide background in the recording industry. Along with his label experience, he was director of Billboard's chart department from 1961 through 1965. Also at Motown, Mike Lushka has been promoted to national sales manager. He was formerly album-tape sales manager. And, simultaneous resignations have been made by sales director Phil Jones and singles sales manager Gordon Prince. Miller London, formerly assistant singles sales manager, replaces Prince.

John Harper has been appointed director of classical sales for London Records. He will coordinate all sales and merchandising programs on the London Phase 4, Richmond, Stereo Treasury Series, and London Imports classical catalogs. Associated with London for the past 12 years, in independent distributorship and in branch operations, Harper will now headquarter in San Francisco.

David Kimmelman has been named national promotion director, r&b product, for ABC Records. Most recently with the ABC Cleveland branch as a regional promotion man, Kimmelman joined the label from Mercury Records' promotion department. Also at ABC, Ken Lee and Al Privett have been appointed regional r&b/pop promotion men. Lee will work out of Atlanta, Ga. and Privett will headquarter in Houston, Tex. Dick Carter has been named midwestern regional sales manager for RCA Records, headquartering in Chicago. For the past year, Carter has been a field sales representative for the label in the northwest, with Washington, Oregon, Alaska, Montana and Idaho as his territory. Jeff Pfeffer has left ABC Record & Tape Sales, Cherry Hill, N.J. to become sales manager for Castle Records. Also, Mark Porter has been named vice president in charge of promotion for Castle. He was most recently with Shulman Record Co., Pennsauken, N.J. John F. Knodle has joined Larry Shayne Music, Inc., Hollywood, Calif. and will be responsible for exploitation of the firm's entire catalog, as well as auditioning and signing new writers.

Steven P. Sidwell has been appointed manager, manufacturing operations at the Franklin Park, Ill. consumer products division plant of Motorola, Inc. He was formerly program manager at Berg Electronics, Inc., a division of E.I. de Pont de Nemours & Co. Irving Silverman has joined Candy Stripe Records as record and tape buyer in the firm's newly-formed export division. He was formerly with Town Hall Distributors. Diane Metcalf has been named personal assistant to Mario Medious, vice president and general manager of Manticore Records' operation in the U.S. She will also act as office manager of the firm's New York facilities. Chrissy Covey has re-joined the management firm of Phil Walden & Associates as personal assistant to Bunky Odom, vice president. At Unlimited Professional Management, Inc. Mort Press has been named chairman of the finance committee and Chuck Gregory has been named vice president and director of marketing. Bill Jerome has joined the production staff of Marks Music. Christine Calvo has been appointed a&r coordinator for General Recording Corporation. She will be responsible for all label copy, contracts, budgets and studio time arrangements for all artists on the firm's three labels, GRC, Aware and Hotlanta. At the David Forest Company, Ltd., Greg Mundy has been named to coordinate press and promotion for the firm's management clients; Sue Finn, with the firm since its inception, will assume the role of administrative coordinator; and Charles King has been named production manager of Fun Productions. At Sony Corporation of America, Paul Lerner and Vic Carty have joined the firm's incentive sales team. Lerner is the eastern regional incentive sales manager, while Carty, who will report to Lerner, will be responsible for the New York and New Jersey areas. David K MacDonald has been promoted to national product manager of the VTR Division of Sony Corporation of America. Making his new headquarters in New York, MacDonald relocates from Detroit where he was a regional sales manager. Henry Lehne has been appointed senior vice

(Continued on page 62)

GRAHAM NASH
NEW SINGLE
"PRISON SONG"

ATLANTIC #2990

From the album 'WILD TALES'

SD 7288

PRODUCED BY GRAHAM NASH

ON TOUR

MARCH 29, CAPITOL THEATRE, PASSAIC, N.J.

APRIL 1, HOFSTRA UNIVERSITY, HEMPSTEAD, N.J.

APRIL 5, GRAND VALLEY STATE COLLEGE, ALLENDALE, MICHIGAN;

APRIL 6, OHIO STATE MERCHON AUDITORIUM, COLUMBUS, OHIO;

APRIL 9, ACADEMY OF MUSIC, PHILADELPHIA, PA.





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Encoding Need Backed

WASHINGTON—The need for aural encoding and electronic monitoring of records, tapes and other broadcast programming, both as a deterrent to piracy and tracker of airplays, was again affirmed by industry comments last week at the Federal Communications Commission. A special industry committee, representing five electronic and broadcast associations, has set Nov. 1974 as a target date for a final report to the FCC on aural encoding tests. This offers hope of FCC rulemaking to authorize such automatic logging systems early in 1975—five years after its 1970 inception.

Last December, the FCC called for a "consensus" of industries involved, to further research and test the Audicom Corporation's system of "submerged aural encoding." Audicom has thus far passed all FCC engineering tests, but the commission wants an industry check on how it would function in longline network broadcasting, and in the audio portion of movie and TV film and tape. (Billboard Nov 17, 1973 and Dec. 29, 1973.)

If authorized, the system would permit encoding of records, tapes, commercials and other programs to be aired. Electronic monitoring of

such coded information (inaudible to the radio listener) as copyright and other identifying numbers on records and tapes in music played over the air, would be picked up by computer centers. The identifications and the numbers of performances could be tallied and sent in printouts to record manufacturers, broadcast programmers, advertisers and other subscribers to the system, such as music licensors. The FCC may also decide to use the aural system for TV audio encoding, rather than picture encoding, which poses more problems.

Audicom, the first to petition for aural encoding rulemaking, last week pointed out that the encoding would be a special boon to record and tape producers who are "suffering widespread and costly" pirating. The coded id, as one FCC engineer has pointed out, would be intermixed with the sound, and ineradicable. "The inclusion of the Audicom signal in these tapes and records could make possible the development of a substantial deterrent" to the pirates, Audicom told the FCC last week.

Audicom quoted the Copyright Office on the need for some way to monitor the broadcast of tapes and

records and other materials, to keep track of copyrights. The Copyright Office said that "trends in the fields of copyright and neighboring rights of performers, record producers and broadcasters in their respective performances, recordings and broadcasts, will make automatic logging a virtual necessity if legitimate rights are to be protected."

Audicom says it is working with the special industry committee, and it will conduct an 8 month test under conditions identical to those of actual commercial use. The company has already performed tests and made improvements over the past five years, but in the new tests, the "submerged code" will also be inserted in the audio portion of both video tape and film. At the end of the tests, Audicom hopes that the FCC will give it the right to go into the market place and test the system.

Both CBS and ABC in their interim comments are in favor of the principle of electronic encoding, but they want plenty of time (a year or thereabouts) to test out the effect of encoding on their functions. They want the ad hoc industry committee to make sure the encoding will not degrade program signals during networking, or interfere with program quality to listener or viewer. They want to be sure there will be no conflict with their own subliminal systems for News-alerts and switching, on their radio networks.

Thus far, video subliminal encoding, as offered by the International Digisonics Corp. (now calling itself IDC Services, Inc.) has not been able to satisfy FCC tests. Nevertheless, the IDC system claims 99.8 percent

(Continued on page 12)

Vintage Jazz Finds Classical Label Home

By IS HOROWITZ

NEW YORK—Vintage jazz, a disk category often insecurely tacked on major label pop lists, is finding a cosy haven on classical labels.

This development, sparked by surging sales of Scott Joplin disks, has blossomed into at least a mini trend, and further flowering is in prospect.

Within the week, Angel will release the first album in its new series of "Great Jazz Recordings of the Century." This will soon be followed by an album of Jelly Roll Morton music on RCA's Red Seal, a competitive issue to a Jelly Roll set released a few weeks ago under Columbia's Masterwork logo. And more jazz is to come from these labels.

The common new element that sets these latest packages apart from past experiments is the use of musicians long identified with the jazz idiom. Classical performers returned rags to their current vogue, but now they are making room on their traditional roosts for their jazz colleagues.

Joshua Rifkin, an eminent musicologist, professor at Brandeis University and a "serious" composer, started it all on Nonesuch over three years ago. His first LP of Joplin rags has now sold well over 200,000 copies and is still going strong, and his second has topped 100,000 in sales.

But Teresa Sterne, Nonesuch

chieftain, denies vehemently any attempt to identify Joplin with jazz. "It is important American music and we had no intention of moving into jazz when we produced the Joplin records," she said.

This year's Grammy winner in chamber music, the Angel hit "Red Back Book," is directed by Gunther Schuller, the head of the tradition-laden New England Conservatory of Music. Other recent collections of Joplin material performed by classical artists which have drawn good retail action have featured E. Power Biggs on Columbia and the duo-pianists Montgomery and on RCA.

But Columbia's Jelly Roll album is directed by Dick Hyman and includes Joe Venuti among its hip performers. And the Red Seal Jelly Roll entry, taped at a recent live concert, has Bob Greene as leader.

Kindred Spirits

"Jazz and classical buyers are kindred spirits," said Thomas Shepard, co-director of Columbia Masterworks, explaining the rationale of his division's expansion into jazz. The Jelly Roll album will be carefully charted for sales response, and he indicated more of the same will be forthcoming from his label.

While an additional rag album by David Montgomery is being readied at Red Seal, RCA's classical music director Peter Munves also has a set in preparation by jazz pianist Mike Lipskin. "There are a lot of good jazz scores hidden away," Munves said, "and we have researchers out looking."

At Angel, classical marketing executive Brad Engel said at least two more albums in its new "Great Jazz Recordings of the Century" will be issued before the end of the year. The initial entry this month is a reissue of 1937 sides by the Quintet of the Hot Club of France, featuring Stephane Grappelli and Django Rheinhardt.

"We must be very selective to meet this standard," Engel said. He indicated that the EMI and Capitol vaults are being carefully searched for other jazz items that can support the "Great Recordings" tag.

Spitalsky in New Direction

NEW YORK—Bill Spitalsky Promotions, a promotion firm here for independent labels, will be phased out, according to its president and founder Bill Spitalsky.

He stated that the firm's activities would be stopped so that he could concentrate his full efforts on the further development of Spring Records and Event Records, which he founded with his partners Julie and Roy Rifkin. Spring and Event are distributed by Polydor.



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• 4/2 Annenburg Center, Philadelphia • 4/5-6 Music Hall, Detroit •

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—L.A. TIMES

RCA Records and Tapes

Off the Ticker

20TH RECORDS, in its first year of operation, reported profits in

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1973 for its parent company, **20th Century-Fox**. The company's music publishing wing also was profitable. ... MCA has arranged a new seven-year term loan for \$100 million and a revolving credit agreement for \$50 million with three banks. The new financing replaces its existing loan and secured revolving credit arrangements. ... Directors of **Computer Equipment Corp.**, El Monte, Calif., which owns **Cetec**, North Hollywood, manufacturers of professional audio equipment, will recommend to stockholders at the annual meeting May 28 that the company name be changed to **Cetec Corp.**

SONY CORP., Tokyo, plans the following moves in the next few months: selling 5.5 million Japanese shares on April 30 in the Japanese market for about the Tokyo Stock

Exchange price prevailing at the time; announced a 25 percent stock dividend; revealed a \$79.1 million stock sale in Japan; and intends to split its American Depository Receipts (distributing one common share for each four Japanese shares or record May 31.)

MATSUSHITA ELECTRIC INDUSTRIAL CO. (Panasonic), Tokyo, reported its consolidated earnings dipped 9 percent in the fourth quarter ended Nov. 20 despite a 27 percent sales increase. Full fiscal 1973 profits, however, rose 3 percent from a year ago on a 20 percent sales rise. The company reported brisk gains among certain product lines, including tape recorders and stereos. Earnings were affected by rising costs, currency fluctuations and the energy crisis, according to the company.

SONY CORP. said it plans to market a portable video cassette recorder this spring. ... **AMPEX CORP.**, Redwood City, Calif., said it has formed two new divisions for memory products and data products to replace previous instrumentation and computer products divisions. ... **S.S. Kresge (K-Mart)** expects record results for fiscal 1975, to surpass the record net of \$1.15 a share in fiscal 1974.

MOTOROLA, Franklin Park, Ill., is selling its home television set business to **Matsushita Electric Industrial Co., Ltd. (Panasonic)**. Motorola said its home TV sales last year amounted to about \$238 million, but that the business "has not achieved appropriated profit objectives in recent years."

The sale includes Motorola's TV production facilities, an assembly plant and all Motorola TV inventories. Matsushita plans to change the brand name from Motorola to Quasar.

THE ECONOMIC consultants to the Business Council forecast slow economic growth, rising unemployment and a high rate of inflation for 1974.

The economists said a modest downturn in the first half of this year should be followed by a second half upturn in the economy.

The Business Council, made up of economists of the major business corporations, reiterated their view that the government's wage and price controls should be terminated by April 30 when the current controls authority expires.

Market Quotations

As of closing, Thursday, March 14, 1974

| 1974 High | Low | NAME | P-E | (Sales 100's) | High | Low | Close | Change |
|-----------|--------|-----------------------|-----|---------------|---------|---------|---------|---------|
| 27 | 7 1/2 | Admiral | 8 | 733 | 13% | 12% | 13% | + 1 |
| 41 | 19 | ABC | 10 | 1655 | 27% | 25% | 27 | + 2 |
| 15 1/2 | 4 | AAV Corp. | 4 | 20 | 5% | 5% | 5% | + 1/2 |
| 15 1/2 | 3 | Ampex | 8 | 307 | 4% | 4% | 4% | Unch. |
| 8 1/2 | 1 1/2 | Automatic Radio | 6 | 32 | 2% | 2% | 2% | + 1/2 |
| 20% | 6 1/2 | Avco Corp. | 6 | 343 | 7% | 7 | 7 | - 1/2 |
| 15 | 6 1/2 | Avnet | 5 | 377 | 9% | 9% | 9% | - 1/4 |
| 23 1/2 | 19% | Bell & Howell | 7 | 406 | 24% | 23% | 24% | + 1 1/2 |
| 15 1/2 | 5 1/2 | Capitol Ind. | 8 | 345 | 15% | 15% | 15% | Unch. |
| 52 | 24 1/2 | CBS | 10 | 794 | 34% | 34% | 34% | + 1 |
| 1 1/2 | 2 1/4 | Columbia Pictures | - | 287 | 3% | 3% | 3% | - 1/4 |
| 3 1/2 | 1 1/2 | Craig Corp. | 3 | 106 | 2% | 2% | 2% | + 1/4 |
| 14 | 3 | Creative Management | 5 | 42 | 5% | 5% | 5% | - 1/4 |
| 123 1/2 | 35 1/2 | Disney, Walt | 32 | 7994 | 53% | 51% | 53% | + 2 1/2 |
| 6 | 2 1/2 | EMI | 8 | 141 | 2% | 2% | 2% | + 1/4 |
| 74 1/2 | 53 1/2 | General Electric | 17 | 4787 | 56% | 53% | 53% | - 2 1/2 |
| 44 1/2 | 21 1/2 | Gulf + Western | 5 | 1862 | 28% | 26% | 27% | + 2 |
| 16 1/2 | 6 1/2 | Hammond Corp. | 6 | 101 | 7% | 7% | 7% | - 1/2 |
| 42 1/2 | 5 1/2 | Handleman | 6 | 245 | 8% | 7% | 8% | + 1/4 |
| 2 | 1 | Harvey Group | - | 5 | 1 1/2 | 1 1/2 | 1 1/2 | Unch. |
| 62 1/2 | 24 1/2 | ITT | 6 | 5574 | 25 1/2% | 25 1/2% | 25% | + 1/4 |
| | | J.V.R. | - | - | - | - | - | - |
| 40 1/2 | 5 1/2 | Lafayette Radio Elec. | 5 | 289 | 7% | 6% | 7% | + 1/4 |
| 35 1/2 | 14 | Matsushita Elec. Inc. | 7 | 934 | 17% | 17 | 17% | + 1/4 |
| 34 1/2 | 2 1/2 | Mattel Inc. | - | 1172 | 3% | 3 | 3% | Unch. |
| 32 1/2 | 17 1/2 | MCA | 8 | 58 | 24% | 24% | 24% | + 1/4 |
| 17 1/2 | 7 1/2 | MGM | 10 | 161 | 15% | 14% | 15 | - 1/2 |
| 32 1/2 | 6 1/2 | Metromedia | 6 | 417 | 10% | 9% | 9% | + 1 |
| 90 | 69 | 3M | 29 | 2763 | 79 | 75 1/2 | 79 | + 2 1/2 |
| 48 1/2 | 5 | Morse Elect. Prod. | 4 | 1026 | 7 1/2 | 6% | 7 | + 1 1/2 |
| 67 1/2 | 40 1/2 | Motorola | 20 | 3967 | 61 | 48 1/2 | 59 | + 11 |
| 39 1/2 | 16 1/2 | No. Amer. Phillips | 6 | 124 | 22% | 21 | 22 1/2 | + 1/4 |
| 57 1/2 | 11 1/2 | Pickwick Int. | 9 | 646 | 18% | 16 | 18% | + 2 1/2 |
| 85 1/2 | 4 1/2 | Playboy | 6 | 189 | 5% | 5% | 5% | + 1/4 |
| 45 | 16 1/2 | RCA | 9 | 3633 | 20% | 20% | 21 | + 1/4 |
| 57 1/2 | 20 1/2 | Sony | 22 | 1267 | 29 | 28 1/2 | 28 1/2 | - 1/4 |
| 39 1/2 | 11 1/2 | Superscope | 5 | 423 | 22% | 21% | 22% | - 1/4 |
| 49 | 15 1/2 | Tandy | 13 | 706 | 25 1/2% | 24 1/2% | 25% | + 1/4 |
| 23 | 4 1/2 | Telecor | 6 | 151 | 6% | 5% | 6% | + 1/4 |
| 14 1/2 | 2 1/2 | Telex | - | 385 | 3% | 2% | 3% | + 1/4 |
| 10 1/2 | 1 1/2 | Tenna | - | 62 | 2% | 2% | 2% | + 1/4 |
| 32 1/2 | 8 1/2 | Transamerican | 7 | 2576 | 9 1/2 | 9 | 9 | - 1/4 |
| 20 | 10 1/2 | Triangle | 6 | 72 | 13 1/2% | 12 1/2% | 13 1/2% | + 1 1/2 |
| 17 | 5 | 20th Century | 10 | 2813 | 9 | 8 1/2 | 9 | + 1/4 |
| 12 | 3/4 | Viewlex | - | 48 | 1 | 1 | 1 | Unch. |
| 50 | 9 | Warner Communications | 7 | 501 | 16% | 15% | 15% | - 1 1/2 |
| 20 1/2 | 6 1/2 | Wurlitzer | - | - | - | - | - | - |
| 56 1/2 | 23 | Zenith | 10 | 1808 | 31% | 30 | 31% | + 1 |

As of closing, Thursday, March 14, 1974

| OVER THE COUNTER* | VOL. | Week's High | Week's Low | Week's Close | OVER THE COUNTER* | VOL. | Week's High | Week's Low | Week's Close |
|-------------------|------|-------------|------------|--------------|-------------------|------|-------------|------------|--------------|
| ABKCO Inc. | 2 | 1 1/2 | 1 1/4 | 1 1/2 | Integrity Ent. | - | 3/4 | 3/4 | 3/4 |
| Bally Mfg. Corp. | 980 | 37 | 33 | - | Koss Corp. | 35 | 9 1/2 | 9 1/4 | 9 1/4 |
| Cartridge TV | - | - | - | - | M. Josephson | 2 | 8 | 8 | 8 |
| Data Packaging | 8 | 5 | 5 | 5 | Schwartz Bros. | 18 | 1 1/2 | 1 1/2 | 1 1/2 |
| Gates Learjet | 279 | 8% | 6% | 8% | Wallich's M.C. | - | 1/4 | 1/4 | 1/4 |
| GRT | - | 1 1/4 | 1 1/4 | 1 1/4 | MNC Corp. | - | 3/4 | 3/4 | 3/4 |
| Goody, Sam | - | 1 1/4 | 1 1/4 | 1 1/4 | Seeburg | 41 | 13 1/2 | 13 1/2 | 13 1/2 |

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

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Earnings Reports

EMI LTD.

| | | |
|-------------------|---------------|---------------|
| 6 mo. to Dec. 31: | 1973 | 1972 |
| Sales | \$467,900,000 | \$343,300,000 |
| Income | 22,600,000 | 15,800,000 |

Computed at the pound's current rate.

PICKWICK INTERNATIONAL INC.

| | | |
|----------------------|--------------|--------------|
| 3rd qtr. to Jan. 31: | a1974 | 1973 |
| Sales | \$60,381,000 | \$48,026,000 |
| Net income | 2,817,000 | 2,434,000 |
| Per share | .63 | b.54 |
| Average shares | 4,466,823 | b4,446,891 |

GULF + WESTERN INDUSTRIES (Famous Music, Paramount Records)

| | | |
|----------------------|---------------|----------------|
| 2nd qtr. to Jan. 31: | 1974 | 1973 |
| Sales | \$534,192,000 | a\$446,387,000 |
| Net income | 23,957,000 | 21,939,000 |
| Per share | 1.38 | 1.10 |

Six-months:
Sales: 1,056,828,000 a878,378,000
Net income: 46,504,000 42,152,000
Per share: 2.66 2.08
Average shares: 16,504,000
a—Restated.

On a fully diluted basis, share earnings were \$1.25 in the quarter and \$2.43 in the six months of 1974, compared with 96 cents and \$1.84, respectively, in the like periods of 1973.

TENNA CORP.

| | | |
|-------------------|--------------|-------|
| 7 mo. to Jan. 31: | 1974 | a1973 |
| Sales | \$27,000,000 | - |
| Net income | 600,321 | - |
| Per share | .21 | - |

a—Company switched fiscal year to Jan. 31 from June 30. Comparisons unavailable.

WARNER COMMUNICATIONS INC. (Warner-Elektra-Atlantic Records)

| | | |
|------------------|---------------|---------------|
| Year to Dec. 31: | 1973 | 1972 |
| Revenues | \$549,619,000 | \$498,602,000 |
| Net income | 51,170,000 | 50,118,000 |
| aPer share | 2.26 | 2.06 |
| aAverage shares | 22,867,000 | 24,775,000 |

fourth-quarter:
Revenues: 148,298,000 143,208,000
Net income: 11,303,000 12,298,000
aPer share: .53 .51
aAverage shares: 21,712,000 24,705,000
a—Based on full dilution.

PHILIPS N.V.

| | | |
|------------------|-----------------|-----------------|
| Year to Dec. 31: | 1973 | 1972 |
| Sales | \$8,130,000,000 | \$7,180,000,000 |
| Net income | 323,800,000 | 258,300,000 |

Computed at guider's current rate.

Pickwick 3d Quarter Up

NEW YORK—Pickwick International, Inc.'s sales for the third quarter of fiscal 1974 rose 26 percent to \$60,381,000 from \$48,026,000 in fiscal 1973, and net income increased 16 percent to \$2,817,000 from \$2,434,000 in fiscal 1973. The quarter ended Jan. 31.

For the nine-month period, sales increased 23 percent to \$138,137,000 as compared with \$112,301,000 in the comparable previous period. Net income showed an increase of 14 percent, or \$6,372,000 as against \$5,585,000 for the previous comparable period. Earnings per share for the nine-month period rose to \$1.43 from \$1.26.

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

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

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

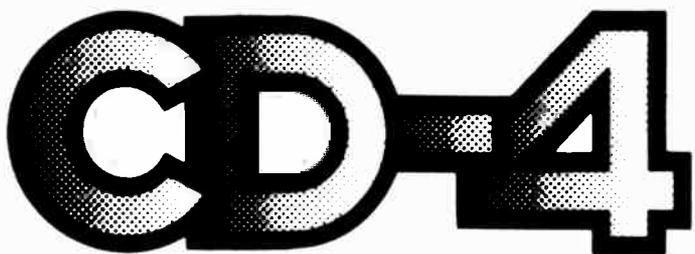
INDIE-PIX RELEASING CORPORATION, BERT TENZER, President
400 East 56th Street, New York City, New York 10022. (212) 371-2480

PX. It means plus business

To U.S. military families, PX means **post exchange**. It's their friendly neighborhood discount department store. But to people in the recorded music business, PX really means profitable plus business. We ought to know. We're military sales representatives and we specialize in selling records, tapes and associated products to the world-wide multi-billion-dollar post exchange market. We've been involved in the home entertainment and PX business for nearly 30 years. That's a lot of knowhow ready to go to work for you. Contact Marty Roemer or Mike Sala.

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RCA Bldg., Suite 500
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INTRODUCING THE 1974 OZARK MOUNTAIN DAREDEVILS.



The word is spreading fast. Pockets of cult followers are springing up everywhere. And sales indicate that Ozark Mountain Daredevil

Music is definitely a thing of the present. Especially now with the release of their new single, "If You Wanna Get To Heaven."

(AM 1515)

THE DEBUT ALBUM OF THE OZARK MOUNTAIN DAREDEVILS. ON A&M RECORDS.

(SP 4411)

Produced by David Anderle and Glyn Johns

Encoding Need Backed

• Continued from page 8

accuracy in picking up and logging commercials for programmers and agencies.

The engineering committee doing the aural program identification

testing is made up of members from five leading organizations joined in what is called the Joint Committee on Intersociety Coordination (JCIC). These include Electronics Industries Association (EIA); National Association of Broadcasters

(NAB); National Cable TV Association (NCTA); the Institute of Electrical and Electronic Engineers (IEEE) and the Society of Motion Picture and TV Engineers (SMPTE). SMPTE has set up a special aural encoding study group.

Rep. Thompson Receives RIAA Cultural Award

WASHINGTON—The RIAA's sixth annual cultural award was presented to Rep. Frank Thompson Jr. (D., N.J.) at a dinner here Wednesday (13) attended by record industry leaders and more than 200

members of Congress and Federal agencies.

In all, more than 700 persons heard Thompson lauded for his "continuing legislative leadership in behalf of the arts and culture in the United States."

Stanley M. Gortikov, RIAA president, hosted the former event at the Washington Hilton Hotel, and the award presentation was made by Goddard Lieberman, CBS Records Group president and current chairman of the RIAA board of directors.

Congressman Thompson was cited for his legislation creating the National Cultural Center, now the John F. Kennedy Center for the Performing Arts; and his sponsorship of bills establishing the National Council on the Arts and the National Foundation on the Arts. He accepted the award "as a tribute to the mutual trust and confidence which have grown up, through years of labor on both sides, between the Congress and the cultural community."

Nicolai Gedda and Dionne Warwick entertained.

19 Grammys. Not a bad birthday present.



When you've licensed music for 60 years, you expect something special for your 60th Birthday. And we have to admit we really got it. 19 Grammys. More Grammys than our members have ever won before in a single year. When we say "our members," we mean Stevie Wonder, who picked up 5, Roberta Flack and Gladys Knight, who won 2 each, and Woody Herman, Eumir Deodato, Bill Gaither, The Blackwoods, Neil Diamond, Andre Previn, Stephen Sondheim, Leonard Bernstein, and Goddard Lieberman, who collected the rest. 19 well-deserved congratulations. But the 19 Grammys aren't the only present ASCAP got for its 60th Birthday. We also got the news that for 1973 we topped the Top 100 Pop/Rock hits. According to Gavin, we had 54 of them. For years we've led in other forms of music with writers like Irving Berlin, Richard Rodgers, and Sammy Cahn. Now in Rock it's with writers like Stevie Wonder, Roberta Flack, Gladys Knight, Bob Dylan, Carly Simon, Marvin Gaye, America, Chicago, War, Smokey Robinson and hundreds of others. And it's only fitting that all this happened on our 60th Birthday.

ASCAP

Tight Lists Force Promotion Shifts

• Continued from page 3

money. And if you are in a business and not making money, you're in trouble."

ABC has, of course, moved strongly into the soul, country and gospel markets during the past year, with the acquisition of the Duke/Peacock catalog of labels as well as a number of independent signings. Atlanta and Nashville offices have also opened to handle soul and country. "These are simply more ways to reach more people and offer more product to compensate for radio," Lasker said.

ABC also supplies certain secondary radio stations with product on a direct basis from the branches if the station is willing to go on a new disk. "This really just keeps us above water," Lasker said. "Without this, we would have sunk. I'm sure other firms are facing this problem as well, and I think the problem will continue to exist until radio realizes its responsibility to play more and new product from all labels. Stations may show an increased share of market when they go to a top 15 format, but I'm willing to bet that the market is smaller."

Talking about other costs, Lasker said that it now costs 23 percent more to press an LP than it did in October and 13 percent more to press a single. He added that paper and board costs are also up, and said that items not generally noted, such as heating for branches, have doubled since last year.

As for signing new acts, Lasker feels this is a must and said ABC has no plans to cut back due to a vinyl shortage or any other problem of this nature. "When a big artist comes in to talk about re-signing," he said, "they are entitled to an increase just like an athlete who has had a good year or anyone who has done a job. So, you must have new acts who will develop to help counter this. If you sign all big acts and say you are cutting back on new acts, you are in trouble because you're paying top dollar on everything and gambling the act will stay big. Signing fewer new artists is the beginning of the end of the record business."

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

Verve and all that Jazz

**THE VERVE RETURN ENGAGEMENT SERIES
SIX BARGAIN PRICE 2-RECORD SETS BY**

- 1. WES MONTGOMERY**
- 2. CHARLIE PARKER**
- 3. BILL EVANS**
- 4. OSCAR PETERSON**
- 5. CAL TJADER**
- 6. STAN GETZ**

Select Material In Novel Packaging For Buffs, Purists, Connoisseurs, Compulsive Buyers, Eighteen Year-Old Jazz Freaks, The Merely Curious, And Rock n' Rollers Who Want To Know Where It All Began.



From Verve where it really did begin.

MUSIC LINK PAYOFF: (Pt. 2)

'King Biscuit' Spots Spawn Ad Switch

EDITOR'S NOTE: This is the final installment of the one-year experience of a national manufacturer who hitched his marketing wagon to rock music stars and saw promo and advertising dollars pay a better dividend.

BOSTON—Two correlative but separate 1973 ventures involving rock put Landlubber leisure wear, a branch of M. Hoffman Inc. here, into contemporary music as an image builder to capture its share of the youth market.

Joe Allen, ad and public relations chief for Landlubber, looks back today and admits that the immediate sales results from being a pioneer advertiser on "King Biscuit Flour Hour," a rock quadrasonic bi-monthly syndicated show, and tying in with the Watkins Glen July festival, indicated to the firm that rock star involvement paid off quickly.

Allan decided to join KBFH in April, 1973, two months after the

show bowed. Bob Meyerowitz of Dig It Radio, New York, has expanded the FM 4-channel network to 135 stations. Along with the monthly Rock Music Concert Guide (Billboard, March 23), the quadrasonic radio show represents the largest part of Landlubber's \$500,000 yearly ad budget.

Allen calls the rock music link "immensely successful." He pointed out that KBFH brought him into contact with Phil Stogel, whose agency serves Pioneer Electronics, Moonachie, N.J., another firm closely allied to contemporary music. Allen pointed out that Pioneer's Bernie Mitchell's objectives so dovetailed with Landlubber that the two firms now are in joint ad and promo ventures.

Huge Mail Pull

The 4-channel radio spots have pulled "amazing mail response." Allen firmly believes in seeing that the firm's home base is mentioned in all print and radio ads. The radio shows increased mail response 50 percent,

he stated. Young people wanted to know local dealers who handled the line. Many, who heard the show while visiting out-of-town, wrote to ask if the show eventually would be heard in their hometown. A number of letters continually seek new styles and trends in clothing to be made by Landlubber.

Print ads, too, carry more impact with the youth image developed by Landlubber. The nude cyclist ad, which became theme for a poster which Landlubber sold, was self-liquidating because of the posters sold through a very small box within the print ad.

Watkins Glen, where Landlubber

hired a specially lighted plane which flew over the festival nightly with hip, low-profile ad messages, proved the immediate impact of the rock tie-in. People's Place, a Landlubber dealer in nearby Elmira, suggested the plane promo. That dealer sold out the week after the festival.

Allmans' Join Up

In addition, Allan brought down 3,000 Landlubber T-shirts, hoping to sell them at the festival. But the T-shirt competition was too strong. The shirts did not sell, so Allen went to festival co-promoters Shelly Finkle and Jim Koplick, who agreed to give away the T-shirts during the Saturday night Allman brothers performance.

The Allman entourage continually threw out the T-shirts during their gig. A near riot ensued. The Allmans and Allen became friends. Today they use \$15,000 worth of Landlubber garb on a regular basis as their stage and everyday wear. Landlubber was a sponsor on the Capcom Radio New Year's Eve project, which aired the Allman brothers concert from San Francisco nationwide. Allen says he is in regular touch with Dick Wooley of Capricorn records, who is trying to set up more such remote national network projects. Led Zeppelin also uses Landlubber clothes, buying them through House of Lewis, Chicago, which originally sold them their first batch a year ago.

Allen and Stogel have a number of projects in mind. Currently they are mulling a joint ad venture selling the Pioneer and Landlubber product in the southwest and west coast area. Stogel is devising a program which would be "fun-country-oriented." The program will be heavily radio, because "85 percent of our retailers tell us it is most effective," Allen added.

Promo Record In Chapter XI

NEW YORK—Promo Record Distributing Co., a major cut-out operation, has filed a petition in U.S. District Court here to continue operation under Chapter XI provisions of the Bankruptcy Act.

In an accompanying affidavit, Morris Levy, Promo Record president, stated that insufficient liquid assets and an order of attachment filed by Ampex Corp. prompted the company's financial problems. Ampex's attachment was obtained Feb. 15 in a separate pending legal action, in the same District Court here.

Promo Record listed its assets at \$2,358,886 against debts of \$2,761,988. Among the firm's largest creditors are: Kresge K-Mart, Troy, Mich., \$681,691; Atlantic Records, N.Y., \$593,310; Bell Records, N.Y., \$139,097; and Roulette Records, N.Y., \$260,405. With its main offices here, Promo Record also maintains warehouse facilities in Patterson, N.J.



GODDARD LIEBERSON, right, president of CBS Records Group, who was presented with the first Richard Rodgers Award at a testimonial dinner at the Pierre Hotel in New York March 7, joins the famed composer, left, his daughter, Mary Rodgers Guettel, second from left, and Mrs. Rodgers during a pre-dinner reception.

N.J. Harmony Hut

Schwartz New Store

NEW YORK—Schwartz Bros. has opened another in its growing chain of Harmony Hut music shops with an inventory of more than \$250,000 in records, tapes, sheet music, audio equipment and musical instruments.

The store, located on 9,300 square feet of space in the Paramus Park Mall, Paramus, N.J., is the 12th in the Harmony Hut chain, and the eighth unit put into service by Schwartz in the last 18 months.

According to Stuart Schwartz, chairman of the board of Schwartz Bros., and head of the Harmony Hut retail chain, merchandise mix at the Paramus shop is about 65 percent records and tapes, 15 percent audio equipment, and 20 percent band, string and keyboard instruments.

He said the mix was derived from

past experience with other shops in the chain, and is expected to build sales levels to about \$230 per square foot, or about \$2 million a year within its first 24 months of operation.

Like the other outlets in the chain, the Paramus shop was designed to allow customers easy access to goods and departments, and according to Schwartz, even without the normal security measures, merchandise shrinkage due to theft averages to less than one percent.

With 11 shops, Harmony Hut shops racked up in excess of \$7.5 million in sales in 1973, and Schwartz feels that with the new outlet, and more people staying at home because of the energy crisis, the sales figure will be considerably higher this year.

Col 'Q' Sales \$6 Mil in '73

Continued from page 1

marketing, said that the company's 1973 sales figures represented a 60 percent increase over CBS' 4-channel budgets for the year. He estimated that their SQ sales translated into approximately \$13-\$14 million in sales at suggested list price.

According to Lundvall, the ratio of 4-channel records sold to tapes sold has run 60 percent disks to 40 percent tapes. Breaking down the musical categories in the CBS quadrasonic catalog, he stated that classical product, the bulk of which is now being released simultaneously in 4-channel and stereo, has sold at a ratio of 65 percent records to 35 percent tapes; pop product has sold at 60 percent disks to 40 percent tapes; and country product, reversing the ratio, has moved 60 tapes to every 40 disks. At present, CBS's SQ catalog is comprised of some 160 selections.

Stanley Kavan, vice president of planning and diversification, stated that "roughly two million SQ units have been sold to date." He noted that the impact of quadrasonic product has had a strong effect on the stereo buyer. A recent label research program disclosed that 47 percent of the consumers who purchased quadrasonic product already owned a version of the selection in stereo. The program consisted of tabulating consumer response on post cards inserted in CBS SQ album product.

CBS is also alerting its accounts, via newsletters, to the actual unit sales of SQ selections. The move is geared to educate the dealer and/or rack to 4-channel sales potential. Reviewing some of CBS' major quadrasonic sellers, Kavan said that Santana's "Abraxas" LP has sold over 100,000 units; Simon & Garfunkel's "Bridge Over Troubled Water" has sold over 80,000 units; Sly and the Family Stone's "Greatest Hits" has gone past the 75,000 mark; Janis Joplin's "Pearl" has sold over 70,000 units; and Juan Carlos' "Switched On Bach" LP has sold over 57,000 units.

CBS is also heavily involved in providing the retailer with SQ marketing tools Lundvall stated that the label has designed its quadrasonic packaging, featuring gold trim on the album cover, to boost consumer recognition; it has urged dealers to create separate quadrasonic areas in the store (preferably up front) to take advantage of in-store traffic; and it has made available two SQ-oriented posters for in-store display. He added that CBS has also made a substantial commitment to SQ consumer print advertising.

As for the future, both executives felt that quadrasonic would eventually replace stereo, as stereo did mono-recording. They stated that the process might take longer, but that it was inevitable. They felt that the role of the quadrasonic single, at present, was not meaningful, adding that the impact of 4-channel singles would hinge on the development of quadrasonic jukebox programming.

WB Profits Dip Despite \$\$ Jump

NEW YORK—A regular quarterly dividend of 10 cents per share has been declared on Warner Communications, Inc.'s Common Stock. In addition, regular quarterly dividends of \$1.06 1/4 per share on WCI Series B Convertible Preferred stock and 3 1/4 cents on the Series D Convertible Preferred stock have been declared.

ARE
YOU
READY
FOR
THE
SCHOCK
OF
YOUR
LIFE?

COMING SOON FROM
YOUR FRIENDS AT


20TH CENTURY RECORDS
 A SUBSIDIARY OF
 20TH CENTURY-FOX FILM CORPORATION



IT'S THE
BLUE SWELLA
ALBUM! ST 11286

FEATURING THEIR SMASH SINGLE

HOOKED ON A FEELING Single 3627



Distributed by Capitol Records

Fund-Raising Drive

PHILADELPHIA—Resources for Human Development, Inc., a fund raising project directed toward mental retardation services, has enlisted the support and participation of major venues and music series, as well as college halls, in developing a special ticket raffle.

The Spectrum, Tower Theatre, Academy of Music, Shubert Theatre, The Main Point, Just Jazz,

Civic Center, McGonigle Hall, Villanova Fieldhouse, Grendel's Lair Cafe Theatre, Irvine Auditorium, St. Joseph's Fieldhouse and Valley Forge Music Fair are all cited in the raffle, which will award the prize-winner two tickets to every concert held in Philadelphia, at those facilities between April 1 and July 31 this year.

Raffle tickets are being made available on college campuses, at ticket agencies, in record stores and at hall box offices, including Wee Three Record and Audio Centers, Electric Factory ticket office, Plymouth Village, Grendel's Lair, Tech Hi-Fi stores, Central City ticket agency, Midnight Sun ticket office, Bag and Baggage, Sound Odyssey, Houston Hall ticket service, Wanamaker's ticket office, Mad's Records, and other outlets.

Tickets are being sold singly and in books of five for a dollar. Other prizes will include a 10-speed bicycle, record albums and concert tickets.

Chrysalis Expansion

LONDON—The Chrysalis music complex here is expanding its booking operations here to include classical presentations, according to Richard Cowley, head of the booking and concert division.

Coinciding with the projected move is the acquisition of a model agency, as yet undivulged, and tour plans for several of the booking agency's younger acts during the coming summer.

Talent

Jail-Reform Charity Date Gets \$35G

NEW YORK—George Mische, one of the original Catonsville Nine and now chairman of the National Coordinating Committee for Justice Under Law, a prison reform organization, succeeded in raising over \$35,000 during the special benefit concert held at Notre Dame University, South Bend, Ind. (Billboard, March 16).

Concert was the first sell-out ever for the facility, drawing an estimated 11,000 to hear John Denver, the Nitty Gritty Dirt Band, Steve Goodman and Oliver, and grossing \$45,000.

The concert was the first of a projected series of combined concerts and symposiums focusing on prison reform issues.

Assisting in promotion for the event were members of the Dirt Band, including John McEuen, Jeff Hanna, Jim Ibbotson and Jim Fadden, who manned telephones throughout the day of the concert to enlist press and radio support for the event.

W. German Producer 'Sold' on U.S. Jazz

By SAM SUTHERLAND

NEW YORK—While a number of progressive contemporary jazz units are now on the threshold of comparatively broad popular acceptance, only three years ago current front runners like Chick Corea, Keith Jarrett and Robin Kenyatta were virtual neophytes in the eyes of most majors. Younger, emergent U.S. artists like these had little hope of fully exploring studio projects of their own design until a West German independent producer provided them with the capital and the guidance unavailable from cautious U.S. producers.

Manfred Eicher formed his own label, ECM, in 1970. As a small European operation with two employees—he comments wryly, “We’re getting our first secretary just now”—ECM broke with company fashions by focusing entirely on younger, less established artists. Many were Americans, due to Eicher's growing interest in the descendants of the first jazz players, which first grew into the ECM concept after seeing Miles Davis at the Berlin Festival and meeting his keyboard player, Chick Corea.

Where Eicher departed from expected methods most was in his willingness to record artists wherever they wanted, a luxury available to top pop acts but generally unavailable to fledgling jazz artists. As a result, Eicher assumed the somewhat

ironic role of prime mover behind a number of U.S. based sessions that would yield some of the most significant and influential work from artists like Jarrett, Corea and, more recently, Gary Burton.

Making Jazz Pay

Eicher's seemingly maverick stance regarding how a record company should be conducted now appears, in retrospect, to coincide neatly with the trend in recent years toward increased independent production as a source of music for major companies. Like his pop-oriented counterparts, Eicher left most of the merchandising and marketing strategies to his European distributors.

His attitude toward market survival is based on accepting the comparatively small share of market for jazz. “We really want only to produce the music we can identify with,” he stated, “and that afterward we can sell and survive with.”

“I really believe it's possible to establish a line with this music that, for years, most majors have been unable to profit with.”

Accordingly, Eicher has gradually built his catalog by working with tight budgets and recycling profits immediately back into the production budget.

Acceptance for the music Eicher speaks of—and conspicuously avoids

(Continued on page 18)

Signings

Denny Doherty, lead singer for the former Mamas and Papas, has signed with the new Paramount-Ember label, distributed by Famous. Doherty's first release, a single, will be “You'll Never Know,” produced by John Madara. . . . Dan Hicks has re-signed with Blue Thumb Records. He disbanded his Hot Licks group, also on Blue Thumb, last year. . . . The Supremes have signed with manager Bill Loeb and publicists Mirisch & Landia. Kenny Rogers & the First Edition also signed with M&L. . . . Bobby Allbright has signed with Joe Sutton's Shadybrook Records.

Frank Jones, vice president and general manager of Capitol's country & western division, has announced the signing of Roy Drusky to a long term exclusive recording contract. Drusky's first release for the label will be “Close to Home.” Drusky is a veteran country star and member of the Grand Ole Opry. . . . ABC Records has signed Freda Payne. Ms. Payne comes from Invictus and has enjoyed a number of pop and soul hits over the years.

Country Award Nominees

LOS ANGELES—Top country acts and hopefuls alike have been named as nominees in ninth annual presentation of the “Academy of Country Music Awards, slated to be televised over the ABC network next Thursday (28) as part of the network's late-night “Wide World of Entertainment” series (see Billboard, March 9).

Current top contenders include Charlie Rich and Merle Haggard, with each receiving five nominations.

The awards ceremony is being televised for the first time. Show will be taped during the ceremony at the John Wayne Theater, Knotts Berry Farm, Buena Park, Calif.

Gene Weed is producing the show, which will be hosted by Roger Miller and feature performances by Charlie Rich, Loretta Lynn, Roy Clark, Donna Fargo, Conway Twitty, Freddie Hart, Tanya Tucker and Doug Kershaw.

Celebrity presenters will include Dennis Weaver, Barbara Mandrell, Jerry Wallace, Bob Eubanks, Ginnilla Huttman, Barbi Benton and Sue Anne Langdon.

Nominated for entertainer of the year are Roy Clark, Charlie Rich, Johnny Rodriguez, Merle Haggard and Mel Tillis.

Competing as female vocalist of the year are Anne Murray, Loretta Lynn, Donna Fargo, Dolly Parton, Barbara Fairchild and Susan Raye. Male vocalist of the year nominees are Charlie Rich, Johnny Rodriguez, Merle Haggard, Marty Robbins, Tom T. Hall and Conway Twitty.

Singles competing for record of the year are “Behind Closed Doors” (Rich, Epic); “If We Make It Through December” (Haggard, Capitol); “The Most Beautiful Girl” (Rich, Epic); “Satin Sheets” (Jeanne Pruett, MCA); and “The Americans,” with three separate covers, by Byron MacGregor (Westbound),

Gordon Sinclair (Avco) and Tex Ritter (Capitol), named.

Song of the year nominees include “Behind Closed Doors” by Kenny O'Dell; “If We Make It Through December” by Haggard; “The Most Beautiful Girl” by Wilson, Sherrill and Bourke; “Old Dogs, Children and Watermelon Wine” by Tom T. Hall, and “Why Me?” by Kris Kristofferson.

Album of the year nominees are “Behind Closed Doors” (Rich), “I Love Dixie Blues” (Haggard), “Love Is The Foundation” (Loretta Lynn), “Introducing Johnny Rodriguez and “Louisiana Woman/Mississippi Man” (Loretta Lynn/Conway Twitty).

Other nominees include Brush Arbor, Chaparral Brothers, Conway Twitty and Loretta Lynn, the Statler Brothers, and Dolly Parton and Porter Wagoner (vocal group or duet); Olivia Newton-John, Linda Ronstadt, Debbie Hawkins, LaWanda Lindsey and Sharon Leighton (most promising female vocalist); and, for most promising male vocalist' Dorsey Burnett, Little Joe Shaver, Red Steagall, Ronnie Milsap, Larry Booth and Danny Michaels.

WB's Sayer In Tour Bow

NEW YORK—Leo Sayer, Warner Bros. artist, has embarked on his first U.S. tour in support of his initial LP release for the label, “Silverbird.” Following a “Midnight Special” taping, he initiated a series of club and concert dates that concludes in early May.

In addition to initial dates are 12 concert engagements added last week.

Danny Weiner of IFA in Los Angeles is booking the dates.

MARCH 23, 1974, BILLBOARD

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SHOCK
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per 100

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per 1000

COLOR POSTCARDS \$120
per 3000

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Mother of the Year.

A New Single, Special Delivery from ELO

'MA-MA-MA BELLE'

UA-XW405-W

Electric Light Orchestra

(from the album, "On the Third Day.")

On United Artists Records & Tapes



National Tour Begins March 29th

Photograph of ELO's Jeff Lynne by Richard Avedon

EL&P Film In U.S. Bow

LOS ANGELES—Emerson, Lake & Palmer's 95-minute feature film, featuring the Manticore recording group performing Moussorgsky's "Pictures At An Exhibition," received its U.S. premiere Friday (15) at a special screening at the Regent Theater here in suburban Westwood.

The motion picture features a live performance of the Moussorgsky

Lee to Do Solo Gig

NEW YORK—Alvin Lee, lead singer with Ten Years After, will headline a solo concert at the Rainbow Theater in the U.K. Friday (22). Following the stint, he will reteam with Ten Years After for its European and American concert tours.

Backing the Columbia artist at the Rainbow will be guest musicians featured with him and Mylon LeFevre on their "Road to Freedom" LP. The album included Ronnie Wood, Jim Capaldi, Stevie Nicks, Boz, Ian Wallace, Mick Fleetwood and Mike Patto.

work and other classical titles filmed during a live concert at the Lyceum in England, two years ago.

John House is executive producer of the movie, produced by Crown International/The Visual & Music Entertainment Company, and directed by Nicholas Ferguson.

Also being offered for screening is Emerson, Lake & Palmer's 53-minute television documentary, being made available to U.S. television according to group manager Stewart Young.

Anne Murray 40-City Tour

NEW YORK—Capitol recording artist Anne Murray has embarked on a 40-city tour of the U.S. Between dates she will tape television appearances for "The Midnight Special," "In Session" and the "The Mike Douglas Show." Ms. Murray's regular seven-piece band, Richard, will be augmented in the major cities by eight string players, marking the first time she has used such an ensemble in her American dates.

Talent

New on The Charts

SOUTHCOTE

"She,"—80

SOUTHCOTE, "She,"—80. Another Canadian Group with that U.S. Top 40 touch, this foursome is assembled from veterans of other strong regional groups although they have only been together for a year. Lead writer-singer Beau David is featured on Buddha's first master purchase since Neil Bogart exited the label. "She" is prototype pretty ballad over catchy rock riff, with lyrics about an unfeeling lady the singer unfortunately happens to be in love with. Booking by Dram Agency and management by Bill Small, both of Toronto area.

Who/Where/When

(All entries for WHO—WHERE—WHEN should be sent to Sam Sutherland, Billboard, 1 Astor Plaza, New York, N.Y. 10036.)

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

EAST

JAMES BROWN (Polydor): East Memorial Auditorium, Buffalo, N.Y., March 30; Auditorium, Utica, N.Y. (31).

JERRY BUTLER (Mercury): Mark IV Club, Washington, D.C., March 26-31.

BILLY COBHAM (Atlantic): My Fathers Place, Roslyn, N.Y., March 27-30.

***EARTH, WIND & FIRE** (Columbia): Boston College, Mass., March 30; SUNY, Oswego, N.Y. (31).

JONESES (Mercury): Terrace Ballroom, Newark, N.J., March 21; Boston Road Ballroom, N.Y. (22); Club My Way, Brooklyn, N.Y. (23); Red Pepper Lounge, Buffalo, N.Y. (26-31).

CHARLIE LOUVIN (United Artist): Norwalk, Conn., March 22; Schenectady, N.Y. (23).

MAUREEN MCGOVERN (20th Century): Cross Creek Resort, Pittsburgh, Pa., March 25-31.

GRAHAM NASH (Atlantic): Capitol Theatre, Passaic, N.J., March 29.

JOHNNY PAYCHECK (Epic): War Memorial Auditorium, Syracuse, N.Y., March 23; Masonic Temple, Scranton, Pa. (24); Kleinhans Music Hall, Buffalo, N.Y. (29).

***KENNY PRICE** (RCA): High School Auditorium, Norwalk, Conn., March 22; I.U.E. Hall, Schenectady, N.Y. (23).

MARTY ROBBINS (MCA): Lancaster, Pa., March 24.

BOBBY WOMACK & PEACE (United Artist): T.P. Warner Theatre, Washington, D.C., March 29-April 4.

WEST

***COMMANDER CODY** (Paramount): Chlco State Univ., Calif. March 22; Univ. of Nevada, Reno (23); Keystone, Berkeley, Calif. (28); Sonoma State Univ., Cotati, Calif. (30).

***EARTH, WIND & FIRE** (Columbia): Celebrity Theatre, Phoenix, Ariz., March 23.

BOBBY GOLDSBORO (United Artist): Warehouse, Aurora, Colo., March 26-31.

CONWAY TWITTY (MCA): Palamino Club, N. Hollywood, Calif., March 22-23.

MIDWEST

BEACH BOYS (Reprise): Memorial Arena, Victoria, B.C., March 18.

JAMES BROWN (Polydor): Auditorium, Cleveland, Ohio, March 29.

ROY CLARK (Dot): Memorial Hall, Pittsburgh, Kansas (22); Civic Center Music Hall, Oklahoma City, Okla. (23).

ELECTRIC LIGHT ORCH. (United Artist): Michigan Palace, Detroit, Mich., March 29; Massey Hall, Toronto, Canada (30).

***THE LETTERMEN** (Capitol): High School, Gaylord, Mich., March 23; Weber State, Ogden, Utah (27); Hart Auditorium, Rexburg, Idaho (28); Spectrum, Logan, Utah (29); Special Events Center, Salt Lake City, Utah (30).

***LA WANDA LINDSEY** (Capitol): Don's Lounge, Maxwell, Iowa, March 22-23; High School, Ogden, Ind. (30); High School, Covington, Ind. (31).

CHARLIE LOUVIN (United Artist): Miamisburg, Ohio, March 30.

MAUREEN MCGOVERN (20th Century): Ramada, Columbia, Mo., March 19;

W. German Producer 'Sold' on U.S. Jazz

• Continued from page 16

merely tagging "jazz"—has obviously brightened, though, with several artists who have recorded for ECM now contractually tied to major labels here. "The situation has changed a lot in the last three years," Eicher noted, although he was reluctant "to speak for the whole U.S. scene."

Underscoring that growth has been ECM's comparative success in recording such musicians. While Eicher won't make grandiose projections for a new jazz boom, he does note that most of ECM's titles have exceeded initial sales expectations. Such growth resulted in ECM's re-

cent pact with Polydor here, resulting in initial releases over the past two months.

Building a Catalog

If the ECM titles available here to date are still limited, Eicher is unperturbed at the problems in catching up to a European catalog of 37 albums to date. With a total of 42 records produced, and more projected, he is moving ahead to find more young players. While Gary Burton, an acknowledged top-seller, has signed his new quartet with ECM, and Keith Jarrett will be available for special projects with Eicher, he is not attempting to concentrate on the now recognized talent whose past ECM work is just now becoming available here.

Instead, Polydor will be releasing both ECM classics—including a three-disk Keith Jarrett package recorded live, a live recording of Chick Corea with the Circle, and a collaboration between Burton and Corea that has already enjoyed acceptance as a German import—alongside new works by Bennie Maupin, who has been recording in New York with Herbie Hancock, reed player Dave Liebman, Art Lande, the English-based Music Improvisation Co. and other relatively young acts.

Like other younger jazz producers—notably Impulse's Ed Michel, who shares Eicher's openness toward using state-of-the-art studios usually dominated by pop sessions, in contrast with the old guard traditionally jazz-oriented facilities—Eicher is aiming his work not at the jazz establishment, but at a broader audience embracing young listeners just now opening up to music outside the pop and rock mainstream.

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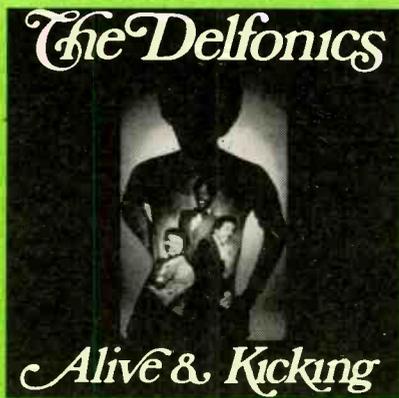


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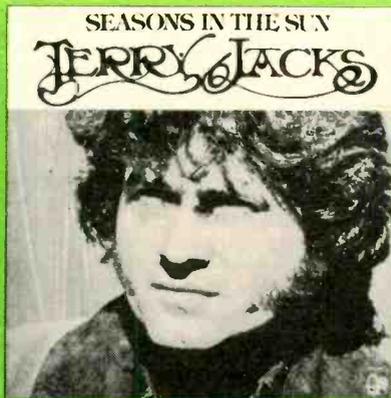
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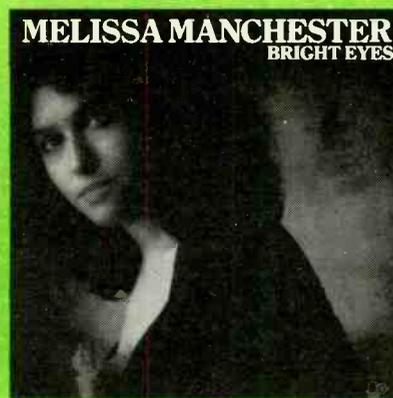
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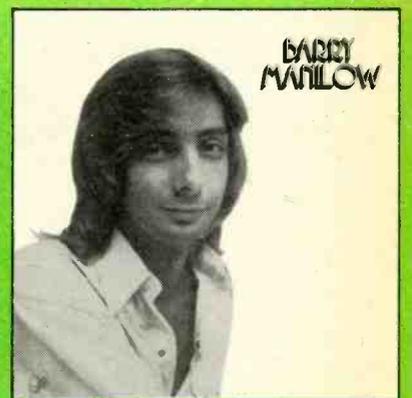
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Talent in Action

HUMBLE PIE
SPOOKY TOOTH
MONTROSE

Nassau Coliseum, N.Y.

Having recently parted ways with the Blackberries, who injected a tinge of gospel to their music, Humble Pie have returned to playing some of their best mainstream rock and roll since the days when they rocked the Fillmores. Sparked by chief rabble rouser Steve Marriott, the group perked through a wide cross-section of their recorded material from the effervescent "Sweet Peace in Time," to the haughty "Thunderbox," from their latest A&M album of the same name. The rhythm section of Jerry Shirley and Greg Ridley proved to be redoubtable as ever while guitarist Clem Clempson showed that he has finally developed into an integral part of the group, since adopting a more aggressive stance.

Spooky Tooth, the Anglo-American conglomerate, has suffered numerous personnel changes throughout their history, yet they have always been able to maintain their distinctive approach. The latest shift which saw pianist Mike Harrison replaced by vocalist Mike Patto has thinned out the sound, but has done little to distill the excitement from the old numbers like "Evil Woman," and "Feelin' Bad," as Gary Wright and Mike Kellie both from the original line-up, set the pace. The group now records for Island Records.

It's not the easiest thing these days for a highly energized rock 'n' roll outfit to bully

their way into the limelight, but Montrose is likely to become one of this country's brightest hopes. Led by guitarist Ronnie Montrose who has played on sessions for people like Van Morrison and Boz Scaggs before putting in a year with the Edgar Winter Group, they had the audience on their feet by the end of the first number. The set was comprised of material from their debut Warner Brothers album which saw the quartet working together as a tight, cohesive unit.

BARRY TAYLOR

EL CHICANO
SKYLARK

Troubadour, Los Angeles

MCA's East L.A. Latin-rockers still haven't perfected the concept of what they're doing in the blending of two forms, after all the years they've been playing. On their occasional hits, such as "Tell Her That You Love Her," they can be brilliant, high-powered vocal harmonies meshing perfectly with the fiery percussion. But on straight rock they are little better than ordinary and on pure Latin material they're just another of the growing number of good young rock groups who work this vein. Perhaps the band is trying too many things, rather than honing towards a more distinctive amalgamation.

Skylark is going through a transitional phase, though the Canada-based unit hasn't lost any of its great hitmaker potential. B.J. Foster had to struggle gamely through a raspy throat, which didn't help. Replacing

Don Gerrard, who sang lead on their memorable hit "Wildflower" is another soulman, music veteran Bobby Taylor, who works almost too hard but simply doesn't match Gerrard's overpowering sound.

Much more promising is another new vocalist, Ed Whiting, whose sweet Bread-style voice should be given the bulk of the male leads with Taylor saved for change of pace. Also noteworthy is Skylark's young new lead guitarist, fast-fingered Chuck Crews who blends stylishly with David Foster's solid keyboards.

NAT FREEDLAND

PETE SEEGER
ARLO GUTHRIE

Carnegie Hall, New York

The prospect of a musical reunion between Pete Seeger, one of the midwives for the folk movement here and once the musical and philosophical companion to Woody Guthrie, with Guthrie's son, Arlo. (Warner Bros.) was an exciting one indeed: Seeger's credentials are now national institutions, while Guthrie the younger has emerged in recent years as a far more mature and sensitive musician than his initial, happy freak image might have suggested.

Indeed, Arlo Guthrie's career in particular has reflected a real concern for, and understanding of, American folk musics ranging from the earliest Appalachian styles to rag time, blues and rock 'n' roll. Had the concert offered Guthrie more time to explore that perspective, and to unveil more of his own fine tunes, perhaps the second half of the show would have proved conclusive, instead of anti-climatic.

Seated together informally on the stage, and alone except for their instruments, the two musicians casually traded solos and joined together for some vintage songs, many of them Woody Guthrie's, drawing a predictable warmth from both the tunes and the audience. Yet that focus on the past, while gratifying for an audience remarkable in its scope of different ages and sensibilities, fell far short of exploring just what these musicians mean today.

Perhaps because Seeger is a seasoned performer whose strength has always rested more with his personality, and his love for his craft, rather than a specific virtuosity, he eclipsed Guthrie onstage, telling longer anecdotes and generally controlling the ambience of the sets. Seeger's individuality also proved problematic on some duets, particularly when his own often eccentric rhythmic sense clashed with Guthrie's slicker, studio-tempered control.

Such problems might have remained relatively minor, balanced by the informality of the setting, were it not for Seeger's continual social commentary. Granted Seeger was virtually crucified in the '50's for social convictions that were later, exonerated by the civil rights movement and the general consciousness of the times. But, precisely because those issues have been explored so intently, Seeger's old guard dictums seemed sanctimonious alongside Guthrie's more terse, but more effective treatment of those same problems in his material, whether Woody's or his own (particularly a post-Watergate original titled "What Else Don't You Know" that proved timely in the best sense, a modern broadside that suggested the younger Guthrie really has picked up the staff).

SAM SUTHERLAND

NEW YORK DOLLS
ELLIOT MURPHY

Academy of Music, N.Y.

It was billed as the "St. Valentine's Day Massacre," but "mascara" is a better word for it when the New York Dolls are involved. The frontrunners of New York's glam-rock scene put on one of their better visual performances (as did much of the audience) last week, combining an introductory film clip of the notorious "Lipstick Killers" (portrayed by the Dolls) with their usual volatile stage flash which resulted in a mad dash by several overzealous fans to reach lead singer David Johanson. Their musical ability still remains the most trying aspect of the act, and doing battle with a sputtering PA system did nothing to help matters.

On the occasion of their homecoming concert, having just completed a European tour, the Dolls previewed much of the material from their second Phonogram album, "Too Much Too Soon." From it, they performed a couple of oldies, "Stranded in The Jungle" and "Give Him A Great Big Kiss" and bulldozed their way through "Baby-lyon," "It's Too Late" and "I'm A Human Being," some of their most potent rockers yet. Accuracy and preciseness never characterized the music of the Dolls; instead, it's a good natured, calculated entropy which they thrive on, and the audience loved every minute of it.

Opening the show was Polydor Records' Elliot Murphy, which has been reviewed in Talent in Action recently. BARRY TAYLOR

PORTER WAGONER
DOLLY PARTONCivic Auditorium
Oxnard, Calif.

Any show combining two of the most talented singer/songwriters in a given field should be a pleasurable experience and this is exactly what the Porter Wagoner Show proved to be.

Dolly Parton is surely destined for superstardom in the country field, with a beautiful voice and a great writing talent. She has had her share of number one records, but her material is becoming more consistently excellent and her hits are coming with more regularity. Running through self-penned hits such as "Coat of Many Colors," "Jolene," "Joshua" and her latest single, "I Will Always Love You," she showed a skill as a singer that is hard to match. Ms. Parton should have no trouble carving a permanent niche for herself in the country field, even after leaving the Wagoner show this summer.

Porter Wagoner is a fine singer and writer who has been a star for two decades. Hits such as "Satisfied Mind" and "George Leroy Chickasaw" were well received, and Wagoner's sense of humor brought an immediate rapport with the audience. Wagoner also showed himself to be a talented musician, especially when he engaged in a bit of picking. He will be looking for a new partner after Ms. Parton leaves and whoever the lucky girl is will have a fine start.

Wagoner and Ms. Parton also ran through a set of their best known duets, including "If Teardrops Were Pennies," which was well received.

BOB KIRSCH

RORY GALLAGHER
BRIAN AUGER'S OBLIVION
EXPRESS
10CC

Academy of Music, N.Y.

Not since the days when Jeff Beck and Eric Clapton were in their prime has a guitarist commanded the respect and attention shown at the Academy last week when Rory Gallagher launched into his first couple of numbers.

With pianist Lou Martin, drummer Rod DeAth, and bassist Gerry McAvoy, Gallagher's band has a full rich bluesy sound when pumping out numbers like "Laundromat," and "Cradle Rock," yet the group also manages to evoke an atmosphere to surround the slower moody songs like "A Million Miles Away," and "Tattoo'd Lady." The Polydor artist remains loyal to a blues-based framework, but his technique is virtuosic and rarely repetitious. The hard rocking favorites like "Messin' With the Kid" and "In Your Town" were greeted with standing ovations, yet the acoustic portion of the set which included "Banker's Blues" and "Going to My Home Town" went over equally as well.

An encore of "Bullfrog Blues" spotlighted each member of the group in a short solo, but it was Gallagher's playing which had the audience whipped into a frenzy, still clamoring for more.

Brian Auger's Oblivion Express showed considerable instrumental prowess, but failed to sustain interest through their set which marked the first major New York appearance by the group since they graduated from the club circuit. The group featured material from their six RCA albums including "Inner City Blues" and "Straight Ahead," but Auger's understated keyboard work is more suitable for a smaller audience.

Having walked off with top honors in numerous reader's and critic's polls for their vibrant U.K. debut album, 10cc's arrival in the city was greeted with great expectations. It was to their credit that they were able to reproduce numbers like "Donna," "Sand In My Face," and "Headline Hustler," with more of the same exquisite harmonies, but strident overblown guitar solos marred "Rubber Bullets" and "Ships Don't Disappear in the Night (Do They?)," making their debut an affair met with ambivalent reactions.

BARRY TAYLOR

LEE HORWIN
VICTOR HENDERSON VAIL

Reno Sweeney's, New York

During the past two years, many observers here have looked to younger, more "urbane" cabarets like Reno's to provide a new standard of club talent. Despite the pretensions of many such rooms—their style generally a calculated mix of camp and au courant, with a deco sensibility suited both to young adults as well as to the glitter periphery and the gay population—agents and patrons have hailed several of the acts that play the emerging circuit as potential pop contenders.

If any performer to date gives credence

to that trend, Lee Horwin is indeed in the winner's circle. Comparisons with other young female vocalists trying to mesh the contemporary with the classic are understandable, for she treads the line between irony and sincerity deftly. Yet, unlike several more famous stylists, Ms. Horwin impresses as a serious and sympathetic stylist who not only enjoys—but reveres—the well worn torch songs and pop classics that dominate her set.

Apart from her visual impact—slinky and chic in a distinctly '30's vein—there is the real sensuality of her voice. A rich lower register and real power throughout her range are mated with a sensitivity to phrasing, and an awareness of the dramatic elements of each song, that belie her years, and her power over this audience was sufficient to make the few pitch problems of that evening practically meaningless. Best of all, the tough, funny cynicism that edges her chatter never intrudes when the song calls for innocence or pain.

Opening for Ms. Horwin was Victor Henderson Vail, a young vocalist whose sense of melodrama, in singing and presentation, is his most serious obstacle. Vail's decorous mannerisms only detracted from his material, proving that he has some distance to travel before effectively reaching larger audiences.

SAM SUTHERLAND

BREAKFAST SPECIAL
BUCKINGHAM NICKS

The Metro, New York

Making their East Coast debut, as opening act for a local unsigned band, Buckingham Nicks, a young band on Polydor, offered both problems and promise in a brief but telling set.

Chief virtues for the band are the strong vocal punch of duets between the group's focal points, Lindsey Buckingham and Stevi Nicks, a visually striking couple whose writing forms the bulk of their repertoire. With two additional musicians completing the current format, that twin strength is somewhat undermined, however, for Buckingham currently handles both vocal leads and lead guitar, a role that seems a bit taxing.

Ms. Nicks also encounters problems, chiefly in her solo style, which points up the occasional roughness of her voice and the strident quality to her top end that makes duets bracing but proves less fruitful when she takes the stage alone.

What more than saves the band is their sheer exuberance, however. A country-rock flavor to their faster tunes is ably sparked by that energy, and, with more consistent material another problem area further endangered during their set when they chose to cover Joni Mitchell's "Raised On Robbery," a fine tune but a decidedly tough mark to match—and, if possible, additional instrumental support auguring for broader appeal.

Topping the bill was Breakfast Special, a young band whose musical vision belies their anonymity. Bracing acoustic instruments and bluegrass vocals are served with remarkable humor, particularly in such inspired moments as a reworking of "Orange Blossom Special" that seems to have been contaminated somewhere along the line by Stravinsky, the Dead and possibly Spike Jones. Flexibility is another strong point for the band, whose members move freely between various string instruments and reeds, or switch vocal roles. With seasoning, this is a crazed bluegrass style with spirit and color that could prove tonic to larger audiences.

SAM SUTHERLAND



SEEN FOLLOWING a special press screening of her special promotional film, "House of Pain," RCA artist Sarah Kernochan chats with Billboard's Sam Sutherland. The film, titled after her new LP, incorporates footage from the 1932 film "Island of Lost Souls," reportedly the inspiration for the LP's title song.

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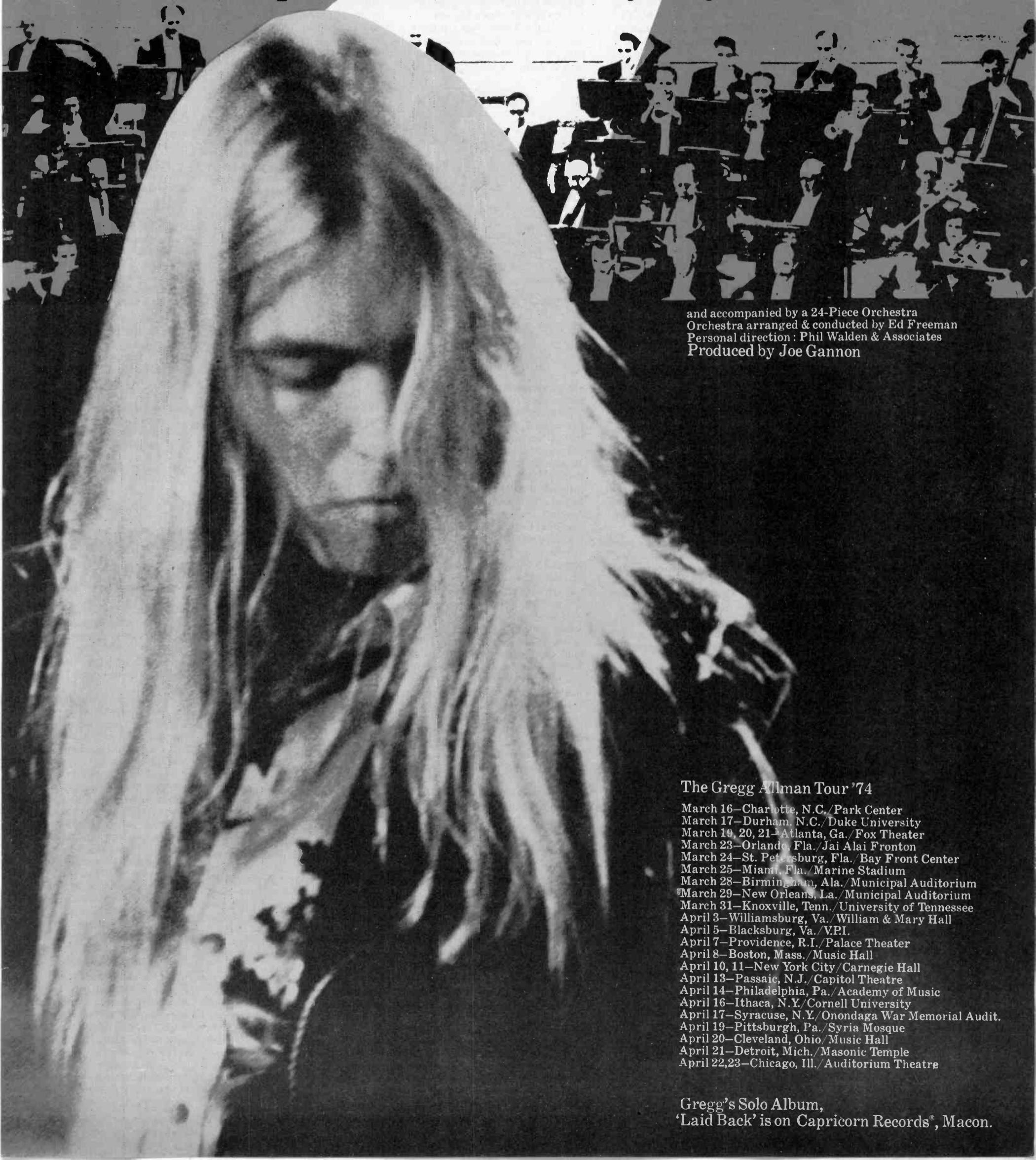
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March 25—Miami, Fla./Marine Stadium
March 28—Birmingham, Ala./Municipal Auditorium
March 29—New Orleans, La./Municipal Auditorium
March 31—Knoxville, Tenn./University of Tennessee
April 3—Williamsburg, Va./William & Mary Hall
April 5—Blacksburg, Va./VPI.
April 7—Providence, R.I./Palace Theater
April 8—Boston, Mass./Music Hall
April 10, 11—New York City/Carnegie Hall
April 13—Passaic, N.J./Capitol Theatre
April 14—Philadelphia, Pa./Academy of Music
April 16—Ithaca, N.Y./Cornell University
April 17—Syracuse, N.Y./Onondaga War Memorial Audit.
April 19—Pittsburgh, Pa./Syria Mosque
April 20—Cleveland, Ohio/Music Hall
April 21—Detroit, Mich./Masonic Temple
April 22, 23—Chicago, Ill./Auditorium Theatre

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'Laid Back' is on Capricorn Records®, Macon.

Studio Track

By SAM SUTHERLAND

Down in Macon, Capricorn Sound Studios have been hosting some strong sessions, among them Elvin Bishop's dates, starting last week, for his first LP for Capricorn. Among distinguished assistants are producer Johnny Sandlin and Richard Betts, with Charlie Daniels and Toy Caldwell of the Marshall Tucker Band also expected to lend a hand.

Other recent sessions have included dates for Kitty Wells, working on both singles and an LP with producers Johnny Sandlin and Paul Hornsby; Dexter Redding, working with Hornsby as producer; Cowboy, produced by Sandlin; and Arthur Conley, produced by Jerry Williams.

As for current and upcoming dates, Richard Betts is assembling his first solo album, while Grinder Switch, recently signed to the label, are working on their first with producer Paul Hornsby. The James Montgomery Band will also complete a second LP, produced by Tom Dowd.

Meanwhile, down in Miami, Criteria Recording is still rolling nicely, with the staff now readying for the return of Aretha Franklin, due to arrive with producers Jerry Wexler and Arif Mardin in early April.

Ron and Howie Albert are also busy, producing the next White Witch LP there for Capricorn.

A progress report on Haji Sound Recording, the remote unit/permanent facility set up awhile back by CBS veterans John Fiore and Alex Kazanegras, augurs well for that outfit. Recent projects include a remote studio set-up for Daddy Warbucks, a new band reportedly slated for Columbia release, near Lake Tahoe, and an album by Phil O'Kelsey.

Recent live dates included Johnny Nash's Troubadour stand; Blood, Sweat & Tears at Universal City's Amphitheater; and Mott the Hoople at the Winterland in San Francisco.

Incidentally, Haji's staff currently includes assistant engineers David Costell and Corey Bailey, and tape duplication man Glen Spidell.

In Atlanta, the Sound Pit studio has been hosting singer Frankie Randall, cutting several tunes there.

... None other than the possibly immortal Major Lance, working on horns and string overdubs for his new label, Warner Bros., has been in. ... Pointing up the shorter work weeks abroad, U.K. rockers If returned to the Pit with producer Lew

Futterman, to work on tracks for their next album. ... Ready to roll are GRC's own Red, White & Blue (grass), who are now working on their second album. ... Also with GRC is Dorothy Norwood, who last week was finishing vocals and overdubs on her next single.

At Capitol's recording center in Los Angeles, dates for ABC-TV's "In Session" series are continuing, featuring contemporary artists in that studio setting. ... Also in last week was Glen Campbell, recording "Dream Baby" in Japanese. Honest. ... Also back in the facility is Steve Miller, working on tracks for a new LP.

Up in Seattle, Wash., Seattle West Recording has been handling some dates that again suggest new clout for the Northwest as a production arena. A&M's Ron Davies was in recently for sessions, both for the label and for publisher Irving/Almo, while former Bread-winner James Griffin, now on his own with Polydor, stopped by to hold a party and a spirited jam session for members of Seattle's music biz.

Scepter's Cooker was also in, working with producer Jon Devirian on new tracks. ... United Artists' Bobby Womack has also been in, cutting horn tracks for new songs from Mary Wells, being produced by Womack.

Incidentally, Seattle West has added DBX noise reduction to its set-up.

Down in Houston, Jones Sound Recording has expanded its schedule, adding to its existing clientele of regional rockers and Tex-Mex acts a fledgling performer, Dean Scott, being produced there by Kenny Rogers.

Other sessions for the Stoneway label include dates with Little Roy Wiggins and Kayton Roberts, Bob White and Clyde Brewer, Herb Remington, Chubby Wise and Leon McAuliffe.

Engineering main man there is Lonnie Wright, who also handled dates with Mexican artist Sunny Ozuna.

At C/I Studios (nee Mercury Recording) in New York, Boston-based Reddy Teddy, recently signed to Phonogram/Mercury, was in, working on their debut LP with producer Michael Brown and engineer Al Vanderbilt.

Creative Trends

Rivers Ready For 10 More Hit Years With Atlantic

By BOB KIRSCH

LOS ANGELES—"Most people think I analyze whatever is going on in music at a particular time and try to keep up with what's happening," says Johnny Rivers, "but actually I don't even think about it. It just happens that my particular taste in music goes in the direction of songs that



JOHNNY RIVERS

are very commercial and that the masses generally will pick up on."

Whatever Rivers' taste may be, it has worked well for him over the past 10 years. During this time he has logged some 25 chart singles as well as a number of hit LPs, founded Soul City Records which featured the 5th Dimension and owned a publishing firm that handled such Jimmy Webb songs as "By the Time I Get to Phoenix" and "Up, Up and Away."

Now, after a career with United Artists Records, he has joined Atlantic, recorded a new LP and is getting set to go on the road for the first time in a number of years.

"I went to Nashville for the new album, called 'Road,'" he says, "and this is the first time I've ever cut outside California. Basically, I just wanted to be away from all the little things that happen when you're home, and get totally into music. I think it worked. The album has a touch of country because it was done in Nashville, but it's not hard country. But I wanted to use a different studio, different musicians and get a different sound. My music is oriented to country and blues anyway, having grown up in Louisiana.

"I'm also going back on the road for some one-nighters for the first time in years," Rivers continues. "We did a European tour last year and it worked well. I just feel it's time to get back on the road. We'll be doing colleges and small halls for three weeks."

Bogged By Business

Rivers still owns a publishing firm, but he says he keeps it "relatively small." I sold Soul City and the other publishing company because it became too much to try and be a businessman and an artist at the same time. When my contract with United Artists expired, I thought of starting my own label. But then I said 'no' to myself, because I didn't want to get into that bag again. It demands so much attention you almost have to become an attorney. At this point, I simply want to be a writer and an artist."

Through the years, many have felt that Rivers has been able to pick up

on whatever is happening at the time, without making it seem like an imitation, and enjoy successful records by following the musical climate of opinion. He disagrees, but does have an explanation for his success.

"I look for good music and good sounds," he says simply. "My new single, for example, is 'Sittin' in Limbo,' which is a Jimmy Cliff song. I don't look at it as reggae, I look at it as a good song with a good sound. And, as I said, my particular taste in music happens to run to the masses' taste very often. I've been criticized for this, because a lot of people think it's not cool to be commercial. Well, I happen to enjoy commercial things. I don't do songs because I think they will be hits and I don't cut a record and say, 'wow, I've scored another one.' They are just songs I dig and happen to dig in a commercial sort of way. If I like it and the people like it, then that's fine with me."

Rivers says he thinks about singles, but only to an extent, when cutting an LP. "If a song can be a potential single and can be done well in three minutes," he says, "then there is no reason to stretch it to five minutes."

More Swinging Singles

Rivers also feels that "Singles are happening again. First, I see music going more into good songs with good sounds and good melodic lyrics. A lot of records during the past few years were sold on a feel rather

than a sound but I think it's all going back to good music.

"As for the single thing," he continues, "we went through the era when it was all LPs and a single really didn't effect an LP. Now I think we are back to the days of needing a hit single to sell a lot of albums. This is great for me because I love singles. In fact, I'd love to go in and cut a mono record. To me, there's nothing like a good sounding mono. It's all there and it's tight and has punch.

"Basically," Rivers adds, "I will continue to cut songs that are favorites. For example, I never got caught up in the San Francisco sound, even though I had 'Summer Rain' around that time. It was just a song I liked. As for 'Baby I Need Your Lovin',' it wasn't done to cash in on a trend. I was doing it at gigs anyway and it was a favorite song. We recorded it as an extra song and it came off so well we decided to use it as a single."

Rivers is still keeping busy in other fronts than recording. He co-produced his new album for Atlantic with Bob Montgomery, and is producing a group called Bridge for the label which he feels could become "the country Beach Boys." Also in the works is an "in Concert" TV segment featuring Rivers on a tribute to Chuck Berry, which is fitting since Rivers' first major hits were "Memphis" and "Maybelline," both Berry compositions.

CHART ANALYSIS:

Canada Newcomers Dominate Breakouts

By NAT FREEDLAND

LOS ANGELES—Canadian singles artists accounted for almost exactly one-fourth of the 38 New On the Charts listings which appeared in Billboard during the past six months. This is higher than the English entries for the period.

The eight Canadian newcomers since August have predominantly crossed over to the U.S. charts with singles tailor-made for tight-playlist stateside AM programming. They are well-produced, tightly constructed records with traditional pop values, highly entertaining without breaking any new musical grounds. In other words, more in the tradition of "Tie A Yellow Ribbon Round the Old Oak Tree" than "American Pie."

In general, the past six months of newcomers showed one of the most internationally open periods in years. There was Spain's Mocedades, Scandinavia's Blue Swede and several Australian artists including Sister Janet Mead with her rock "Lord's Prayer."

Skylark Prediction

However, it was the great upsurge in Canadian breakouts which has been the real surprise. In a Creative Trends interview with Skylark leader David Foster last autumn, Foster stated that his fellow Canadian musicians were poised to take as predominant a position in 1970s pop music as the English artists did during the 1960s.

Foster gave as reasons for his pre-

diction the plentifulness of small local clubs where aspiring performers can learn on the job, plus the extreme competitiveness for the few really top spots open to Canadian artists.

It also cannot hurt that Canadian radio is required by law to broadcast a specific percentage of native records. Vancouver-based Skylark's hit "Wildflower" was broken by one secondary-market Canadian program director who believed in the album cut enough to play it for six weeks when no other station in North America was broadcasting it.

A more esoteric possibility for the widespread high quality of Canadian musicianship is their combination of high standard of living with far less urban tensions than its American neighbors. Without oversimplifying, any American visitor to Canada must soon be struck by the far more relaxed lifestyle of our northern neighbors. And this would appear to be a fruitful atmosphere for musical creativity.

Quiet Contribution

Actually, Canadian writer-artists have long made an extensive but quiet contribution to rock and pop music. In fact, Canadians are some of America's biggest stars in all areas of the entertainment industry without publicizing the fact that they are originally from north of the border. A pair of wide-ranging examples would be Lorne Greene, star of TV's

(Continued on page 62)

MARCH 23, 1974, BILLBOARD

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Radio-TV Programming

Old Network Handicaps Solved by Diamond P

By FRANK FURINO

Frank Furino is executive producer for "Continental Country," a three-hour weekly syndicated radio show hosted by Jerry Naylor, the recording artist. The show is produced by Diamond P Enterprises, Los Angeles.

Trying to draw comparisons between network and syndicated radio is, it seems to me, like trying to compare wristwatches with alarm clocks; they both tell time ... but they were built to serve separate functions under totally different circumstances.

Having cut my teeth on network radio, starting in New York some 12 years ago, I have always been much im-



FRANK FURINO, executive vice president of Diamond P Enterprises, Los Angeles, talks with Jim Ragen, left, of WKDA-AM in Nashville, Conway Twitty and Donna Fargo. Furino is a former director with ABC Radio and cut his teeth in radio syndication directing the successful "Joe Pyne Show" in the mid-60's.

pressed with its ability to do one thing better than any other medium. Network radio is NOW; as a news/sports dissemination service, there is no quicker method of informing the masses than network radio. And, of course, to advertisers seeking to reach a broad spectrum of the buying public at rates far below television costs ... network radio is a solid buy.

But because of the nature of the beast, it also comes with built-in shortcomings. And thus by the very essence of the service it provides, and the service it cannot provide, network radio has, in a way, fostered the growth of syndicated radio.

Depending upon when you first came into this world, you might remember the halcyon days of network radio—the variety shows, the drama shows, the big name personalities like Hope, Benny, Crosby and the like, who made radio a great entertainment medium. Then came the wicked witch of the west; somebody found a way to put a picture together with the sound ... up came television ... and away went the drama shows, variety shows and big name personalities. Local radio survived by playing records and network radio was transformed into what we really should call broadcast journalism. NBC, CBS or ABC, with its four-network concept, rely primarily on hourly newscasts coupled with minor news and sports feature programs to round out affiliate service and provide salesmen with something to present to the ad agencies.

But there's more to radio listeners' wants and desires than news and sports. And thus, the success of syndicated radio.

Syndication Works

Syndication in radio works much as it does in television. For example, our company, Diamond P Enter-

(Continued on page 28)

Low Overhead Vital for Success

By JEFF ALAN and CHARLIE TUNA

Jeff Alan is president of Alan/Tuna Productions, Los Angeles, and Charlie Tuna is one of the best-known air personalities in the world. Tuna is currently morning air personality at KKDJ-FM in Los Angeles; he grew to prominence in the market at KHJ-AM when it was under the consultancy of Bill Drake.

Syndication ... there's a lot of blue sky and hopes for newcomers to the business. These newcomers usually consist of jocks, radio freaks, or businessmen who have heard from somewhere that they can pick up some extra change. They hire a staff of five or ten, rent a lot of office space, have a sizable bank role and expect to turn their business around to a profit in less than a year. What

they neglect is that regardless of the product, stations tend not to react to syndicated product very fast. For the most part, radio stations work on a pretty concise budget. Program directors also reject the syndication salesman that seems like he sells used cars in his spare time. The name of the game is to keep your overhead as low as possible, but never skimp on the quality of your product. The guy who sells radio shows from his garage will stand a better chance of staying in business, but usually never has a decent product to sell. If he does, he'll eventually move into offices. Syndication, like any business, is one you have to start on the bottom rung and work your way up.

Don't get us wrong—we're not discouraging anyone who has ideas of getting into the field. We're just informing everyone from the start that you're not going to get rich in this business unless you have top quality programs which meet the standards of the biggest stations, both technically and production wise. Most of all, keep your overhead low!

Last year we at Alan/Tuna Productions, produced more rock spe-

(Continued on page 30)



POP STAPLES STOPS by Alan/Tuna Productions, Los Angeles, to tape an update segment to the firm's syndicated "Christ and Rock and Roll" documentary. From left: Harold Costen of Stax Records, Jeff Alan of Alan/Tuna, Mike Atkinson of Epic Records, Pop Staples, Charlie Tuna, host of the documentary.

Radio Jingles

Some of these firms have ID jingles in packages, others only do custom work.

Toby Arnold & Associates
Toby Arnold president
4255 LBJ Freeway, Suite 156
2 Lemon Park Midway
Dallas, TX 75234
214-661-8201

Chuck Blore Creative Services
Chuck Blore chairman

(Continued on page 26)

Program Producers

Most of these firms are more than happy to provide demo tapes of their product and details on request.

Alan/Tuna Productions
Jeff Alan president
Charlie Tuna producer
21243 Ventura Blvd.
Woodland Hills, CA 9136&
213-347-8500

Series of radio documentaries ranging from three-to-12 hours long, in-

(Continued on page 30)

Music Services

These firms have music packages for sale ranging from sound effects to records. Catalogs are available from the firms on request.

Alshire International
Al Sherman president
P.O. Box 7107
Los Angeles, CA 91505
213-849-4671
Emil Ascher Inc.
745 Fifth Ave.
New York, N.Y.
212-355-3195
Breneman Radio Services

(Continued on page 26)

BILLBOARD SALUTES

the NAB Convention in Houston with this in-depth report on radio syndication

and all of the service firms allied with radio—jingles, production music, humor services, and programming consultants.

Stigma of Produced Music Has Advanced Out of the Backroom

By RON NICKELL

Ron Nickell is currently general sales manager of T.M. Programming Inc., Dallas, a new position for him. Previously, he was general sales manager of Drake Chenault Inc., Los Angeles and in his five years with the firm path-blazed rock radio syndication. He is undoubtedly one of the greatest authorities in the field on syndication sales.



NICKELL

The growth of syndicated programming in the last five years has probably been the best kept secret in the industry. The fact is that 24-hour-a-day syndicated radio programming has exploded, not just grown, and we are currently witnessing phase II of the explosion.

In the early days of syndication there was a very nasty stigma attached to the concept, and this was a word known as automation. The very thought of using automation struck fear in the heart of every red-blooded radio programmer and manager. Automation meant all kinds of negatives, such as lots of dead air due to mechanical failures, remote-sounding unattached voices saying things like: "Studio time is 12:23," and most of all it meant a threat to the very substance that provided jobs for program directors, and jocks.

The result of all of these problems was the use of background reels of music thrown up on a piece of gear

Programming Aids

These are some of the various firms offering aids to program directors and air personalities.

The Advertising Council Inc.
Nancy Napier media relations manager
825 Third Ave.
New York, N.Y. 10022
212-758-0400

Free recorded and printed community and public service material.
American Song Festival
Malcolm C. Klein president
5900 Wilshire Blvd.
Los Angeles, CA 90036
213-937-7370

Annual songwriter competition promotion which radio stations can feature.
Australian Hitline
Keith Ashton editor
Radio Waikato
New Zealand
Weekly comedy service offered exclusive to each market.
Billboard Programming Aids
Candy Tusken charts manager
Billboard Magazine
9000 Sunset Blvd.

(Continued on page 26)

that was usually locked away in the back room so no one would have to look at the machine and feel threatened. Sometimes it was locked behind a door with a very dusty sign that said: "Beyond this door is the land of FM," which was another way of saying to the AM staff, "Don't worry ... that's only our free music service for the community."

About the time that FM started to have impact in the major markets, the major automation companies were making tremendous strides in new designs in their gear. In fact, the equipment was ready to handle very tight, controlled formats as far back as 1968, but no one had thought to put any such demand on automation until that time.

Emerges

In 1968 syndicated programming began to emerge, with new sounds never before thought possible through automation. Let me clarify one point, there is a tremendous difference between what I am referring to as syndicated programming and the so-called music services that existed prior to 1968, and to some extent still do. By programming, I am

(Continued on page 26)

Programming Consultants

These are presently the programming consultants who contract for work. Some are connected with radio operations presently in a permanent capacity but still contrast outside. Others operate as independent consultants.

Lee Abrams/Sony Fox
Chicago
Buzz Bennett
Jay Blackburn
Dallas
Chuck Blore
Los Angeles
Jerry Boulding
Washington, D.C.
Julian Breen
Mill Valley, CA

(Continued on page 28)



The Leaders of the World Music Industry Meet in London May 7-10, 1974

for the 5th International Music Industry Conference held at Grosvenor House, London

Sponsored by the Billboard Group: Billboard, Music Week, High Fidelity, Music Labo

Top Music Executives Meet On Common Ground

No other meeting in the world produces this concentration of key music industry executives and business figures, discussing current economical and financial problems and arriving at workable solutions.

Plenary Sessions

There will be three plenary sessions in all. The Opening Plenary Session of May 8 will concentrate on the British and European Economic Community markets, their interplay of forces, their short-term and long-term outlook, their impact on the international community at large. May 9 Opening Plenary Session will focus on the U.S., Canada and Central and Latin America. May 10 will illuminate the complex markets of Japan and the Far East, and Australia/New Zealand. These sessions will be simultaneously translated into French, German, Italian and Japanese.

The Workshops

The Workshops are specifically designed to give the greatest opportunity for IMIC-5 participants to speak up, listen to and exchange thoughts, ideas, and information with their counterparts throughout the world. Workshops will cover the interests of record companies, music publishers, radio programmers, music producers, personal managers, performers and copyright lawyers. Discussions will follow the morning plenary sessions and will continue after a coffee break until luncheon break. These discussions will follow a pre-developed outline of vital areas and will be held in English.

Afternoon Events

For the first time this year, IMIC will introduce afternoon sessions. These will be intensive seminars. Their chief objective will be concentrated attention on specific key issues. There will be no time limit, and these sessions may be reconvened on successive days if participants wish to do so. A Chairman and panel will lead discussion with free participation by all.

The Programme

Day 1: Tuesday, May 7

Arrival of Conference Delegates. Registration hours from 1 p.m.-5:30 p.m. (1300-1730 hrs.), Ballroom Foyer, Grosvenor House.

Welcoming Cocktail Party 5:30 p.m.-7 p.m. (1730-1900 hrs.), the Ballroom, Grosvenor House. Sponsored by The Billboard Group, The British Phonographic Industry and the Music Publishers Association.

"Talent—Today and Tomorrow"—Special Concert presented by a leading recording company in the U.K. Details to be announced later.

Day 2: Wednesday, May 8

Plenary Session—Part 1

Official Opening and Conference Greeting 9 a.m.-9:05 a.m. (0900-0905 hrs.)

Opening Address By a governmental official or Common Market representative, welcoming the international audience to London 9:05 a.m.-9:30 a.m. (0905-0930 hrs.). Details to be announced.

Keynote Address: "Crisistime in Musicville? Not Again?"—John Fruin, Managing Director, Polydor Records, U.K., 9:30 a.m.-10:00 a.m. (0930-1000 hrs.). The bottom line with today's multinational companies.

Intermission and Coffee Break 10:00 a.m.-10:15 a.m. (1000-1015 hrs.)

Plenary Session—Part 2

"Market Research: Dog in the Music Manger"—Peter Meneer, Managing Director, British Market Research Bureau, Division of J. Walter Thompson. 10:15 a.m.-10:45 a.m. (1015-1045 hrs.). Latest trends and techniques in chart methodology and

mass sampling of musical tastes, detailed for the first time to an international audience.

The Worldwide Crisis in Raw Materials Three points of view 10:45 a.m.-11:15 a.m. (1045-1115 hrs.). Three industrial experts talk about things to come in the U.K., Europe and the U.S.

Industry Workshop Sessions

Note: These Workshops will run concurrently; registrants will select one of greatest interest. 11:30 a.m.-1:00 p.m. (1130-1300 hrs.)

No. 1 International Marketing Trends A panel of 6 world marketing experts take apart the care and feeding of product. Special emphasis on market preparation for product from U.S., U.K., Europe; mass merchandising trends: from racking to ruin; a synthesis of major market developments including U.S., U.K., Europe, Latin America, Canada, Australia, Japan; the merging world markets: East European, India, Africa, Asia—the problems and the profits.

No. 2 The Art of Music Publishing Definition of duties and responsibilities of making the copyright public . . . administrative firms . . . sub-licensing . . . full line publishing.

No. 3 Broadcasting Panel composed of broadcasters, record promoters, music publishers, managers, deejays, performers discuss the impact of radio/TV programming on the music industry and vice versa. Policy versus exposure of talent: a ceaseless battle; synthesis of what's happening in U.S. radio, European, Far East, Canada, South America, Japan, Australia; commercial and public broadcasting images and results.

Afternoon Events

Begin at 2:45 p.m. (1445 hrs.)—end 4 p.m. (1600 hrs.)

Optional A. Sound Talent Management: The care and feeding of talent seen through the eyes of the managers. Rebuttal by panel of record executives, booking agency types, theatre owners, TV/radio broadcasters, promotion men: do bad guys really finish first? International tour problems, financial, legal, East Europe.

Optional B. The Classical Conspiracy: how do we get them to like the stuff let alone buy it? Panel of working, dedicated experts plan the save and prosper campaign for classical music. The roles of radio, retailing, recording, marketing and performance itself are examined in detail. Case history analysis of Quad, the sit-in concert, mixed media, sharing a gig with the Rolling Stones and other panaceas and dissections will take place.

"The Shape of Sound to Come" Special Evening Concert presented by leading U.K. recording company. Details to be announced.

Day 3: Thursday, May 9

Plenary Session—Part 1

Opening Remarks and Greeting 9:00 a.m.-9:05 a.m. (0900-0905 hrs.)

Keynote Address: "Taking Stock—An Old American Habit" A major U.S. recording executive with an international viewpoint tells it like it is in an overview of the marketplace today. 9:05 a.m.-9:30 a.m. (0905-0930 hrs.)

"Money, Morals and Management"—The climate of the industry. A duet between Stanley Gortikov, RIAA and Geoffrey Bridge, BPI on the attitudes and policies of two countries separated by a common language. A frank discussion of how to improve the moral standing of a great industry—to itself and the world. 9:30 a.m.-10:00 a.m. (0930-1000 hrs.)

Audio/Video Update: "A Funny Thing Happened on the Way to Market" An in-depth report and review/demonstration of where things stand with the video-cassette and videodisk; from softly, softly software to hardly any new hardware—what does it all mean? 10:00 a.m.-10:30 a.m. (1000-1030 hrs.)

Plenary Session—Part 2

The Challenge of Retailing in America: A young new major retailer tells of the perils and pleasures of the retailing game under current conditions. 10:45 a.m.-11:00 a.m. (1045-1100 hrs.)

A Producer's Challenge: Independent producers throw down the gauntlet on the things that bug them about record companies and the way they do or don't make things happen. 11:00 a.m.-11:15 a.m. (1100-1115 hrs.). With musical examples, case histories.

Industry Workshops—'Rap' Sessions

Note: These sessions run concurrently. Registrants will select one of greatest interest. 11:30 a.m.-1:00 p.m. (1130-1300 hrs.)

No. 1 Creative Trends A workshop in creativity applied to the product; 4 channel techniques, studio update, packaging, multi-media promotion. An international panel of 6 experts leads discussion into innovative and fresh techniques, using case histories of success.

No. 2 International Law and the Music Industry A rap session for lawyers of all countries engaged in the industry. Update on U.S. copyright act: new trends in contracts and commitments; Common Marketing—practices and pitfalls; update of activities in eliminating piracy.

LUNCH 1:00 p.m.-2:30 p.m. (1300-1430 hrs.). Delegates are free to make their own plans for lunch.

Afternoon Events

Begin at 2:45 p.m. (1445 hrs.)—end at 4 p.m. (1600 hrs.)

The President's Roundtable: An open rap session on company management. Panel to consist of presidents and managing directors past and present. Under discussion: the art of presidentmanship, or how to keep that name on the door. Creative versus commercial demands; building junior management; training middle management; how to stay 'with' talent trends and find a few new ones; how to choose Number Two. The impact of recent events on the industry. Planning for the future versus the bottom line today.

No others planned for this afternoon.

Middle of the Road Night—A Special Concert featuring MOR music presenting top U.K. and European favorites. Details to be announced.

Day 4: Friday, May 10

Plenary Session—Part 1—Japan

Opening Remarks and Greeting 9:00 a.m.-9:05 a.m. (0900-0905 hrs.)

Keynote Address: "Inside Today's Music Industry in Japan." A major industry leader outlines the problems and illustrates the growth characteristics

of the music business, including material shortages; declining sales of foreign releases in Japan; expansion of mail order sales, supermarket merchandising and record imports; sub-publishing in Japan today; effects of general economic conditions on music sales. 9:05 a.m.-9:30 a.m. (0905-0930 hrs.)

Emerging Markets of the World. A report on the growth of emerging nations and their interest in the record industry. Two experts on international marketing will give their views. Included will be a review of the activities of Eastern European countries, India, Africa, Asia; problems and prospects. 9:30 a.m.-10:00 a.m. (0930-1000 hrs.)

Hardware Supplier to the World: A round-up of Japanese hardware export trends in terms of radios, phonographs, tape players, videocassette players. A look around the world at who's buying what, where and why—and how this will ultimately affect the recording industry. Industry expert will provide information and presentation. 10:00 a.m.-10:15 a.m. (1000-1015 hrs.)

Intermission and Coffee Break 10:15 a.m.-10:30 a.m. (1015-1030 hrs.)

Plenary Session—Part 2

United Europe versus United States: Is Europe getting ready to challenge American supremacy in the international music industry? Are U.S. companies too demanding of their licensees? What about the problem of direct imports of recordings and sheet music—Is Transylvania transshipping again? A U.S. and a European top executive present contrasting views in the light of today's developments and conditions. 10:30 a.m.-11:00 a.m. (1030-1100 hrs.)

Concluding Open Forum—Anything Goes. The floor will be wide open for questions and comments on any aspect that has gone before. The Chairman will preside. 11:00 a.m.-12:00 noon (1100-1200 hrs.)

Intermission 12 noon-12:15 p.m. (1200-1215 hrs.)
Cocktails—Reception 12:15 p.m.-1:00 p.m. (1215-1300 hrs.)

The Decca Co.
Guest Speaker, Alistair Cook
1:00 p.m.-3:00 p.m. (1300-1500 hrs.)

Optional Events in the Afternoon

Begins at 3:15 p.m. (1515 hours)—ends 4:30 p.m. (1630 hrs.)

Optional A. The Japan Business Forum: Panel of experts will meet/answer questions of all those who want to do business in Japan. Letters of Credit, finance, communication—the practical way to enter this huge and fascinating market.

Miss IMIC5—and you may never catch up.

Registration Form



Send registration with cheque to:
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May 7th-10th 1974 Grosvenor House, London.

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Vox Jox

By CLAUDE HALL
Radio-TV Editor

Gary Allyn is shifting from programming at KSEA-FM in San Diego to program WMYQ-FM in Miami; new program director of KSEA-FM is Neilson Ross. . . Ron Bedford writes that he's now doing nightly news for WDOD-AM-FM in Chattanooga after being out of radio (courtesy of Uncle Sam) for about three years. . . Steve (Al Green) Sugergerman has left WCCC-FM in Hartford, Conn., and is looking; 203-569-0700. . . Bob Baron, program director of WKGN-AM in Knoxville, Tenn., is looking for a good morning personality. . . Johnny Kaye is now doing weekends at KKDJ-FM, Los Angeles.

★ ★ ★

Bill Meeks, head of PAMS, is

really doing a number at the NAB convention, just about the time you read this. PAMS has suites in both the downtown Holiday Inn Hotel and the Shamrock Hotel. Also in that Holiday Inn-Drake-Chenault. Bonneville Broadcast Consultants and old friend Marlin Taylor are in the Shamrock Hotel in Suite 18-A. Billboard is in 1354, Ralph Stachon and Associates and Ralph Stachon himself are in 1658 at the Shamrock. Toby Arnold and Toby Arnold & Associates are also in the Shamrock along with my good buddies—yep, Ron Nickell & cohorts—are in the Shamrock, too. Located in Suite 1753 at the Shamrock will be SESAC and that's always a fun-kind-of-place to drop by. And Alto Communications is set up in Suite 1740. The William B. Tanner firm will also be operating in the Shamrock. And all of the Diamond P. Enterprises group who do "Continental Country" will be in Shamrock in Suite 1603. At the Hyatt Regency, you'll find Tom Rounds, president of Watermark Inc. Watermark does "American Top 40," the weekly three-hour show hosted by Casey Kasem. Anyway, it looks as if the Shamrock and the Holiday Inn and the Hyatt Regency will be the major

(Continued on page 28)

PROGRAM MANAGER

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Medinah, Illinois 60157
(312) 529-1001/529-1002



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Program Aids

• Continued from page 24

Los Angeles, CA 90069
213-273-7040

Various chart recaps based on charts, plus advance weekly chart pre-prints. Details on request. Cheapshots

P.O. Box 6136
Minneapolis, Minn. 55406
Dave Christian
Kid Jensen
Mark Wesley

Comedy service cued to hit records.

The Comedian
Billy Glason editor
200 W. 54th St.
New York, N.Y. 10019

Monthly comedy service

The Comedy Center Inc.
Bob Orben editor
801 Wilmington Trust Bldg.
Wilmington, DE 19801
302-656-2209

Weekly comedy service, including books and other services

Do It Now Foundation
P.O. Box 5115
Phoenix, Ariz. 85010
602-257-0797

Non-profit information center on drug-abuse; contact for details on services.

The Electric Weenie
Tom Adams, editor
Suite 4
230 Sunrise Dr.
Key Biscayne, Fla. 33149

Monthly humor service.

Hype, Ink
Ed Hider, editor
P.O. B. 69581
Los Angeles, CA 90069
213-656-2403

Monthly humor service; book available.

Jokes Unlimited, Dept. B
Box 69955
Hollywood, CA 90069

Edmund Orrin
2786-A W. Roberts
Fresno, CA 93705

One-line gag service; free catalog.

Programmer's Digest
Buddy Blake publisher
P.O. Box 15721
Nashville, Tenn. 37215
615-834-1951

Monthly music-radio magazine in album audio format.

Record Research
Joel Whitburn editor
8447 Lloyd
Menomonee Falls, Wis. 53051

Various compilations of records in book form; based on Billboard charts. Absolutely accurate lists, by artists and features record number, label, date, and weeks on charts as well as highest chart position.

Zoo World
Ron Shawn
Box 5728
Fort Lauderdale, Fla. 33310
306-564-6471

Rock newspaper published twice monthly which is distributed through radio stations.

Trends
Published by General Professional Associates
Lee Fawcett president GPA

Information on record artists; free samples.

Rock Bio's Unltd.

Marc Kaplan
Donn Kaplan
Music Research Bldg.
P.O. Box 978
Beloit, Wis. 53511

Weekly reference material on rock record artists.

Bob Publicover, vice president and editor
2188 San Diego Ave.
San Diego, CA 92110
714-291-9080

Twice monthly comedy service for air personalities; samples free.

The Sullivan Letter
888 Seventh Ave., Room 400
New York, NY 10019

Stigma of Produced Music Has Advanced Out of the Backroom

• Continued from page 24

referring to a well-conceived, well-produced concept that has someone such as a Bill Drake or George Burns behind it, if it happens to be in the rock field, or a Jim Schulke, or Bill Hudson, or Marlin Taylor behind it if it's beautiful music. The same holds true for country, or any other format.

Formats designed by the experts utilize every possible feature of the equipment, which is in turn used by these people to create a controlled environment for their particular formats. This allows them the luxury of a dependably consistent sound on the air. Nearly 400

By latest count, close to 400 stations are using syndicated formats across the country, supplied by the major companies such as T.M., Drake-Chenault, S.R.P., Bonneville, and others. This figure is growing every day as more and more station owners are finding that there is virtually a format available for every programming need in most markets.

Through the use of syndicated programming the station can have a professional sound, with a format that has been designed to accomplish certain goals in that particular market. There is, however, one important missing ingredient, and that is the execution of the format at the local level by a P.D., or operations manager, who understands the particular format.

If there is one important point that I can make in this article, it is that no syndicator can be successful at the station level if the station doesn't have a talented P.D. to execute it. Syndicated programming does not mean doing away with the program direction. It must have local level input, such as well produced news, PSA's, weather, commercials, and promotions; all of this must be aimed directly at serving the community, as well as being compatible with the sound of the format. This will create a definite personality for the station, and give it an "alive" sound.

Execution?

Any syndicator would be less than honest to say that his tapes could be put up unattended, and accomplish what they were designed to do. However, when the right format is executed by the right program director, it can do great things.

WGFM-FM in Albany, N.Y. utilizes T.M.'s "Stereo Rock" executed by station program director Dick Foreman, and is No. 1 18-34 and No. 1 teens in the latest ARB; WCOP-FM in Boston uses Drake-Chenault's oldies format executed by program director Tommy Charles, and vaulted to excellent position in its first ARB. KABL-FM in San Francisco, using T.M.'s beautiful music, has been consistently top rated 12+ as overseen by Dave McKensie; WLYF-FM in Miami, using S.R.P.'s beautiful music, has also been consistent as No. 1. 12+. The same thing is happening in small and large markets all over the country. Whether the format be rock, country, or beautiful music, if it is executed properly at the station level it will succeed both in sales and in the ratings.

One question I am always asked is, "If you had the budget to do it perfectly, would you do it live or use syndication?" The answer is obvious. In the case of rock, if you can afford a Robert W. Morgan, or a Don Steele, or a Don Imus, and can

combine it with a program director such as George Burns, or Bill Drake, FAR OUT! However, if you want to be competitive with your station at a cost far below a live operation, you will find that the use of the right syndicated format can change your FM from "Free Music" to "Found Money"!

As a final note, I might point out that syndicated programming is now making inroads into AM as well. KRSI-AM in Minneapolis, for instance, has become the No. 1 country station in that market in only one year of using a syndicated country format.

What is the future of syndicated programming? It is at this point unlimited, and as long as the overheads go up for live operations and ratings continue to grow for syndicated formats, the biggest problem the syndicators will have is keeping up with the on-air dates of their new clients.

Radio Jingles

• Continued from page 24

Milt Klein president
1606 N. Argyle
Hollywood, CA 90028
213-466-9221

Joseph P. Cuff & Co.
Joe Cuff president
16120 Woodvale Rd.
Encino, CA 91316
213-783-5708

Larry Greene Productions
Larry Greene president
1151 Sunset Hills Rd.
Los Angeles, CA 90069
213-273-0643

The Heller Corp.
Hugh Heller president
1606 N. Highland
Los Angeles, CA
213-466-7765

Imagineers
Paul F. Iams Jr. president
The Image Bldg.
Medinah, Ill. 60157
312-529-1001

Dick Lavsky's Music House
Dick Lavsky president
New York, N.Y.

Meridian Productions
William C. Moyes sales manager
38 La Place
Cleveland, Ohio 44122
216-831-1383

PAMS
Bill Meeks president
Bill Stewart sales
4141 Office Parkway
Dallas, TX 75204
214-827-0904

Ralph Stachon & Associates Inc.
Ralph Stachon president
1322 Inwood Rd.
Dallas, TX 75235
214-638-6231

Sweep Productions Inc.
Bill Heffernan president
904 Rayner St.
Memphis, Tenn. 38114
901-274-7220

William B. Tanner Inc.
William B. Tanner president
2076 Union Ave.
Memphis, TN 38104
901-274-6674

TM Productions
Tom Merryman president
Jim Long general manager
Jim West senior vice president
1349 Regal Row
Dallas, TX 75247
214-634-8511

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- Highest numerical position record reached
- Total number of weeks on chart
- Label and number of record

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Joel Whitburn's
Top Pop Records
1955-1972

REVISIED EDITION

Record Research

NUMBER 1 RECORDS 1955 - 1972

Date: Date record first reached #1 position
Wk.: Total weeks record held #1 position

| Year | Rank | Artist | Title | Label |
|------|------|-------------------------|-----------------------|-------|
| 1955 | 1 | Bill Haley & His Comets | Rock Around the Clock | Decca |
| 1955 | 2 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 3 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 4 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 5 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 6 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 7 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 8 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 9 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 10 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 11 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 12 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 13 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 14 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 15 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 16 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 17 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 18 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 19 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 20 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 21 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 22 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 23 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 24 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 25 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 26 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 27 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 28 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 29 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 30 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 31 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 32 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 33 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 34 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 35 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 36 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 37 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 38 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 39 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 40 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 41 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 42 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 43 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 44 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 45 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 46 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 47 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 48 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 49 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 50 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 51 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 52 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 53 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 54 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 55 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 56 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 57 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 58 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 59 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 60 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 61 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 62 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 63 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 64 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 65 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 66 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 67 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 68 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 69 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 70 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 71 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 72 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 73 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 74 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 75 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 76 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 77 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 78 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 79 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 80 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 81 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 82 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 83 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 84 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 85 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 86 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 87 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 88 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 89 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 90 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 91 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 92 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 93 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 94 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 95 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 96 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 97 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 98 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 99 | Bill Haley & His Comets | See You in the Saddle | Decca |
| 1955 | 100 | Bill Haley & His Comets | See You in the Saddle | Decca |

TOP 100 ARTISTS (Cont'd)

| Artist | Label |
|---------------------|--------------|
| 11. PERRY COMO | Mercury 2148 |
| 12. ANDY WILLIAMS | Mercury 2148 |
| 13. BEACH BOYS | Mercury 2148 |
| 14. ANDY WILLIAMS | Mercury 2148 |
| 15. BEACH BOYS | Mercury 2148 |
| 16. NAT KING COLE | Mercury 2148 |
| 17. FRANK SINATRA | Mercury 2148 |
| 18. ARETHA FRANKLIN | Mercury 2148 |
| 19. SAM COOKE | Mercury 2148 |
| 20. TEMPTATIONS | Mercury 2148 |
| 21. PAUL ANKA | Mercury 2148 |
| 22. FOUR SEASONS | Mercury 2148 |
| 23. MIRACLES | Mercury 2148 |
| 24. JACKIE WILSON | Mercury 2148 |

| Date | Pos. | Artist - Recording | Label |
|----------|------|---|---------------|
| 9/13/59 | 69 | JIMMY GENE BAKING UP IS HARD TO DO | Mercury 2148 |
| 10/30/60 | 22 | JO. DANITY I'LL SAVE THE LAST DANCE | Mercury 2148 |
| 12/12/61 | 75 | FOR YOU KEEP YOUR HANDS OFF OF HIM | Mercury 2148 |
| 7/29/62 | 12 | I'LL BE THERE | Mercury 2148 |
| 12/10/64 | 48 | IF YOU GO AWAY | Mercury 2148 |
| 12/17/64 | 67 | JO ANN & TROY I'VE GOT A LOVE ON WHAT A LOVE | Atlantic 2254 |
| 5/28/61 | 81 | JOE MARCY ROMANCE | Robbins 110 |
| 6/15/70 | 92 | JOHN ELTON BORDER TOWN | Uni 5246 |
| 11/28/70 | 8 | YOUR SONG | Uni 5246 |
| 12/20/71 | 34 | FRIENDS | Uni 5246 |
| 12/18/71 | 24 | LEON | Uni 5246 |
| 1/4/72 | 41 | TINY DANCER | Uni 5246 |
| 1/22/72 | 4 | ROCKY ROAD | Uni 5246 |
| 1/29/72 | 8 | HONEY CAT | Uni 5246 |
| 12/9/72 | 1 | CROCODILE ROCK | Mer 4000 |
| 4/27/56 | 27 | JOHN LITTLE WILLE FEVER | King 4933 |
| 5/29/56 | 20 | TALK TO ME TALK TO ME | King 5108 |
| 6/1/56 | 46 | YOU'RE A SWEET ART | King 5142 |
| 6/29/56 | 40 | LEAVE MY KITTEN ALONE | King 5219 |
| 7/28/60 | 100 | LET THEM TALK | King 5274 |
| 8/15/60 | 43 | A COTTAGE FOR SALE | King 5342 |
| 8/22/60 | 12 | HEARTBREAK IT'S BURNTIN' HE | King 5350 |
| 9/1/60 | 13 | SLEEP | King 5394 |
| 12/4/60 | 8 | WALK A LITTLE | King 5403 |
| 7/8/61 | 60 | LEAVE MY KITTEN ALONE | King 5452 |
| 8/19/61 | 61 | THE VERY THOUGHT OF YOU | King 5498 |
| 5/31/61 | 71 | SPRING FEVER | King 5500 |
| 7/23/61 | 62 | HOW YOU KNOW | King 5516 |
| 9/24/61 | 87 | TAKE MY LOVE | King 5518 |
| 8/4/66 | 95 | JOHN TAKE YOUR GOOD THING (IS ABOUT TO END) | See 192 |
| 6/13/68 | 49 | JOHN ROBERT IF YOU DON'T WANT MY LOVE | Columbia 4435 |
| 11/28/70 | 71 | WHEN THE PARTY IS OVER | A & M 1310 |
| 1/1/72 | 1 | THE LOW SLEEPERS TONIGHT | Atlantic 1843 |
| 6/24/72 | 99 | HUSH | Atlantic 1884 |
| 5/6/57 | 8 | JOHN & THE EXPRESSIONS OVER THE MOUNTAIN ACROSS THE SEA | Chry 1854 |
| 10/2/60 | 89 | JOHN & THE EXPRESSIONS OVER THE MOUNTAIN ACROSS THE SEA | Chry 1854 |
| 1/22/66 | 79 | JOHN & THE EXPRESSIONS OVER THE MOUNTAIN ACROSS THE SEA | Chry 946 |
| 8/2/59 | 23 | JOHN & THE EXPRESSIONS OVER THE MOUNTAIN ACROSS THE SEA | Warner 502 |
| 8/19/59 | 15 | RED RIVER ROCK | Warner 509 |
| 1/8/59 | 25 | REVELLE ROCK | Warner 513 |
| 11/2/60 | 13 | BEATRICE RLY | Warner 510 |
| 6/5/60 | 48 | DOON YONK R | Big Top 1016 |
| 9/1/60 | 4 | ROCKING COOL | Big Top 1051 |
| 9/4/60 | 9 | REVIVAL | Big Top 1051 |

| Date | Pos. | Artist | Record Title | Label |
|----------|------|--------------------------|------------------------------|-------|
| 2/4/61 | 1 | Just Out of Reach | Stanton Burke | 52/68 |
| 6/6/61 | 1 | Just Out of Reach | Percy Sledge | 88/62 |
| 6/27/61 | 1 | Just Seven Hours | Four Tops | 12/62 |
| 8/27/61 | 1 | Just Save My Soul | Paul Robeson & The Soulaires | 12/62 |
| 5/5/62 | 1 | Just Tell Her Jim and Me | Elvis Presley | 75/61 |
| 6/15/62 | 1 | Just to Be with You | Pavane | 58/62 |
| 10/5/62 | 1 | Just to Hold My Hand | Clay McPherson | 10/72 |
| 10/7/62 | 1 | Keeper of the Castle | Four Tops | 12/62 |
| 10/20/62 | 1 | Kumbaya | Headliners | 16/70 |
| 11/19/62 | 1 | Kumbaya | Headliners | 16/70 |
| 12/15/62 | 1 | Kumbaya | Headliners | 16/70 |
| 12/22/62 | 1 | Kumbaya | Headliners | 16/70 |
| 12/29/62 | 1 | Kumbaya | Headliners | 16/70 |
| 1/5/63 | 1 | Kumbaya | Headliners | 16/70 |
| 1/12/63 | 1 | Kumbaya | Headliners | 16/70 |
| 1/19/63 | 1 | Kumbaya | Headliners | 16/70 |
| 1/26/63 | 1 | Kumbaya | Headliners | 16/70 |
| 2/2/63 | 1 | Kumbaya | Headliners | 16/70 |
| 2/9/63 | 1 | Kumbaya | Headliners | 16/70 |
| 2/16/63 | 1 | Kumbaya | Headliners | 16/70 |
| 2/23/63 | 1 | Kumbaya | Headliners | 16/70 |
| 2/30/63 | 1 | Kumbaya | Headliners | 16/70 |
| 3/6/63 | 1 | Kumbaya | Headliners | 16/70 |
| 3/13/63 | 1 | Kumbaya | Headliners | 16/70 |
| 3/20/63 | 1 | Kumbaya | Headliners | 16/70 |
| 3/27/63 | 1 | Kumbaya | Headliners | 16/70 |
| 4/3/63 | 1 | Kumbaya | Headliners | 16/70 |
| 4/10/63 | 1 | Kumbaya | Headliners | 16/70 |
| 4/17/63 | 1 | Kumbaya | Headliners | 16/70 |
| 4/24/63 | 1 | Kumbaya | Headliners | 16/70 |
| 5/1/63 | 1 | Kumbaya | Headliners | 16/70 |
| 5/8/63 | 1 | Kumbaya | Headliners | 16/70 |
| 5/15/63 | 1 | Kumbaya | Headliners | 16/70 |
| 5/22/63 | 1 | Kumbaya | Headliners | 16/70 |
| 5/29/63 | 1 | Kumbaya | Headliners | 16/70 |
| 6/5/63 | 1 | Kumbaya | Headliners | 16/70 |
| 6/12/63 | 1 | Kumbaya | Headliners | 16/70 |
| 6/19/63 | 1 | Kumbaya | Headliners | 16/70 |
| 6/26/63 | 1 | Kumbaya | Headliners | 16/70 |
| 7/3/63 | 1 | Kumbaya | Headliners | 16/70 |
| 7/10/63 | 1 | Kumbaya | Headliners | 16/70 |
| 7/17/63 | 1 | Kumbaya | Headliners | 16/70 |
| 7/24/63 | 1 | Kumbaya | Headliners | 16/70 |
| 7/31/63 | 1 | Kumbaya | Headliners | 16/70 |
| 8/7/63 | 1 | Kumbaya | Headliners | 16/70 |
| 8/14/63 | 1 | Kumbaya | Headliners | 16/70 |
| 8/21/63 | 1 | Kumbaya | Headliners | 16/70 |
| 8/28/63 | 1 | Kumbaya | Headliners | 16/70 |
| 9/4/63 | 1 | Kumbaya | Headliners | 16/70 |
| 9/11/63 | 1 | Kumbaya | Headliners | 16/70 |
| 9/18/63 | 1 | Kumbaya | Headliners | 16/70 |
| 9/25/63 | 1 | Kumbaya | Headliners | 16/70 |
| 10/2/63 | 1 | Kumbaya | Headliners | 16/70 |
| 10/9/63 | 1 | Kumbaya | Headliners | 16/70 |
| 10/16/63 | 1 | Kumbaya | Headliners | 16/70 |
| 10/23/63 | 1 | Kumbaya | Headliners | 16/70 |
| 10/30/63 | 1 | Kumbaya | Headliners | 16/70 |
| 11/6/63 | 1 | Kumbaya | Headliners | 16/70 |
| 11/13/63 | 1 | Kumbaya | Headliners | 16/70 |
| 11/20/63 | 1 | Kumbaya | Headliners | 16/70 |
| 11/27/63 | 1 | Kumbaya | Headliners | 16/70 |
| 12/4/63 | 1 | Kumbaya | Headliners | 16/70 |
| 12/11/63 | 1 | Kumbaya | Headliners | 16/70 |
| 12/18/63 | 1 | Kumbaya | Headliners | 16/70 |
| 12/25/63 | 1 | Kumbaya | Headliners | 16/70 |

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Trivia Index of interesting Top Pop information, such as the No. 1 records year by year, the artists with the most No. 1 hits, and more... all based on factual chart information.

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Picture Index of the Top 100 Pop recording artists just as they looked in their hit making years!

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Please send _____ copy(s) of Record Research Top LP's 1945-1972 @ \$40.00 each. (Available April, 197

Vox Jox

• Continued from page 26

hangouts during the NAB. Hope to see some of you guys there.

★ ★ ★

Jack Hakim has left United Artists Records in Los Angeles, where he was national promotion director; his home phone is 213-887-0568. Why don't some of you guys call him up. He was one of the best promotion men in the midwest until coming to Los Angeles to head up the UA effort and did a very good job with UA. . . . Jack Allen has joined KVI-AM in Seattle as 7-midnight personality; he'd been with KASH-AM in Eugene, Ore. . . . Bill Rock, program director of WMEX-AM in Boston, went to WAVZ-AM, New Haven, as an air personality.

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Old Network Handicaps Solved by Diamond P

• Continued from page 24

prises, back in February of 1973, launched a three-hour weekly program called "Continental Country" . . . a blend of the best in country music and the in-person guest appearances of the biggest names in country music, hosted each week by Jerry Naylor. As in television, we placed the show, market by market, on a cash-and-carry basis, the price of the show (with 36 available spots to sell) dependent on market size and rate card. And as in television we were able, in some instances, to "barter" the program in certain markets. A major hotel chain, Rodeway Inns, wanted to utilize "Continental Country," along with another of our packages, the "Audio-Biographies" (12-hour superspecials on musical superstars), to advertise their chain. And this is where syndication sits head and shoulders above network radio: an advertiser like Rodeway can determine the specific markets it wants and the exact format of the station (thus the demographics) and make a target buy. The station then receives the program without charge (in return for relinquishing a specified number of spots in the program) and, of course, the listener is getting a quality program—an entertaining program with international celebrities on the local level. One of those rare occurrences in this world where everybody comes out a winner.

Network's Inability

The inherent problem in network radio is its inability to program on other than a shotgun approach. If your network has 250 affiliates and five o-and-o's it is impossible to offer programming other than news and sports which will fit into each format.

When we offer programming on a syndicated basis to a station or an advertiser, it comes with a number of guarantees built in. First—and this is the basis for all our shows—the inclusion of big name personalities, whether it be for our country series, or our audio-biographies, our "Star of the Month" package, or our soon to be starting "Dick Clark Music Machine" package (a three-hour weekly show hosted by Dick and featuring the biggest names in contemporary music). Second, an entertaining program, produced to involve the audience—a target au-

dience—and thus enhance the advertiser's message. And third, our sales department does not stop when a contract is signed. They will, if necessary, help in developing sales approaches on the local level . . . promotional tools, marketing ideas, the total spectrum of a successful package.

With a radio network, once their feed of a newscast goes along those AT&T lines their commitment to affiliates and advertisers is virtually complete. When a syndicator contracts with a station, his commitment is just beginning. He has given a local station more than just "X" hours of programming to fill time with. He has given the station an exclusive, if you will. A vehicle which the station down the street cannot duplicate. And more important, a vehicle which his local sales force can point to as a definitive "something special" for local advertisers to use effectively.

And if you ask "where is syndicated radio most effective—in the bigger or smaller markets?" . . . I can only point out that we have placed our programming in cities large and small (New York, Los Angeles, Dallas, Boston, Chicago, Philadelphia, Pittsburgh, and Indianapolis to name a few) which only says that good programming knows no market size.

There is one other factor in syndication which is perhaps the key in determining ultimate success, and that is a conglomeration of the right people in the right jobs. When you have the acquired knowledge of producers like Phillip Browning and his experience with ABC's "Shindig" series . . . a chief engineer like Chuck Druce, a former ABC man, who in my opinion has the finest technical mind in captivity . . . a station relations department headed up by Bill Cochran with 20 years practice at his craft . . . and a sales department headed up by former Westinghouse Broadcasting executive Merrill Barr, you can't be faulted for lack of trying.

Judging by the competition and the demand in syndication in 1973, far from being a phase that radio is going through, I believe firmly that syndication—a top quality level—is here, and here to stay. And to quote from one of our jingle packages . . . we sure hope it has a "Happy Day" . . . for many days to come.

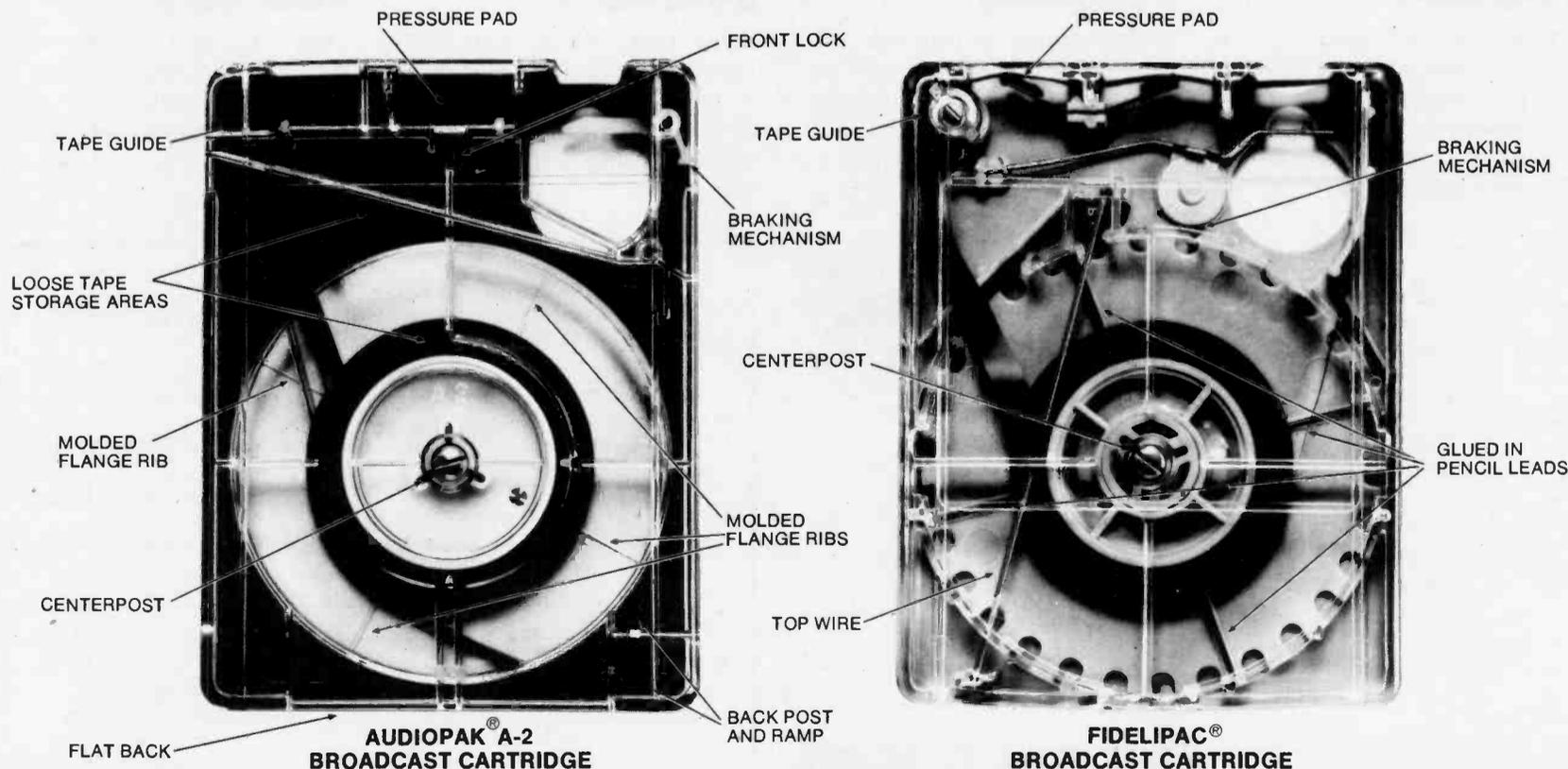
Programming Consultants

• Continued from page 24

George Burns
Los Angeles
Kent Burhart
Atlanta
Bud Connell
Los Angeles
Frankie Crocker
New York
George Davies
Canada
Bill Drake
Los Angeles
Entertainment Response Analysts
Sebastian Stone & Willis Duff
San Francisco
Gary Granger
Fort Lauderdale, Fla.
Art Holt
Bethlehem, Pa.
The Idea Factory
Pat McMahon
Phoenix, Ariz.
Mike Joseph
Greenwich, Conn.
David R. Klemm
Consults Blair stations only
New York
Walt Love
New York
Tom McMurray
Charlotte, N.C.
Ted Randal
Los Angeles
Dick Starr
Miami
George Williams
New York
Ev Wren
Denver
George Yahraes
San Francisco

Now we'll help you be the Judge.

There are at least 10 reasons why the Audiopak A-2 is beating out the competition. Here is Reason No.1. How many times have you had broken or missing pencil leads in a cartridge flange? Can't happen on the Audiopak. There aren't any! We mold the tape support ribs as an integral part of the flange. There are 9 other reasons: write for our literature and free cartridge.



AUDIO DEVICES, INC., A CAPITOL INDUSTRIES CO., 100 RESEARCH DRIVE, GLENBROOK, CONN. 06906 • MANUFACTURERS OF AUDIOTAPE, AUDIOFILM AND AUDIODISCS.

SEE US AT BOOTH 814

Programming Services

These firms offer a multitude of programming services for various formats. Details may be obtained by contacting the individual operations.

ADAM

Robert F. Adams president
11401 Roosevelt Blvd.
Philadelphia, Pa. 19154
215-677-6200

Slated to enter programming production in future.

Alto Communications Inc.

D. Alan Clark president
William Ezell vice president
Don H. Clark director of marketing
6362 Hollywood Blvd.
Hollywood, CA 90028
213-466-9261

Distributes programming for several formats as well as various specials, including a 12-hour documentary on Frank Sinatra.

Audiographics Inc.

John L. Roberts national program director
23 Phillips Rd.
Mahant, Mass. 01908
617-581-1968

Produces automation formats of various kinds, distributed by Toby Arnold and Associates, Dallas.

Bonneville Broadcast Consultants

Marlin Taylor president
Loring Fisher vice president
485 Madison Ave.
New York, N.Y. 10022
212-371-3400

Drake-Chenault Enterprises

Gene Chenault president
Pat Shaughnessy executive vice president
Bert Kleinman general manager
Lee Bayley operations director
Suite 300
8399 Topanga Cyn. Blvd.
Canoga Park, CA 91304

KAA Productions

John Kiernan president
Allentown, Pa. 18102
215-439-8694

KalaMusic

Steve Trivers president
Bill Wertz vice president
Suite 334
Industrial State Bank Bldg.
Kalamazoo, Mich. 49006
616-345-7121

The Music Director

Budd Clain program director
Herb Jackson client relations director
Box 103
Indian Orchard, Mass. 01051

Publishes MOR music list, plus provides disks.

PAMS Inc.

Dill Meeks president
Bill Stewart sales
4141 Office Parkway
Dallas, TX 75204
214-827-0904

Peters Productions Inc.

Ed Peters president
1333 Camino Del Rio South
San Diego, CA 92108
714-291-4044

Programme Shoppe

Cy Russell Adds 2nd Miami Country Station

MIAMI-WIGL-FM, a modern country music station, is slated to go on the air here around April 1, according to general manager Cy Russell, who also manages WWOK-AM in the market, also a modern country station. New WWOK-AM operations manager Ted Cramer will be in charge of programming for both stations.

MARCH 23, 1974, BILLBOARD

Jim Hampton president
Chris Lane vice president
6362 Hollywood Blvd.
Hollywood, CA 90028
213-461-3122

Producing programming for country, rock, MOR, and oldie formats, plus specials.

Stereo Radio Productions

Jim Schulke president
Phil Stout producer
36 E. 61st St.
New York, N.Y. 10021
212-980-3888

Studio West

Jim C. Meeker president
5929 Tiber Dr.
Anaheim, CA 92806

714-637-8349
Offers three complete formats for syndication.

TM Programming

Tom Merryman president
Jim Long general manager
Ron Nickell general sales manager
1349 Regal Row

Dallas, TX 75247
214-634-8511
WNA Music
Wally Nelskog president
Seattle, Wash.

Nows owns and distributes programming previously-owned by International Good Music. Programs still produced in Bellingham, Wash.



The world's largest radio programming service provides top American records from all major U.S. labels to broadcasters and music business professionals all over the world.

SINGLES SUBSCRIPTIONS

- Hot 100
- Easy Listening
- Country
- Soul

10 singles per week, sent to you automatically. Records are selected by Billboard's review and research staffs as being the product most likely to hit the top of the American charts in coming weeks.

ALBUM SUBSCRIPTIONS

- Pop • Rock
- Country
- Jazz • Classical

10 albums a month (5 for Country or Jazz), selected by Billboard's review and research staffs as being the most significant material released in the previous month... or the subscriber may make his own selections from among the month's new releases.

YEARLY RSI CATALOGUE

offers over 1300 albums in 21 different programming categories; basic record library items, available for quick shipment.

MONTHLY ALBUM ORDER FORM

offers over 200 new album releases, the albums listed on Billboard's Top 200 LPs chart, plus a variety of special offers.

Program Directors TAKE THE DAY OFF!

We'll take care of your programming worries

LET RSI BRING YOU THE HITS!

Order Form

Record Source International
2160 Patterson Street, Cincinnati, Ohio 45214

Please accept my order for services checked below, shipping included. I understand that they are fully backed by Billboard, and that I may cancel at any time, with full refund for unexpired portion of the subscription(s). Payment, including appropriate taxes from following chart, is enclosed:

| Sales or use tax: | |
|-------------------|-----|
| Massachusetts | 3% |
| Tennessee | 5% |
| Ohio | 4½% |
| New Jersey | 5% |
| California | 6% |
| New York | 7% |

Monthly New-Release ALBUM SUBSCRIPTION Services

- POPULAR ALBUMS 12 Months, \$180; 4 Months, \$64 (10 per month)
- ROCK ALBUMS 12 Months, \$180; 4 Months, \$64 (10 per month)
- CLASSICAL ALBUMS 12 Months, \$180; 4 Months, \$64 (10 per month)
- JAZZ ALBUMS 12 Months, \$ 90; 4 Months, \$32 (5 per month)
- COUNTRY ALBUMS 12 Months, \$ 90; 4 Months, \$32

Weekly SINGLES SUBSCRIPTION Services

- HOT 100 52 Weeks, \$195; 18 Weeks, \$72 (10 per week)
- EASY LISTENING 52 Weeks, \$195; 18 Weeks, \$72 (10 per week)
- COUNTRY 52 Weeks, \$195; 18 Weeks, \$72 (10 per week)
- SOUL 52 Weeks, \$195; 18 Weeks, \$72 (10 per week)

Payment in Full, as Shown Here, Is Enclosed

\$ _____
Full Payment Must Accompany Order

- Send me copy of Current RSI CATALOG.
- Please add my name to get your monthly mailing of over 200 new album releases.

SHIP RECORDS TO: PLEASE TYPE OR PRINT

Station or Company _____

Attention of _____

Address _____

City, State, Zip _____

Type of company _____

Low Overhead Vital

• Continued from page 24

cial than anyone else in the world and now have 14 shows on the shelf with several more on the way. Before we talk about how we build a demo and progress to the production of the shows, let's clear up syndication's rather distorted image of what it is and what it offers. The cost of producing quality product and supplying stations with proper materials is quite high today. A station first must have a valid demo of the show, print material, and sales tools. Then if they accept your price, you pay the shipping, send the show, logs, music list and airing instructions. Pricing a show is important. The most overlooked single item when pricing a market or stations is that the station must make money when they run the

program. You must figure that they won't have a full spot load and have to pay someone to run the show.

Both of us know that the demo is the single most important item. It has to be honest and represent the show accurately, we always give stations a telescoped hour from what we're selling. When we produce, we work like watchmakers, we take our time and never rush. The quality must be perfect. We would rather miss a deadline than send out inferior shows. We have different formats for different programs. Our six-hour topic documentaries follow a four-segment 2 + 2 format (two straight sets of information segued with the music, plus two with interview material alternated with the segues). Our three-hour Charlie Tuna personality shows follow an open format in which alternate sets are back announced into the commercial break and a Joe Cuff jingle is employed. Our "Rewind" year-enders follow still a third format as do our 12-hour superstars shows. Not only is the idea for the show important, but the quality of the program is most important. The writing, sound, music and production techniques must all fall together properly. If an announcer lays voice tracks and can't pace himself with the music, it will come out sounding like the stop watch versus the record intro. If the writing does not match the announcer voicing the show it will be evident. If the show doesn't use all hit music, many stations won't touch it. And most of all, the technical quality doesn't meet NAB standards, stations won't air it.

We have found through much study that stations should be left between 12-14 minutes an hour for their spots and news. They need four-to-five breaks to achieve this. Shows should always be shipped on 7-inch reels. Stations have to be shown how to run and sell the shows, so logs and music lists are a must in order to aid the program directors and the salesmen. Syndicators have to remember that the print work sent

(Continued on page 32)

Program Producers

• Continued from page 24

cluding "Rewind '74" and "Love and Rock and Roll."

Altfeatures

Sheldon I. Altfeld president
Shirley T. Palmer producer
Paul Werth director
1426 N. Beachwood Dr.
Los Angeles, CA 90028
213-461-2418

American Radio Programs

Jerry Simmonds president
Craig Simmonds production manager
George Savage general manager
P.O. Box 869
Hollywood, CA 90028
213-469-2125

Produces several modern shows and has revitalized the old "Gene Autry's Melody Ranch" show.

Bill Ballance Enterprises

Darwin Lamm director of syndication
9121 Sunset Blvd.
Los Angeles, CA 90069
213-274-7845

Available in various segments from one hour daily to 15 hours a week. Syndicated version of show Bill Ballance does in Los Angeles on KCBS-AM

Bremar Services

Barry Gibson producer
Don Sainte-John host
2138 East 75th St.
Chicago, Ill. 60649
312-731-4388

Produces, distributes "Black 40" a three-hour weekly show.

Gordon Casady Inc.

Larry Gordon president
6671 Sunset Blvd., Suite 1591
Hollywood, CA 90028
213-466-3444

Century One Productions

Jeff Mason president
Box 1686
Hollywood, CA 90028

Produces weekly three-hour shows
Chicago Radio Syndicate Inc.
Sandy Orkin president
Dick Orkin executive producer

Bert Berdis creative director
Ursula Wosik sales manager
Two East Oak St.
Chicago, Ill. 60611
312-944-7724

Produces several short series. Famous for "The Tooth Fairy" and "The Chickenman."

CHUM Radio

J. Robert Wood producer
1331 Yonge St.
Toronto, Ont., Canada
416-925-6666

Documentaries on various subjects; available free or at cost.

Oidar Wavelength

Doug Andrews president
4558 Coldwater Canyon
Studio City, CA 91604
213-980-8063

Diamond P Enterprises Inc.

Harvey Palish president
Frank Furino executive producer
Phillip Browning producer
Chuck Druce engineer
7715 Sunset Blvd.
Hollywood, CA 90046
213-874-1512

Produces outstanding documentaries on artists ranging up to 12 hours, plus three-hour-weekly "Continental Country" country show hosted by artist Jerry Naylor.

"ESP According to Hoy"

Dr. David Hoy host
Shirley Croslin sales
Box 57
Paducah, Ky. 42001
502-442-8868

Series of shows on psychic aspects.

Footprint Productions

Daniel L. Plouffe
Box 1236, Station 'Q'
Toronto, Ont., Canada
416-961-5661

Documentaries, including one on Elton John.

Graphic Eleven Productions

Mort Crim host
520 West Chestnut St.
Louisville, Ky 40201
502-582-7368

Series of one-minute commentaries.

Hawaii Calls, Ltd.

Charles Bud Dant producer
875 Waimanu St.
Honolulu, Hawaii 96813
531-1173

Weekly radio show in 39th year.

J.W.C. Corp.

Jack Gaines executive vice president
9000 Sunset Bldg.
Los Angeles, CA 90069

Planning series of weekly shows ranging five minutes to half hour in length for various formats.

London Wavelength Ltd.

Marty Ross president
7 East 51st St.
New York, N.Y. 10022
212-826-0713

Syndicates BBC shows in U.S., plus local shows such as "Palamino Country" weekly show.

Rob Murray Enterprises

Bob Murray president
Hilton Office Bldg., suite 200
Denver, Colo. 80202
303-623-1288

National Lampoon

Bob Michelson radio manager
635 Madison Ave.
New York, N.Y. 10022
212-688-4070

Half-hour weekly show syndicated called "The National Lampoon Radio Hour."

Media Dynamic

Rick Barberie
8732 Sunset Blvd., Suite 680
Los Angeles, CA 90069
213-659-2480

Specials available, including one on Jim Croce.

Media International

Box 624
Wall Street Station
New York, N.Y. 10005

Six hour special of top hits of 1974.

Harry O'Connor
Broadcast Producer
1680 Vine
Hollywood, CA 90028
213-461-3393

Produces product for radio, including the "Lovewords" programming concept, "Profiles in Greatness" with Eferem Zimbalist Jr. series of five-minute programs and "The Pat Buttram Comedy Show" series of brief bits of humor.

Presbyterian Church in the United States

Bill Huie staff director for mass media
General Executive Board
341 Ponce de Leon Ave., N.E.
Atlanta, CA 30308
404-875-8921

Syndicates public service programs around the world, including "What's It All About?" which is five minutes long and "Be Still and Know," which is two-and-a-half minutes long.

Pro-Com Associates

Long John Wade president
Don Wade producer
726 Chestnut St.
Philadelphia, Pa. 19106
215-922-0607

Series of daily two-to-three minute humor episodes called "Billy and the Kid."

Professional Programming Inc.

Dick Starr president
4925 S.W. 93rd Court
Miami, Fla. 33165
305-279-3673

RKO General Radio

Paul Drew vice president programming

Harvey Mednick assistant
6255 Sunset Blvd.
Los Angeles, CA
213-462-2133

Monthly specials on leading record artists and their music available for syndication. Charlie Van Dyke announces.

The Scott Ross Show

Scott Ross host
Freeville, N.Y.
607-272-8080

Weekly program free with soft-sell religious aspect; counts as public service.

Jay Sharp Productions

Jay Sharp president
3436 Goldendale Dr.
Dalls, TX 75234
214-241-5683

Series of funny bits called "Fannie Football."

Snider Corp.

1001 Spring St.
Little Rock, Ark. 72202
501-376-9292

Distributes old "Lum 'n' Abner" radio show.

The Southern Baptist Radio-TV Commission

Claude Cox producer
6350 W. Freeway
Fort Worth, TX 76116

Two weekly programs, one for rock stations and another for country music stations, both free. Show is largely non-sectarian; counts as public service.

Watermark Inc.

Tom Rounds president
Steve Aitken marketing director
Lee Hansen studio manager
10700 Ventura Blvd.
Los Angeles, CA 91604
213-980-9490

Produces two weekly three-hour shows—"American Top 40" and "American Country Countdown."

Yesterday & Today Productions

P.O. Box 1945
Philadelphia, PA 19105
215-221-5600

Yuri Zabran Enterprises

Yuri Zabran president
39 W. 55th St.
New York, N.Y.

Reading a weekly stereo rock show called "Weekly Rock."

MARCH 23, 1974, BILLBOARD

A New Release by

Jimmy Dockett



"A song with deep emotions direct from my heart"

MY DREAMS COME TRUE

#FFR 3001
b/W I GOT IT

Heading for Europe, Canada, West Indies & U. S.

Distributors inquire

FLO-FEEL RECORDS

P. O. Box AA, Corona, Elmhurst, N. Y. 11368
212 699-6574

COUNTRY SUNSHINE

... the new station ID series from Imagineers.

It's the best country package in the county. Or the city. It's the best country package you've ever heard.

Prices, based on market size, start at just \$800 for fifteen cuts.

COUNTRY SUNSHINE, from the same people who brought you ENERGY!

Write or call for a free demo:

Imagineers

The Image Building
Medinah, Illinois 60157
(312) 529-1001/529-1002

Rep Firm Gave Syndicated Radio Source of Inroads

By ROBERT E. RICHER

Robert E. Richer is executive vice president of Able Communications, New York, which owns and operates several very successful automated FM stations ... using syndicated programming, of course.

Program syndication, particularly as it applies to FM radio, has had a checkered and very competitive history.

Back in the very early days of FM (and I started the first FM-only rep firm in 1958), syndicated programming was available on a lim-

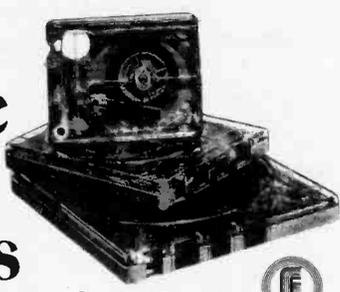
ited basis from the automation equipment manufacturers. Station management philosophy was a simple one: Get on the air as cheaply as possible. One way to operate on the cheap was to automate. But, management asked, what good does it do to automate if we have to go out and make all those tapes to feed the machine? To sell equipment, the automation manufacturers went into the syndicated tape business.

As might be expected, the product supplied to the stations was terrible. Artistically it had no merit, and the science of duplicating tapes was truly in its infancy, so the tapes sounded bad ... not such a good thing for FM, the "Hi Fi" medium.

At this point, the bulk of the syndicated product being supplied was in the "beautiful music" vein. And while the syndicated stations were not doing particularly well, it was becoming apparent that some of the "live" beautiful music stations were getting audiences. This was more of a feeling than fact, because at that time the rating services were not even measuring FM listening; I mean that anybody who reported that they were listening to FM was dropped from the report, they didn't

(Continued on page 33)

Fidelipac® Automatic Tape Cartridges



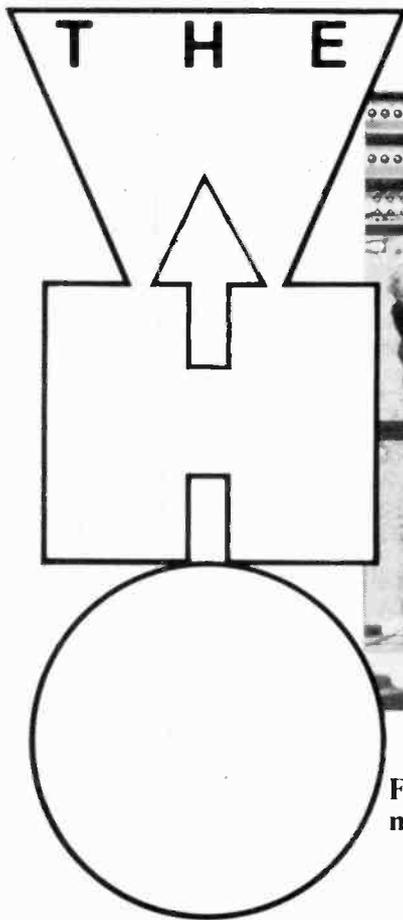
See us at Booth 805 in Houston.

FIDELIPAC®

Standard of the industry with more in use than all other brands combined

3 Olney Avenue • Cherry Hill, New Jersey 08034 • (609) 424-1234
Fidelipac is a registered trademark of TelePro Industries Incorporated

The King Biscuit Flower Hour presents:



On March 31st 1974 The King Biscuit Flower Hour presents a special 90 minute program starring The Who. An Unerasable experience recorded

live in Washington, D.C.—the tape capitol of the world.

For the first time experience the unique live sounds of The Who in a quadraphonic broadcast.

For further information contact Bob Meyrowitz or Alan Steinberg at DIR Broadcasting, 527 Madison Ave., N.Y. 10022. Or call 212-371-6850.

| | | | |
|----------------------|---------|-------|---------|
| Albany, N.Y. | WHSB FM | 106.5 | 10 P.M. |
| Albuquerque, N.M. | KRST FM | 92.3 | 9 |
| Ashland, Ky. | WAMX FM | 94 | 9 |
| Athens, Ga. | WDOL FM | 104.7 | 6 |
| Athens, Ohio | WATH FM | 105.5 | 8 |
| Auburn, Ala. | WFRI FM | 97.7 | 10 |
| Austin, Tex. | KRMH FM | 103.7 | 7 |
| Baltimore, Md. | WKTK FM | 105.7 | 9 *** |
| Baton Rouge, La. | KSMI FM | 105 | 10:30 |
| Big Rapids Mich. | WBRN FM | 100.9 | 10 |
| Binghamton, N.Y. | WAAL FM | 99.1 | 10**** |
| Birmingham, Ala. | WZZK FM | 104.7 | 8 ** |
| Boise, Idaho | KBBK FM | 92.3 | 7 |
| Boston, Mass. | WBCN FM | 104.1 | 10 |
| Brainerd, Minn. | KLIZ FM | 95.7 | 8 *** |
| Buffalo, N.Y. | WPHD FM | 103.3 | 8 |
| Carmel, Calif. | KLRB FM | 101.7 | 8 |
| Champaign, Ill. | WPGU FM | 107.1 | 11 |
| Charleston, S.C. | WKTM FM | 102.5 | 8 |
| Charlotte, N.C. | WROQ FM | 95 | 11:30 |
| Chicago, Ill. | WSDM FM | 97.9 | 8 |
| Cincinnati, Ohio | WEBN FM | 102.7 | 9 |
| Cleveland, Ohio | MMS FM | 100.7 | 8 |
| Columbia, Mo. | KFMZ FM | 98.3 | 9 |
| Columbus, Ohio | WNCI FM | 97.9 | 9 |
| Dallas, Tex. | KAFM FM | 92.5 | 10 |
| Davenport, Iowa | KIHK FM | 103.7 | 10 |
| Dayton, Ohio | WVUD FM | 99.9 | 9 |
| Denver, Colo. | KBPI FM | 105.9 | 10 |
| Des Moines, Iowa | KFMG FM | 94.9 | 9 |
| Detroit, Mich. | WABX FM | 99.5 | 9 |
| Duluth, Minn. | WDTH FM | 103.3 | 9 |
| Durham, N.C. | WDBS FM | 107.1 | 8**** |
| Eau Claire, Wisc. | WBIZ FM | 100.7 | 11 |
| El Dorado, Ark. | KRIL FM | 99.3 | 10 ** |
| Eugene, Ore. | KZEL FM | 96.1 | 9 |
| Evansville, Ind. | WKDQ FM | 99.5 | 10 |
| Fargo, N.D. | KWIM FM | 98.7 | 9 |
| Flint, Mich. | WWCK FM | 105.5 | 9 |
| Florence, Ala. | WQLT FM | 107.3 | 9 |
| Ft. Lauderdale, Fla. | WSHE FM | 103.5 | 9 |
| Ft. Smith, Ark. | KISR FM | 93.7 | 10 |
| Fresno, Calif. | KFIG FM | 101.1 | 10 |
| Gainesville, Fla. | WGVL FM | 105.5 | 9 |
| Greenville, S.C. | WFBC FM | 93.7 | 7 |
| Hartford, Conn. | WHCN FM | 105.9 | 9 |
| High Point, N.C. | WHPE FM | 95.5 | 9 |
| Houston, Tex. | KLLO FM | 101.1 | 10 |
| Huntsville, Ala. | WAHR FM | 99.1 | 10 |
| Indianapolis, Ind. | WNAP FM | 93.1 | 8 |
| Ithaca, N.Y. | WXXY FM | 104.9 | 10 |
| Jackson, Miss. | WZZO FM | 102.9 | 9 |
| Jacksonville, Fla. | WPDQ FM | 96.9 | 8 |
| Junction City, Kan. | KJCK FM | 94.5 | 6 |
| Kansas City, Mo. | KUDL FM | 98.1 | 11 |
| La Crosse, Wisc. | WSPL FM | 95.9 | 10 |
| Lancaster, Pa. | WRHY FM | 92.7 | 10 |

| | | | |
|-------------------------------------|---------|-------|--------|
| Lansing, Mich. | WVIC FM | 94.9 | 8 P.M. |
| Lewiston, Me. | WBLM FM | 107.5 | 9 |
| Lincoln, Neb. | KFMQ FM | 101.9 | 8 |
| Little Rock, Ark. | KLAZ FM | 98.5 | 9 |
| Longview, Tex. | KHER FM | 105.7 | 7 |
| Los Angeles, Calif. | KMET FM | 94.7 | 10 |
| Louisville, Ky. | WLRS FM | 102.3 | 7 |
| Lubbock, Tex. | KSEL FM | 93.7 | 9 |
| Mammoth Lakes, Cal. | KMMT FM | 106.3 | 9* |
| Martinsville, Va. | WMVA FM | 96.3 | 9*** |
| Meridian, Miss. | WDAL FM | 101.3 | 9 |
| Milwaukee, Wisc. | WNUW FM | 99.1 | 9 |
| Minn./St. Paul, Minn. | KORS FM | 92.5 | 9 |
| Mobile, Ala. | WABB FM | 97.5 | 9 |
| Monroe, La. | KNOE FM | 101.9 | 8 |
| Murphysboro, Ill. | WTAO FM | 104.9 | 9 |
| Nashville, Tenn. | WKDA FM | 103.3 | 8 |
| New Haven, Conn. | WYBC FM | 94.3 | 9*** |
| New Orleans, La. | WRNO FM | 99.5 | 9 |
| New York, N.Y. | WNEW FM | 102.7 | 9 |
| Norfolk, Va. | WOWI FM | 103 | 10 |
| Oklahoma City, Okla. | KOFM FM | 104.1 | 5 |
| Omaha, Neb. | KRCB FM | 98.5 | 7 |
| Orlando, Fla. | WORJ FM | 107.7 | 9 |
| Panama City, Fla. | WP FM | 107.9 | 9:30 |
| Philadelphia, Pa. | WMMR FM | 93.3 | 9 |
| Phoenix, Ariz. | KDKB FM | 93.3 | 7 |
| Pittsburgh, Pa. | WYDD FM | 104.7 | 7 |
| Portland, Ore. | KINK FM | 101.9 | 10 |
| Presque Isle, Me. | WDHP FM | 96.9 | 10 |
| Pullman, Wash. | KUGR FM | 95 | 10 |
| Richmond, Va. | WRVQ FM | 94.5 | 10 |
| Rochester, N.Y. | WCMF FM | 96.5 | 9 |
| Sacramento, Calif. | KZAP FM | 98.5 | 11** |
| San Antonio, Tex. | KEXL FM | 104.5 | 8 |
| San Bernardino, Cal. | KOLA FM | 99.9 | 10 |
| San Diego, Calif. | KPRI FM | 106.5 | 8 |
| San Jose, Calif. | KOME FM | 98.5 | 7 |
| Santa Barbara, Calif. | KTYD FM | 99.9 | 10 |
| Savannah, Ga. | WZAT FM | 102.1 | 8 |
| Seattle, Wash. | KISW FM | 99.9 | 9 |
| Spokane, Wash. | KHQ FM | 98.1 | 9 |
| Springfield, Mass. | WAQY FM | 102.1 | 11 |
| St. Louis, Mo. | KSHE FM | 94.7 | 10 |
| Syracuse/Utica, N.Y. | WOUR FM | 96.9 | 9 |
| Tampa/St. Petersburg/Sarasota, Fla. | WQSR FM | 102.5 | 8 |
| Terre Haute, Ind. | WVTS FM | 100.7 | 10 |
| Thibodaux, La. | KXOR FM | 106.3 | 9 |
| Toledo, Ohio | WIOT FM | 104.7 | 8:30 |
| Tucson, Ariz. | KWFM FM | 92.9 | 9*** |
| Warren, Pa. | WRRN FM | 92.3 | 9*** |
| Washington, D.C. | WMAL FM | 107.3 | 9 |
| Wichita, Kan. | KEYN FM | 103.7 | 9 |
| Willmar, Minn. | KQIC FM | 102.5 | 9 |
| Winona, Minn. | KAGE FM | 95.3 | 10 |

March 29* March 30** April 1*** April 6****



A radio show sponsored by PIONEER Electronics and Landubber

What Has Programming Got to Do With Profit?

By AL HERSKOVITZ

Al Herskovitz is currently operations manager of Capital Cities Communications' KPOL-AM-FM, Los Angeles. Prior to his present assignment he was operations manager of another Capital Cities station, WPRO-AM, Providence, R.I., from 1965 to 1971. During that time WPRO-AM gained and then held number one rated position in every rating book taken in the market during the six-year period. Mr. Herskovitz's varied broadcast background also includes stints as an air personality, newscaster, copywriter and sales manager at such stations as WTRY-AM, Troy, NY; WNHC-AM, New Haven, and WICC-AM, Bridgeport, Conn. He has programmed middle of the road, contemporary-Top 40 and good music radio stations. At one point his contemporary-Top 40 AM station led the market and his good music FM station ranked second.

Are you ready to take a brief test not unlike the ones you see in magazine articles on your personality? Just answer "yes" or "no."

1. Do you know how to use your radio station's rate-card?
2. Have you ever seen your station's profit and loss statement?
3. Have you ever attended a sales meeting in which you were not a specifically invited participant?
4. Have you ever gone out on a sales call?

If you are involved in the programming of a radio station and have answered "no" to any of the above then you had better make some fast moves to turn those negatives into affirmatives.

If you were to select the most revelatory of the listed acts, the most beneficial would be to go out with one of your station's time salesmen and make a call. You may think this is odd advice to begin a piece on radio programming, but it probably is one of the most important acts you can take to put your entire broadcast career into proper perspective. You see, that is what radio broadcasting is all about. It is a business! It is not an educational institution. It is not an instrument for social change. It is not a charitable foundation. It is not some kind of game or sport to be played for fun. This is not to say it cannot be educating, socially useful, charitable or enjoyable.

However, there is only one major purpose to the whole effort, and that is the making of a profit. And there is nothing wrong with that. It is at the core of the free enterprise system and our entire way of life. It allows the individual working in the radio station to feed and clothe himself

and his family. If you believe otherwise teach, be a social worker, do volunteer work or go play amateur hockey.

Set of Rules

As simply as it can be put the radio station's license is a franchise from the federal government to do business under a certain set of rules. As basic as this description is it seems that it becomes forgotten. The concept is not that far removed from opening a Kentucky Fried Chicken stand. If you do not sell enough chicken to enough people you close down and go out of business. That is why it is so important to understand that aspect of broadcasting with which you have the least directly to do.

There are several ways to make this sales call, but the wisest way is to select the junior time salesman on your staff—the one with the least experience—and go with him on a cold call to a potential client who has never used radio for his advertising. This is a quick way to find out what "tough" is. You will get a perspective on your station that you probably never had before, and it ought to be a real eye-opener. Oh, this is not to indicate that you did not suspect all that you saw. What it does is dramatize vividly that which keeps the broadcast industry functioning.

While on the subject of sales call, there are a couple of others you should make for your own illumination. (a) Try going with your best salesman to a heavy radio user. (b) Call on an advertising agency that is deeply involved in the utilization of research material, ratings, cost-per-thousand, efficiency, reach and frequency, demographics, psychographics, market-targets and all those other words that are tossed about relative to the effectiveness of advertising. What makes this aspect of the battle so unusually bruising is that the struggle for success not only involves your direct radio competitors but every other forum for an advertising message—television, newspapers, magazines, billboards, direct mail, posters, hand-bills, sky-writing, up to and including messages hand-painted on rocks along the highway.

Conversation

Much, much too often I have witnessed, had conversation with, been among radio programmers who have veered miles off-course. They have constructed a wall between themselves and the realities of the business by immersing themselves too deeply in the frills and fringes of their responsibilities. How flattering it is to "hob-nob" with show-biz personalities and public figures. Just keep in mind the U.S. Senator with whom you are having lunch may be up for re-election. It may not be your warm smile and winning ways that charm him, but those numerous listeners who vote, and it is not that difficult to forget the direct line between the recording artist and the record-buying public your station just happened to serve.

There is no doubt that it is fine to be able to find pleasure in these aspects of your responsibilities, and to place them on a scale of genuine importance relative to your duties, but not to the detriment of that which is truly essential and in the long run infinitely more rewarding. No one is urging you to be bored to death with your work. Nevertheless, there is a trap there into which many keep falling despite urgent warning cries.

If you contribute constantly to the profitability of your station your actions cannot go unnoticed nor unrewarded. How do you do that? Well,



HERSKOVITZ

the total answer to this is one of those priceless secrets still locked away somewhere. It may be better to ask "How do you try to do that?" The first response is the most obvious, and the one in which we are all involved; that is in gathering an audience. The mass of formats and formulas attests to the fact that an enormous effort is being made in this direction. However, a new fact of broadcast life has emerged in the last few years. Propaganda to the contrary, you do not have to be "Number One." No, you do not have to lead or dominate your market to be successful. It would be magnificent if you could, and life would be easier for all concerned. But evolution has gripped the broadcast industry and dominance in a market by a single station has all but disappeared like prehensile toes. All this has come about with the growth of FM radio and the specialization of formats, and there is nothing to indicate that further fractionalization is over. In fact it is quite likely that further fractionalization will continue. No motivated station owner will allow his valuable investment to sink without a valiant effort to save it. Add to this the fact that

desperation forces people to action which includes a good amount of experimentation.

FM Explosion

Nothing underscores this better than the FM explosion. For a long time owners mandered along with their FM facilities unable to make a profit, finding it hard to meet costs and siphoning off funds from healthier enterprises to support that sickly step-child. What has occurred is current history. A quick glance at an ARB roster of 1964 and one of 1974 illustrates most clearly the startling growth just in the number of competitors to say nothing of the quality of the competition.

No, being number one is not necessary, but being competitive is. What this means is that the station has to be worth what it charges for advertising and the station's programmer has to make it worth it. It is assumed he is in this slot because of his creative skills. Add to this a goody measure of administrative ability and sales orientation and he will be able to place his station in a profitable situation without the absolute necessity of enjoying total ratings dominance.

Ills Raging

Let us be very specific with an example. One of the ills currently raging through radio is the "kiss-off" of the live commercial. There seems to be a dementia to race through the spot as fast as possible reading with no meaning in order to get to the next record or bit of business. The fundamental reason for the live commercial is ignored! The sponsor has asked, earned and paid for a sincere, believable delivery. Whoever is responsible for directing the programming of the station has failed in meeting his commitment to run an effective program department. Whatever the stated justifications are, they are invalid.

Another often-ignored area is that of public service programming. Good public service is good business. Every radio station is in a community from which it takes; therefore, is obligated to give. Imaginative public service pro-

gramming builds good will, excellent business contacts and audience involvement with the station. There are no negative aspects.

If a program director wishes to demonstrate the ultimate in creative skill let him effectively prepare, then handle his department budget. That almost sounds like a scriptural quote but it is remarkable the profit contribution good budgeting can make. Ask yourself this question: "How little can I spend and still do it effectively?" Doing a program project cheaply with the results being ineffective is bad budgeting too. You will discover that you have wasted the total resource to the same degree as you would have with uncontrolled lavish spending. Each expenditure must be measured against the return it will bring.

Although generalizations are faulty there is a tendency among people who program radio stations to think of themselves as mad geniuses spouting hyper-creative ideas from lofty, esoteric plateaus. There can be no condemnation of this myth as long as the individual acknowledges, at least to himself, that it is only a guise. What is being urged here is a fresh perspective. Look at your responsibilities from an overall total viewpoint. Mentally exchange places with the chief engineer, the sales manager, the general manager, the business manager and the affected staff members. Weight the effects on all of them and the potential results. Then act.

Notice that little has been said here regarding the selection of records; the length of play lists; the hiring and nurturing of talent; how little, how much and what the air personalities should say; the length and content of newscasts; the mechanics of formats or any of the long list of obvious programming responsibilities. For what is the purpose of executing the preceding list with any degree of accomplishment? The entire idea is to build and operate a successful radio operation. In this context programming and profit are absolutely compatible. Realistically there is no other context.

Low Overhead Vital for Success

• Continued from page 30

to pitch the station on a show is also used by the station to pitch the advertiser, so radio lingo should not be used in feature show fliers.

Some of the highlights of the first year of ATP were 40 stations signing for various combinations of our specials contained in a marketing concept called "The First Package." Three major airlines (United, Pan Am and American) all using edited version of our shows on their inflight audio systems, and individual show sales to over 100 stations.

As in starting any business, it takes a lot of time. One good hour of syndication requires from 30 to 40 hours of research, writing, interviews and recording before it reaches the duplication stage. We set a goal of a show a month in 1973 and the result was some 24 hour days, seven day work weeks and thousands of dollars reinvested into the company to achieve our ambitious schedule. This year our production schedule is half what it was and we will update our existing shows to keep them timely. We have found that many stations have been waiting until we produced our first year of shows so when they sign "The First Package" they can get already proven, tested and recommended air product.

Let's assume for a minute that you feel that specials, weekly shows, or public service shows are wrong for your station. The common excuse for not getting into syndication is that a radio station does not want to break up the consistency of their programming. But weighing the effect of syndication's pull on an audience against not breaking format, you would find that the idea of avoiding it is silly. The overall effect of syndication on the listener is a good one. With a good advance promotion, a special can arouse the curiosity of almost anyone. We (Alan/Tuna) have had reports from program directors of 30 percent audience increases and more during syndicated programming that's been well promoted. In addition ARB, PULSE and the Canadian survey group have stated that the syndicated specials have been credited for dramatic listener increases during given time periods. In addition, many stations have attributed syndication to their better numbers when they played programs in a rating period. There have also been cases where a syndicated special has drawn over 300 nonsolicited letters from listeners who enjoyed it. You know how hard it is to get people to write too. Most of all, it's important that a salesman uses facts like these

when he goes calling on clients in an effort to sell a syndicated show. Another thing to note is that the personality who voices the show and the stars in it are an important feature of any show and a salesman should sell the recognized ability of the show's host. Show what other stations have found success with the program. Newspaper advertising and school publicity are a key factor to show clients that you're going all out to make the show in question a big deal in town. You will find that you may be able to attract a sponsor who has up till this time been hesitant to sign any deals with your station. This has been done in many cities and sales staffs have found syndication as an excellent tool to lure new clients to buying a schedule for the station.

Recently, we at Alan/Tuna have added two new affiliate companies; News-Aid headed by one of America's premiere broadcast journalists, J. Paul Huddleston, where he goes from station to station consulting news departments and conducting 2 day seminars. The second is Pied Piper Productions, Mark Elliott's firm which features a new concept (holiday jock jingles) and an all new radio programming idea. ATP has a large commercial business too, including all Seal's record spots for the west coast.

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Easy Listening

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These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

| This Week | Last Week | Weeks on Chart | TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee) |
|-----------|-----------|----------------|---|
| 1 | 1 | 8 | SUNSHINE ON MY SHOULDER John Denver, RCA 0213, (Cherry Lane, ASCAP) |
| 2 | 2 | 9 | SEASONS IN THE SUN Terry Jacks, Bell 45432 (E.B. Marks, BMI) |
| 3 | 4 | 9 | DARK LADY Cher, MCA 40161 (Senor, ASCAP) |
| 4 | 6 | 5 | A VERY SPECIAL LOVE SONG Charlie Rich, Epic 5-11091 (Columbia) (Algee, BMI) |
| 5 | 3 | 13 | LAST TIME I SAW HIM Diana Ross, Motown 1278, (Jobete, ASCAP) |
| 6 | 11 | 5 | THE LORD'S PRAYER Sister Janet Mead, A&M 1491, (Almo, ASCAP) |
| 7 | 5 | 13 | I LOVE Tom T. Hall, Mercury 73436, (Phonogram), (Hallnote, BMI) |
| 8 | 9 | 19 | ERES TU/TOUCH THE WIND Mocedades, Tara 100 (Famous), (Radmus, ASCAP) |
| 9 | 7 | 15 | LOVE'S THEME Love Unlimited Orchestra, 20th Century 2069, (Sa-Vette, January, BMI) |
| 10 | 8 | 15 | MY SWEET LADY Cliff De Young, MCA 40156, (Cherry Lane, ASCAP) |
| 11 | 12 | 9 | STAR Stealers Wheel, A&M 72508 (Hudsonbay, BMI) |
| 12 | 10 | 15 | LOVE SONG Anne Murray, Capitol 3776, (Portofino/Gnossos, ASCAP) |
| 13 | 19 | 6 | MOCKINGBIRD Carly Simon & James Taylor, Elektra 45880, (Unart, BMI) |
| 14 | 14 | 12 | BEYOND THE BLUE HORIZON Lou Christie, Three Brothers 402 (CTI), (Famous, ASCAP) |
| 15 | 13 | 23 | THE WAY WE WERE Barbra Streisand, Columbia 4-45944 (Colgems, ASCAP) |
| 16 | 21 | 3 | I'LL HAVE TO SAY I LOVE YOU IN A SONG Jim Croce, ABC 11324, (Blendingwell/American Broadcasting, ASCAP) |
| 17 | 23 | 6 | THERE WON'T BE ANYMORE Charlie Rich, RCA 0195, (Charles Rich, BMI) |
| 18 | 15 | 8 | HOUSTON (I'm Comin' To See You) Glen Campbell, Capitol 3808, (Kayteekay, Hudmar, ASCAP) |
| 19 | 16 | 14 | LIFE IS A SONG WORTH SINGING Johnny Mathis, Columbia 4-45975, (Mighty Tree, BMI) |
| 20 | 29 | 3 | TSOP M.F.S.B., Philadelphia International 7-3540 (Columbia), (Virgin, ASCAP) |
| 21 | 17 | 14 | YOU'RE SIXTEEN Ringo, Apple 1870, (Capitol), (Viva, BMI) |
| 22 | 34 | 2 | KEEP ON SINGING Helen Reddy, Capitol 3845 (Pocket Full Of Tunes, BMI) |
| 23 | 26 | 8 | THE ENTERTAINER Marvin Hamlisch, MCA 0174, (Multitmoed, BMI) |
| 24 | 27 | 4 | BEST THING THAT EVER HAPPENED TO ME Gladys Knight & The Pips, Buddah 403, (Keca, ASCAP) |
| 25 | 28 | 4 | LOVING ARMS Kris Kristofferson & Rita Coolidge, A&M 1498, (Almo, ASCAP) |
| 26 | 18 | 13 | I SHALL SING Garfunkel, Columbia 4-45983, (Warner-Tamerlane, Caledon Soul, BMI) |
| 27 | 25 | 7 | FOOLS PARADISE Don McLean, United Artists 363, (Nor Va Jak, BMI) |
| 28 | 30 | 5 | TELL ME A LIE Sami Jo, MGM South 7029, (Fame, BMI/Rich Hall, ASCAP) |
| 29 | 31 | 4 | NICE TO BE AROUND Maureen McGovern, 20th Century 2072, (Fox Fanfare, Almo, BMI, ASCAP) |
| 30 | 33 | 6 | MIDNIGHT AT THE OASIS Maria Muldaur, Reprise 1183 (Warner Bros.), (Space Potatoe, ASCAP) |
| 31 | 35 | 3 | SKYBIRD Neil Diamond, Columbia 4-45998, (Stone Bridge, ASCAP) |
| 32 | 38 | 4 | PIANO MAN Billy Joel, Columbia 45963, (Home Grown/Tinker Street Tunes, BMI) |
| 33 | 32 | 7 | TAKE CARE OF HER/I'VE GOT A THING ABOUT YOU BABY Elvis Presley, RCA 0196, (George Paxton/Swamp Fox, White Haven, ASCAP) |
| 34 | 36 | 2 | HOOKED ON A FEELING Blue Swede, EMI 3627 (Capitol), (Press, BMI) |
| 35 | 39 | 5 | SINGIN' IN THE RAIN Sammy Davis, Jr., MGM 14685, (Robbins, ASCAP) |
| 36 | 42 | 3 | WATCHING THE RIVER RUN Loggins & Messina, Columbia 46010, (Jasperville/Gnoss/Portafino, ASCAP) |
| 37 | - | 1 | TUBULAR BELLS Mike Oldfield, Virgin 55100 (Atlantic), (Virgin, ASCAP) |
| 38 | 40 | 2 | HELP ME Joni Mitchell, Asylum 11034, (Crazy Crown, BMI) |
| 39 | 41 | 2 | ONE HELL OF A WOMAN Mac Davis, Columbia 46004 (Screen-Gems Columbia/Songpainter/Sweet Glory BMI) |
| 40 | 43 | 3 | I'M A TRAIN Albert Hammond, Mums 7-6026 (Columbia), (Leeds, ASCAP) |
| 41 | 45 | 2 | OH MY MY Ringo, Apple 1872 (Capitol), (Braintree, BMI) |
| 42 | - | 1 | HAPPINESS IS ME AND YOU Gilbert O'Sullivan, Mam 3636 (London), (Mam, ASCAP) |
| 43 | 48 | 2 | TOUCH A HAND MAKE A FRIEND Staple Singers, Stax 0196 (Columbia) (East/Memphis, BMI) |
| 44 | 44 | 5 | MUSIC EYES Heartfield, Mercury 73449, (Phonogram) (House of Living, ASCAP) |
| 45 | 37 | 6 | FREE AS THE WIND Engelbert Humperdinck, Parrot 45-40077, (London), (Soultown, BMI) |
| 46 | - | 1 | WINDFALL Rick Nelson, MCA 383, (Matragun, ASCAP) |
| 47 | - | 1 | VIRGINIA (Touch Me Like You Do) Bill Amesbury, Casablanca 0001 (Warner Bros.) (Bay, BMI) |
| 48 | - | 1 | OH VERY YOUNG Cat Stevens, A&M 1503, (Ackee, ASCAP) |
| 49 | - | 1 | REMEMBERING Lana Cantrell, East Coast Records 1060, (Dick James, BMI) |
| 50 | 49 | 6 | SOMEBODY FOUND HER Addisi Brothers, Bell 45,434, (ABC/Dunhill, Soldier, BMI) |

Radio-TV Programming

Syndicator Grew From Rep Firm

• Continued from page 30

even show under the "Miscellaneous Listening" part.

A couple of stations hung in, however. Special FM surveys were taken, and it was disclosed that stations like WRFM-FM in New York, WDBN-FM in Cleveland and WDVR-FM in Philadelphia were generating truly substantial audiences with beautiful music done either from records or via automation (in the case of WDBN-FM) by tapes of their own manufacture.

While the overall quality of FM was a far cry from where FM is today, audiences were flocking to these stations because the sound was far superior—both artistically and technically—to anything else available.

Enter the beginning of serious FM syndication.

As somebody making a living selling FM at that time. (I use the word "living" advisedly), it became apparent that there were not enough truly major good music FM stations around to allow the rep firm to prosper through the sale of advertising. By this time, I had a partner and he had an idea: Let's produce our own syndicated programming, sell it to stations, and rep the stations. The idea was not to make much money in syndication; we would make our money selling time on this new crop of successful FM stations. The partner's name, in case anybody is interested, was Jim Schulke.

Would Disappear

We acquired a bunch of albums and Schulke would disappear for a few days and then show up with a tape. We would listen to the tape, make changes and ultimately end up with another hour in the can. The amount of work that went into the creation of one hour was unbelievable... and it still is.

The net result of all of this is that the QMI Program Service ultimately became Stereo Radio Productions. Jim Schulke and his partner, Phil Stout, have built a major force in FM programming, and in the process, they have spawned countless imitators. It became evident that with the success of one form of syndication, people would start to look at other forms. Drake-Chenault developed a variety of packages, covering everything from classic gold to contemporary to country. T.M. Programming has several good music packages and produces a contemporary package under the supervision of George Burns.

Bonneville, headed by ex-WRFM-FM manager Marlin Taylor, owner of the still-successful WRFM-FM, set up a separate programming arm which produces two good music packages and has just introduced a "soft" MOR sound.

At Beginning

Automation has had a part in all of this, too. At the beginning, as mentioned, automation was a way to get on the air with a minimum of talent expense. Just rack up the tapes and let 'er roll. Gradually, however, the cry was changed to "don't buy automation to save money, buy it to obtain flawless execution." You still had to pay people to read meters and cut commercials. What the automation did was to put some controls over the incredible number of apparent spasms that seemed to infiltrate the country's FM stations. The program syndicators became some of the most effective salesmen the automation manufacturers ever produced.

While this is still the case for the most part, some of the syndicators are now realizing something the live operators have been saying for six years—namely, that no matter how

hard a station tries, automation still sounds mechanical, canned and un-warm. Therefore, the thing to do is to spend the money on warm bodies that you would normally allocate to the buying of an automation "brain." Thus, by taking that piece of budget and paying more for your people, you end up with a warm sounding station that generates bigger audiences and more money, which allows you to pay more money for warm bodies.

It's not always that simple, but that's the philosophy. It is apparent that to be successful in the "live" area, the station also must be blessed with a first-rate operations manager who can get the warmth out of his people and who can execute the syndicator's ideas. If you have a person like this, don't tell anybody, because you have a genuine treasure!

What about the future? Well, for one thing, I believe we will see some of the successful syndicators begin a more aggressive move into AM radio. There is no reason why the philosophy of carefully selected music, coupled with good engineering and production cannot work well on a number of the country's floundering AM stations... many of which are being wiped out by FM stations using syndicated programming. Bonneville has had some success on at least two AM stations, WQTE-AM in Detroit and KEY-AM in St. Paul. T.M., of course, has had great success in keeping KABL-AM-FM in San Francisco in a position of dominance. I think this pattern will accelerate.

In terms of FM, I don't think we will see any dramatic shifts in the patterns already established. Shoddy, inexpensive tape services will continue to supply lackluster programming to some stations whose management feel "it's all the same." Other station operators will continue to pay top dollar to major syndicators, but will not listen to the syndicators' recommendations with regards to production, advertising and engineering. As a result, these subscribers will come up with stations that have an indifferent track record. Their primary contributions will be to keep the programming off a potentially threatening competitor and to enrich the tape syndicator.

Then there will be the select few who truly understand what a competitive business they are in. They will get it all together... the best syndicated programming, a reasoned judgment as to whether to automate or go live, the best execution and the best engineering. What they will end up with is a super radio station generating significant ratings and billings. It will have prestige in the market and will be the station that other operators look up to.

Countless marginal operators around the country will study the station, claim that "we're doing the same thing," and blame their own lack of success on the fallacy that "our market is different."

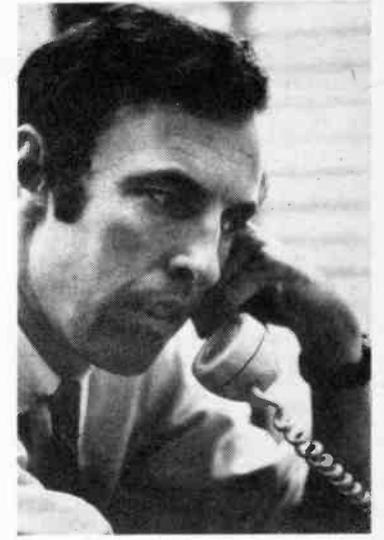
Does the industry need the syndicators? Absolutely. A syndicator can afford to spend far more money and time on the production of an hour of programming (he can spread those costs over a number of subscribing stations) than can an individual station. At the same time, the good syndicator has far greater access to programming material, and generally a far more acute sense of where the future of his "sound" lies. After all, the successful syndicator has input coming in constantly from all over the country.

Buying syndicated programming accomplishes one other thing: it allows management to concentrate less on programming problems and

more on sales and community service. With the changing nature of our business and the increased competition for advertising dollars, these are very real considerations.

Believe me, when I look at what we pay for our syndicated programming every month, I often find myself wondering whether it is worth it. It takes only a few minutes of calculating, however, to see that all things considered, our programming costs are very much in line with the services rendered.

In my opinion, the syndicators are here to stay, and will continue to grow as time goes by.



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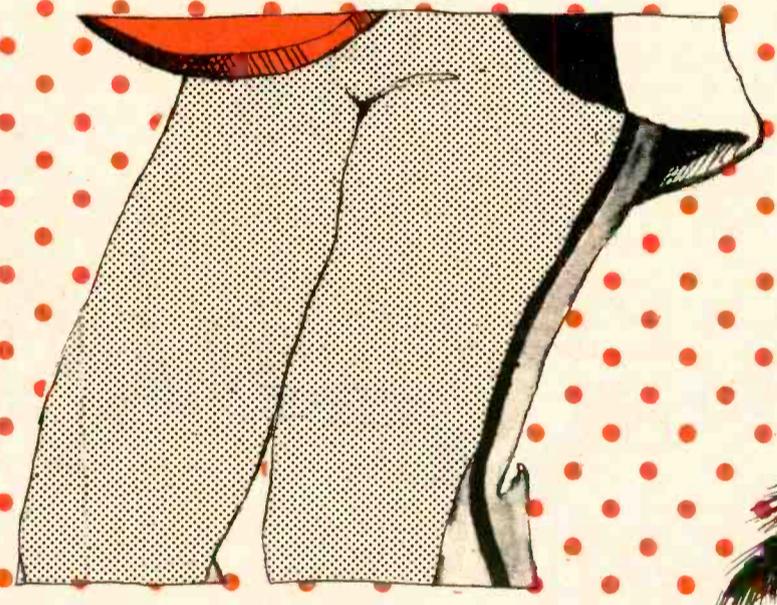
(Continued on page 50)

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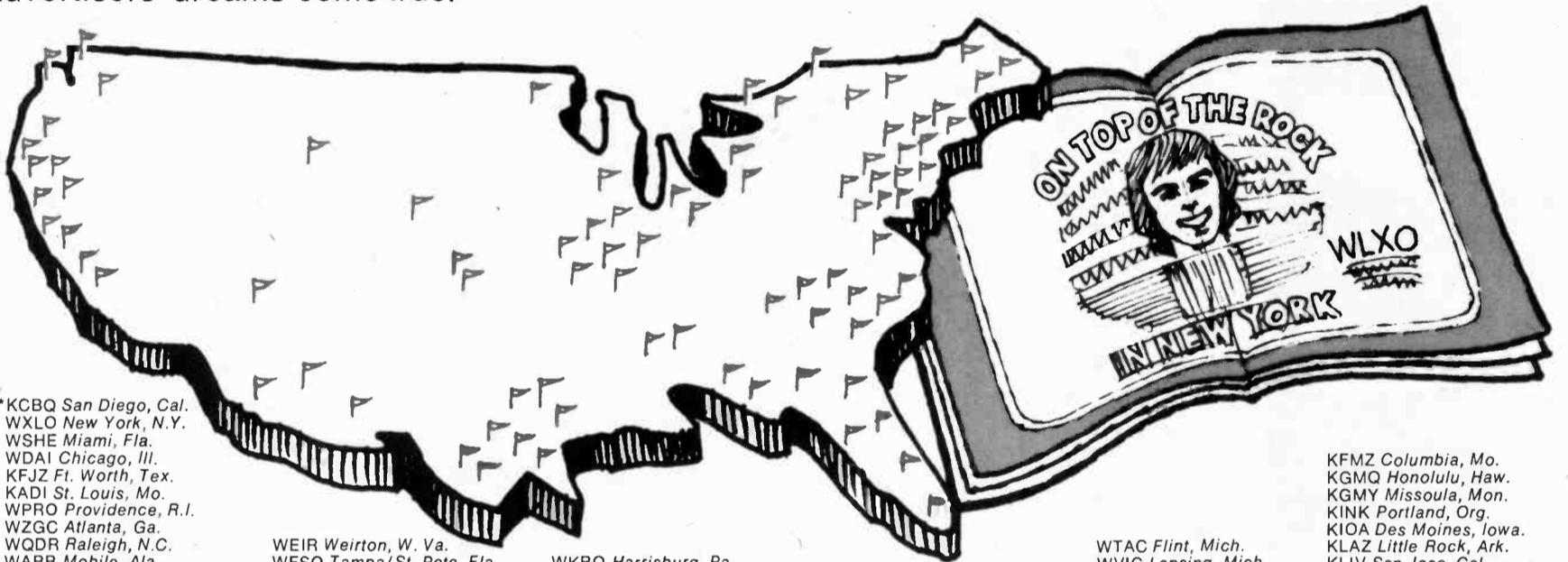
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Florida's Implosion Creates Excitement And Business For Sundry Industries

By Jim Melanson

However long ago the seed was sown, Florida's music industry has flowered and is on its way to maturity, creating business opportunities for industry veterans and novices alike.

Called home by a number of leading consumer electronic manufacturers, including the likes of a Dyn, Topp, National Electronics, Duatone, and Rystl, as well as the headquarters for leading music publishers Hansen Music and Screen Gems-Columbia publications. The state is rapidly acquiring an identity of its own—away from the influences of a Nashville or a New York. And it shows.

Production companies are sprouting throughout the state, joining some of those who have already made their mark on the marketplace; recording studios, long content with four-track and eight-track operations, are emphasizing new 16-track capabilities; concert promoters find themselves short on facilities, rather than on talent; and radio, although in the past sometimes look upon as a secondary market, is creating a healthy, quality conscious atmosphere in which all listeners benefit.

While the American music scene has flowered there, Florida has also become an exciting home for the Latin music industry. Practically devoid of a Latin influence 12 years ago, the state, notably the Miami/Hialeah area, is fast acquiring the reputation of being the "Latin Recording Center of the World."

Situated between the powerful Latin product markets in South America, Puerto Rico and New York, local Latin music executives, many of whom were heavily involved in Cuba's recording industry prior to the Castro takeover, are picking up where they left off, creating exciting Latin beats and rhythms, both affecting and being influenced by traditional American sounds.

Latin radio, as its American counterpart, has also grown during recent years. Competition is tough, with quality broadcasting being the ever present influence. And, notably the latest ARB rating for Miami's Dade and Broward counties show a Latin station leading the way.

As to be expected, record sales for the state are also in an upward posture. While most of the majors statistically rate the market for a 2.5 to a 2.8 percent of the total U.S. market, many observers are beginning to feel that with increased promotional efforts and marketing techniques there is no reason that the state cannot achieve closer to a 3.5 percent of market. Nevertheless, though, the state also remains as one of the most important tape markets for all labels.

Helping to meet the state's record and tape demands, one finds a sophisticated and extremely experienced distribution set-up, whether it's Latin oriented, r&b oriented, country oriented, or rock oriented. While most of the majors are represented by branch operations locally, one finds elements of the Heilicher operation, the state grown operation of United Records and Tapes, Henry Stone's successful r&b distribution services, Atlantic's one-stop activities—to name a few.

Live entertainment also plays a key role in the picture being painted. Places like Tampa Stadium, holding 36,000 sell-outs to rock acts—as do such arenas as the Jacksonville Coliseum, the Miami Convention Center, and the Sportstorium. Business is good on the rock concert scene—evidence the forthcoming opening of the new Lakeland Coliseum.

While Miami's Gold Coast of hotels has been decimated by the influx of condominiums over the last several years, the major operations remain—creating an atmosphere which ranks the city as one of the entertainment capitols of the country. Far from content with their reputations, though, many of the entertainment directors of the hotels, as well as the owners themselves, are looking to the future—making plans to bring in younger talent and opening their doors to a more diversified sound. Also, rumblings of legalizing gambling are beginning to take root—all the more better, the hoteliers feel, to meet rising costs and maintain the quality performances long associated with the strip.

In the central part of the state, sits the Disney World complex, described by its entertainment director Bob

Cross "as the largest single employer of talent in the U.S.

Aside from creating a vast job market for locals; helping to re-vitalize the Tampa/Orlando/Daytona radio markets; and just helping to focus national attention on the area, the Disney complex has also become a booking agents and personal managers paradise. Utilizing top recording acts for its Contemporary Hotel's dinner/show room, as well as featuring any number of top recording acts throughout the park, Disney has

also become fertile ground for the likes of Nick Russo's Gabriel's Brass, a local group benefiting from the park's exposure and drawing power; any number of college bands flown in from throughout the country; international touring companies; and in-house musicians and groups.

Drawing crowds with separate concerts at night (Charlie Rich for example will be featured in a salute to country music during April),

roving brass bands and minstrel troupes during the day, the key to the scene is musical excitement, along with a wide variety of laughs from traditional Disney characters. In all, the repercussions have been overwhelming since Disney's arrival. Locals, who were long content to talk about other markets where "it was happening," now look at Central Florida as the entertainment center of the state.

But, don't jump to fast. Likewise the residents of Jacksonville, Ft. Lauderdale, Miami, and Tampa are echoing the same sentiments. Competition throughout the state for top dollar and top billing is going to be strong. Not matter, though, the overflow from each respective market will also be strong—passing its energy on to the next market and keeping it within the Sunshine state itself.

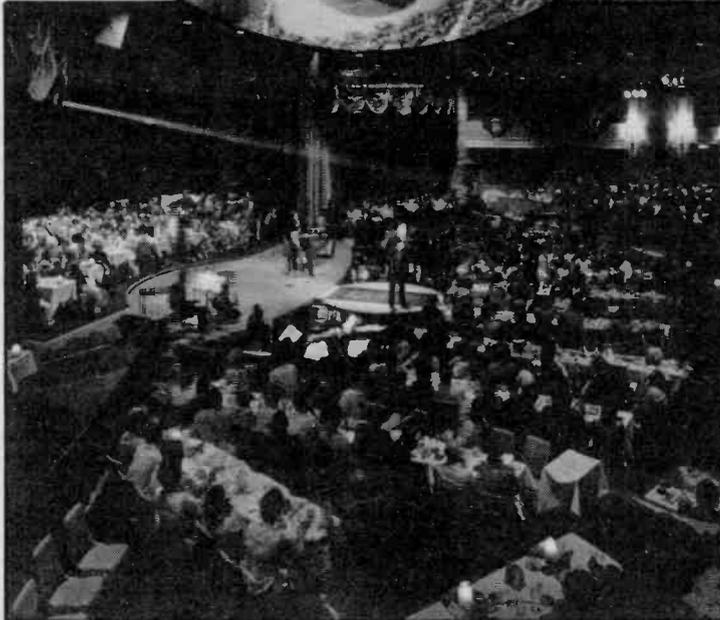
Also on the list of Florida's credentials is that Miami is the bi-annual home of the NARM convention. Slated this year for the Diplomat Hotel, the convention will bring well over 2,000 music executives from around the world, enjoying a bit of the state's sunshine, talking business for the coming year and getting acquainted with the latest developments on the local music scene.

All is not rosy, though. As any market grows, becoming more affluent and stretching its territorial boundaries, the problems and woes of success also creep into the picture. And, Florida is no exception.

Growing worse by the day, the pirate tape market still plagues the state. With an antipiracy statute declared unconstitutional (it's now under appeal) and renewed efforts by tape pirate operations to strike while the iron is hot, labels, Latin and American, alike as well as retailing operations are constantly being burned by the pirate.

While not rosy, the picture is far from being bleak,

Miami Beach



though. Latin labels have already organized and are bringing in FBI authorities to work with local law enforcement agencies in an effort to clean up the situation. Likewise, a number of major American manufacturers have also increased their vigilance and are attempting to stifle the pirates on multi-legal fronts.

Success has also brought an increased awareness of the industry's return problems for local operations, as well as an awareness to increase local promotional and marketing techniques for even higher sellers. But, with maturity as a market, Florida has also achieved the beginnings of a collective effort to help curtail the problems. Results might not come over night, but, then again, neither did the problems.

On the brighter side of the picture: Florida over the years has also produced any number of renowned recording acts. Include in that list Ray Charles, Jackie Davis, Jim Stafford, presently on the national charts with his single "Spiders and Snakes," the group Lobo, the Allman Brothers, who early in their career toured the state doing \$100 a night gigs, and famed studio-musician Charlie McCoy, who prior to his move to Nashville and also early in his career toured the local markets with his own group.

And, today's picture is no different.

(Continued on page F-12)

Florida is a major talent stopping off place, with stars like Aretha Franklin (circle) recording in Miami; rock acts playing at the Jacksonville Auditorium (above right), and major showrooms in Miami Beach hotels booking superstars.

Independent Production Firms Form Statewide Creative Lifeline

Independent production, vital to the music industry's health and growth, is alive and well in Florida—as funky as it's country; as rocking as it's pure. As diverse as their musical messages, so are the independents spread throughout the state, ranging from the northern reaches of Jacksonville south to Miami's suburbs. However varied in respective approaches to music, though, they do have one all-important factor in common—music that is as commercial as it is creative.

The necessary ingredients? Well, they seem to be all there: experienced veterans of the business working together with young and talented producers/engineers; local talent, some with the potential of becoming the industry's next million-seller; modern recording facilities, equipped to meet today's music's aesthetic and technological challenges; and, most importantly, a pervading desire to turn the state into a market with the same excitement as being generated from a Nashville, a New York or a Los Angeles.

Based in Hialeah and headed by Henry Stone, T.K. Productions is one of the leading assets. Primarily a r&b oriented firm, T.K. was formed in 1970, following the success of Stone's Alston Records label. "T.K. was formed with the idea of having the freedom to acquire, release, distribute, and promote any hot master, independent production or label, in addition to any records produced at our recording studio in Hialeah," says Stone.

So far the formula seems to have paid off, as T.K., now made up of Glades Records, Cat Records, Chain Records, Drive Records, Blue Candle Records, Dash Records, Stone Dagg Records, Bold Records, Simtone Records, Shane Records, and Soul Beat Records, had a number of millionsellers last year in "Funky Nassau" by the The Beginning of the End, "Clean of Woman" by Betty Wright and "Why Can't We Live Together" by Timmy Thomas.

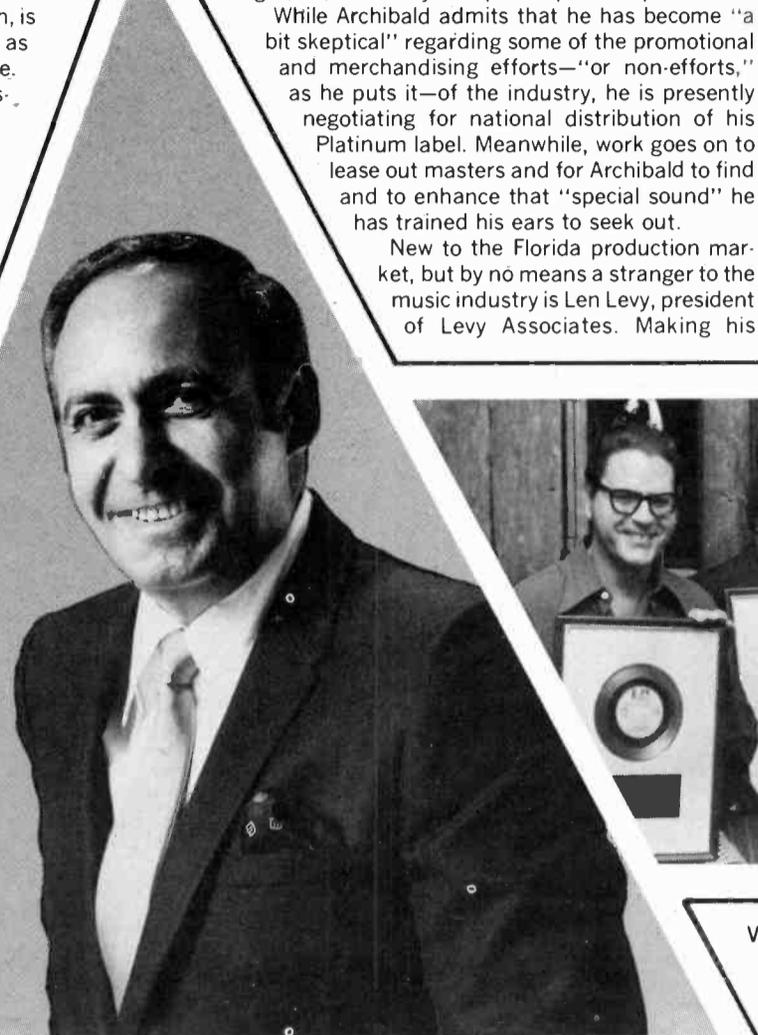
"We had had a hell of a year for a new company," continues Stone. We put five new artists on the charts and really sold some records. Not many labels can claim that kind of success. Let's face it, 1973 wasn't the greatest. Just remember, four records that sell a quarter of a million net means a million units sold. We come up with million sellers, or two million sellers or albums that sell a million units by breaking new acts and selling enough product to keep things moving. We're truly an independent company," he states. "We can't go to the corporate well for more funds. We have to keep moving."

Part of the T.K. success formula is Steve Alaimo, head of a&r, formerly a name recording artist himself. Alaimo, who gave up his recording career several years ago, devotes close to 12 hours a day, working with new acts and polishing up material for T.K.'s "winners." Adhering to Stone's company philosophy of a musical "family affair," Alaimo utilizes both his recording background, from an artist's point of view, and his producing skills to come up with product that "reflects the artist's talents, as well as what fits with the market."

"I don't think that I'll ever return to performing," says Alaimo. "The satisfaction, although different from being on the stage, is here as well. You can help shape new talent, drawing on your past experiences as an artist yourself, and the results are reward enough." As heavy as his schedule is, though, Alaimo does hope to return to writing more original material for T.K.'s artist roster. "It helps keep the creative juices flowing," he states.

As for Stone, music has occupied the greater por-

tion of his life. Starting in the business some 30 years ago, he left California to begin Miami's first distributing operation. "Rather than give you all the label names," Stone grins, "let's just say I distributed all the independent labels." Even though recording has become Stone's first love, his Tone Distributors, run by his wife Muriel, still is an important distributing and promotional vehicle for T.K.'s labels and any number of other independents throughout the U.S.



Veteran record company executive Len Levy (left) now heads a Florida-based independent production firm. Above—the Music Factory's owner/producer/engineer Bob Archibald displays a gold record for "Treat Her Like a Lady" by Cornelius Bros. & Sister Rose with members of the UA act.

Another hot commodity on Florida's production scene is Bob Archibald's The Music Factory, located in downtown Miami. Utilizing a 3,000 square foot recording studio with 16-track quadrasonic facilities, Archibald has very distinct conceptions on production. "It takes lots of time, patience and know-how to develop raw talent," he says. "Getting it together is more than a catch phrase. It's only a brief caption for welding together the various parts into a cohesive whole, I'm not interested in turning out vast quantities of product. I want each record to stand on its own merits, to be a challenging contender in a brutally competitive market."

While Archibald's remarks tend to be ethereal, he, nevertheless, approaches his work with an intense dedication and personal touch (he designed and built the studio's control room at an estimated cost of \$350,000). "I can do what I want to do without having to depend upon others who do not hear or think my way," he explains. "Too much can be lost in translation between the inception and the ultimate creation of the product. From preparation of material to the final mixdown, I can control each step." He backs his philosophy with results as well, as two of his productions on Platinum Records (the house label) produced gold sellers for United Artists Records—they being "Treat Her Like a Lady" and "Too Late to Turn Back" both by Cornelius Bros. & Sister Rose.

Archibald's personal touch is also carried into the studio's actual working environs, strikingly spacious in red, black and white decor with red velvet carpeting throughout, mood lighting, and "some of the best equipment that money can buy," as Archibald puts it. "A new act will have to spend a lot of time disciplining itself. And, if the surroundings are not right," he continues, "it will make the job only that much more difficult."

In getting that job done, Archibald prefers groups that are self-contained in terms of writing. He feels that they know their own material best of all, and that can only lead to a smoother and more professional recording performance. "The idea," he states, "is to be able to recognize the talent in the group; but, at the same time, to realize that they are starting from scratch when it comes to recording—especially in terms of looking to create a very

tight, commercially acceptable piece of product." While Archibald admits that he has become "a bit skeptical" regarding some of the promotional and merchandising efforts—"or non-efforts," as he puts it—of the industry, he is presently negotiating for national distribution of his Platinum label. Meanwhile, work goes on to lease out masters and for Archibald to find and to enhance that "special sound" he has trained his ears to seek out.

New to the Florida production market, but by no means a stranger to the music industry is Len Levy, president of Levy Associates. Making his

headquarters in Miami, Levy, one-time vice president of Epic Records, founder of Metromedia Records and executive vice president of GRT Records, plans to devote his energy to production (mostly country product), marketing consultation, publishing, and management.

Reflecting on the industry in general, Levy states that "the Florida market has a great future. It has long been tied to the Nashville and Memphis markets," he continues, "but, over the next few years, I think that the state's true musical identity is going to come out. The talent is here, and so are the facilities. It's just a question of developing them to the fullest."

Meanwhile, Levy is forging ahead in negotiating production contracts for a number of country releases. While initial plans call for the release of country product, rock and soul sounds will be included in future negotiations.

"The key to the Florida market, as it has been for the entire industry throughout the years, is professionalism," continues Levy. "From the retailer, to the rack, to the distributor, and to the manufacturer success is built on that word, especially when it comes to learning the trade." And, to Levy, long recognized as one of the industry's true professionals, Florida is now the place to be, and he aims to make the best of it.

Also within the Miami limits is Adams Records, headed by Robert S. Taran, a Miami businessman who originally had started the company for his songstress wife, Carole. Since then, Adams has made a name for itself locally with a number of disks celebrating the successes of the Miami Dolphins football team, as well as a number of nationally-distributed r&b selections.

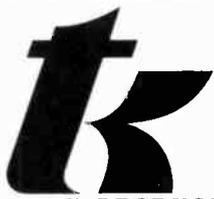
"Miami has always been an entertainment capital," says Taran. "But, I think that this area is really going to develop in terms of producing records for national distribution. We're at a point now," he continues, "that the people here with talent are just beginning to find each other (aside from Criteria and The Music Factory, he notes), and it's just going to be a matter of time before Florida, and Miami in particular, are going to be recognized as a focal point of record production."

Before leaving the sunny skies of Miami, another newly-formed company to eye is World Productions, Inc., based in North Miami and headed by William Barragan. A 4-track facility, World is basically into rock sounds and among the acts currently being produced by the firm is the group Southern Steel.

To reinforce the concept that Florida is fast becoming fertile ground for production operations, one finds located in Sarasota and find Buddy Yo-

(Continued on page F-27)

Henry & the Family Stone



T. K. PRODUCTIONS

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Latimore
Archie Bell & The Drells

T.K. RECORDS

K.C. & The Sunshine Band

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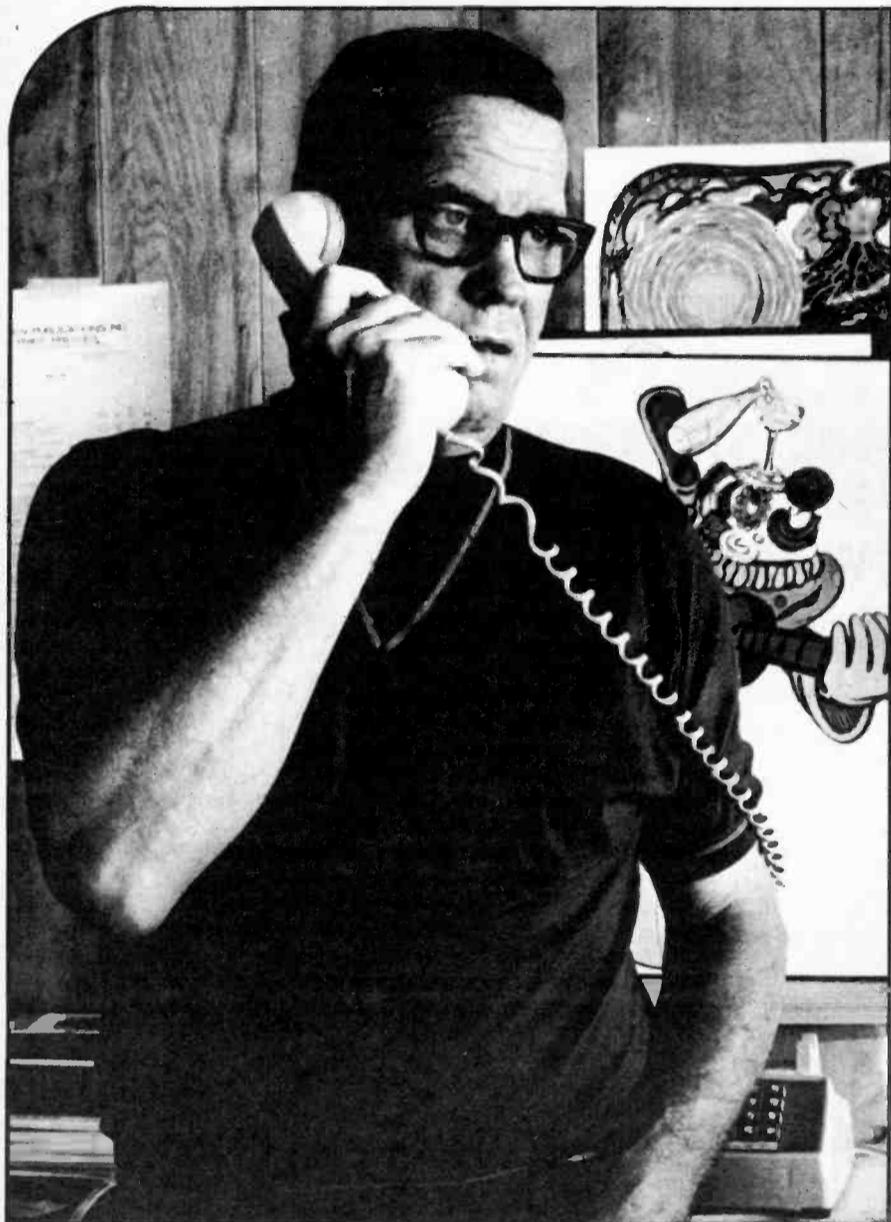
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Clarence Reid
Jimmy "Bo" Horne

Producers:
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Clarence Reid
Willie Clarke
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Hansen, Screen Gems-Columbia Expand Their Publishing Influences



Charles Hansen (above) leads his sophisticated company to continued profits. Screen Gems-Columbia officials (below) include Bill Radics, Edgar Cohen and Mike Wilkerson with a staffer working on a sheet music engraving preparation board.



A hit record is a hit record (is a hit record) for artist, retailer and manufacturer alike. But, a hit for music publishers Hansen Publications and Screen Gems-Columbia Publications is a hit record, a standard selection, a pop folio, a "how to" book, or any number of combinations from the above. Not bad when you are playing the percentages.

And, as leading publishers of music, both Hansen and Screen Gems-Columbia have been playing the percentages fairly well—paying off artists with healthy royalty checks; providing retail operations with another viable source of income; and spreading the industry's musical message in print to an appreciative and eager dollar-spending consumer who makes it all possible.

Last of the independent publishers and long a leader in the field, Hansen Publications, although corporately based in New York, makes its printing and production home in Florida, having set up printing facilities here some 18 years ago. Although occupying some 65,000 square feet of space and employing some 180 locals, Charles Hansen, founder and president, is quick to point out that "we're not a Florida company. As grateful as we are to the state, it's more accurate to view us as a national, if not international, operation."

And, it is best not to disagree with the man who, as one of the pioneers in recognizing the potential of packaging music into folio form, today remains the guiding force over an operation which in 1973 sold well over 10 million units. Joe Carlton, long recognized as a leading industry producer and having joined Hansen several years ago as a company vice president, says this of Hansen—"He doesn't view the operation as sheet music publishing, but more as a book (folio) publishing company. And, his expertise and marketing formulas have paid off following that line of thought." Carlton estimated that the Hansen growth rate over the last few years has maintained itself in the range of 8-12 percent per annum.

The company also sold in excess of 3 million units of sheet music in 1973. Also part of its activities is a hard-cover book operation, which according to both Hansen and Carlton, has been doing "extremely well" via television promotional and marketing arrangements.

With over 4,000 titles in its catalog and adding new titles at the rate of five a week, Hansen is completely self-contained in its operation. Art work, which tries to duplicate cover album art as closely as possible for folios, paper, engraving, printing, and binding are all in-house operations. Overall, the firm's modus operandi seems to be

quality at its best, backed by a strong sense of efficiency.

That sense of quality and efficiency is also carried over in Hansen's marketing and sales abilities, as the firm owns concessions in a number of major mass merchandising chains; offers racking services through six-Hansen-owned jobbers throughout the U.S.; ties-in with mail order outfits to sell select hardcover product via television; and eventually places its product in over 13,000 accounts throughout the country.

Returns, long the dearth of the record manufacturer, play a small role in Hansen's ballpark, with company estimates placing the figure at less than 10 percent on music and 5-8 percent on books. "The music publishing field is a lot cleaner than the rest of the industry," states Carlton. "We have very little problem along the lines of returns, as well as getting the best return on our sales and marketing activities."

Into his 60's now, and celebrating his 30th year in publishing, Hansen admits that his pride and joy is his music and book retail operation, still maintained in New York, along with numerous exclusive agreements the firm has with publishers throughout the world. It's a vast empire to oversee, but Hansen, with that special kind of professional love, and well-tooled organization to back him, seems to be safe in playing the percentages.

Sharing the Miami area with Hansen, and also viewed as nation-wide operation, is Screen Gems-Columbia Publications headed by Frank Hackinson, division vice-president. Formed three years ago, Screen Gems-Columbia has grown at a rate which would make many a businessman envious. From a approximate gross of \$1.8 million the first year, projections for the current fiscal year have the gross around \$2.4 million, and growing.

While its major emphasis is on sheet music (the firm recently had the publishing rights to over 35 selections on Billboard's Top 100 chart), Screen Gems-Columbia also has some 400 folio titles in its catalog, with a production schedule calling for two-three new additions per month.

"We opened the doors in 1971 with eight employees, two buildings and 5,600 square feet of space," states Mike Wilkerson, sales manager. "since that time, we have expanded to some 60 employees, five buildings and over 14,000 square feet of space. And, we still have room to expand."

Seated in front of wall display containing a number of Screen Gems-Columbia's folios, Wilkerson explains that the list price on the books range anywhere from \$1.50 to \$6.95, a structure which is geared to appeal to a wide segment of the music buying public. Obvious of the company's sheet music strength, Wilkerson also points out the growing folio market for Screen Gems-Columbia. "If anything," he states, "our folios are getting stronger and stronger because of the material we have, and have had, on the charts. Along these lines," he continues, "we print a monthly chart folio, based on some of our top selections. The run each month is some 10,000 copies."

In addition to its monthly chart folio, Screen Gems-Columbia is also increasingly active in standard folio production (Wilkerson claims over a half-million copies of Carole King's Tapestry folio have been sold to date), including the production of a number of music folios for various instruments by Bradley.

While Screen Gems-Columbia does not handle in-house printing as in the case of Hansen, it is also self-contained in terms of art work, engraving, and arrangements. Also handled in-house, is a promotional and marketing effort which sends out weekly flyers and monthly and quarterly catalogs to over 1,200 accounts.

Coming over the horizon for the firm are plans to increase its exporting activities, as well as increased efforts to expand the company's existing U.S. marketplace. But, the future notwithstanding

(Continued on page F-12)

**From Florida to the Billboard charts--
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is number one in sheet music...
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music industry of Florida.**



In Miami residents point with pride to the Miami Dolphins, two-time winners of the superbowl, to the glitter of Miami Beach's posh hotels and to Miami's growth as an industrial center. In recent years, the pride has also focused on the city's growing music industry, including recording studios and record production companies.

One such studio is Mack Emerman's Criteria Recording Studios in North Miami. From a tiny 30 x 60 foot building, it has grown to encompass three fully equipped 16-track studios, Tel Air, a motion picture company on its premises, and CinemaSound, a company specializing in complete film sound services.

After moving to Florida 20 years ago and dropping out of his father's salt water taffy business, Emerman opened a record bar in the corner of a store. A former college musician—he had wanted to become a professional, but gave the idea up when he got married. His evenings were devoted to visiting local clubs with his portable recording equipment, putting on tape local acts. Then, as now, his equipment was what he terms "avant-garde." His first professional break came when Savoy Records picked up a tape he had made on pianist Herbie Brock. His reputation as an engineer "with an ear" spread and soon musicians flocked to his home for sessions. The garage and living room became his recording facility and as microphones, consoles and recorders threatened to take over the household, Mack realized it was time to build himself a studio.

The first studio was built with Emerman designing much of the construction of the equipment and making unique innovations on ready-built equipment. He and Jeep Harned, president of MCI, a console manufacturer, formed a friendship and worked relationship which still exists. "I sometimes wonder what would have happened if we hadn't met . . .," Emerman reminisces.

"I think he is responsible for much of my success and, in turn, I guess I am responsible for much of his."

In 1967, more space was needed and the first expansion; doubling existing facilities, was made. As the Criteria name became known in the industry, another expansion was needed and, in 1971, Emerman put on a \$125,000 wing. "Criteria has

always been ahead of its time with the newest and most original equipment. We're still the only 16-track studio in the area," he says modestly.

Criteria is probably the only facility in the South to have three fully equipped 16-track studios with quadrasonic capability. The studio also features miniaturized custom built recording consoles (two consoles in the space of one; one half for recording, the other half for mixing), carefully matched calibrated monitor systems, all multi-track tape machines equipped with auto locators (a miniature computer with two memories), plug-in modular equalizer cards and a micro-

sensitive contact.

The equipment is Mack's pride and joy—his basic theory being that any innovation, new trend or device that promises to broaden the scope of the recording arts may be found in his studios. It is a definite factor in attracting superstar names such as The Rolling Stones, Aretha Franklin, The Allmans, Grand Funk, Dr. John, Eric Clapton, Count Basie, Duke Ellington and others who come to Miami to take advantage of his facilities.

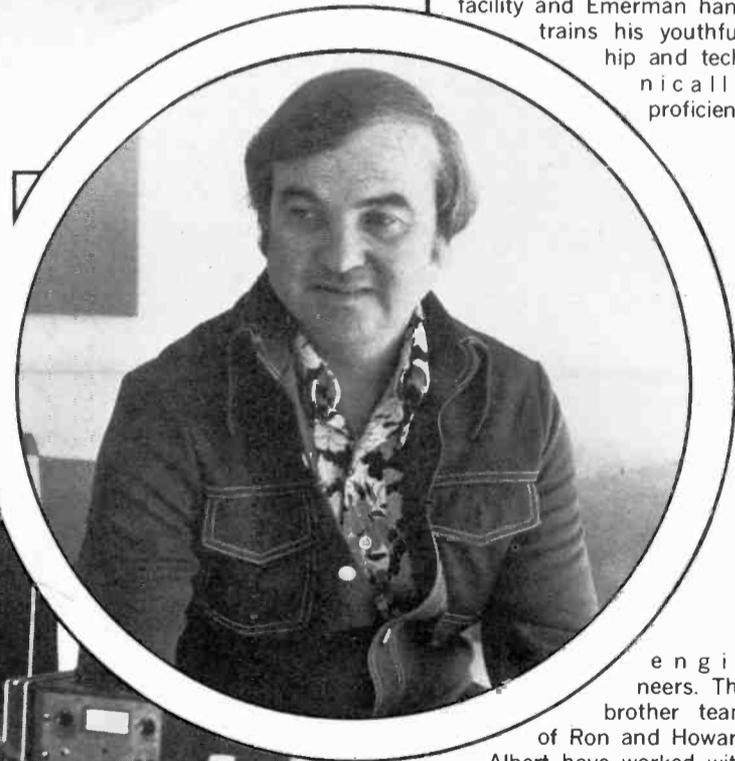
Criteria also has a 16-track mobile unit and soon will have a 24-track remote unit. This unit has led Criteria engineers to the Bahamas to record the official Bahamas LP commemorating the Islands' independence; to the Warehouse in New Orleans for a Joe Cocker/Leon Russell taping as well as to local outlets with groups such as the Grateful Dead, Mothers of Invention, Rare Earth and Buddy Miles.

Emerman has every right to be proud of the aesthetic beauty of his studios as well as his equipment. During the last expansion, all existing studios were redecorated and refurbished and warm orange shag carpeting covers walls and floors throughout the two-story building. Avant-garde lighting with dimmers can create a variety of moods depending on the artist's desires.

Five months ago Criteria put together its own rhythm section comprised of outstanding musicians. Artists no longer need to drag their own section with them. Producers Brad Shapiro, Jerry Wexler, Arif Mardin, Tom Dowd and Dave Crawford, using the group, have waxed enthusiasm on the quality of the group. "We also have access to a top horn section, which accompanied Dr. John recently, a string section and arrangers," Emerman says.

Criteria is strictly a service facility and Emerman hand trains his youthful, hip and technically proficient

State's Recording Studios Build A Fine Reputation For Quality



Michelle Scott of SRS International Studios begins a session with partner David Chiodo by her side (center); Criteria Studio's owner Mack Emerman during a relaxed moment (right), and Bee Jay Studio's trio of Eric Schabacker, Bill Vermillion and Jim Katt beam happily over their new 16-track console.



engineers. The brother team of Ron and Howard Albert have worked with Joe Walsh's Barnstorm on "The Smoker You Drink, The Player You Get"; Derek and the Dominos, "Layla"; "The Best of Eric Clapton"; Stephen Stills, "Mannassas I and II," The Allman's "Eat a Peach" and "Idlewild South" and are currently working with Rolling Stones bassist Bill Wyman on his first solo LP.

Carl Richardson, assistant chief engineer, works with Dr. John, Black Oak Arkansas, producers Brad Shapiro and Dave Crawford and is also in charge of research and development. Rick Allison, Steve Klein and Alex Sadkin round out the engineer group. Sadkin is chief mastering engineer and Allison and Klein assistant engineers working with name artists as well as the many Bahamians and spiritual groups who come in. Jack Davis the chief engineer, is in charge of the maintenance crew and Al

(Continued on page F-10)

If you want the best results, you start with the best of everything ...then improve it.*



This is Criteria. Inside are 5 studios, plus our sister company's sound stage for film and videotaping. Great for doing an "in person" type of show...all you have to bring is yourself. Outside is our mobile unit with 16-track quad record-playback-mix, and it's even got a closed-circuit tv monitor. Come to us, or we'll go to you.

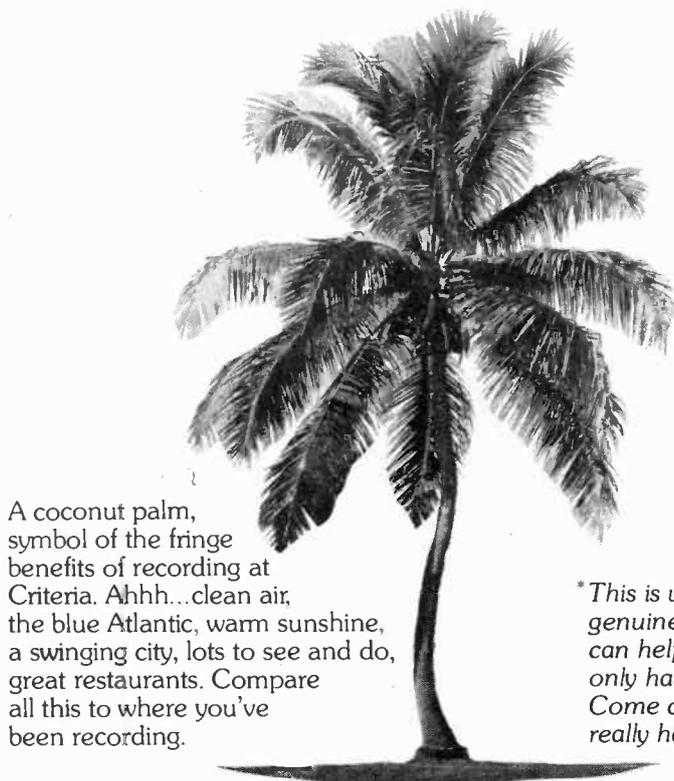


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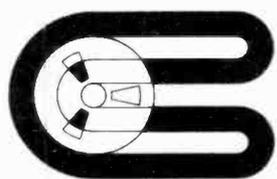
A coconut palm, symbol of the fringe benefits of recording at Criteria. Ahhh...clean air, the blue Atlantic, warm sunshine, a swinging city, lots to see and do, great restaurants. Compare all this to where you've been recording.

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Do you have our brochure? If not, write or call



criteria recording studios

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Recording Studios

• Continued from page F-8

McAdams is in charge of the mobile unit and assists Emerman with acoustical design as well as handling studio carpentry.

There are 10 gold LP's and nine gold singles adorning the reception area walls, including product by the Allmans, Eric Clapton, Aretha Franklin, Stephen Stills, Grand Funk, Brook Benton, Jackie Moore, Duane Allman, Joe Walsh, Beginning of the End and James Brown.

Miami is dotted with several other service facilities. Ben Scott Recording was founded in 1966. Frank Linale is president and Chuck Bird, a&r man. A total recording/film facility, offering a 40 by 70 foot primary recording and shooting stage, Ben Scott is primarily involved in the production of sound tracks for motion pictures, radio and TV commercials, radio programming and orchestral recording. Its studio features 4 and 8-track Ampex, stereo and mono Ampex, and NAGRA synchronized recording equipment. 35mm and 16mm transfer and complete audio equalization echo and composite mixing are also offered within one building.

Scott claims to own the largest sound effects library in the world and the firm provides complete production service to the music, advertising, audio/visual and film industries.

Dukoff Recording Inc. is headed by Bobby Dukoff, an alumnus of the big band era when he played tenor sax with Benny Goodman and Tommy Dorsey. Opened in the fall of 1957, Dukoff has received awards from the Miami Advertising Club and United Fund for radio jingles written and produced by his company.

Dukoff's facilities include 8-track with mixdown to mono; stereo and quadrasonic; encoded and discrete; custom console with equalizers; limiters; custom studio talk back and monitor; Altec monitor speakers, a full complement of microphones, stereo echo chambers and disk cutting facilities.

Moving north to Ft. Lauderdale, SRS International Recording Studios and its co-owners Michelle Scott and David Chiodo handle that market. An 8-track facility (plans call for a 16-

track board to be installed within eight months), SRS's sessions, now averaging about three a day, are equally divided between custom rentals, commercial work and in-house production.

The studio, which is housed in 2,500 square foot building, occupies some 1,200 square feet, and it's Michelle and David's pride and joy—rightfully so, because they have a virtual "lock" on the Lauderdale market. "Even though business has been good for us," says Michelle, "I want to see Ft. Lauderdale become a recording center. New York, Nashville and Los Angeles have the reputations, rightfully deserved, but they also have the over crowding and high costs.

"Mainly though," she continues, "the talent is here—as

each session. According to the two, the work load has been "hectic" recently—often forcing them to work through week-ends and week nights. "We're not interested in the quick buck, the rip-off scene," says Chiodo. "Most of what we do, namely Michelle's commercial jingles (she and her group, the Michelle Scott Singers, are heard on a number of radio spots throughout the U.S.) and our own production contracts, are created and produced here, so we have a great deal of pride and satisfaction in our work." Another positive aspect of the studio, in terms of the Lauderdale market, is that they employ upwards of 75 musicians each month.

"We're truly a team," states Michelle. "David has a strong background in engineering and I have the background from the performer's point-of-view." (She doesn't mention that her studio credentials in terms of engineering and producing can match many in the industry.) "This way," she continues,

"we are constantly aware of both the technicalities and aesthetics that go into making a quality product."

Michelle's performing background comes from the fact that she started when she was all of six years old, and, at one time, was one of the "First Ladies" of the country scene in Nashville. She still keeps her feet wet as an artist, though, with her jingles and with a recently-produced country show, featuring Bobby Lee, her group and her two daughters, Terri, 14, and Peni,

13. In all, the group tours with some 32 musicians and singers.

Back to studio talk, Michelle says that when the 16-track board is installed, the 8-track will be used solely for commercial work. At that time, SRS will be placing more emphasis on

(Continued on page F-23)



well as throughout the state—and it will only be a matter of time before more people begin to exploit our market for the quality product we're capable of producing."

And, quality is a keynote to both David and Michelle's efforts, with either one or both always taking a personal hand in

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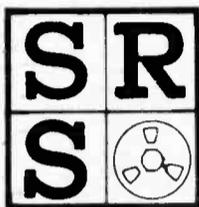
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Dave Chiodo*

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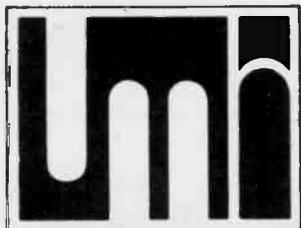
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STAYING ONLY MEANS (I'VE
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MCI's Whizzes Build Studio Equipment For Clients Around The World



Jeep Harned, MCI's president, joins one of his technicians in studying a new recorder under construction.

You might not hear phrases like "what's happening?" or "far out!" at the Ft. Lauderdale-based plant of MCI, but a great deal of what is 'happening' musically in recording studios around the world is due to the efforts of Jeep Harned, MCI president, and his staff of technicians and engineers.

In business for nearly 14 years, MCI is currently one of the leaders in the console manufacturing field.

The plant, all 20,000 square feet, is subdued, resembling a NASA assembly line—Harned himself was an Army electrical engineer in the early 50's. The key is precision—often stretching as far as a thousandth of an inch—and any breakdown along the assembly line can mean long and costly delays.

"One of our unique features," says Harned, "is that we are, for all intensive purposes, self-contained. Our suppliers provide us with PC boards, circuits, metal, and transistors, but the rest of the way it's all an in-house operation, including sheet metal work, console assembly, mapping out the circuits, research, and quality control checks.

"One of the reasons I decided to open shop in Florida," Harned continues, "is the availability of the labor force here. Believe it or not, we can take an unskilled woman and within a week have her doing useful circuitry on a PC board." Although MCI does employ a number of non-skilled workers, both men and women, it boasts eight full-time engineers and a multiple number of skilled technicians. "True, when they come to us many of our workers are unskilled. But, after in-house training and specialized instructions they all to a person can perform with the best of them.

"Our production schedule calls for approximately 75-80 consoles a year and in excess of 100 recorders—the monthly recorder production rate being eight minimum and 10 maximum."

To avoid being caught in the supply and demand pinch, MCI has placed a greater emphasis on its overseas sales for the past few years. "I would say that 50-60 percent of our business today is done on the international level," Harned says.

Ironically, if someone is to take the responsibility for tightening up the market, MCI must share the load, as some 150 studios in the U.S. and overseas carry MCI equipment. While Harned is keeping a close eye on the market, he also will admit that sales for the 1972-1973 period increased some 45 percent—and he expects those figures to maintain themselves through 1974.

A perfectionist, Harned also keeps fairly tight reins on the marketing of MCI equipment. Dealers are permitted "absolutely no discount" and must sell at list price. "In return," continues Harned, "we give the dealer an exclusive right for his territory."

Also tied in with MCI's marketing plans is an educational program for MCI dealer employees. "Before a dealer can handle the line, he and his staff are trained by us to install the equipment, as well as to tune a room. In an emergency, though, an MCI specialist is always available to go into the field to straighten out any bug or problem. Any number of times, what the customer thinks is a problem with the equipment actually turns out to be a problem with their own electrical wiring."

A popular feature of MCI equipment, according to Harned, is that all the consoles are readily adaptable to 8-track, 16-track or 24-track. "A studio can buy the console they can afford, and whenever they want they can buy additional plug in

units to up an 8-track to a 16-track, or a 16-track to a 24-track console. Each additional unit goes for \$770."

MCI, which used to do quite a bit of custom work, especially in its earlier years, avoids it almost completely now. "It just isn't worth the time and trouble now," says Harned. "In terms of man-hours and profit, there is no way we can rationalize custom building."

Florida's Implosion

• Continued from page F-12

On local campuses, in nightclubs and recording facilities throughout the state young artists are trying to get it together, experimenting with new sounds; tightening their acts for that big moment; and generally keeping in tune with the rest of the industry. At any moment, any one of these "novices" might turn the corner and make it to the "big time" of a record deal and national exposure.

But, that's what it is all about.

With the state's growth has come maturity within the market, and with that maturity has grown a wider reaching for the fruit. This time, though, the talent is there, waiting and ready to make its mark.

With the least of its worries being the weather, the state's climate has proved to be a strong drawing card for television production firms and national advertising companies. The state encompasses a wide variety of terrain for filming, as well as air extremely good for shooting. In conjunction, with film, a number of recording studios in the state have benefited from the added business of tracking films and doing voice overs for a variety of commercial product.

Not as congested, or as expensive, as New York and Los Angeles, local recording studios offer substantially cheaper rates, looser surroundings and a nearness to many of the East Coast-based advertising firms. Another asset offered by the State is freedom from undue union pressure, in that Florida has a "right to work law" on its books. Tag-on a vast pool of skilled and semi-skilled workers, both American and Latin-born, and half your labor problems have disappeared.

All in all, the local vibrations are good, as are the dollar signals being generated from the market. The market's implosion has begun, and now all that remains to be seen is how much of an explosion is going to be created across the national music scene.

Screen Gems-Columbia

• Continued from page F-6

standing, Wilkerson sees Screen Gems-Columbia, in the space of three years, having already achieved positioning as "one of the top five publishers of music." And, as in the case of Hansen, if that's any way to play percentages, the picture for both firms, and music publishing in general, looks pretty rosy.

Researched and written by Jim Melanson with editorial support from Art Kapper and Sara Lane; advertising sales: Ron Willman; cover, art direction: J. Daniel Chapman; section editor: Eliot Tiegel.

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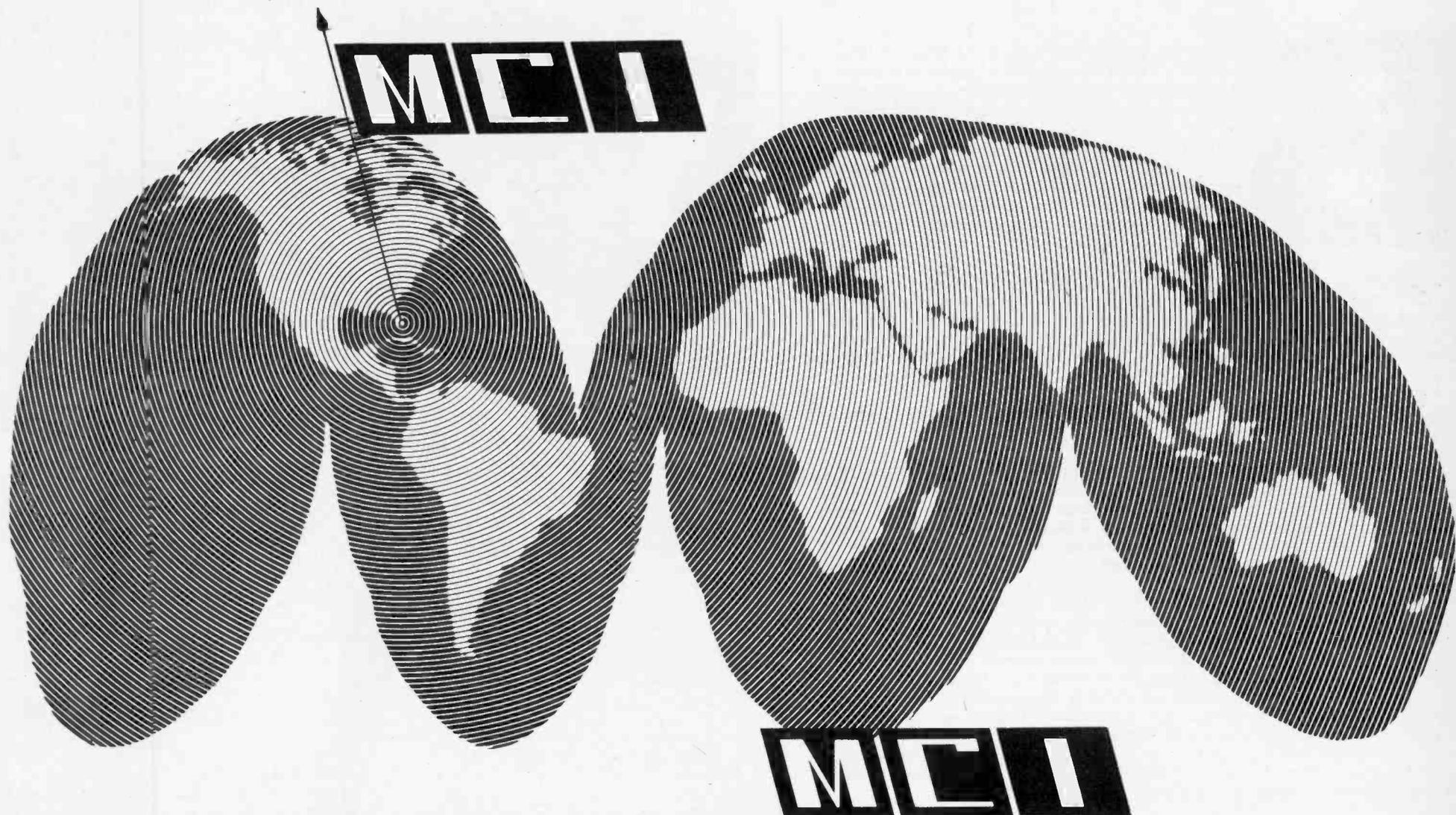
Some say Florida is where the future has already arrived.

We agree, especially as far as the future of sound is concerned—because the great sounds of the world sound better when they've been recorded and mixed in studios with MCI recorders and consoles.

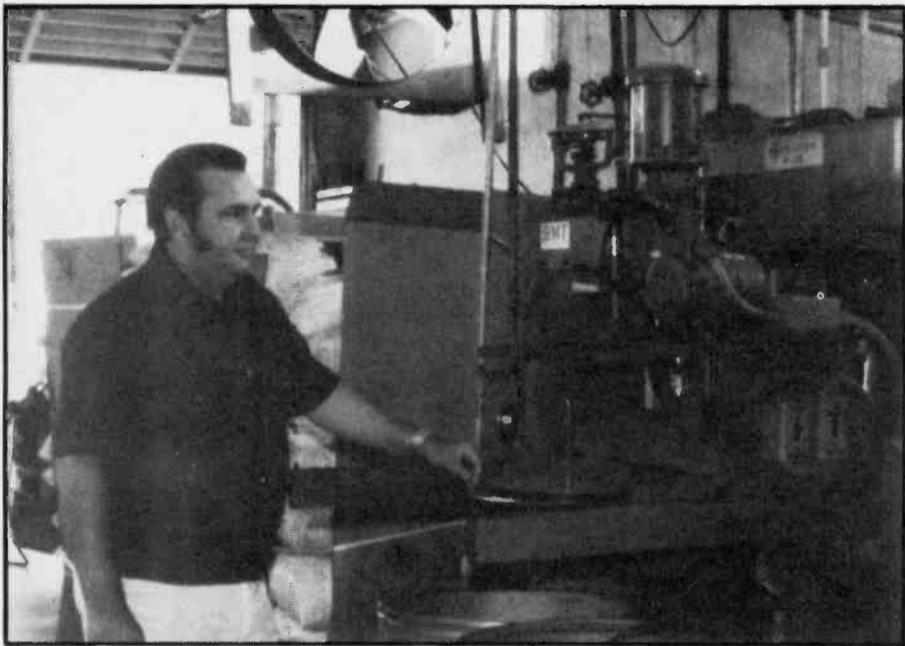
With our expanded manufacturing facilities in Fort Lauderdale, MCI is fast becoming the favorite producer of first-quality, reasonably priced recording studio equipment, not only for Florida studios, but throughout the United States, Europe, and Asia. MCI equipment was chosen by 82 different studios in 1972 and 105 different studios in 1973.

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See MCI's gear at the Audio Engineering Society's Convention in Copenhagen, March 26th to 29th, booth 26.



Miami's Latin Music Community: Flourishing, Expanding, Optimistic



Mateo San Martin stands by one of his presses at Southeastern Records in Hialeah.

In 14 years
a full-blown industry
has developed to serve
the Cuban market

Before the Cubans fled from Castro to Miami in 1960, there was no Latin record industry to speak of in Miami. Now there are 12 distributing companies of Latin product, six record and tape manufacturing plants, recording studios and five Latin radio stations.

In addition, several large record companies have either moved their offices here or have established branches, such as Caytronics, Alhambra and Parnaso.

It is inevitable that more will follow suit; after all, Miami is geographically situated between New York, Puerto Rico and the rest of Latin America. Miami also has about 500,000 Latins living here.

Although Miami is officially bilingual, all record company executives agree it doesn't mean anything concerning this business. Radio is either all Spanish or all English, and so far only one program that was directed to the Latin youth was bilingual. The program was very successful, but is no longer on the air. The only influence one sees of American music on Spanish product is in the direct translations of American hits into Spanish, or the influence of rock on the kids who listen more to American radio than Spanish radio.

The following are descriptions of the Latin music industry as reported by correspondent Art Kapper:

Miami Records

Owner Carlos Granados was originally from Colombia, S.A. but was raised in the U.S. and has 30 years' experience in the record business. In 1956, he opened Miami Records on Flagler Street to make his firm the first record manufacturing plant in Florida. Opening with two presses, against the advice of engineers who told him the heat would make it impossible to press 78 r.p.m. records here, Granados succeeded, and in 1959 moved to his present location, where he got a contract to press all international Latin product of CBS records.

Miami now has a similar contract with Philips/Polydor as manufacturer and distributor in the U.S. and Puerto Rico for such artists as Elio Roca and Nino Bravo, released under the Miami label. "The influx of Cubans has made it possible to sell more than 20,000 LP's a year in Miami, where before 1960, no records were sold either in Miami or in the state of Florida," says Granados. The firm also does custom pressing.

The bilingual nature of Miami means nothing to the Granados family as their product is Spanish for Spanish speaking people. Salsa music in Miami is very big and even groups from Colombia, like Fruko, are starting to record salsa and sell here. Miami has been buying product from Kaiser in N.J. for 20 years, and although vinyl has not been cut off, the amounts being delivered are less. For this area, we are strictly a wholesaler with Ultra Records handling our distribution," states Granados.

Ultra Records

In 1963, the first Ultra record store, owned by Jose M. Palmero, opened on SW 8th St. Today, there are three stores with a fourth coming shortly in Hialeah. The SW 8th St. store sells almost 100 percent Latin product to an almost 100 percent Latin client.

tele. A store in the Central Shopping Plaza sells 80 percent Latin to 20 percent American product, and a Westchester Shopping Center outlet sells half Latin and half American, exactly the same distribution of the population in that area.

Palmero sees the Cuban kids buying more American product until they are out of high school. Their close friendships with American kids makes them more American in musical tastes. Also, local rock groups, made up totally of Spanish kids, play only the rock they hear on American radio stations. In 1973, the three stores did an approximate volume of 75,000 units (a unit being an LP or an 8-track tape). Up to this year, about 30 percent of the total were 8-track, but it has grown to 50 percent at this time.

Palmero also started Tropicana Distributors, with Jose M. Penichet in charge. Tropicana is the wholesaler and distributing company for Borinquen, Modiner, Ramy, and others, plus a one-stop for UA Latino. Tropicana has no racks, but sells to other rack jobbers and distributors. The operation has been in existence for one year.

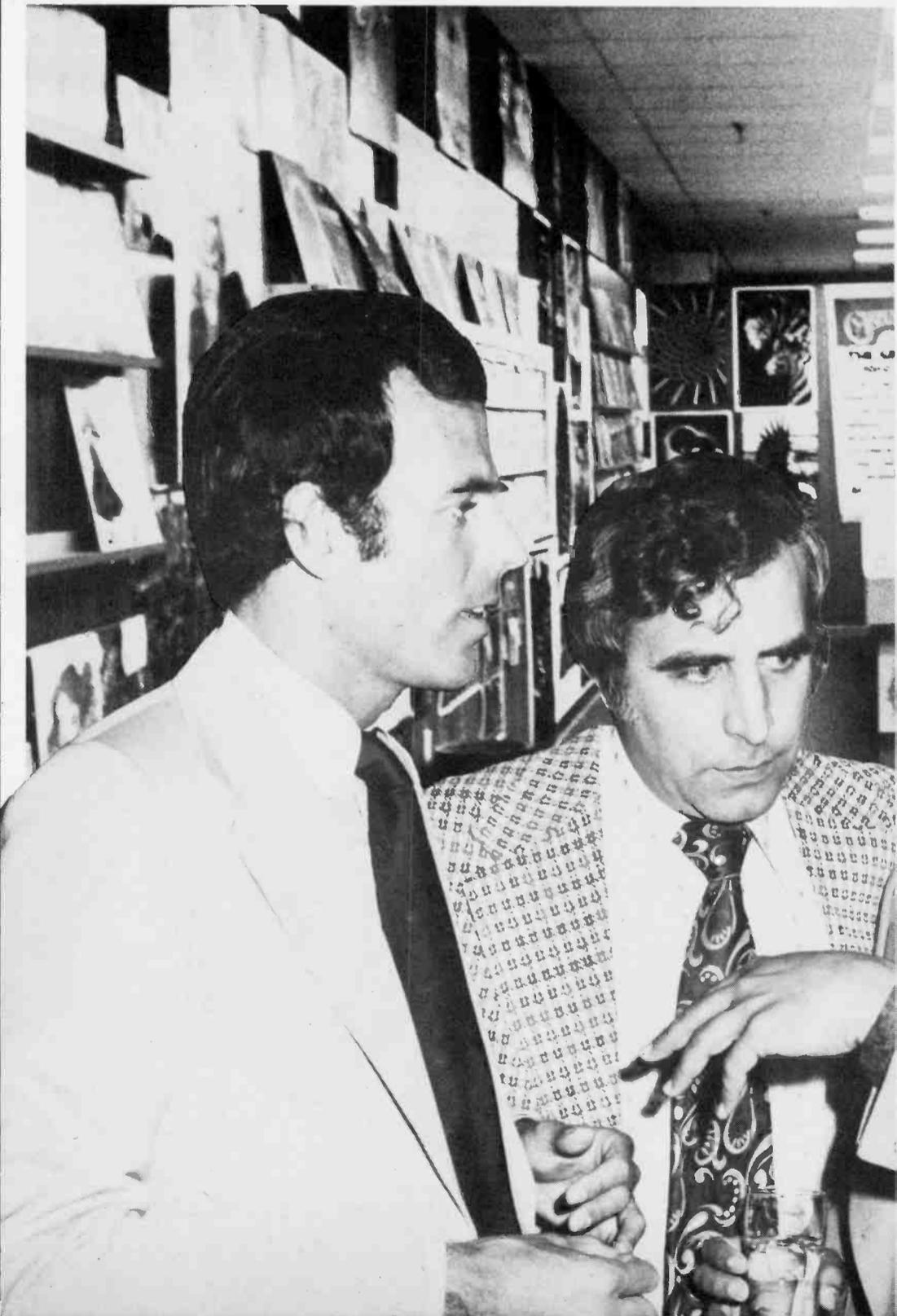
Tropicana is also the exclusive distributor for Borinquen records in Florida, Chicago and west of Chicago.

Salsa music is strong here, but could be much bigger if it could get more airplay. Says Penichet, "Latin youths go American in music until age 17, then come back and start with salsa. The market is not a star market, but one where any group or soloist can make it if the quality is there."

Palmero is also involved in a pressing plant in Hialeah, Royal Records, with Jaime Monserrat at the helm. It has been in operation for one and one-half years and presses about 3000 LP's a day. New equipment is on order to make Royal completely self-sufficient even to printing covers. Now they press mainly for Alhambra, Modiner, Sound Triangle, and do some custom pressing. Godel records, another subsidiary headed by Monserrat, produces the Modiner line, Monserrat notes he is actively seeking licenses from out of the U.S. to produce here.

Armada & Rodriguez

Jose Armada and Vicente Rodriguez were in



the record business together in Cuba, so it was only natural for them to remain together when they arrived in New York in 1964. They recorded and distributed Fuchito Records and set up racks in New York and New Jersey.

A combination of climate and abundance of fellow Cubans brought them to Miami in 1968 where they bought the bankrupt Puchito line at an auction, picked up some other lines, and started a distributing business. In 1972 they opened their manufacturing plant where they press LP's and 45's for their own labels, plus Gema, Velvet, and a number of custom labels. Their own labels, Aro, Funny, Regio and Suave are distributed all over the U.S. and Puerto Rico and for the most part are licensed works from Latin America.

But, local artists have been produced and recorded, like The Antiques, Alexis Fari, Miriam and the Sons of Paraguay. Armada & Rodriguez distribute Gema all over the U.S., and they own their own distributing setup in New York and Antilla.

Every three months, one of the partners goes on a selling trip throughout the U.S. "We each started this business with \$181, but hard work has made us successful, and we still work hard because we want to be more successful. The bilingual nature of Miami doesn't affect our business as we never have to speak English, except to our suppliers. On the contrary, Americans here must learn Spanish if they want to improve their businesses. Salsa is strong, especially if you have a hit. Otherwise, we prefer catalog items."

For some reason, salsa doesn't sell on the racks, only in the stores. "We have 140 racks. Our music isn't as much influenced by American music as American music is by ours. Look at Santana, Carol King's 'Corazon'. We sell only to distributors, not to retail stores, but we do have our own distributing company that sells to retail stores and services our racks."

Southeastern Records

Mateo San Martin was in the record business

in Cuba with his Kubaney label begun in 1955. He fled Castro's communism in 1959, bringing with him his catalog of over 50 LP's. Martin did business from New York until 1964 when he moved to Miami and opened a plant with two presses. Now, in quarters built especially for Southeastern in January of 1972, there are 14 presses, and departments of printing, galvanization, color separation, photography and tape duplicating. Besides work on their own Kubaney, Mate, Belter and Mexican lines, they do custom pressing for many local companies.

"Our Latin records are cheaper than American product, yet it costs as much to produce and to manufacture a Latin record as an American one," offers San Martin. "An American hit can easily go over one million, but a monster in Latin is at most 200,000 LP's. What hurts our business are the number of adventurers that go into it, without proper knowledge and without doing the proper and lawful things necessary to run a company—such as paying taxes, royalties and union fees.

"Don't think the retail price is what sells the record. If the music isn't good, the people won't buy it, no matter how low the price is," he continues. "We're not really interested in the American market, maybe my son will be. As for the local Cuban rock groups, it's the local Cuban kids who buy their records, and they never get aired on American radio.

"Also we own two record shops, and in the one in Midway Mall more American music is sold there than Latin, even though more Latins are our customers. As for getting our product on American radio, this is a problem. Most Latin producers don't know the tricks to promoting on American radio.

"Our product is sold in Latin America through licensees, and we are now arranging for a French firm to license our product in Europe. We do everything, except the actual recording here on the premises, records, tapes, jackets, labels—everything. Most of our records are produced and re-

corded in Santo Domingo and we soon plan on constructing a studio there. Remember, 80 percent of the artists there are under contract to us, and it would be impossible to bring all those people to Miami to record.

"We sell to all local distributors, but in New York we have an exclusive distributor and in Los Angeles we own our own branch, which was opened in Dec. 1973."

San Martin is also one of the few Latin members of NARM. He says that "people in the Latin record business should do things the American way. We are in the U.S. and should play the game according to the local rules."

Velvet originates from Venezuela where it was started by Jose Page, who still lives there and owns Velvet of Venezuela. His brother, Roberto Page, opened the Miami branch in 1965, but lives in Puerto Rico where he directs all aspects of Velvet in the U.S. Miami is considered the main office and there are distributors in New York, Chicago, Los Angeles, Philadelphia and Connecticut.

Tony Moreno is manager of the Miami office and he states that when Velvet came to the U.S. in 1965, the major artist was Felipe Pirella. The big sellers for Velvet now are Sophy, Danny Rivera and Conjunto Universal. "Country music artists Alfonso



Alhambra Records

One of the newest firms to make Miami its home is Alhambra Records. Heading up the operation is Jose Antonio Estevez, Jr., Miguel Estivill, (formerly with Tico-Alegre) and Tony Estevez. The Miami office will serve as the wholesale setup for the entire U.S., with distributors appointed in key cities like New York, Chicago and Los Angeles. The managing director of the label, Jose A. Estevez, Sr., runs the operation from his offices in Puerto Rico. The idea of the Miami warehouse and distribution center is to coordinate all the efforts of the teams in Spain and Puerto Rico, and customers say it's paying off in faster deliveries. Ultra will retain the Florida distribution rights for Alhambra and its artists, Julio Iglesias, Nycia Caro, Frank Ferrer and others.

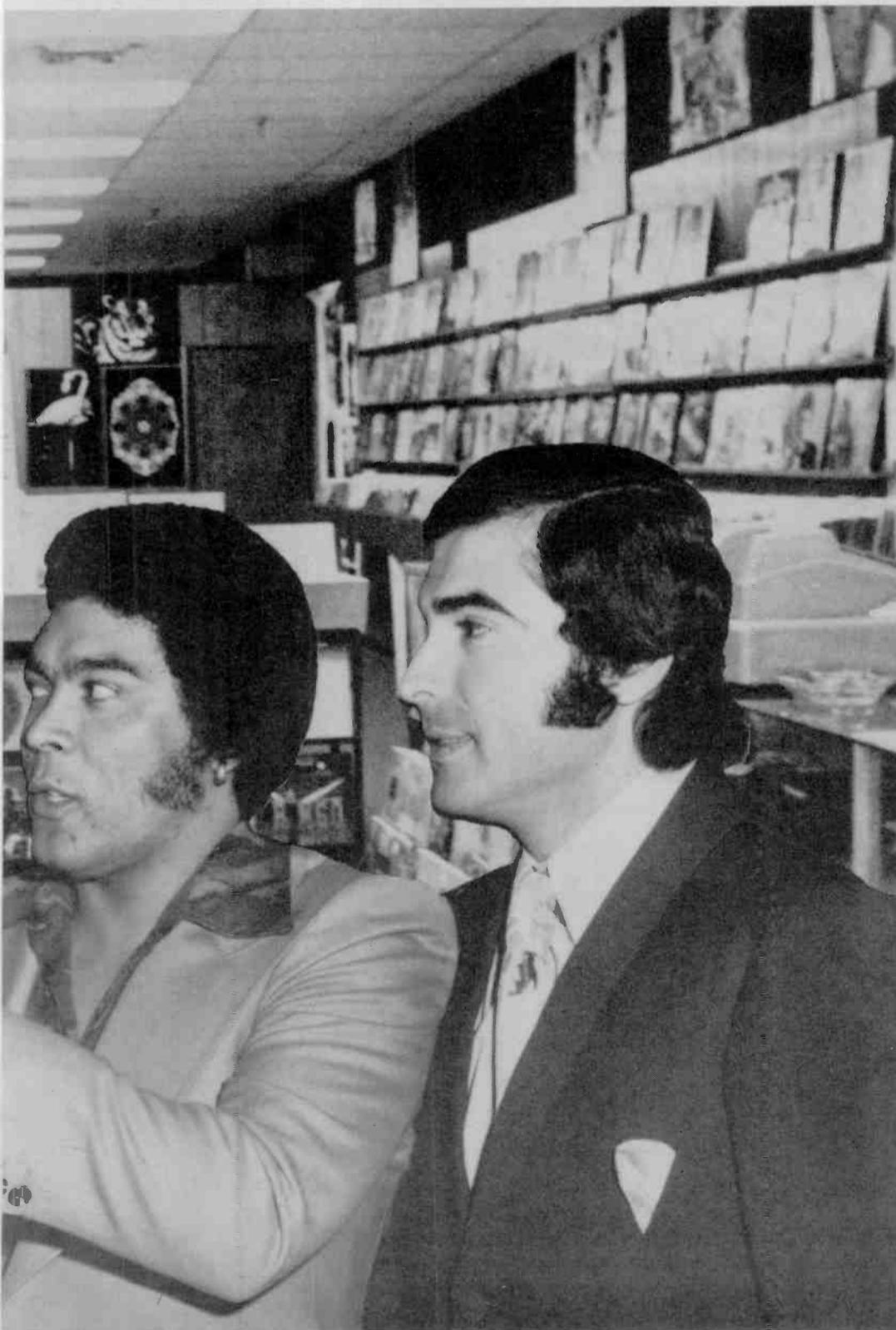
Velvet Records

Velez and Nito Mendez have sold a good quantity of records for us also," says Moreno. "Counting only the first three months after a record is released, 20-30,000 units is considered a really big hit. American records sell on 45's, but not in this market for Latin product. It's more than rare when a Latin artist sells 100,000 records."

To Moreno, American music influences Latin product in the direct translations that are made of almost every American hit. "The Latin youth of Miami don't go for hard rock but for more the bubble-gum style music. As for trying to promote our rock records on American radio, it takes too much money and that's why the Latin companies don't even try for that market.

"When the Cubans first arrived here," Moreno continues, "the market

(Continued on page F-16)



Key figures: graphics artist Drago (above); Miami Records Carlos Granados Sr. and his son Carlos (above); artists Julio Iglesias, Omar Marchant, Danny Rivera, Ricardo Rey (left). Bins of Latin LP's are at Ultra Records in Miami (left center).



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Latin Music

• Continued from page F-15

was a 'star' market. People bought for the name of the artists. Now things have really changed—they buy what they like, no matter who plays it. If it were a star market, Sophy wouldn't sell at all because she is a new artist on the scene, but in fact she sells very well. Even local Cuban artists who make a lot of noise don't sell as well here, and the sentimental songs about Cuba are waning in popularity.

According to Moreno, Velvet sells to all distributors in Miami, Tampa, Jacksonville, and to jobbers who service the migrant work camps locally. The pressing of the records and the jackets are done locally. Recording is done in Puerto Rico, Venezuela or Spain.

At the present time, Velvet has licensing arrangements with Costa Rica, Colombia, Panama and Venezuela, and is anxious to license in Europe and other Latin American countries.

M&M

Manny Matos, in the record business in Cuba since 1956, arrived in Miami in 1960 and started M&M Records, a distributing company and rack operation. Today, he owns a record label, Sound Triangle, a recording studio, the only one owned by a Latin, and a publishing firm. Matos is still mainly a distributor and rack jobber, with 350 racks, the biggest in the Latin record business.

Matos recently saw a little crossover into the American market with his first Coke album (the group has since taken the name Opus to avoid legal problems).

Some of the artists of Sound Triangle, a label started about a year ago, are Sergio Fiallo, Opus, Suprema, Jovenes del Hierro and Ray Fernandez. "Unfortunately," offers Matos, "we have no distributors in New York and Puerto Rico due to some bad experiences. We have a distributor in Los Angeles and are licensed by Musart of Mexico and in Colombia. As for the studio, we record mainly for ourselves, but other companies have used our 4-track facilities."

Sonido Y Discos

Sonido Y Discos is a record store located in the middle of "Little Havana." It is also one of the biggest distributors of Latin product in Florida. Owned by the Fundora family, who had a number of small appliance stores and a large department store in Havana, Sonido y Discos has 206 racks and is the exclusive distributor for such record companies as Fania, Inca, Vaya, International, Cotique, Exitos, Tico, Alegre, Mardi Gras, Sabor, Ansonia, Orfeon and their own labels Audio Latino, Fundador and Audiofone. In addition, they distribute Caytronics, Pronto, Mericana, Arcano, Carino, and Parnaso.

(Continued on page F-21)

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For the true Latin dance fan there are a number of places one can go in the Miami area. The Centro Espanol, The Liceo Club and Numero Uno are the biggest and best as far as quality of music goes. For big shows and an older crowd, places like Los Violines, Flamenco and Montmatre are the spots.

Saturday night and Sunday night dances dominate the dance scene, as they have for years, and the names behind the dances are the same as they have been for years. . . . Roque Martin, Frank Calvo, Enrique Gonzalez, Eddy Martinez, Abdon Grau, Joaquin Valor and Jose Acosta.

At one time, all these promoters worked together in an alternating scheme using the two popular bands of Miami, Conjunto Universal (Velvet) and Jovenes del Hierro (Sound Triangle). Now Valor and Acosta run dances in competition to the other group, and so far have not been terribly successful.

The two local bands are the insurance policy that the dance will be a success. Visiting bands like Joe Cuba, Tipica 73 and even Tito Puente have pulled less dancers than the competing dance where the "perfect combination" was playing.

Both Joe Cuba and Tipica subsequently came down and played with the "right" people and drew fabulous crowds. Universal and Jovenes contract themselves for a year in advance for Saturday and Sunday dances. This leaves all other promoters out in the cold and it's been this way for years.

The only outside band to draw more dancers in a competitive

Miami's Latin Dance Halls Jump Saturday & Sunday Nights



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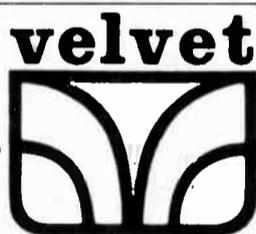
dance was Ray Barretto when he played his first dance in Miami. To have local bands, that one can see every week of the year and three or four times a week, outdraw Tito Puente is a commentary on the state of the dance business in Miami. The dances do give local bands, Suprema, Tipica Tropical, and all visiting bands a showcase for their talents that helps to sell their records. Dancers can still bring their own bottles, so the only money made from dances is admission (that can never be over \$5) and from serving setups. A profit of \$5,000 for any single event is considered fantastic.

Only two local clubs showcase recording talent, and they are as different as night and day. Club Montmatre gets name acts like Celia Cruz, Armando Manzanero, Roberto Ledesma and runs a club similar to the Copa in New York City. There is dancing before and after the shows to a small trio, and dinner is served. There is a cover and minimum, and the age of the average customer is well above 25.

The Centro Espanol on the other hand is a club for the young adults. Owner Abdon Grau and entertainment director Eddy Martinez run this huge barn of a place on a no cover, no minimum basis, and they draw good acts also. On the agenda for the first six months of 1974 are Ray Barretto, Vicentico Valdes, Rolando Laserie, Tomas de San Julian, Blanca Rosa Gil, Nelson Ned and Elio Roca. . . . all hit makers on disks.

On Wednesday nights, all drinks are free for ladies. Thursday night the people can go for a boat ride on the "Galeon" with music and drinks for a two-and-one-half hour cruise on Biscayne Bay. On Sunday afternoons, Centro tries to get the

(Continued on page F-19)



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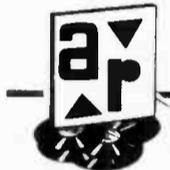
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Tony Moreno of Velvet Records seems small in comparison to his high rising stocking bins.

Latin Dance Halls

• Continued from page F-18

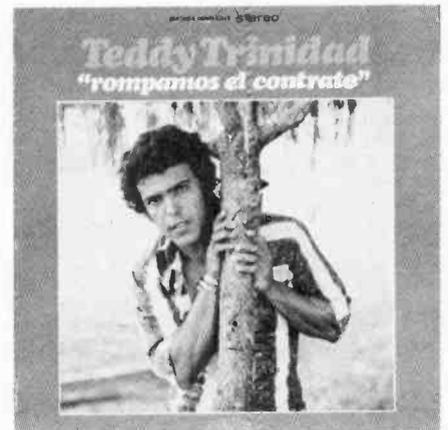
family to come and have Sunday dinner, and they offer the free boat ride to families then too.

The average age of the Centro's clients are 18-25, and 80 percent of them will be back three or four times a week. The dancing is excellent with appearances by Conjunto Universal and Jovenes del Hierro. On Three Kings Day, the Centro opened its doors to all Latin kids and gave them entertainment, toys, free drinks and snacks and boat rides... all in conjunction with WFAB-AM and over 15,000 people showed up for the festivities.

Prices for dinners are very low, as are the prices for drinks. This is a place to come and have fun, and not have to get dressed up or bring a wallet-full of money. Centro Espanol is now known as "Centro de la Salsa," because it promotes the salsa music which two or three years ago was almost unknown.

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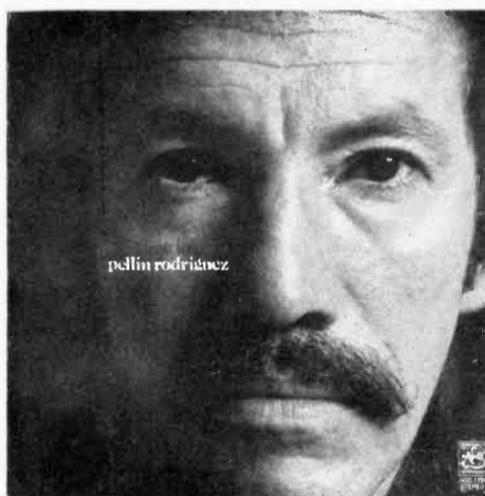
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5 Radio Stations Dish Out Hot Sounds For Latinos

Mostly it's salsa music for adults; teens listen to English rock

By Art (Arturo) Kapper



T

here are five Latin radio stations operating in Miami, WFAB, WQBA, WCMQ, WOCN and WRIZ. The first three account for the great majority of listeners, in fact over one-third of all radio listeners in the Miami area listen to Latin radio.

All the Latin stations are AM, but WCMQ is expected to have an FM facility in a couple of months. WOCN is the "beautiful music" station, with commercials heard every 15 minutes, and meant for a specific segment of the

population. WRIZ was recently bought by Cubans, and has not yet gotten off the ground as far as much needed equipment and a direction in programming. Its audience has not yet taken shape.

Of the remaining three, WFAB was the first on the scene, having started in 1962. There were other stations broadcasting part-time then, but WFAB took over full time and was an instant success. Owned by United Broadcasting, Leopoldo Justo is general manager and Tomas Garcia Fuste is program director.

"Our daily programming goes like this: 5 a.m. to 9 a.m. news. From 9 to noon it's music with Carlos Estrada, who plays a good dose of salsa, our traditional music. Noon to 1 p.m. news followed by a novela (soap opera) until 2. From 2-5 we have more music with Pimintel Molina; 5-6 is news; from 6-7 people can call and talk about news problems over the air; 7-8 is a musical contest called "Los Pegaditos," run by Nestor Cabel; 8-9 live shows presented in a theatre in our radio station; 9-10 a public opinion show; 10-10:30 news and from then until 5 a.m. it's more music—but of a softer quality."

The audience is mainly housewives in the age group of 35 +, but that has been coming down lately. As for music programming, we have a committee which picks according to quality. If it's good, it'll get on the air. We are playing much more salsa now than ever before. The bilingual nature of the city doesn't affect us at all. We program in Spanish for the Latinos. We aren't looking to get Americans to tune in, and if we did something in English, our audience wouldn't understand us anyway. Also we are not catering to the teen audience, although the latest ratings show that we are getting some.

Eduardo Rubio, WQBA-AM disk jockey and Mario Ruiz, the station's music director (top), are enthusiastic broadcasters. Carlos Estrada and Teresa Napolis (below) are on the staff of WFAB-AM.



The future of Latin radio in Miami is excellent. Spanish radio will always be alive here."

WQBA, with Herbert Levin at the helm, is something else! In the latest ARB ratings for Miami, this station rated number one of all stations, English and Spanish! It wasn't until 1968 that WQBA was unified under one program director, and in the spring of 1970 it went to number one.

Its format could be called middle of the road in Spanish, broadcasting 10 hours of news daily. Music, in terms of total time, is the secondary ingredient. A typical day at WQBA goes thus: 5-9 a.m. news; 9-11 music with Alexis Fari; 11-12 noon a novela (soap opera); 12-1

vantages for Latinos and we will be number one for the next 20-30 years. We have the language, culture, weather and ambience. As more Latinos come into the area more stations may come in and fragment the audience. Our programming may change, but well into 1999 we will be a leading Miami station."

Herb Dolgoff started WCMQ a little over a year ago, and it is the success story everyone speaks about. Dolgoff comes to Spanish radio with years of radio experience behind him, as general manager of WQAM, a top 40 American station, and the driving force behind WWOK, the highly successful local country station. Dolgoff saw the other two Spanish stations programming

Three of WCMQ-AM's air personalities: Tony Rivas, Hector Viera and Angel Martin.



p.m. news; 1-2:30 more novela; 2:30-5 p.m. music with Eduardo Gonzalez Rubio; 5-6 news; 6-7 a talk discussion show; 7-9 music with Carlos Luis Brito, originally from New York; 9-11 another talk-discussion show; 1-11:30 news and from then on music of a softer variety.

"Remember one third of all people who listen to radio in Miami listen to Spanish radio.

We play what the public wants to hear, and we arrive at that conclusion by taking our own independent surveys every six months and by watching record sales. I think people are varied in their musical tastes and like different kinds of music all in the same day. Music should be a variety and we have no consistent formula. Mario Ruiz is our music director. I think Latin music is more vertical for Spanish people, and that Latinos follow the artists more than the product. We are not going after the youth market. We may attract some, but it is not intentional. We try for the 25-45 age group, and we think that they like all kinds of music throughout the day. Salsa has become quite popular lately, particularly through the dances, and it is mixed into our playlist.

"WCMQ plays a heavy salsa diet, and their ratings are good, so we'll see what happens."

This market is unique. One cannot take a style from New York or Puerto Rico and expect it to be an instant success. We'll be seeing more local groups making music for Miami."

The future of Latin radio is the same as the future of the entire Latin community—fantastic. Miami has ad-

block radio soap operas, with much news and talk, and felt a modern format such as was being used in New York and Puerto Rico would be here.

"Basically WCMQ has a Top 40 format in Spanish, with news on the hour and half-hour and host of contests, promotions and personality disk jockeys. The latest ARB ratings show that we are the station that is getting the Latin youth. Our estimates of the needs for this community were correct. There is a need for an alternate type of programming. This facility is on seven days a week from sunrise to sunset. The bilingual nature of Miami does affect us. Since our audience has been living here for over 10 years and listening to American radio, we put some goldie oldies into our format. There is a bilingual nature to this station (all disk jockeys are bilingual), although we only use Spanish on the air. Our target is the 12-35 age group and teens are coming to us in greater numbers."

Salsa is our main ingredient and we are very heavy in its play. Prior to our coming on the air, little salsa was being played, but now all stations have accepted it and it has become the most important musical ingredient in Latin radio. Our list is 50 percent salsa, picked by a committee with me as the final arbiter. Since I'm here almost all the time, there is no need to delegate authority and hand out titles for fear the work won't be done.

"I think the success of many American radio stations has been due to the reduction of commercials. Why do

(Continued on page F-22)

Latin Music

• Continued from page F-16

The Fundoras left Cuba in 1960 and went directly to New York, where they opened a record store. They left New York in 1968 and opened a store here. "At that time the market was very difficult because people were not buying records," states Fundora. They were buying food, appliances, homes—trying to piece their lives back together. Also, local radio stations were playing only the old Cuban music. Now things have changed for the better. Raul Lemes, our sales manager, has been fortunate in securing the service of Latin product in Sears, Richards, Burdines, McCrory's, Jeffersons, Specs, Record Shack and Music Makers.

"Salsa went from 20 percent to 60 percent of our business. And, we distribute about 90 percent of the best salsa product, and it dominates the music market now. Presently, we sell over 100,000 records every three months. In the past, the department stores only stocked old Latin catalog items.

"All the labels we own are distributed in New York and Puerto Rico," Fundora continues. "We distribute in Tampa and Key West where business is picking up considerably."

Musical Records Co.

Eliseo Valdez is the chief of a myriad of businesses with different names and functions, all operating out of the same location in Hialeah, and all having to do with Latin records and tapes. Valdez was the owner of Discuba in Cuba and also the RCA representative. When he arrived here in 1959, he started Musical Records as the first of his distributing companies.

It is the distributor for all labels he controls—Musart, Discuba and Seida—throughout the U.S. and Puerto Rico. He then decided to construct his own manufacturing plant, named Record Distributors of America. It has 14 presses and press about 1.5 million records annually. The Video Music Corp. was born for the manufacture of tapes, and their product is more Mexican than any other. To distribute in Florida only, Latin Records takes care of the records and Musical Tape Co. handles the tapes. His able right hand man for this very large and sometimes confusing conglomerate is Angel Tamargo, a true mixture of a Cuban-born/New York City trained businessman.

Sunshine Records, under the guidance of Carlos Gonzalez is the distributor for all Peerless and Eco product from Mexico and the West Coast.

According to Tamargo, "Cubans were never big record buyers in Cuba, so why should we expect them to be now? Here in Florida, a hit is when you can sell 10,000 LP's. In Puerto Rico 50,000 would be comparable. The new generation here is starting to become record buyers, buying mostly salsa and American product. We don't have much salsa in our catalog,

and no American product. But, I think salsa is a strong force in this market, and we are bringing in some salsa groups that are forming in Mexico now."

Carlos Gonzalez of Sunshine: "We handle Peerless, Eco and Eli, all Mexican lines, with branches in Texas, California, New York and Puerto Rico. 80 percent of the product is Mexican and the other 20 percent is international. At this time we are very hot in Los Angeles with Los Baby's, who are scheduled to play the Centro Espanol in a short time. We want to introduce Mexican rock groups and folk music stars to the Latins in Miami."

Tape Duplicators of Florida

From 1962 to 1968, Aldo Vasquez and Carlos Garcia ran a recording studio and tape duplicating studio in Miami. The present firm was founded in 1969, and the first contract to make 8-tracks was with La Flor records (60,000 the first year). "Things have changed a little since then," says Garcia. "We made over one million tapes last year!"

Their own maintenance crew keeps the 10 duplicating machines going all year long. "Our biggest customers are Velvet, Miami, Borinquen and TK Productions," adds Vasquez.

"At this time we have no salesmen, both of us have been taking turns traveling to New York and Puerto Rico to get more business. We find word of mouth has brought us all the new business we have ever got. When we get some new equipment in a couple of months, we will try to get some American accounts by using American salesmen.

"Right now 95 percent of our business is Latin product, and a hit in that market may mean 80,000 tapes, but remember these tapes go out all over, not just to Miami.

"As for this market, 200 tapes was a hit in 1961. Now, we know that 10,000 can be sold here of one number."

Parnaso Records

Rogelio Lopez, president of the new label plans opening a big branch here in Miami. In charge will be Jorge Beillard, formerly with Fania. Some of the artists that Beillard will promote and sell are Raphael, Polo Marquez, Juan Ramon, Leonardo Favio and Jacomonte. A suitable location is now being sought by Beillard.

Caytronics Records

Newest distributor to the area is Joe Cayre's Cayre Distributors of Fla. A warehouse has been set up with Jesus Godoy as general manager. Among the labels distributed exclusively by Cayre are Caytronics, Mericana, Arcano, Pronto and Carino.

Drago

Drago designs record covers. Arriving on a freedom flight in 1966 with his family, he first worked for the Miami Herald, but soon went on his own. He now designs for Velvet, Borinquen, Aro, Kubaney, Discolando and Glades (Henry Stone). Drago follows the cover from the beginning to the finished goods. He also designs logos and labels and in 1973 designed about 500 record jackets.

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Latin Records officials Eliseo Valdez and Angel Tamargo: the market is bueno.

Radio Stations

• Continued from page F-20

people tune us in? Primarily for the music, fast news reports and the personalities, Tony Rivas, Angel Martin and Hector Viera handle the music and Eugenio Bueno and Oscar Pinero manage the news. The Latin market is dynamic, growing population wise and economically, and sales for radio and records will continue to rise."



Manny Matos (left) of M&M Records is at home in the control room of his studio, an engineer at his side.

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Recording Studios

• Continued from page F-10

custom and in-house production work. "We have turned away sessions in the past, because we thought that a group wasn't ready to record, and even with the newer and larger facilities that policy will continue. We're interested in quality, for ourselves and our clients," says Michelle Scott.

Go to Orlando and one finds Bee Jay Recording Studios, actually located in Winter Park, an Orlando suburb. A 16-track facility, having recently switched from 8-track, Bee Jay also has a "lock" on the local market. Eric Schabacker, its president, describes the studio's work load as "40 percent commercials, 40 percent custom and 20 percent production." As Schabacker sees it, Bee Jay is "one of the top three studios in the state—and capable of competing with most East Coast studios in terms of quality and consistency of sound."

The studio itself, with its 8 and 16 track recorders, which takes up some 1,100 square feet, has Schabacker's personal touch throughout. It's spacious, well-lit and has well controlled acoustics. The board, an Electroline, has a number of modifications built in, including monitor, panning and echo systems.

Schabacker sees Orlando, and Central Florida in general as becoming the "entertainment capital" of the Southeast. "Walt Disney World coming here has brought us a lot of attention," he says. "The youth market is here, as is the talent, and more and more out-of-state promoters, agencies and production firms are keeping a very watchful eye on the market." Schabacker isn't afraid of the competition either; he says that even in the last 12 months his business has increased some 45 percent.

One of the studio's major assets is its chief engineer, Bill Vermillion. Rejoining Schabacker recently, Vermillion had been music director for radio station WLOF in Orlando for close to seven years. Well-known in the market for his "ears," Vermillion is now spending his time mixing, as well as producing for Bee Jay. Also on the scene is Jim Katt, studio general manager, who lends himself to producing, mixing, composing, and booking the studio. Like Schabacker, Katt has a fairly extensive musical background, having played in a number of rock bands in the state.

Summing up, Schabacker states: "Our philosophy is simple. We work with stage and studio talent on a one-to-one basis, trying to extract the best from individuals. At present, the company has grown to include the studio, an agency and two publishing houses.

"Publicly, we're a full-service studio, offering custom recording and commercials, as well as our own productions for release. On the commercial end, we're quite active in jin-



Seven people help the public in the Sonido Y Discos operation.

gles, voice overs and slide programs—having found that it provides us a stable income."

As for the future, Schabacker says that Bee Jay will be completing a production package for the groups Leonard Shively and New Days Ahead and will continue to create its own market by maintaining strict quality controls on product recorded there. "Quality brings the business," he says.

Mention Jacksonville and one heads for the Norman Vincent Recording Studios. Basically a two-man operation—Norman Vincent, president/producer, and Tom Martin, engineer—the studio, although involved in custom work and in-house production, is primarily geared for commercial voice overs and tracking. Vincent breaks the load down to 50 percent commercials, 40 percent rental and 10 percent production.

As with other studio owners in the state, Vincent is "very optimistic" over the recording potential that the state and Jacksonville have over the coming years. "We have had a 30-35 percent annual sales growth over the past few years and there is no reason for the market to slow down," he says. Presently an 8-track facility, the studio will switch to 16-tracks by the end of the year.

There is one other studio in the state and that is Titan Sound Studios in Largo. Headed by the husband and wife team of Chet and Marion Bennett, Titan boasts an MCI 16-track console, recorders and some 1,000 square feet of working space.

As in the case of the other studios, Titan is also multi-faceted, handling custom work, commercials and tracking for films. Among some of the artists who have worked in Titan's facilities are Jim Stafford, Thelma Jones, Mike Pinera, the New Cactus Band and the Highwaymen.

"As one of the first multi-tracked studios on the West Coast of Florida, we have done a lot to build the recording trade here," boasts Chet Bennett. "More importantly," he continues, "that business has grown steadily for us, as it has for others in the state. I look for the growth pattern to continue throughout the state and eventually having Florida get the recognition it deserves as a recording center."

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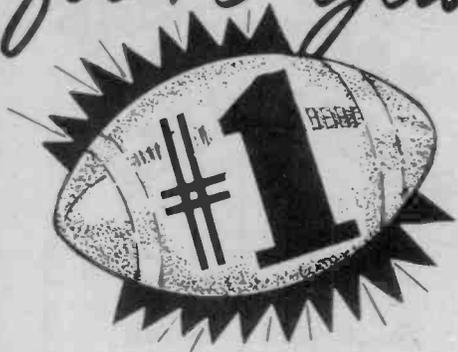


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Having formed the company some 16 years ago in Detroit, and moving its headquarters to Florida in December, 1972, Spurr is proud of the fact that in that time nearly 1,600 artists have worked for Splendor, either as musicians or as the nucleus of self-contained touring groups.

Relaxing at his Winter Park home with his director of talent placement, Don Waisanen, Spurr reflects on the company's entry into Florida thusly. "Coming here was one of our best moves," he says. "Business in the last year has nearly doubled, in this market as well as nationwide, and our projections call for the maintenance of that growth pattern for quite some time." Obviously Spurr is not looking to Florida as a retirement home, but rather as viable business center for his profession.

"We are in the business of actually creating new groups, which are totally self-contained, and sending them on the road," says Spurr. "While most of the time each group is replenished with new talent as an individual in that group might leave, any group we might form from scratch is extensively rehearsed before we would even consider letting them go on the road." Presently, states Spurr, Splendor has some 16 touring acts in the U.S. and Canada, including the likes of the Spurr-lows, Garden Party and the Gatton Gang.

"If you were to break down our statistics," he continues, "you would find that we do about 50 percent of industrial oriented shows, with the remaining 50 percent divided between one-night concerts at schools and colleges, fairs, club dates, and back-up work for major television productions and top recording acts."

Among Splendor's credits, according to its owner, are providing in-park entertainment for Busch Gardens, Los Angeles and Tampa, as well as for the Disney complexes on both coasts, the playing of some 11,000 high school shows and 450 college shows, the production of 20 albums, the production of over 89 radio station ID tags and the production of both music books and sheet music. As the bulk of the material used by each act is original, Splendor also handles its own composing and arranging.

Sales and marketing activities for the firm are handled through the subsidiary firm of Waisanen Management Corp., with offices in Orlando, Minneapolis and Phoenix.

True, Splendor is primarily a business for Spurr, but he also recognizes the needs and problem facing countless young artists, in that there are very few clubs and showcase rooms left in the country where an act "can break in their routine" and possibly gain recognition. "We constantly offer auditions for new talent wherever we play," he continues. "I realize that the options facing young musicians and singers are few and far between, and whatever we can do for a young artist only helps us, as well the music profession, in the long run."

Carrying his philosophy even one step further, Spurr also plans to open a music school, based in central Florida, and affiliated with the local colleges. "We hope to be able to provide living quarters and a good dose of musical education," he states. "The school will be primarily designed as a finishing school for those musicians and singers who have the technical knowledge, but who have to learn how to tie it all together."

Future plans also call for the construction of a television production facility in central Florida and the completion of a fully-equipped audio truck.



Bill Borkan and Bobby Dukoff seem relieved after working on a rough session . . . a feeling other creative people have felt around the country.

Consumer Electronics Firms Headquarter In South Florida

Consumer electronics is a major factor in the South Florida market with a half dozen or more manufacturers in the Miami area.

Several of the major firms are owned by Cubans who fled to Miami more than one dozen years ago when Fidel Castro took over their homeland. Topp, Dyn, National and Muskat, headed by Cubans, continue to expand rapidly in this ever-growing market.

A recent census report disclosed that more than half of Miami residents are Latin Americans and it's only natural that some of these would enter a new field in their new country; a field in which there was relatively little competition 10 or 12 years ago.

Topp Electronics, founded 14 years ago by Louis Topp, has become a global company and is one of several U.S. manufacturers of consumer electronic products doing domestic manufacturing and assembly.

The manufacturer of Juliette branded merchandise (Topp) has a new team in its product development division and has continued to expand its marketing to mass merchandisers. George Kates, executive vice president of sales, explains the reasons behind Topp's decision to go into manufacturing of home entertainment units thusly:

"Even though most companies are importing from the Far East, there is still a tremendous work force in the United States," he says. "In our case we have over 800 employees scattered around the country."

Expanded assembly and manufacturing facilities in Miami and Los Angeles highlight Topp's growth pattern during the past two years.

In Miami, Topp has increased assembly operation of its facility to include stereo speakers and clock radios.

All Juliette speaker systems are manufactured, assembled, tested and packaged in Miami. Engineers have developed a number of cost-saving quality enhancing production techniques.

Another asset in U.S. manufacturing is the ability to control quality. All Juliette modular stereo systems are now subjected to a series of rigid performance and quality tests before distribution. Incoming shipments are electronically checked by trained engineers for any possible defects or damages.

Topp's Miami facility includes a huge, impressive showroom and a plush executive office. Two blocks away is a gigantic plant. On the west side of Miami International Airport is a plastics plant and last year Topp opened a service department building.

It also has offices, showrooms and warehouses in New Jer-

sey, New York City, Chicago, Atlanta, Montreal, Toronto, Puerto Rico, Tokyo and Hong Kong.

Topp is one of the pioneers in selling consumer electronics through catalog showrooms which Kates claims is becoming a booming important market. "We also sell to mass merchandisers—Woolco, K-Mart, Zayres, W.T. Grant, Jefferson Stores and so on. We try to sell the large major accounts in a given field. These stores often use their own private label for the Juliette product," Kates says.

Dyn Electronics Inc. was founded by Charles Dascal, president, 13 years ago. It manufactures tape recorders, stereos, radios and stereo components. Now, in 50 states including Alaska and Hawaii plus Canada, Dyn is planning expansion in Europe in a year or so.

Dyn's Miami building—a modern lavishly furnished 50,000 square feet, houses offices, warehouse facilities, assembly production and showrooms. It also has technical and engineering departments. A similar building is located in Los Angeles housing many of the same facilities, and a showroom in New York City was opened almost a year ago. Dyn has liaison offices in Hong Kong, Tokyo and Taiwan which take care of shipping, product planning, quality control and "staying on top of the manufacturers to make sure their deliveries are on time," Dascal says, grinning.

All merchandising is done in Miami. Merchandising meaning product planning. "Our engineers in the Far East continue our efforts after we create the basic idea," he explains. "They work with our engineers and designers after we send our ideas over there. At that particular point, they go to factories and lay them out for production."

All quality control is taken care of in Miami and Los Angeles although each piece of equipment has been previously quality controlled in Japan. Dascal feels the second quality control performed in the U.S. is an added safeguard to any errors overlooked. He added two assembly lines in Miami and another 10,000 square feet in warehousing space recently.

Heavy in the automotive market, Dascal says that about 40 percent of sales are in car stereo 8-track players. Dyn also has a matrix quadrasonic system for automobiles, the Dyn "Quatro" sound system.

Dyn has forged ahead into 4-channel although Dascal still doesn't feel the market will develop for another year when many of the radio stations will be transmitting 4-channel. "I don't think there will be much consumer demand until more software is available."

"When you start from scratch, the only way you can go is up," says John Maler, vice president of National Electronics,

Inc. (NEI) as he reports a 50 percent increase in business for 1973 as compared with 1972. "And in 1974, we expect to grow another 50 percent. We've doubled our sales force and have accomplished all our goals so far."

As in the case with other manufacturers who are profiting by using expertise in certain export areas, NEI grew out of early involvement as a representative for Toshiba products in the Southern Hemisphere.

NEI is really a twin operation here with National Overseas, the export wing, and is headed up by Jack Chester, president. The firm now assembles here and in other countries.

NEI expanded its Riviera product line of playback equipment and decided to go after the U.S. domestic market after a dozen years of successful marketing electronics in other countries, principally South and Central America.

"We now cover from the Midwest to all the Atlantic states and plan to go to the West Coast within two years," Maler says.

NEI has been responsible for sales of Toshiba products in numerous Latin-American countries, in the Caribbean area such as the Dominican Republic, Puerto Rico, Venezuela, Ecuador, El Salvador, Honduras, Bahamas, Virgin Islands and Haiti.

Initially the U.S. firm handled only the finished goods from Toshiba, but in 1966 when Venezuela took action to impose strict import regulations on a wide range of finished goods, it began to assemble electrical goods—mainly televisions and radios—locally in Venezuela. Its annual transactions with Toshiba, including purchases of component parts, now amount to several million dollars.

NEI has branch offices in Puerto Rico, the Dominican Republic and Venezuela. It has a staff of 20 in Miami and also an assembly plant for radio and television sets in the Panama Free Zone.

"Riviera is the brand name we use for the domestic market and we're also exporting some goods under this name to Central and South America," Maler says.

NEI works through independent reps, as Maler feels the only way for a business to achieve high sales and financial success is to offer employees an incentive to make money.

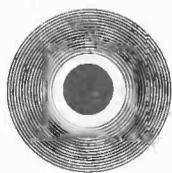
Riviera covers a complete range of consumer electronic items from small pocket-sized radios, tape recorders, digital clock/radio, radio phonographs, 8-track decks, 8-track multiplex, and stereo AM/FM multiplex. One of its newest products is a portable radio with push button selector for time and weather. "We are the only U.S. company to import and distribute this," he claims.

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Rock Concert Business Roars With Success

This is a business of relationships and loyalties that are not bought, but earned," says Leas Campbell, rock promoter in his Coconut Grove-based offices. "A promoter needs more than just dollars to be successful. You must be prepared to bleed for your artists. When political problems arise, for instance, with sheriffs, mayors, fire and health departments, and on occasion, even with governors, you have to go in and fight for your artist, for yourself and for your public."

President of Leas Campbell Adventures, Campbell entered the Miami market two and a half years ago when there were seven other major production (promotion) companies. A brief talk with Campbell reveals that he paid his dues booking small acts in small halls and promoting college concerts in the state of Florida a year and a half before going into business in Miami. In a little over four years, he has done 500 shows, starting out with \$400.

"Anyone going into this business should serve some kind of apprenticeship, like a carpenter or plumber, before tackling shows on his own. There are two many pitfalls," Campbell cautions.

During 1973 Campbell, often in association with Howard Stein, promoted 108 concerts with gross receipts of over \$3 million, including the Allman Brothers Band, selling out 32,000 seats in the Tampa Football Stadium. Another heavy was the two-day Alice Cooper concert at Pirates World, Dania.

"I have an exclusive on the Miami Jai Alai Fronton, states Campbell.

In 1973, Campbell's concerts at the 6000 seat Fronton showcased Jethro Tull (two days), Emerson Lake and Palmer (two days), Loggins and Messina and the Steve Miller Band.

Out of the 108 concerts, 56 took place in Miami; others were in St. Petersburg, Tampa, Palm Beach, Orlando, Jacksonville, Gainesville, Macon, Ga., Savannah, Ga. and Little Rock, Ark.

Eight percent of the \$400,000 a year he spends on media is given to radio utilizing all the rock stations in the Miami area: WSHE, WHYI, WQAM, WFUN, WMYQ, WSRF, WBUS. The other money is spent on print and television. He maintains a full staff of seven and the night of the show, employee numbers may escalate to as many as 100 depending on the security requirement for the facility.

"The public identification is great . . . kids know me when I walk around the streets and it is a good source of feedback on talent. We'll talk about the show they just saw or who they'd like to see. So, I may put on a show which may not do well in other major markets, but because of regional differences will do well here."

Twenty miles to the north of Miami is Fort Lauderdale and it is here that Louise Wood and Kevin McCarty recently formed Promotion Associates, the only concert promotion company based in Lau-

derdale. Louise, a 29-year-old slip of a girl, began her career as a commercial announcer for a local department store and went into radio at WFUN.

Both Louise and Kevin started in concert promotion with Leas Campbell. A year ago they moved to Ft. Lauderdale and set up their two-phone offices in a small home.

In the past several months PA has put on concerts in South Carolina, Atlanta, West Palm Beach, Miami Beach and locally. Acts they have booked include Lily Tomlin, Joe Walsh and Focus in the South Florida area.

"The greatest challenge," says Louise, "is picking the right show for the right place at the right time. The promoter just hopes and prays he is right."

Since PA is, at this time, "strictly a local corporation" not underwritten by larger promotional organizations, the company's concerts will be mainly restricted to the southeast portion of the country. Louise feels that competition is still "fierce."

"But, basically it's all a game. Your instinct to play the best odds can make the difference between profit and financial disaster."

The overhead at PA is about \$40,000 a year; not much by big city standards, but still "a lot of money to make and a lot of pressure."

And so, night and day, the minds keep working. What do concertgoers in South Florida want to see and hear? Where will the ticket sales be best? Is Palm Beach going for rock and roll or country and western?

On her agenda now is a plan to stage dances at the National Guard Armory in Lauderdale.

"Kids are dancing again and there's a need for that," she says, adding she hopes to get into some "multi-media type shows."

With the pressures of owning and operating a business on your own which was started from scratch, Louise finds she has to train herself to do many things at the same time.

"A promoter must maintain good relations with concert hall managers and sound equipment men. The job includes keeping out of the way but knowing everything that's going on and making sure every one is happy."

As in any market where things are happening, competition is tough, and, working out of the Orlando suburb of Winter Park, another major concert promoting outfit can be found in L&S Productions. Headed by Joe Lambusta and Pete Shanaberg, who operates out of New York City, L&S's gross projections for 1974 range around the \$1.5 million figure, following an approximate \$3.6 million gross over the past two years.

To Lambusta, the Florida market can be a virtual "gold mine." He says that, although competition is strong, many areas of the state, including the Orlando market, are "virtually virgin" due to the lack of adequate facilities.

"At present," Lambusta continues, "every promoter in the state has to rely on city-owned facilities and sometimes there just aren't enough to go around. That's why

(Continued on page F-30)



Rock as well as middle-of-the-road music does well in the concert field. Concert South promoters Al Argomuniz and Albert Teebagy (above), see the future in promising terms.

Indie Firms

• Continued from page F-4

chim and Rich Unger's Southbound Records, formed in early 1974. While they place the greater emphasis on what they term "southern rock'n'roll," Southbound is also involved with r&b and pop product. Mainly, though, the firm is geared to cater, as Yochim puts it, directly to those southern musicians "who want a laid-back label, rather than a heavy city operation." They both do at, though, that Southbound is actively seeking a national distribution deal through a major.

Turning to Ft. Lauderdale, one finds Mike Alger's Universal Media firm. Formed three years ago as a media buying service. Now, however, UMI is into a mail order service on country product; production of country music documentaries for radio; and production for its own UMI Records label. UMI's first release, scheduled for late March, according to Alger, will feature country songstress Yolanda Roberts.

Alger notes "that the business and talent is here. We just have to develop it." Along those lines, UMI will be actively seeking local talent to bolster its roster. Joined in business by production director Lee Cash and general manager Fred Still, Alger also plans to open offices in Canada in conjunction with Broadland Music. From there, the next move is Australia and England, all in an effort to spread UMI's Florida music message.

Turning further north, one finds Sound City Inc.'s Centura Music (in Gainesville) preparing to release its first product. Ron Sansone, Centura's musical director sums up the division's plans by saying: "Centura's plans include the signing of several artists to recording contracts; entry into the field of motion picture and television sound-track composition and recording; and the production of syndicated series of original radio dramas." While the creation of the division marks a new direction for Sound City, the firm was originally formed by Saul Silber in 1970 as a local audio equipment dealer. The retail operation remains active.

Formed close to two years ago by an enterprising college graduate, Bobby Hudson, Rhythmic Sound Productions, based in Jacksonville, makes country and rock music its bag. Hudson, a performer himself, ties his roots closely to the Nashville scene, but he is quick to emphasize that Florida is the place with "potential."

With this "potential" in mind, Hudson is actively looking for production deals for a number of country-oriented acts, dividing his time between Nashville recording studios and his Jacksonville offices. Meanwhile, though, Rhythmic is branching, having recently formed a "record release evaluation and promotional service," as Hudson puts it. The service, which direct mails new product to over 300 college radio stations in the U.S. and 30 state-based commercial stations, offers product evaluation from an airplay point of view to firms which are not geared to penetrate the market nation-wide in search of a feedback on new single releases, states Hudson.

Also on the Florida production scene is Dick Starr's Professional Programming firm. Started in 1964, Professional Programming, while not disk oriented, produces radio specials and features for worldwide distribution; produces radio and television commercials; and acts as a programming consultant for more than a dozen stations. Operating out of Miami, Professional Programming utilizes its own four-track studio, with an emphasis on total in-house production.

Howard and Ron Albert comprise an engineering production team which has helped Miami become a booming music center. With their own A&A Productions and affiliated with Group 3, the young brother duo has been awarded 18 gold records.

The brothers are familiar names in studios throughout the nation and have worked with such super talents as the Allman Brothers, Wilson Pickett, Aretha Franklin, James Brown, Eric Clapton, Stephen Stills, Black Oak Arkansas, Leon Russell, the Steve Miller Band, Joe Cocker, Dr. John, Jimi Hendrix, Buddy Miles, Joe Walden/Barnstorm and the Rolling Stones.

They are currently working with the Stones' bassist Bill Wyman on his first single LP. Wyman is laying down a collection of self-penned songs that are being recorded at Criteria studios and engineered both here and in California. Lending a hand are Dallas Taylor, Miami conductor/trombonist Peter Graves and singer Betty White.

Although the Alberts travel extensively throughout the country, they are based in Miami because of their past success at Criteria. Ron and Howie will be recording Capricorn's White Witch to be followed by a session with Black Oak Arkansas.

Group 3—a fledgling production company headquartered at Criteria, is staffed by the Alberts and Steve Palmer for the purpose of recording new talent.

Palmer's duties with Group 3 are to seek out talent. He has his roots deep into the music world and during the '60s was involved with over 1,000 rock shows and concerts.

Group 3 has just released Bobby Jenaro's single "Telephone Talk" and an LP by one of Miami's top talent's Mickey Carroll.

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Radio In Miami Offers Plenty For Everyone

Miami's WIOD-AM proclaims its motto for passersby to see.

32 stations cover the two county market

The following account of Miami radio is offered by Tom Adams, himself an air personality.

When I first stepped down from the boxcar and blinked at the dazzling sight that was South Florida sunshine, palm trees, bikini clad sun worshippers, I said, "This is for me!" 1965 was just getting underway. That was before I found the average pay for a guy with 10 years experience in some of the larger markets was around \$125 a week, coconuts free.

Miami was the classic concept of a major market in radio, ranked about number 25 nationwide. It followed the rut worn by other, bigger cities. . . . Two rockers, WQAM piloted by Lee Sherwood, WFUN, Dick Starr PD, 3 MOR's WINZ with George Cooper as PD, WIOD, Biggie Nevins PD and WGBS owned by Storer.

Then it had the necessary complement of black stations . . . WAME and WMBM. . . . Two classical stations WOCN and one other, no longer with us whose name escapes me, two country stations WOH (wasn't that a great name for a kicker?) and WGMA in Hollywood. WKAT was all talk. And WRIZ which had just turned on in Coral Gables was doing real

Professionalism and excitement are hallmarks of radio in Florida.

oldies . . . Glenn Miller, Buddy Morrow etc, and signing off at sundown.

It had occurred to me then that someday some of these large markets would get off their traditional thinking and realize there was room for more than two of each in the area. This Noah's Ark policy lasted about two more years before the upheaval. And Miami has since become an exciting radio town along with Hollywood, Ft. Lauderdale and points North. And South.

We currently boast about eight rockers, several MOR stations, only one country in Miami, five Cuban stations, three or four wall to wall FM elevator music (as it's referred to) better known as "good music."

There are now 32 radio stations in the two county market . . . a market which recently became number 16 according to the ADI, broken down, that is Miami number 25 and Ft. Lauderdale number 32. We also have seven TV stations in the area. A conglomerate that rivals Los Angeles . . . we also rival



Radio In Daytona Beach and Orlando Combines Concern For Locals With Tourists

It may not be New York, not even a Los Angeles, but the radio market for Daytona Beach and Orlando can be just as competitive, as well as quality conscious.

Taking a look first at Daytona Beach, there are three stations in head-to-head competition, WMFJ, WDAT and WROD. WELE, a country station is also represented.

WMFJ, a property of Walter Weeks Broadcasting Co., is both AM, adult Top 40, and FM, "good music/easy listening," as Dain Eric, the station's program director, puts it. Both 24-hour formats, AM is 1,000 watts non-directional, while FM is a 100,000 watter.

Describing the listening audience as "extremely seasonal," Eric points out that programming at the stations has to take into account that the city's population swells from approximately 170,000 (locals) to nearly 300,000 during school vacation months or the Daytona Track car races.

"We are aimed at an 18-34 audience," says Eric, "with AM tending to be more commercial during the day and playing Top 20 at night. Like other stations here, we definitely consider the tastes of the local population, but

we also have to take into account the tremendous transient listening audience we have, and keep our formats varied."

Also, like the other stations in the market, WMFJ is constantly promoting via remotes from the track, the beach, as well as flying airplanes to attract the sun-bather/listener.

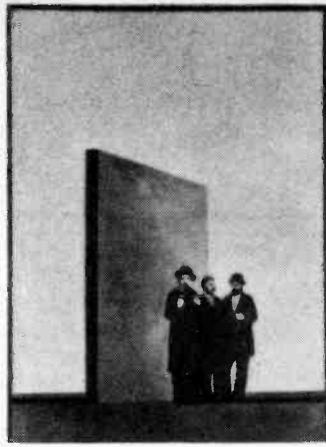
Also with a 24-hour format is WDAT-AM, A "mass appeal" station, according to vice president Richard Lange. Broadcasting day and night with 1,000 watts, WDAT blends both current products and oldies in its format, using a basic playlist of some 36 selections.

Although the market is extremely transient, Lange states that WDAT "does place a heavy emphasis on researching the local residents," mainly the 18-34 group. "We have found that it pays off for us to cater a bit more to the Daytona crowd, than base our format on college students and tourists."

It's an "exciting market" for Bob Belz, program director at WROD-AM, broadcasting with 1,000 watts days

(Continued on page F-36)





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Rock Concerts

• Continued from page F-26

our recent agreement for exclusive rights to the Orlando Jai Alai Fronton can't but help our overall position."

(Throughout Florida an exclusive agreement with a Fronton is a much sought after commodity for promoters.) The Orlando Fronton has a seating capacity of 4,000.

Although based in Orlando, L&S's activities spread throughout the state, booking concerts in Hollywood, Miami, Tampa, Tallahassee, and St. Petersburg. In Miami they use the Sportatorium, seating

12,500, and Miami Convention Center, seating upwards of 9800; in Tampa it's the Bay Front Center, seating 7800 and Tampa Stadium, seating 36,000; and in Orlando its the Sports Stadium, seating 10,000, and the Seminole Turf Club, seating 12,000.

In all, says Lambusta, L&S averages "around 65-70 shows a year." Some of their top attractions have been such acts as J. Geils, Humble Pie, Commander Cody, Neil Young, Loggins & Messina,

Bette Midler, Johnny Winter, Pink Floyd, Deep Purple, Frank Zappa, the Mahavishnu Orchestra, David Crosby and Graham Nash, and the Dobbie Brothers.

Graham Nash, and the Dobbie Brothers.

"We are always very careful in promoting our concerts," Lambusta continues. "No matter the market, we use extensive radio spots on all the top local radio stations anywhere from 10 days to two weeks before the concert. The spots, along with consumer print advertising and posters, are always important here to the last day, because any given concert will average 50 percent advance sales against 50 percent of the action at the gate."

Lambusta, who prior to joining forces with Shanaberg was a booking agent with CMA covering the South, claims that a number of the top agencies are "now very anxious to have their acts play the Florida circuit. They realize the true dollar potential that can be made here. The major labels have also realized the market's potential," he continues.

"It might not be the best in terms of record sales, but it helps to keep their acts working, as well as helping to generate local and national interest in the artist."

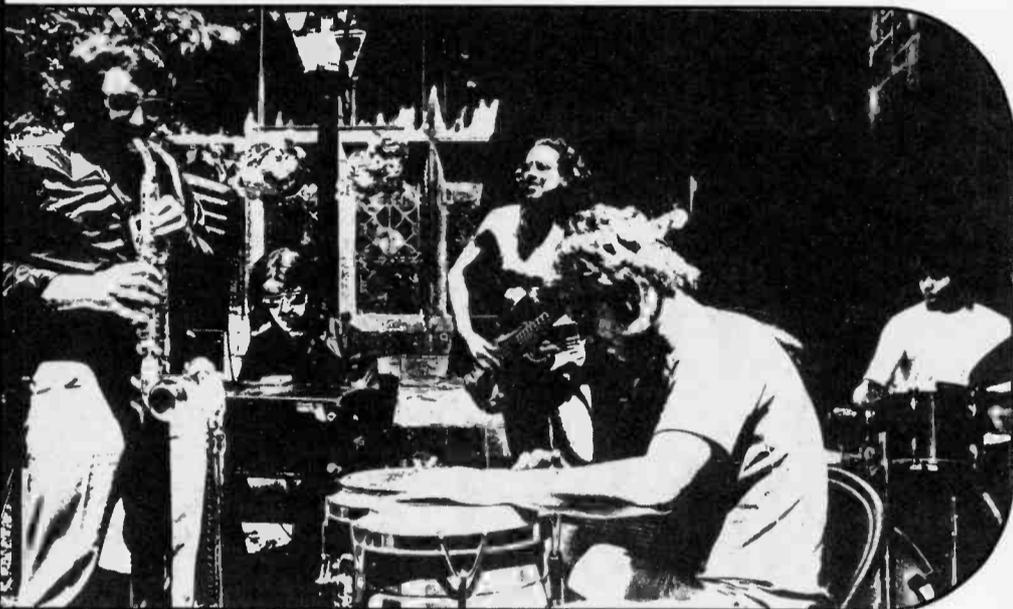
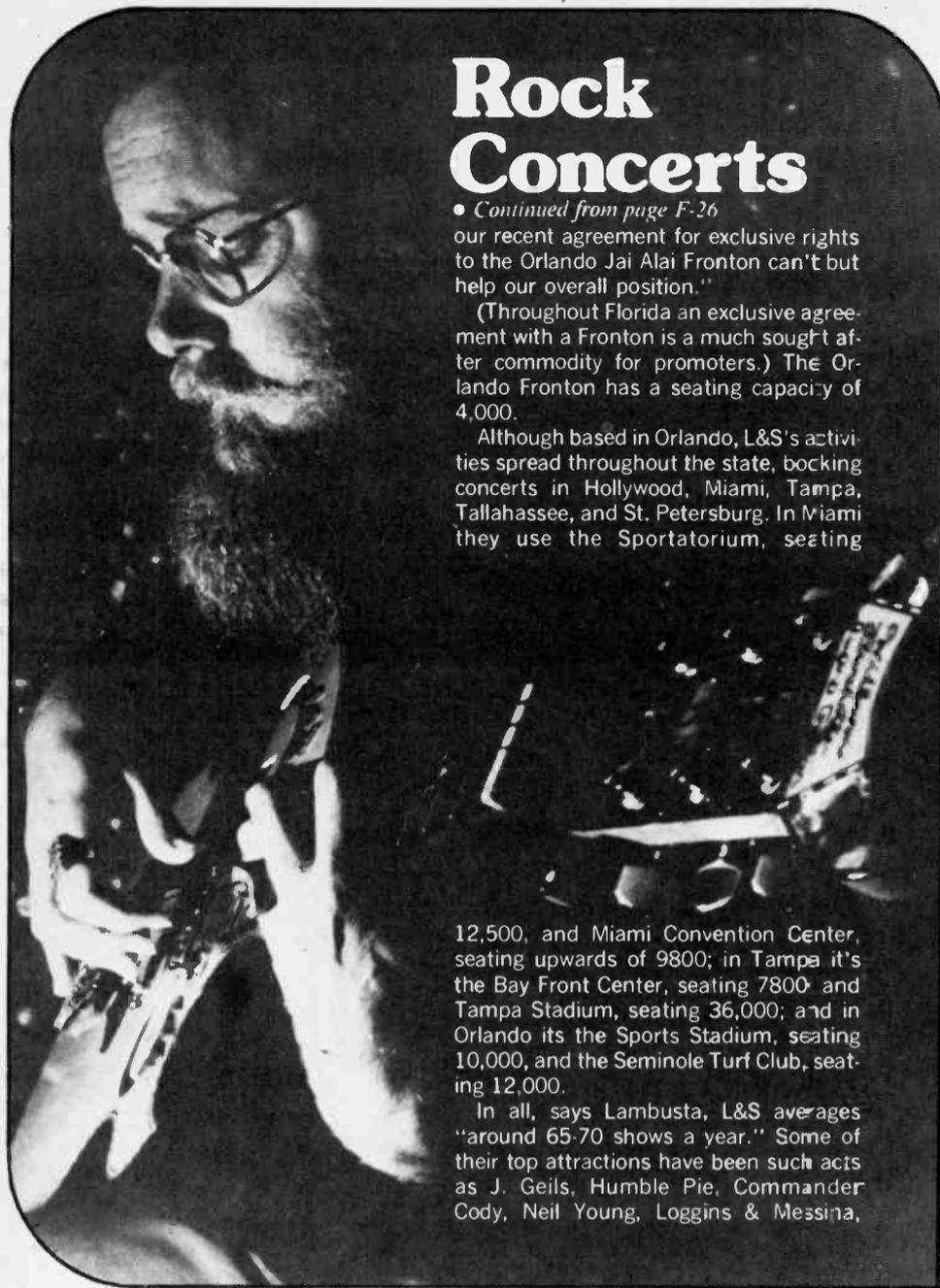
According to Lambusta, L&S's main bag is rock, but he does say that the firm would be exploring country and r&b oriented concerts. While r&b and country are both "weak," rock acts are the "thing" here, he says. "If the right facility existed in Orlando, we could pull 10,000 people every other week."

Plans for the company include the construction of a showcase club in the Orlando area and an "exclusive" South American tour they are putting together for the Alice Cooper group. Not to mention the 70 or so concerts planned for 1974's market.

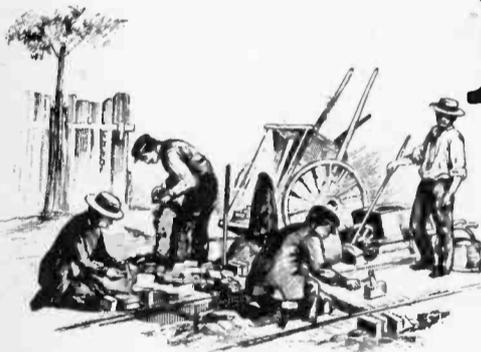
Going westward to Tampa, one finds Gulf Artists Productions and Margorie Sexton, who started the firm in 1964.

Like the other major promoters in the market, Margorie books concerts throughout the state, including such cities as Miami, Orlando, where she has a joint working agree-

Young people's music provides a major concert business for Florida promoters.



How to get results



The hard times are coming!

Everybody needs to save money. With prices going up and sales leveling off or dropping, many companies are starting to cut their advertising budgets, postpone capital expenditures, and reduce travel allowances.

Coin of the realm

Lets take a look at a case in point. Not too long ago a hotel came to CHARGE-A-TRADE with a proposition. Simply stated it went like this. "We are able to trade for all the advertising needed. Being a deluxe hotel, located at Disneyworld, media trades are available. The problem is the gas crisis and overbuilding in this area have caused occupancy levels and revenues to drop. We need floor coverings for our lower level which we are now completing for guest use, laundry equipment for maids uniforms, printing and many other costly items."

The hotel's comptroller interjected here that he thought they could use "as much as \$250,000 a year for additional capital expenditures."

"Here's our proposal: We would like to trade for these items. We'll join CHARGE-A-TRADE and offer your members not only our facilities for vacation and incentive use but also for business meetings and conventions, if you can provide some of these items." We accepted the challenge.

Product trades to help fulfill their specific needs have now been consumated to the tune of \$38,229, *IN JUST 43 DAYS*.

New business is now being booked that will amount to tens of thousands of dollars per year which they otherwise would not have received.

Without sacrificing prestiges, this deluxe resort has bettered its sales and profit position.

If you work out the mathematics you'll see that by national averages this member is now saving over 60% on all "purchases" made through CHARGE-A-TRADE.

That's what we mean by barter giving you a competitive edge.

Net cost per sale

We have dozens of case histories like that.

In the broadcast industry, one member has received over \$17,000 in advertising since joining. Cost of their providing this advertising? In the words of their president "Free to Us". The station has to be on the air anyway; to run additional ads does not increase cost.

One of our members, a cruise line, was preparing a ship for a 'round the world cruise.

They purchased new generators, carpeting, 3 mini bikes to provide the crew with transportation in various ports, printing and even advertised the cruise without laying out a cent.

They are now paying for those purchases by providing the cruise to one of our members.

Another manufacturing member had a new product line they wanted to launch. They had endorsements by leading sports personalities, but since it was close to the end of their fiscal year they didn't have any budget left for advertising. If they waited they would miss the Christmas season. With CHARGE-A-TRADE they

printed sales materials, advertised, and within just two months had the product line in the black.

As with most case histories, we cannot take 100% credit for all these successes. Our members serving each other create the success, we just provide the method.

We have it

Helping you to trade for products and services for which you're now paying cash, is our objective.

Diesel generators used for standby power by hotels, broadcast stations and manufacturers.

Office equipment, carpeting and furniture for your stores, offices or plants.

Advertising that targets in on the demographic groups in the geographical areas you want.

Printing of your catalogs, brochures, rate cards, letterheads, business forms, etc.

Airplane charters, international airline tickets to select destinations, hotels in many domestic and some foreign markets, cruises and other travel for business meetings, vacations, incentives or to house executives.



Real estate, hair dryers, recreational vehicles, boats, watches, tents, motor bikes, flying lessons, china, stereo equipment, golf equipment, silverware, wigs, art objects, radios, rings and many other such items for use as sales incentives, gifts, or prizes.

"What if you don't have a member corporation offering a product we want to trade for?"

If that happens, fill out our Special Request Form and mail it to us.

Also be sure to watch the inventory

bulletin and classified advertising we send out. These lists contain hundreds of items not normally offered by member companies.

We'll never trade!

Some companies we've heard of, and even a few we have talked to, said, "We never trade." They continue to tell how they don't have to trade because they have all the business they can handle. Others say that they would rather pay cash.

If you have all the business you can handle, don't read any further.

But, if you don't and would like to have guaranteed additional business then consider this.

When you become a CHARGE-A-TRADE member you'll be given a line of credit of \$2,500 to \$50,000 based on your credit rating.

With this line of credit you can purchase from other members and never pay for those purchases until you receive an equal amount of new business through CHARGE-A-TRADE.

In fact, if no other member ever purchases from you, you never pay for your purchases as long as you remain a member.



What do I risk?

Nothing. Each CHARGE-A-TRADE member's account is covered by credit insurance.

American Credit Indemnity Company, the world's largest credit insurance company, insures your account so that if another member corporation should go bankrupt (some of the biggest do) or for any reason not honor their commitments, you lose nothing.

The credits you've earned from the new business received through CHARGE-A-TRADE are good until used.

*On the subject, we recommend the front page article that appeared in the Wall Street Journal, Wednesday, February 13, 1974. We'll be happy to send you a copy.

ment with Fred Stover's MBF Productions for St. Petersburg, West Palm Beach and Jacksonville.

"We average around 50 concerts a year, with well over a \$1 million gross. It's a great market," she continues, "but I think it has reached its peak, although that peak will definitely maintain itself." Some of the major acts promoted in the state are Jethro Tull, Yes, Rod Stewart, Black Oak Arkansas, Grand Funk and Edgar Winter.

"Gulf Artists also places heavy emphasis on pre-concert promotion in all the markets," states Margorie. "We put together radio spot packages that run a minimum of eight a day, 50 a week over a three-week period prior to a concert." Again, like the other majors, she states that gate sales are important with most of her concerts.

A somewhat unique aspect of Gulf Artist's operation is the booking of top acts in drive-in movie theaters. "We did 14 drive-in concerts last year, and they were all pretty successful. We charge anywhere from \$2.50 to \$3 for a ticket and the audience gets a 90-minute rock concert, plus a two-feature film show following. It's great for artist exposure, as well as filling in the gaps when an act is working out its itinerary."

"When it comes to central Florida, the Disney complex has done a great deal to help local promoters," she says. "If anything, they have helped modernize the thinking of a lot of city fathers, who previously were really down on rock concerts in municipal facilities. Most other promoters will agree, I think, when it comes to the fact that we all needed more facilities to put on concerts, and Disney coming in really opened the minds of a lot of people here to both the power of the dollar and to the music talent available." She says that the market could still use some more facilities, but at least those available now are being utilized close to capacity.

In Palm Beach, the concert scene is covered by Fantasma Productions, based in West Palm Beach and headed by Jon Stoll. Formed in New York five years ago, Fantasma moved to Florida during the summer of 1972, opening its doors as a full service—booking, promotion and production—agency. "We have promoted concerts in over 12 cities in Florida," says Stoll, "working with such acts as Ike & Tina Turner, Buddy Miles, Mac Davis, Quicksilver and the Chamber Brothers." Fantasma hopes to expand its operations throughout the state and the entire southeast." Stoll continues, "but, at present, our main emphasis is on the local market." The firm has exclusive rights to the Palm Beach Speedway Fairgrounds, 10,000 seats, and the Palm Beach Paramount Theater, 1,200 seats.

A mainstay in the state's country music concert market is Rowland Broadcasting Co., with radio stations WQIK-AM-FM, Jacksonville, and WQYK-AM-FM, Tampa. Headed by brothers Marshall and Bob Rowland, the company produced 15 concerts in 1973, grossing over \$300,000.

"We've been on the country scene here for nearly 18

years," explains Bob. "The market is strong, notably in Jacksonville and Tampa, and there is no reason why country sounds won't continue to grow in the state." He says that Rowland's concerts have been produced in such cities as Jacksonville, Miami, Tampa, and West Palm Beach. Last year's shows featured such acts as Charlie Rich, Tom T. Hall, Conway Twitty, Connie Smith, Barbara Fairchild, and Marty Robbins.

"Our business has grown, as has the whole state's," Bob continues. "Why, in 1956 Marshall promoted one of his first concerts with Elvis Presley on the bill for \$25 a night. Last year, Colonel Parker asked over \$100,000 for Elvis to come into the state." It was a bit out of their budget, he says.

Even without a Presley on the scene, though, Rowland has maintained its stance in the country field, proving that there is room to grow. Whether it's country, rock, r&b, or Latin, the concert market is here, and folks like the Rowlands are taking advantage of the business.

Miami Radio

• Continued from page F-28

area. A conglomerate that rivals Los Angeles . . . we also rival Los Angeles in another manner . . . people flooding into the state. About 4,000 per week. In addition to that, we have helped over 350,000 Cubans emigrate from Havana and Castro since the airlift began.

Miami is represented by a lot of the big names in broadcasting . . . Bartell at WMYQ . . . Storz at WQAM . . . Storer owns WGBS . . . WIOD is one of Cox Broadcastings finest . . . RKO owns WAXY in Ft. Lauderdale . . . Cecil Heftel bought Y100 in Ft. Lauderdale and is moving it to Hollywood. WAIA-FM is another property of Cox . . . WFUN is a Rounsaville entry . . . WINZ was just purchased from Rex Rand by Gannett Properties. They also bought WOCN FM from Ed Winton, while he retains the AM. WWOK is a Jack Roth (San Antonio) Mission East Co. So we are well represented by a lot of the majors.

And there is something for everyone in South Florida radio. Music for the old folks . . . for the teeny boppers . . . country fans . . . acid and/or progressive rock Top 40, oldies, jazz . . . 24 hour talk, or just music to sit and rock and chew gum by . . . Cuban favorites, r&b, rhythm and rouge for the Alice Cooper freaks.

I think we can get into rock first . . . it's proliferated most greatly in the past couple of years and is at the moment, rather feeding on itself. This includes acid, Top 40 (or 30) and oldies in one grouping. The term "rock" meaning something you are not allowed to listen to if you have passed your 35th birthday. The original thought was, when rocker after rocker came to town, in the minds of us at MOR stations, was "hey

great . . . they've only got a 33 1/3 possibility ratingswise anyway, so the more they divide it up, the smaller shares they get and the better we look by comparison." Wrong. It hasn't quite worked out that way. And to be honest, it is difficult to figure why.

For instance, WQAM has maintained, thru all the shot and shell, a No. 1 reading among the 12 + group. They do nothing spectacular. They have been on the air 50 years and it has always been my thought that, that kind of listener habit, almost hereditary, is hard to break. Jim Dunlap took over as PD several years ago but still handles the music. It is said among the South Florida record promoters that Dunlap will not put a record on the air until it's No. 1 with a bullet in Billboard. This is a slight exaggeration of course, but you can't argue with success.

I was with WQAM for two years and even when Jim was just MD, when I played the wrong record, the little light on the control room phone was blinking before the second bar.

WFUN is run by Tom Kennington who plays it a bit differently than the others. And he lets his guys be personalities. Bwana Johnny, AM drive, is berserk. But FUN never gets the numbers it should because of a poor signal.

When Bartell's WMYQ came of age a couple years ago, it was going to be the giant FM rocker. They gave away barrels of money, played the hits, a bit more progressive than QAM and FUN (there were only the three in Miami then), and you heard the usual "MYQ Plays Less Commercials." Until sponsors started buying. (The rocker with a different sound is WSHE which is a "mood rock" station. No yelling, shouting . . . contests . . . gimmicks . . . the word is subdued. According to Gene Milner, president and GM, their music is clustered in "mood sets" of three selections . . . predominantly album cuts, each having a direct relationship to the others and the mood changes with each cluster.

The commercials are designed to fit in each mood cluster (something others have talked about for years but rarely acted on), eight commercials per hour, two in each of four interruptions. No Jackson 5 or Osmonds. Everything is almost totally "down." You don't know you're listening to a newscast till it's almost over. The format was created by Gary Granger, the station manager. WSHE is 24 hours a day, total quadasonic with a custom console which allows the changing of discrete 4-channel records into the FCC approved regular matrix system.

WSHE is owned by Van Patrick, who also owns Broward County's only AM rocker, WSRF. The station uses clusters and its dial may have some down effect on the ratings. They're at 1580 (just below the police calls as George Carlin would say) but they're 10KW 24 hours.

WAXY, when it first opened was handled by Drake-Chenault for RKO but the falling out took Drake away and (Continued on page F-34)

from barter.

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Laugh all the way to the bank

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Now that you have those immediate requirements out of the way — sit back and relax because when your monthly CHARGE-A-TRADE statement comes you don't have to pay cash for those purchases . . . you just owe an equal amount in your own product or service at your normal selling price.

CHARGE-A-TRADE doesn't get involved in pricing *except to maintain the policy that all transactions are on the same basis as cash.*

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It is. And other members will purchase from you since you're now a preferred supplier. New markets across the nation and internationally will open up to you.

"O.K., now that we have this competitive edge how do we handle the sale."

Easy, and you'll be pleased to learn that no new bookkeeping is required.

Complete the sales slips we've given you. (They are just like the sales slip you sign when using any other credit card).

Give a copy to the purchasing member. Keep a copy for your records and once a week mail a copy to us.

We take it from there. Utilizing computer technology we will record all trades, debit and credit each account, and at the end of the month send you an itemized statement showing all of your sales and purchases.

The statement also shows the service charge due us, if any.

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The adjoining chart shows the percentages as the volume increases. We also have a one-time membership fee of \$150 and \$100 annual dues.

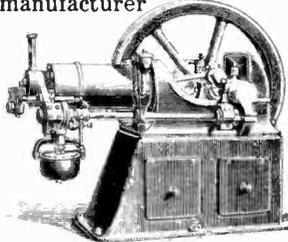
| | | | |
|-----------------|-----|--------------------|-----|
| \$ 0 — 3,000 | 15% | \$ 25,000 — 50,000 | 10% |
| 3,000 — 7,000 | 14% | 50,000 — 75,000 | 9% |
| 7,000 — 12,000 | 13% | 75,000 — 100,000 | 8% |
| 12,000 — 18,000 | 12% | 100,000 — 150,000 | 7% |
| 18,000 — 25,000 | 11% | 150,000 — OVER | 6% |

Praise on high

"We use CHARGE-A-TRADE to buy everything from basic supplies to advertising. The more we use barter to buy products and services we use in business, the more our net operating profit goes up. Our accountant can explain it, but I just accept it as one of the greatest assets to the profitability of our company. Next to our customers, barter comes first." Member cruise line president

" . . . we have been using CHARGE-A-TRADE with great success." said a medium size market broadcaster.

"We are extremely pleased with the way our network TV exposure is going." Furniture manufacturer



"When the drought hit Costa Rica last year the government allowed business only a portion of their electric needs. If we [a resort hotel] hadn't been members of CHARGE-A-TRADE we couldn't have acquired the generator we needed, the demand was greater than the supply." Owner/Manager of the hotel

" . . . We've chartered several planes and have purchased a few thousand dollars worth of restaurant equipment for our club house. I didn't think you could do it. We like doing business with you. Oh! By the way, get in touch with our ad agency, we now want you too . . ." Major off-shore land developer

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**In all fairness to them, we must mention that we are the only nationwide barter system and therefore the only one capable of servicing major corporations.

Miami Hotels Lure Superstars

But find
they cannot
meet their
ever rising
superstar fees

By Sara Lane

They come to Miami Beach for sun and entertainment and nine-tenths of the time they find both in abundance. The warm tropic sun tans their greased bodies poolside and the glitter of the Miami Beach hotels provides the glamour and excitement for nighttime fare.

Hotels scramble for top acts during a frenzied pre-season buying activity. Many hotel executives find to their dismay that superstar salaries skyrocket from one season to another and their particular budget cannot be stretched to include the exorbitant \$70,000-\$100,000 fee that acts command for 10 days. Many hotelmen feel that legalized pari-mutuel gambling would put an end to their financial woes and give the "Gold Coast" a shot in the arm,

Diplomat tries and the new owner of the Eder Roc is trying something new. I think the excitement of coming to a Miami Beach hotel will bring the people here, especially to see a show with a name entertainer."

Each of the Fontainebleau's three entertainment rooms is basically a Greek-styled amphitheatre, designed by Novak. The multi-tiered La Ronde theater seats 900, the Boom Boom Room seats 275 and Club Gigi seats 300.

"We only used the theater or nightclub twice last year; 20 days out of the entire year for entertainers. This year we'll be using it for a minimum of 50 days. Ann-Margret, Sergio Franchi, Redd Foxx and Tom Jones are scheduled. The room opened Christmas with Paul Anka," states Margulies.

For years the Boom Boom Room was a Latin room and according to



Miami Beach's hotels have the "feel" of Las Vegas. The Fontainebleau's entertainment vice president Alan Margulies and hotel owner Ben Novak (above) are leading talent buyers. Roy Rososin (right) is the Eden Roc's entertainment director and he sees the youth market as growing. Sammy Davis Jr. (above right) plays the Diplomat.

since other forms of gambling are condoned and bring in millions of dollars revenue (horse and dog tracks and jai alai.)

To Alan Margulies, vice president of entertainment and public relations at the world-famous Fontainebleau Hotel, gambling is the only salvation for Miami Beach. "I don't think that state controlled gambling will bring in the so-called wrong element," he says. I feel gambling will bring Miami Beach back to what it should be today. I don't think it will enable us to get bigger and better conventions, because we already have them. It will bring in more people and we'll be able to get better entertainers."

Margulies has very definite ideas on the image he'd like to create for the Fontainebleau and for Miami Beach. "We have image of being a retirees paradise and of catering to an older Jewish clientele; but excitement is the image we want to create at the Fontainebleau for the Beach. Something Like—it's really exciting to come to Miami Beach! Unfortunately, there aren't enough hotelmen like Ben Novak (owner of Fontainebleau) who honestly believe that this is it. Other hotel owners have other incomes to supplement their off-years. Novak has only this one hotel. He tries and I believe Irv Cowan at the



Margulies, constantly losing money with Latin acts. The room closed for four months then reopened with Minsky's Burlesque which did well, but Alan felt he was paying for a name. Ron Headrick, a local producer, was hired and put together "Bing Bang Burlesque" which has been extremely successful and makes a profit each week.

"I'm not afraid to try something new, nor am I afraid to ask questions," Margulies explains. "One thing I've learned since taking this job a year ago is to rely on many people. I'm not an authority on the entertain-

ment business. If I don't know I'll call John Huddy (entertainment editor at the Miami Herald) or Bill Beutel at CMA to get a general consensus.

"We're booking more TV personalities than recording acts now. There's never been a production in the East like Ann-Margret's. But, we'd like to bring in the Neil Diamonds, etc. We want talent that hasn't appeared here. Presently, we have a bid out for Johnny Cash. Unfortunately, I don't get any help from the record labels. I'd even be willing to put a record sales booth in the lobby to entice record people to work with me. I don't feel it's demeaning to the hotel. I want it because it generates excitement." Margulies shakes his head. "It's very hard to deal with record people. I spend tremendous sums promoting the Fontainebleau acts in New York, far more, I guarantee than Vegas does. Maybe the record people are afraid from past experiences they've had in Miami." However, Margulies doesn't work through an agency. He'd prefer to book acts on his own—dealing directly with them. "They pay their commission to the agency on their own."

Margulies feel the entertainers' salaries are completely out of focus but he does spend over \$600,000 annually on talent alone—not including musicians.

"We break even, even on Tom Jones and Ann-Margrets. The hotel makes money at the front door, the coffee shop, the Boom Boom Room. I



hate to close the theater—it's like owning a piece of property and letting it sit idle. If you're not utilizing your assets, you're wasting your time."

He also wonders what talents will replace the Frank Sinatras, and other veteran acts. "Acts today don't want to work 10 days and be paid x dollars if they can work one night and get three times that money. The young get a taste of that big money and won't work in a hotel."

At the Diplomat, owner Irving Cowan keeps a big star policy going and also uses a number of restaurant and nightclub rooms to satisfy his patrons.

Declining many of the names who play in other locations because they don't have the all-out star-power, the Diplomat needs to get its capacity and near-capacity audiences throughout the week as well as on weekends. Cowan doesn't say that recording artists have priced themselves out of the field for the resort hotel. But, he does consider that many are over-priced and don't represent a good investment.

The Tack Room, and informal lounge, is a week-in week-out showcase for stars on their way up. "Long-range, there's no view to changing the big-star policy and there is a view to keep upping

the tempo on youth-oriented entertainment," says a Diplomat executive, "there's a lot of emphasis on verve here. Verve is the big quality."

The Eden Roc is changing its name and its image—the renovation has begun but will not be finalized until Nov. 18, 1974 when the Sutton Beach Hotel and Spa open. At the moment, Sutton Beach is literally materializing right before the eyes of undisturbed guests. When the multimillion-dollar transformation of existing services and facilities is completed, the elegantly-new hotel will emerge to pamper guests in a continental manner.

Younger clientele and young audiences for entertainment rooms are being sought—younger than normally seen in Miami Beach and, equally important, featuring acts that people who make Miami their home will want to see. The youthful Smothers Brothers opened the season in the Cafe Pompeii, a room with a 500 seating capacity.

Recently Roy Rogosin was appointed director of entertainment. A well known musical director and producer for stages, he is also former musical director for Johnny Mathis and associate head of Universal Studios music department. As entertainment director, Rogosin supervises all phases of entertainment activity—including booking talent. He redesigned Cafe Pompeii into one of the Beach's most beautiful supper clubs, complete with the return of super-star entertainment. He also directs operations at Mona's, an intimate after-dark in-spot and Harry's American Showroom with a Latin group.

Rogosin doesn't feel that recording acts have priced themselves out of the field. "It's the simple fact that the concert field, as compared with the nightclub field, has drawn to it most of the high-powered contemporary acts. The simple economics are that at \$10 a ticket in a 1300 seat arena, a performer comes out with a figure for two shows given in one night that any nightclub facility would be hard-pressed to equal over a period of a long and extended run." He contends that innovative and creative entertainment thinking is the key to keeping the live performance circuit a viable medium.

"Bette Midler and David Bowie each offer something unique in terms of a theatrical event beyond just performing music," he says. "Everyone in a position to explore new avenues must not only view traditional acts creatively, but must also imaginatively produce new kinds of attractions and be open-minded to untried performers."

To Rogosin, booking higher priced recording acts does reflect on minimum or cover. "It's obvious that when a recording act is engaged for a nightclub commitment—and their nightclub price is predicated on their recording careers, to a certain extent it is necessary to reflect that cost on minimum or cover."

Three years ago, the Deauville Star Theatre was born in the Deauville Hotel—a pioneer move to take the "wining-dining-tipping" out of a swank hotel night club entertainment and to



Contemporary song and dance groups perform at Walt Disney's Magic Kingdom. There are 24 acts performing throughout the park. This act performs in the Cinderella Castle forecourt.

deliver to the public a simplified premise of "come see, enjoy and be comfortable." Produced by Lee Gruber and Shelly Gross in association with Morris Lansburgh (Deauville owner) the Star Theatre has through its short history emerged as the only operation of its kind on the Gold Coast.

Today, the Deauville Star Theatre has just about wiped out all negatives in its operation. It has increased seating capacity to 2100, a terraced setting for better viewing, and excellent lighting and sound.

Careful booking has contributed to the Star Theatre's success. Grammy Award winner Helen Reddy and comedienne Joan Rivers opened the winter season on Christmas night. And the lineup resumed with the teaming of Shecky Greege and Vic Damone; Alan King and Cass Elliott; Totie Fields and Florence Henderson, and Steve Lawrence and Eydie Gorme plus Jan Murray.

(Continued on page F-35)

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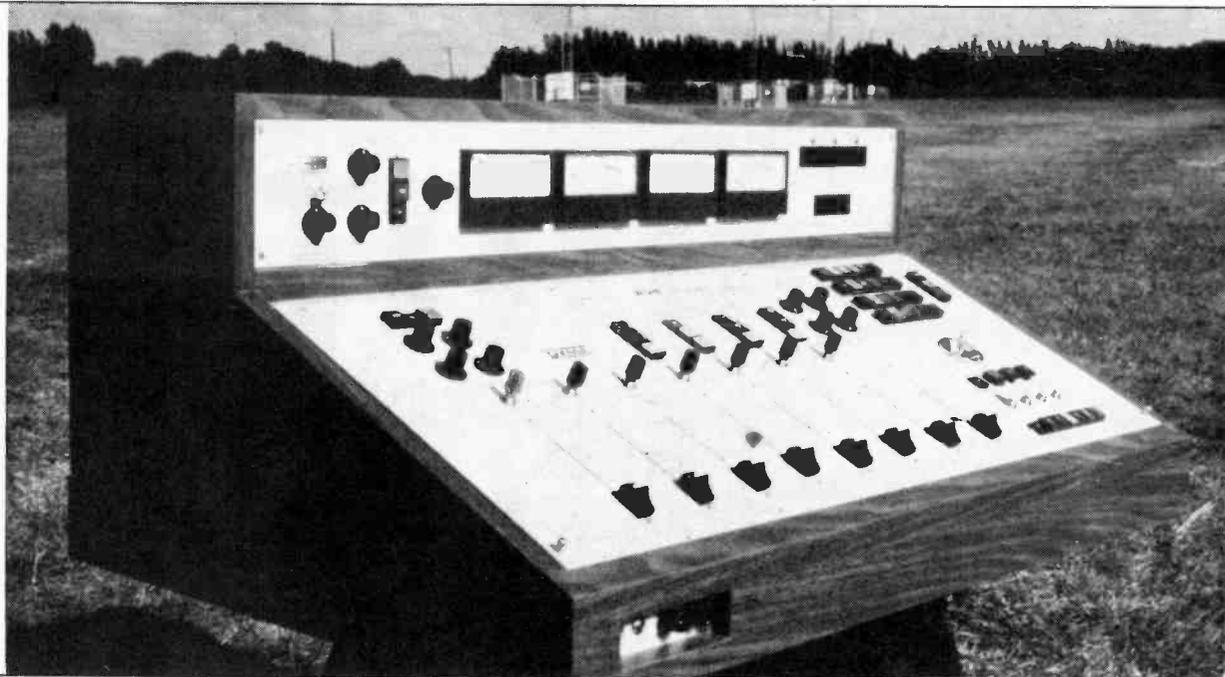
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Miami Radio

• Continued from page F-31

RKO is trying to come up with their own package of oldies without much success yet. They play oldies from the 50's and 60's. And they've taken the oldies bit even further by making the station reflect the mood of the earlier days of rock, including not only music, but promotions and news headlines.

Now on to MOR... or Top 40/MOR as it is rapidly becoming. And we may as well start with WIOD which is where I work. I asked our PD, Ken Warren for his thoughts on our station... a progressive MOR, attempting to appeal to the broadest possible spectrum of audience in the 25 to 49 area. Music a mix of current and oldies, mostly post '60. On rare occasions a trip back to 56 but not often. Playlist eliminates the extremes, i.e. Alice Cooper, Lawrence Welk. Music daytime, talk at night. Ken doesn't believe MOR can compete at night with TV and he feels talk can be successful only at night.

WINZ is programmed by Johnny Knox, formerly of WQAM and quite knowledgeable for one so young. WINZ's music blends current contemporary with easy listening. He suggests contemporary non rock rather than MOR. Knox judges the music from national publications due to pressure from tourists.

WGBS is held together with just three guys in daytime hours, Arnie Warren, Lee Rodgers the PD and Ned Powers. Their policy is MOR gold. If it wasn't a million seller, forget it, plus any current one that has a 95 percent chance of becoming a Goldie.

A typical hour: A great late 50's seller, seven from the '60's and a pair of '70 winners and three or four "current" tunes.

In Ft. Lauderdale there are a couple of MOR's. WFTL has Michael O'Shea, ex of KLIF as its PD and programming toward the 30+ crowd. O'Shea says South Florida is very strong in that category (30+). They rely heavily on oldies and familiar songs done by MOR artists. WAVS, with an "adult-contemporary" format, aims for the 25-50 group. Bob Roberts is the PD.

WLYF-FM, a non-rocker currently dominates that market. WAIA-FM competes with a Bonneville package and according to Ken Roth, the PD programming Bonneville adds a foreground sound rather than background, and includes a more fluid combination of medium and up tunes, vocals and groups rather than just instrumentals and special music on holidays.

WVCG in Coral Gables is good music, automated but with disk jockeys. Its FM, WYOR is all music, with the "emphasis on beautiful music and plenty of it"... a 20 minute music format with 3 breaks per hour. They both look for the 24-49 age group.

(Continued on page F-36)

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Miami Hotels

Continued from page F-33

No matter the cost of the act, prices to the public are strictly \$7.50, \$8.50 and \$9.50.

Entertainment executives at the Playboy Plaza Hotel have found it impossible financially to make it with most superstar names. "We tried in the past," says the hotel's Larry Primak, "and we will probably try again sometime, but for now we are trying a new approach utilizing talent known to everyone but falling short of superstar stature. This is proving to be a sound financial move."

Echoing sentiments expressed by other hoteliers of over priced acts, coupled with musicians salaries, lighting, sound and stage personnel plus an opening act, Primak says, "After all we're not Las Vegas; we do not have the casinos to bear the costs for major talent."

The Penthouse, the hotel's elegant room which seats just under 700 for dinner, is open only a few times during the season—the main entertainment room being the Playboy Bar. It opened at Christmas with Robert Klein and Buddah recording artist Melissa Manchester and again in February with Frank Sinatra Jr.

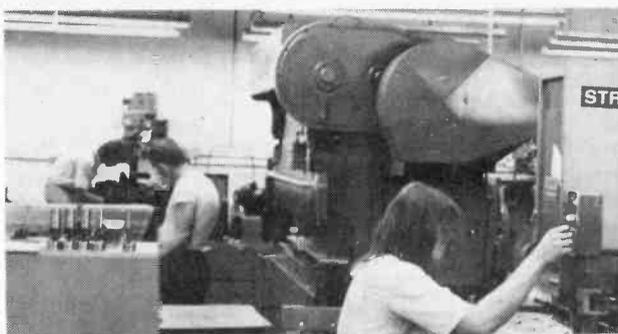
For a dozen years, the Americana Hotel in Bal Harbour has not booked name acts in its Bal Masque Supper Club. Eleven years ago the Barry Ashton Gran Revue Francaise was introduced and is obviously successful since the format hasn't changed. Again, economics play an important part with hotel officials feeling that high priced acts rarely pay off. The French extravaganza has a six month run from October through April.

The Carillon, another hotel which once booked semi-names, changed its policy some years ago. According to owner Herb Robins: "We took a financial loss our first season because we opened our club too late." The Carillon then went the direction of musical revues—"mini revues almost as elaborate as those in Las Vegas," Robins says.

"We dropped that format although revues are still popular."

Last season the Carillon switched to a dinner theatre operation in its nightclub and the opening year indicated it could be a successful move. It is in effect again this year and the first attempt at a musical will be tried with "I Do I Do" starring Theodore Bikel and Constance Towers.

Farther up on Collins Avenue, known as "Motel Row," are the Newport Resort Motel and Marco Polo Resort Motel which capture a younger, swinging set. The Swinger Nightclub in the Marco Polo just celebrated its second birthday and offers an inexpensive night out with semi-name entertainment (except for special engagements featuring a higher priced act). Week-



Florida's factories turn out equipment for consumer electronics and recording studio markets.

day cover charge is \$1 with \$2 on weekends—no drink minimum and continuous music from 9 p.m. to 5 a.m. Headliners such as Creative Source, Merilee Rush, The Third Degrees have appeared this season.

"Because recording artists, in my opinion, have outpriced themselves, the Swinger tries to cultivate good solid acts that haven't yet made it big nationally," explains Rudy Guarino, owner of the club. "With good entertainment and a small cover charge, the 500-seat room remains a lively force on the Beach."

In addition to The Swinger, Guarino schedules two shows in the Persian Room, the hotel's larger room: Al Green and his Revue, Jerry Vale and Pat Cooper.

The Newport too has a 500-seat nightclub, the 7 Seas Lounge, featuring three acts nightly. Headliners have included B.B. King, the Ike and Tina Turner Revue and Lou Rawls. This year the Platters launched the winter season with the Shirelles, Johnny Tillotson, Herman's Hermits, Ace Trucking Company and Della Reese.

Both Guarino and Mike Vetro, entertainment director of the Newport, feel the energy crisis will cut business—75 per cent of Miami's tourist trade motors to Florida—and they are already feeling the loss of driving clientele.

"Flying customers don't have the mobility while in town," Vetro explains. "And we're not only losing tourists, but much of our clientele from other areas—Ft. Lauderdale, for instance—who make up almost 30 percent of our business."

Vetro and Guarino agree that nightclub profits decline as artists keep demanding more and more money and that most major artists keep their prices just out of the club's break even point. "They (the artist) see a half-filled room four out of six nights and want a raise. In general, they have no conception of liquor costs, advertising, employee salaries, etc. Another major cost which the house has to absorb is musicians. A 15-piece orchestra at union scale costs \$3,232 per six day week, plus other incidentals," concludes Vetro.



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Daytona-Orlando

• Continued from page F-28

and 200 nights. "We're listed as a small market," Belz continues, "but most people don't realize how large we are when it comes to the tourist trade. It's a challenge to broadcast for that type of audience; you have to be on your toes constantly, promoting, selecting the right material and gearing the format around getting the "beach crowd" to relax.

A property of Elyria Broadcasting Co., Cleveland, WROD's format is half new and half old, according to Belz. Both sounds are constantly being blended together, also in an attempt to attract the 18-34 group. WROD, says Belz, uses the full 18 minutes of commercial time allowed by the FCC.

WELE, a 1,000 watt daytimer, is all country. Notes Bob King, program director: "We are like a Top 40 country station." WELE uses a Top 60 survey and blends in some 20 extra selections per week.

"The country listener here, who tends to be extremely loyal, tunes in only for the music, and we have to give it to him. If anything, we have to walk the line of not being a personality station and not turning into merely a country music jukebox. And, it has paid off," he offers. "Our business in the past two years has nearly doubled."

The Orlando market consists of Holmes Security Broadcasting Co.'s WLOF-AM and WLOQ-FM; Osceola Broadcasting Co.'s WORL-AM and WORJ-FM; and Bluegrass Broadcasting Co.'s WHOO-AM and WHOO-FM.

While WLOQ is a 3,000 watt "good music" station in Winter Park, 5,000-watt WLOF's format is "pop/contemporary," according to program director Bill Dennis. Using a 30-song playlist, the station's format is 60 percent current and 40 gold, with the bulk of the gold product reflecting hits in recent years. "We have some 12-14 minutes of commercial time per hour and we look to get at least 38-40 minutes of music on the air each hour."

"WLOF is basically a personality station," Dennis continues. "We want to come across with a warm, friendly sound that is going to make a friend of a listener. When I hire a jock, I'm really interested in his true personality, not just how he can project himself theatrically. For a station to be a winner with personalities it's important that the person not come across as an act, but as himself. Yes, we're into giveaways, but still the true strength of the station lies in both its jocks and music." Dennis places the stations-listening age group at 18-34, sometimes 18-49.

Of WORL-AM (5,000 watts), Lee Arnold, its program director, points out that the station is into "real oldies," mainly the big band sounds of the 40's. With a listening audience of 49+. WORL is the "perfect daytimer," says Arnold, "because

our audience is usually turning on to television after the sun goes down."

At the other end of the spectrum is WORJ-FM (100,000 watts)—an extremely progressive station.

"Like most progressive stations, we see ourselves as an alternative," states Arnold. He says its role is to entertain as well as educate the audience, which according to him falls in the 18-49 group.

Also planned for the station, according to Arnold, is a new 8-track recording studio, designed to prompt more "live" musical performances over the air. It should be ready within six months.

Country music is represented by WHOO-AM (50,000 watts days and 5,000 watts nights) and WHOO-FM 100,000 watts. "We're a modern country station," says Clay Daniels, program director. "We play foreground music with the Nashville sound." The station is geared for the 25-49 age group. The AM playlist, which also uses oldies, is comprised of some 100 selections. "All to reinforce that the country market here is fantastic," said Daniels.

Miami Radio

• Continued from page F-34

WLOD in Pompano Beach up the road is 15 years old, a "beautiful music" station serving North Broward, S. Palm Beach Counties where the median age in the area is 41.5.

Where there was once only one country station in the area there are now three. WWOK is Miami's only country station, holding fairly good numbers, which isn't hard when you're the only game in town, but now some competition has arisen from Hialeah, on FM yet, from WQKX. The station recently changed from easy listening to mod country and became the only one on FM. And there's always WGMA in Hollywood. Broward County's first and only full time mod country station. It plays standard country and a sprinkling of country rock. They do a lot of interviews with artists tied in with the record they're about to play, plus one of the few major market stations that gives local artists a break.

There is one jazz station in Miami, WBUS which had been progressive rock. Joe Rico, the manager and China Valles the PD actually blend jazz, rock and blues by the best of each category. Alan Grant, a major jazz personality and his son both hold forth there.

In the soul category, WEDR is programmed by Gary Rogers and has an integrated sound rather than all brothers i.e. Sly Stone followed by Brownsville station or Santana. Its competition comes from WMBM.

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Beryl Beckett, Copy — WQYK **Art Deters, Salesman — WQIK** **John Parker, News — WQYK AM-FM** **Frank Copeland, midnight-6 am — WQIK AM-FM** **Dwayne Cornett, Chief Engineer — WQYK** **Don Jones, Chief Engineer — WQIK** **Ross Whelden, 6-midnight — WQYK** **Russ Miles, 6-10 am — WQIK AM-FM** **Estella Valenti, Secretary — WQYK** **Al Melcolm, Jr., Salesman — WQIK** **Jim Maloy, P.D., 3-6 pm — WQYK AM-FM** **Bill Mize, Sales Manager WQIK** **Don Hibbits, Sales Manager WQIK** **Martha Philpot, Secretary WQYK** **Stan Wineman, Salesman — WQYK** **Robbie Rose, Airplane Traffic Reports — WQIK AM-FM** **Don Beckman, 9 am-12 noon — WQYK AM-FM** **Marty Rowland, Promotion — WQYK** **Tony Nicholson, Salesman — WQYK** **Tena Sharpe, Secretary — WQIK** **Don Wallis, 6-9 am — WQYK AM-FM** **Chuck Vann, 6-12 midnight — WQIK AM-FM** **Russ Altizer, Salesman — WQYK** **Ed Ward, weekends — WQIK AM-FM** **Steve Alexander, midnight-6 am — WQYK AM-FM** **Vickie Toole, Traffic/Copy — WQIK** **Dennis Thomas, weekends — WQYK AM-FM** **Robert Taylor, weekends — WQIK AM-FM** **Pat Barr, Traffic — WQYK** **Dennis Read, weekends — WQIK AM-FM** **Rick Rowland, Promotion — WQYK** **Frank Thies, 2-6 pm — WQIK AM-FM** **Bob Rowland, Vice President & General Manager — WQIK** **Doug Coombs, Vice President & General Manager — WQYK** **Jeff King, 10-12 pm — WQIK AM-FM**

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How do you go about trading out for well over \$1 million a year in radio promotion time throughout the U.S., both in major and secondary markets? The folks at Ft. Lauderdale-based Zoo World, the rock publication, have the answer.

"We tie-in with approximately 70 radio stations in 70 separate regions, averaging 15-25 60-second spots per station per week," says Leslie Feldman, president and publisher of Zoo World. "The key," he continues, "is that we publish 70 regional editions each printing and the center-section of each one of those editions is traded out to a particular radio station within the region." Clever? Good marketing techniques? It seems so, because Zoo World's radio station list continues to grow—the latest being WBCN in Boston—and all parties from the outside seem content.

"It works both to the radio station's advantage and ours," offers Arnie Wohl, vice president of national sales. "They (the stations) in turn can market the space to one of their major advertising clients and tie-in a product with the station. Or, the station can utilize the space for itself—graphics and art work provided by Zoo World to give a personal touch—and create an image with our readership in the region, as being one of the stations most involved in the music scene."

Distributed nationally by the Independent News Service, Zoo World was founded in 1973 by Feldman and Wohl, as an alternative to a local radio deal which never materialized. Wanting to stay close to radio, and, at the same time, move into the mainstream of the music industry, Zoo World, which was then an off-shoot of Zoo News, made the move and the rest is history.

"The publication will avoid the stigma of being an underground book at all cost," both Feldman and Wohl agree. "Our main purpose is to sell ourselves and the music." Along these lines, Zoo World has laid out a policy for itself never to trespass into areas outside of the music industry. "Zoo World's major strength," continues Wohl, "is that it is 100 percent music oriented—no politics and/or social causes—just music in all its forms."

On the agenda for the company is the opening of Zoo World bar/clubs in a number of large cities. The first having already been christened a few miles from their offices, more are tentatively planned for Los Angeles, Chicago and Nashville. "It's still in the planning stage," says Feldman, "but hopefully we will have a chain of clubs, nationwide, which will act as a showcase circuit for top recording acts."

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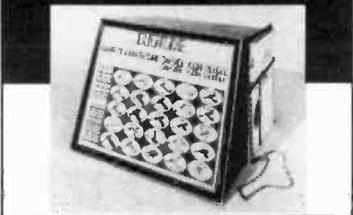
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United Record And Tape Keeps The State Well Stocked

"The Florida market is a strong tape market because there is so much outdoor play here combined with the mobility of 8-track," says Syd Silverman, 31-year old vice president of marketing and sales at United Record and Tape.

United Record and Tape was started in 1959 by Alan Wolk who was 20 years old at the time. During the past 15 years, URT has grown to a more than \$6.5 million annual business with 400 accounts across the state. The company went public in 1970. And, at about a 10 percent growth per year, it keeps on expanding with such major outlets as Eckerd Drugs with 200 outlets; all the Gold Triangle stores in Florida; 25 Jackson Byrons and J.M. Fields. The average inventory is "somewhere around \$1 million."

Since many of the major chains have moved into the state, Penneys, Sears, Zayres, Silverman opines that Florida is as heavily retailed as any other area in the country. Most of the retail accounts are doing a "good job in records and tapes. Most of us have a slanted viewpoint of what's happening in Florida. We live in Dade County which is heavily populated, but this is only one heavily populated area. There are others big in record sales—Tallahassee, Tampa, Pensacola, Orlando—especially the Tampa area which draws off three cities, St. Petersburg, Clearwater and Tampa. The potential strength of Florida lies in the underdeveloped areas. Dade County is a saturated market. There's still room for another shopping center here and there, of course, but one can't look to Dade for everything that's happening in the state. There are many towns in Florida where it's still unheard of to have two or three major record retailers... we want to grow into these other areas; we want to expand our service force and our account load."

Silverman feels that much of the state has been untapped. "Disney gave the state a tremendous boost as far as the growth of Orlando; the retiree factor is very big here and yet, on the other side of the ledger, Tampa continues to grow with a youthful population."

According to Silverman, the future of Florida is probably more dynamic than any other of the country and its greatest growth is yet to come.

With the growth, United Records and Tape hopes to acquire



United Record and Tape staff.

new accounts. Many of them have a built-in growth factor: J. Byrons, Gold Triangle and Eckerd.

"For any company to grow and make its mark in rack jobbing, it obviously has to be aggressive," Silverman explains. "You've got to go into your marketplace, purge it and find out what kind of service the competition is giving, how our selling points compare with theirs."

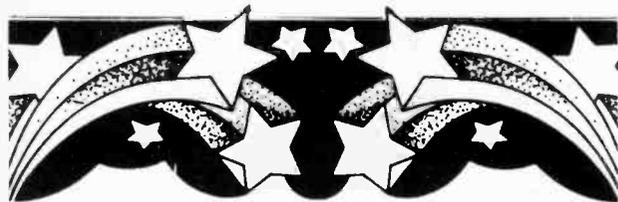
URT employs 13 field representatives and two supervisors in the state. The supervisors review accounts and constantly try to upgrade service to the account.

"We are known as a regional rack—and service the marketplace that is strictly Florida. Many of the existing chains are only in Florida but hope to expand beyond the state lines. We hope to go with them and if we don't, we hope they go to another regional rack jobber. The forte of the regional rack, and our prime selling point, is that we can react better in a local marketplace. We know what's happening. We're the blood and guts of the area."

Each employee hired by URT is given a business orientation to rack jobbing—he learns merchandising, what to put on the rack, when to take it off, what to look for in sales.

Within a very few percentage points, the profit structure is the same on all products. URT coordinates all labels as a total merchandising package to retail accounts.

(Continued on page F-39)



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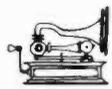
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Duotone's Stephen Nester Is An Innovative Person

Stephen Nester, president of Duotone, came to Florida eight years ago because he liked the weather. Nester, who had worked with several major companies—RCA and Western Electric—began his own accessory business in New York where he remained for 10 years before moving to Keyport, N.Y., where he stayed for the following 10.

"I loved the weather in Miami—the winters are fabulous and figured I could do the same kind of business here as I did in that cold northern climate. And, while I am working harder in Miami than I ever did in New York, I wouldn't go back," he says grinning.

Duotone manufactures accessories for records and tape recorders. Most of his business is in phonograph needles which he exports all over the world. He has about 1000 accounts: distributors, phonograph and cartridge manufacturers. Most of the needles he makes are diamond but he still makes some sapphire needles, a few steel needles (for export to South America) and even needles from cactus thorns. South America is a big market for all types of needles and the Japanese are some of his largest customers.

In addition to needles, Nester also makes 8-track blank tape, cassette blank tape, cleaning kits for tape and record players and headphones. Ninety-nine percent of his products are made in Duotone's South Miami headquarters where he has a 20,000 square foot warehouse, manufacturing plant and offices.

Nester is an inventor. One of his inventions, the Lectro Wipe, a record cleaning cloth, has sold a reported 90 million copies.

"They're great for this climate," he enthuses, "as one of the ingredients is an anti-fungus deterrent and you know in this moist climate what fungus can do to records."

Nester has invented and patented many innovations for the music industry. He found when he was working for RCA many years ago that the only needles manufactured for the industry were made by RCA and Columbia . . . "steel needles which made more noise than music," he claims. The needles were selling 200 for 10 cents. When Nester perfected a polished steel needle that didn't scratch he put it on the market for 200 for \$1.50.

"Because they didn't scratch, I found it very easy to sell them—even at the much higher price. In those days the theory was the record would shape the needle. You can imagine when the record was shaping or grinding the needle what kind of noise there was on the record."

Later, he invented the sapphire needle. They weren't as easy to market as were the polished steel needles and to Nester's chagrin only 50 were sold in the first six months.

However, the industry caught on to the high quality and fine sound and by the end of that year, he had sold over a million.

When the vinyl LP's came on the scene, Nester found the diamond a perfect complement. Diamond held its shape and the highly polished diamond needle was a major breakthrough.

Another Nester invention was the 45 adapter. "When 45's first came into being only RCA made them, but I knew it wouldn't be long before the rest of the industry would follow. I thought someone should plug the hole. But when I told my wife my idea, she only laughed at me," Nester had the last laugh. His plastic 45 adapters have sold over 700 million. "But now for the first time I'm having trouble with them. Plastic is getting hard to get."

Nester's inventions didn't stop with needles and adapters, he also came up with the Recordmatic, an automatic record selector. "I sold a lot of them, but not enough. In order to make sales, the product had to be demonstrated properly and most stores just didn't give the time to demonstrations." He sold his patent to Premium Corp. of America, a Minneapolis firm on a royalty basis. And with proper promotion, including TV advertising, the Recordmatic sold 800,000 in a year.

Nester also turns out diamond and ruby balls for ball point pens. And, a unique diamond pencil which writes on everything but paper. The pencil—almost an etching process—is used on car stereos, televisions, home entertainment units records, phonographs to deter would-be thieves.

"All you have to do is write on your social security number or any other identifying number and you'd be surprised how that acts as a deterrent," he claims.

United Record

• Continued from page F-38

"We'll blend into their systems; one account may ship central warehousing, another wants it direct. Whatever our account wants, we try to blend our way of thinking into theirs," Silverman claims.

URT stocks all LP's, a full cassette catalog, all 8-tracks and is one of the few rack jobbers which carry corresponding records and tapes. The firm also carries blank tape, audio accessories and carrying cases.

A weekly warehouse inventory is taken with a top 100 done on a daily basis. "We keep close contact with radio stations as far as singles go and keep close contact with our men every day to keep them informed on what's happening. Florida is set apart from the rest of the nation—we're at the bottom of the United States and don't always react to what's happening on a national scale. Even though we are most interested in what's happening nationally, we have to go by what's happening in our state first of all," Silverman concludes.



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Campus News

What's Happening

By SAM SUTHERLAND

WRHA-AM, U. of Akron, Ohio, Willie Ticknor
 WBRB-FM, Brandeis U., Waltham, Mass., Lisa Karlin
 KSDT-AM/FM, U. of California, San Diego at La Jolla, Linda Clark
 WRUW-FM, Case Western Reserve U., Cleveland, Ken Nagelberg
 WTSC-FM, Clarkson College of Technology, Potsdam, Betti Dooley
 WRCU-FM, Colgate U., Hamilton, N.Y., Cott Thompson
 WECB-AM, Emerson College, Boston, Alan Dorfman
 WKSU-FM, Kent State U., Kent, Ohio, Al Stann
 KLCC-FM, Lane Community College, Eugene, Ore., Dave Chance
 WCBN-FM, U. of Michigan, Ann Arbor, Ross Ojeda
 WMMR-AM, U. of Minnesota, Minneapolis, Michael Wild
 WAER-FM, Syracuse U., Syracuse, N.Y., George Gilbert
 UTR, U. of Toronto, Katherine Willson
 WRUW-FM, U. of Vermont, Burlington, Russ Kinsley
 WAYN-AM, Wayne State U., Detroit, Frank Angelucci
 WSRM-AM, U. of Wisconsin, Madison, Saul Spivack

APPLE & APPLEBERRY, ABC (LP); WMMR-AM
 HOYT AXTON, Life Machine, A&M (LP); WMMR-AM
 ROY AYERS, Virgo Red, Polydor (LP); WMMR-AM
 MAGGIE BELL, Queen of the Night, Atlantic (LP); WCBN-FM
 BIG STAR, Radio City, Ardent (LP); WMMR-AM
 BOBBY BLUE BLAND, His California Album, ABC (LP); UTR
 DONALD BYRD, Street Lady, Blue Note (LP); KSDT-FM, WAER-FM
 CARAVAN, For Girls Who Grow Plump In The Night, London (LP); KSDT-FM, WTSC-FM, WRCU-FM, WKSU-FM
 PAPA JOHN CREACH & ZULU, Playing My Fiddle For You, Grunt (LP); WRUW-FM
 SPENCER DAVIS GROUP, Living On A Back Street, Vertigo (LP); WRCU-FM
 DOOBIE BROTHERS, What Were Once Vices Are Now Habits, Warner Bros. (LP); WTSC-FM, WSRM-AM
 ELEVENTH HOUSE Featuring LARRY CORYELL, Introducing, Vanguard (LP); WAER-FM
 ENO, Here Come The Warm Jets, Island (LP, Import); WKSU-FM
 FAMILY, It's Only a Movie, United Artists (LP); UTR
 PETER FRAMPTON, Somethin's Happening, A&M (LP); WBRB-FM, WRUW-FM
 ARETHA FRANKLIN, Let Me In Your Life, Atlantic (LP); KLCC-FM
 BARRY GOLDBERG, Atco (LP); WBRB-FM, WRCU-FM; It's Not The Spotlight (LP cut); WECB-AM
 HOT TUNA, Phosphorescent Rat, Grunt (LP); WRUW-FM
 ERIC KAZ, Cul-De-Sac, Atlantic (LP); WAER-FM
 LEO KOTTKE, Ice Water, Capitol (LP); WSRM-AM
 HERBIE MANN, London Underground, Atlantic (LP); WAYN-AM
 MANFRED MANN'S EARTH BAND, Solar Fire, Polydor (LP); WTSC-FM
 MARSHALL TUCKER BAND, A New Life, Capricorn (LP); UTR, WRUW-FM
 KATHI McDONALD, Insane Asylum, Capitol (LP); WAYN-AM
 VAN MORRISON, It's Too Late To Stop Now, Warner Bros. (LP); WAYN-AM, WSRM-AM

ANNE MURRAY, Love Song, Capitol (LP); WRHA-AM
 WILLIE NELSON, Phases & Stages, Atlantic (LP); WRHA-AM
 ORLEANS, Let There Be Music, ABC (LP); WAER-FM
 POINTER SISTERS, That's A Plenty, Blue Thumb (LP); KLCC-FM, WCBN-FM
 PRATT & McLAIN, ABC (LP); WRCU-FM
 QUEEN, Liar, Elektra (LP cut); WECB-AM
 RARE BIRD, Somebody's Watching, Polydor (LP); WMMR-AM, WRUW-FM
 DIGBY RICHARDS, RCA (LP); WRHA-AM
 SMOKEY ROBINSON & THE MIRACLES, Anthology, Motown (LP); WRUW-FM
 PHAROAH SANDERS, Elevation, Impulse (LP); WBRB-FM
 TOM SCOTT & THE L.A. EXPRESS, Ode (LP); KSDT-FM
 SEALS & CROFTS, Unborn Child, Warner Bros. (LP); WSRM-AM
 PAUL SIMON, Live Rhyming, Columbia (LP); WBRB-FM, WSRM-AM
 SKYLARK, 2, Capitol (LP); WCBN-FM
 JIM STAFFORD, MGM (LP); WCBN-FM, WRUW-FM
 STEELY DAN, Pretzel Logic, ABC (LP); KLCC-FM
 BUFFY SAINTE-MARIE, Buffy, MCA (LP); WCBN-FM
 STRAWBS, Hero & Heroine, A&M (LP); WKSU-FM
 STRING DRIVEN THING, The Machine That Cried, Charisma (LP); WBRB-FM, WAYN-AM
 TOWER OF POWER, Back To Oakland, Warner Bros. (LP); KSDT-FM
 McCOY TYNER, Enlightenment, Milestone (LP); WRUW-FM
 MICHAL URBANIAK, Fusion, Columbia (LP); WAER-FM
 VARIOUS ARTISTS, History of British Rock, Sire (LP); WRHA-AM
 LARRY WEISS, Black & Blue Suite, 20th Century (LP); WAYN-AM
 RUDIE WHALING, Vaudeville Rock Revue, Paramount (LP); KSDT-FM
 TONY JOE WHITE, Sign of the Lion, Warner Bros.; WECB-AM

CUM Gets Two Grants

NEW YORK—The National Endowment for the Humanities has awarded a grant of \$250,000 to the Center for Understanding Media (CUM) here to film two American short stories. The grant is slated to support productions of Stephen Crane's "Blue Hotel" and a second story to be chosen from the works of Nathaniel Hawthorne, Ring Lardner or Jack London.

The Crane story, scripted by novelist Harry Petrakis, is being directed by Czech filmmaker Janos Kadar, with actors to include David Warner.

The grant is the second made by the Endowment to CUM to support a projected titled "Anthology: The American Short Story on Film." The initial grant of \$92,286, granted in 1973, financed the production of a pilot film dramatization of an Ambrose Bierce story, as well as two additional scripts and study guide material. The film project is under the general supervision of Robert Geller, director of educational projects for CUM.

MIAMI

On March 24 at Dade County Auditorium, Chin Martinez will present his Spanish TV Guide Awards, among which one will go to Roberto Yanes (International). . . . Audio Latino Records releasing a new salsa group from Peru, Los Habaneros. . . . Polo Marques (Parnaso) won the first prize in the San Sebastian Song Festival in Caracas, Venezuela, singing "Yo Quiero Ser la Tierra," with lyrics by Natasha Amador, daughter of WRIZ-AM disk jockey Juan Arnador Rodriguez. . . . new releases by Mate Record include Enrique Lynch, Perilla y sus Estrellas, Johnny Ventura, Luisito Marti, Anthony Rios, Los Diablos Rojos and Dino. . . . Sonido y Discos has the exclusive rights for Danny Martin. . . . Frank Ferrer's (Alhambra) first salsa single "Alelujah" out this week. On the same label, Nydia Caro coming out with "Duerme," but her "Cuentele" still strong on the charts. . . . Tata Ramos (Gema) has a new release "Presumo." . . . Vol. 19 of Juan Torres' Organo Melodico (Musart) on the market. . . . Felio Rosario (Borinquen) "La Luz" getting local air play. . . . Julio Iglesias (Alhambra) on the charts all over the country and in Miami, but some local stations still won't play him because during his last visit here he remarked he might go to Cuba and perform there. Even with this form of "black-listing," his new LP "Soy" is selling extremely well and is on the hit parade of WCMQ-AM. . . . Kubaney has new product out by Anibal Velasquez, and Gabriela. . . . Blanca Rosa Gil (International) one of the most popular Cuban singers, seems to have a hit after a long absence from the charts with her "Camas Gemelas. . . Bobby Cruz (Vaya) out with a new balada sound in "Amor en la Escuela," which is being aired on all local stations.

Popular band leader Machito is recovering here, following a recent illness. No word as to when he will be able to return to the stage. . . . Caytronics has released an album to celebrate Sandro's 10 year affiliation with the company. Also released by the label is a new LP by Oscar Golden.

Fania Records releases include the LP's "Rey Del Bajo" by Bobby Valentín; "Justo Betancourt"; "De Ahora Palante" by Landy Nova (Inca); "Juntos De Nuevo" by Tommy Olivencia (Inca); "La Musica Brava" by Andy Harlow (Vaya); and "Pinocho" by Conquistadora (Vaya).

Ray Terrace reports from Los Angeles that the salsa market there is growing, both on the radio airplay scene and on the retailing level. Newest additions to the salsa sound are radio stations KWKW-AM and KALI-AM, both of which had previously played solely Mexican-oriented disks. Riding the momentum of salsa in the local market is a group called— what else— "Salsa." Playing at Don Juan's in Lakewood, the group is currently unsigned to a label. . . . Turning to Santo Domingo, Fran Jorge reports that Rafael Solano, Dominican composer/musician, received a decoration of merit of the Order of Duarte, Sanchez & Mella at a special reception at the headquarters of the Chancery here. President Balaquer signed the act for the decoration which recognized Solano for his achievements as composer, musician and music director. The decoration gives Solano the title of Grado de Caballero. . . . Also, singer Jose Lacay has been booked

Latin Music

Latin Scene

with Mexican actress Elsa Aguirre for a number of theater engagements there. Lacay recently signed

with Discos Dominicanos Records, a Johnny Ventura enterprise.

ART (ARTURO) KAPPER



DURING A recent promotional tour of Miami, Fania Records songstress Celia Cruz and Tico Records artist Tito Puente, left, stopped by to visit with Pimintel Molina of radio station WFAB-AM. Both performers were in town to play a local dance.

Billboard SPECIAL SURVEY for Week Ending 3/23/74

Billboard Special Survey Hot Latin LP's

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IN NEW YORK

| This Week | TITLE—Artist, Label & Number (Distributing Label) | This Week | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|--|-----------|---|
| 1 | PELLIN RODRIGUEZ "Quemame Los Ojos," Borinquen 1254 | 6 | DANNY RIVERA "La Distancia," Velvet 1470 |
| 2 | RAY BARRETTO "Indestructible," Fania SLP00456 | 7 | GRAN COMBO "#5," EGC 005 |
| 3 | ROBERTO TORRES "El Castigador," Mericana MYS 114 (Caytronics) | 8 | ROBERTO ROENA "Apollo Sound #5," Fania 443 |
| 4 | WILLIE COLON "Lo Mato," Fania SLP00444 | 9 | REY ROIG "Otra Vez," Mericana MYS 117 (Caytronics) |
| 5 | EDDIE PALMIERI "University of P.R.," Coco DCLP #107 | 10 | JOHNNY ALBINO "Inolvidable," Star Bright 173 |

IN CHICAGO

| | | | |
|---|--|----|--|
| 1 | ROBERTO TORRES "El Castigador," Mericana MYS 114 (Caytronics) | 6 | VICENTE FERNANDEZ "La Misma," Caytronics 1359 |
| 2 | WILLIE COLON "Lo Mato," Fania SLP00444 | 7 | LOS DIABLOS "#4," Musimex 5050 |
| 3 | ANGELICA MARIA "Tonto," Sonido Internacional SI 8006 | 8 | PELLIN RODRIGUEZ "Quemame Los Ojos," Borinquen 1254 |
| 4 | EDDIE PALMIERI "University of P.R.," Coco DCLP 107 | 9 | YOLANDA DEL RIO "Pertenezo A Ti," Arcano 3235 |
| 5 | RAY BARRETTO "Indestructible," Fania SLP00456 | 10 | MOCEDEDES "Eres Tu," Tara TRS 53000 |

*CORTIJO (and his Time Machine) Y SU MAQUINA DEL TIEMPO

(CLP 108)



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Soul Sauce

Martha Reeves' Renaissance via Perry-MCA Disk

By LEROY ROBINSON

LOS ANGELES—Until the recent MCA Records release of "Power Of Love" by Martha Reeves, it was believed by fans and people in the business that we had probably heard the last of the lilting, lovely lady from which the well known Martha Reeves and The Vandellas drew its name. And according to Ms. Reeves that was the plan she had set because "I wasn't interested in the business any longer so I contemplated never singing again."

Prior to the last performance of Martha Reeves and The Vandellas on December 21, 1972 at Cobo Hall in Detroit, the former Motown vocal trio had shown signs of deterioration as a group, but Ms. Reeves remained a perennial favorite right up to the disbanding of the group. The reasons for the disbanding?

"I don't know. It just disbanded," explained Ms. Reeves. "Sandra Tilley moved back to Cleveland to get married, I believe. And my sister, Lois, and I went back to Detroit, and things just petered out at Motown Records."

Unquestionably one of the important vocal groups to come out of the Motown stables, as Martha and The Vandellas the music scene was afforded the pleasure of such hit records as "Heat Wave" and "Jimmy Mack," and another female vocal group from the Detroit record company to help dominate the field. The Supremes had successfully become leaders in. Insiders have said that being too much in the shadow of The Supremes was perhaps a contributing factor in the eventual plans to dissolve Martha Reeves and The Vandellas.

Ms. Reeves had seriously planned to carry out her plan of retirement, which included "finding a job and a normal life and trying to enjoy some of it," and would have gladly returned to one of her former professions. "I was a secretary at Motown before I started singing. And I could

(Continued on page 37)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 3/23/74

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| This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) |
|-----------|-----------|----------------|---|-----------|-----------|----------------|--|-----------|-----------|----------------|--|
| 1 | 1 | 9 | LOOKIN' FOR A LOVE—Bobby Womack (J. W. Alexander, Z. Samuels), United Artists 375 (Kags, BMI) | 33 | 45 | 4 | MIGHTY MIGHTY—Earth, Wind & Fire (M. White, V. White), Columbia 4-46007 (Sagfire, BMI) | 67 | 74 | 5 | THAT'S HOW HEARTACHES ARE MADE—Jerry Butler (B. Raleigh, B. Halley), Mercury 73459 (Phonogram) (Sea Lark, BMI) |
| 2 | 3 | 6 | BEST THING THAT EVER HAPPENED TO ME—Gladys Knight & The Pips (J. Weatherly), Buddah 403 (KECA, ASCAP) | 34 | 16 | 11 | YOU'RE SO UNIQUE—Billy Preston (Billy Preston, Joe Green), A&M 1492 (Irving/W.E.P., BMI) | 68 | 75 | 4 | PEPPER BOX—The Peppers (P. Arpady, M. Camison), Event 213 (Polydor) (New York Times, BMI) |
| 3 | 4 | 10 | HOMELY GIRL—Chi-Lites (Eugene Record, Stan Mckenney), Brunswick 55505 (Julio-Brian, BMI) | 35 | 27 | 12 | FIRST TIME WE MET—Independents (C. Jackson, M. Yancy), Wand 11267 (Scepter) (Butler, ASCAP) | 69 | 87 | 2 | I BELIEVE—The Ebony's (E. Drake, I. Graham, J. Shir, A. Stilman), Philadelphia International 7-3541 (Columbia) (Cromwell, ASCAP) |
| 4 | 2 | 10 | MIGHTY LOVE, PART 1—Spinners (J.B. Jefferson, B. Hawes, C. Simmons), Atlantic 45-3006 (Mighty Three, BMI) | 36 | 29 | 15 | JOY—Isaac Hayes (Isaac Hayes), Enterprise 9085 (Columbia) (Incense/East/Memphis, BMI) | 70 | 73 | 7 | ONE WOMAN MAN—Lawrence Payton (L. Perry, P. Townsend), Dunhill 4376 (ABC/Dunhill/Rail, BMI) |
| 5 | 5 | 13 | BOOGIE DOWN—Eddie Kendricks (F. Wilson, L. Caston, A. Poree), Tama 54243 (Motown) (Stone Diamond, BMI) | 37 | 56 | 3 | HEAVENLY—The Temptations (N. Whitfield), Gordy 7135 (Motown) (Stone Diamond, BMI) | 71 | 78 | 5 | TIN PAN ALLEY—Little Milton (Robert Geddins), Stax 0191 (Columbia) (Four Star, BMI) |
| 6 | 9 | 7 | OUTSIDE WOMAN—Bloodstone (Harry Williams), London 45-1052 (Crystal Jukebox, BMI) | 38 | 44 | 12 | SWEET DAN—Betty Everett (Johnny Watson), Fantasy 714 (Jowat, BMI) | 72 | 80 | 4 | IT'S BAD FOR ME TO SEE YOU—Betty Wright (P. Sawyer, G. Jones), Alston 4620 (Atlantic) (Jobete, ASCAP) |
| 7 | 7 | 11 | WE'RE GETTING CARELESS WITH OUR LOVE—Johnnie Taylor (Don Davis, Frank L. Johnson), Stax 0193 (Columbia) | 39 | 50 | 5 | GOIN' DOWN SLOW—Bobby Blue Bland (J.D. Odum), Dunhill 4379 (St. Louis, BMI) | 73 | 96 | 2 | CARRY ME—Joe Simon (P. Mitchell, E. Shelby), Spring 145 (Polydor) (Muscle Shoals, BMI) |
| 8 | 6 | 14 | I'LL BE THE OTHER WOMAN—Soul Children (Homer Banks, Carl Hampton), Stax 0182 (Columbia) (East/Memphis, BMI) | 40 | 70 | 3 | THE PAYBACK—James Brown (J. Brown, F. Wesley, J. Starks), Polydor 14223 (Dynatone/Belinda/Unichappell, BMI) | 74 | 82 | 4 | I'M YOURS—Syl Johnson (S. Johnson, D. Carter, B. Johnson), Hi 45-3260 (London) (Jec, BMI) |
| 9 | 8 | 17 | JUNGLE BOOGIE—Kool & The Gang (Kool & The Gang/R. Bell), De-Lite 559 (P.I.P.) (Delightful/Gar, BMI) | 41 | 51 | 5 | SWEET STUFF—Sylvia (H. Ray, S. Robinson, A. Goodman), Vibration 529 (All Platinum) (Gambi, BMI) | 75 | 83 | 5 | (It's Gonna Be) A LONG LONG WINTER—Linda Clifford (Curtis Mayfield), Paramount 0269 (Famous) (Curton, BMI) |
| 10 | 14 | 9 | THANKS FOR SAVING MY LIFE—Billy Paul (K. Gamble, L. Huff), Philadelphia International 7-3538 (Columbia) (Mighty Three, BMI) | 42 | 46 | 6 | NEWSY NEIGHBORS—First Choice (Al Felder, Norman Harris), Philly Groove 183 (Bell) (Silk/Six Strings, BMI) | 76 | 81 | 4 | IF YOU AIN'T GOT NO MONEY—Willie Hutch (W. Hutch, R. Hutch), Motown 1287 (Jobete, ASCAP) |
| 11 | 13 | 11 | I WISH IT WAS ME—Tyrone Davis (Leo Graham), Dakar 4529 (Brunswick) (Julio-Brian, BMI) | 43 | 30 | 12 | I TOLD YOU SO—Deftones (William Hart), Philly Groove 182 (Bell) (Nickel Shoe, Wadaw, New Outlook, BMI) | 77 | 85 | 7 | I'M FALLING IN LOVE (I Feel Good All Over)—Fantastic Four (A. Hamilton, N. Toney), Eastbound 620 (Chess/Janus) (Bridgeport, BMI) |
| 12 | 20 | 5 | HONEY PLEASE, CAN'T YA SEE—Barry White (Barry White), 20th Century 2077 (Sa-Vette/January, BMI) | 44 | 55 | 4 | POWER OF LOVE—Martha Reeves (Gamble, Huff, Simon), MCA 40194 (Blackwood/Gaucha/Belinda, BMI) | 78 | - | 1 | SUMMER BREEZE (Part 1)—Isley Brothers (I. Seals, D. Crofts), T-Neck 2253 (Columbia) (Dawnbreaker, BMI) |
| 13 | 25 | 5 | TOUCH A HAND, MAKE A FRIEND—Staple Singers (H. Banks, R. Jackson, C. Hampton), Stax 0196 (Columbia) (East/Memphis, BMI) | 45 | 37 | 12 | GOTTA FIND A MOTHER—Whispers (Baker, Harris, Sigler, Felder), Janus 231 (Chess/Janus) (Mighty Tree, Golden Fleece, BMI) | 79 | 88 | 3 | THIS HEART—Gene Redding (D. Lambert, B. Potter), Haven 7000 (Capitol) (ABC/Dunhill, BMI) |
| 14 | 11 | 14 | PUT YOUR HANDS TOGETHER—O'Jays (K. Gamble, L. Huff), Philadelphia International 7-3535 (Columbia) (Mighty Three, BMI) | 46 | 35 | 15 | LET YOUR HAIR DOWN—Temptations (N. Whitfield), Gordy 7133 (Motown) (Stone Diamond, BMI) | 80 | 89 | 3 | I NEED YOU MORE—Sarah Vaughan (R. McCoy, H. Miller, G. Holley), Mainstream 5553 (Lifestyle, BMI) |
| 15 | 19 | 9 | IT'S BEEN A LONG TIME—New Birth (Baker, Wilson), RCA 0185 (Dunbar/Rutri, BMI) | 47 | 42 | 15 | STOP TO START—Blue Magic (J. Grant, A. Felder), Atco 6949 (W.M.O.C.T./Six Strings, BMI) | 81 | 64 | 16 | I'D RATHER BE (Blind, Crippled & Crazy)—O.V. Wright (C. Hodges, D. Malone, P. Carter), Backbeat 628 (ABC/Dunhill) (Jec, BMI) |
| 16 | 12 | 16 | SEXY MAMA—Moments (H. Ray, A. Goodman, S. Robinson), Stang 5052 (All Platinum) (Gambi, BMI) | 48 | 49 | 7 | WHEN THE FUEL RUNS OUT—Executive Suite (Harris, Felder, Sigler), Babylon 1111 (Golden Fleece/Mighty Three, BMI) | 82 | 97 | 2 | CAN YOU HANDLE IT—Graham Central Station (L. Graham), Warner Bros. 7782 (198FOE, None) |
| 17 | 21 | 7 | MY MISTAKE WAS TO LOVE YOU—Diana Ross & Marvin Gaye (Pam Sawyer, G. Jones), Motown 1269 (Jobete, ASCAP) | 49 | 39 | 18 | CAN THIS BE REAL—Natural Four (L. Hutson, M. Hawkins, J. Hutson), Curton 1994 (Buddah) (Aopa/Silent Giant, ASCAP) | 83 | 90 | 3 | FUNCTION AT THE JUNCTION—Energy (F. Long, E. Holland), Shout 302 (Web IV) (Jobete, ASCAP) |
| 18 | 24 | 9 | JUST DON'T WANT TO BE LONELY—Main Ingredient (Barrett-Freedman-Eli), RCA 0205 (Ingredient, BMI) | 50 | 40 | 12 | THAT'S WHAT THE BLUES IS ALL ABOUT—Albert King (J. Strickland, B. Patterson), Stax 0189 (Columbia) (East/Memphis/Rogan, BMI) | 84 | 91 | 3 | I DON'T NEED NOBODY ELSE—Lou Courtney (L. Courtney), Epic 5-11088 (Columbia) (Emalou/Ragmar, BMI) |
| 19 | 33 | 4 | TSOP—M.F.S.B. (K. Gamble, L. Huff), Philadelphia International 7-3540 (Columbia) (Mighty Three, BMI) | 51 | 43 | 13 | THERE'S GOT TO BE RAIN IN YOUR LIFE (To Appreciate The Sunshine)—Dorothy Norwood (D. Norwood), GRC 1011 (Silver Thevis/Act One, BMI) | 85 | 93 | 4 | WHERE THE LILLIES GROW—Sidney Joe Quails (C. Davis, C. Scott, K. Davis), Dakar 4530 (Brunswick) (Julio-Brian, BMI) |
| 20 | 26 | 8 | KEEP IT IN THE FAMILY—Leon Haywood (Leon Haywood), 20th Century 2065 (Jim Edd, BMI) | 52 | 60 | 5 | AND I PANICKED—The Dramatics (Jimmy Roach), Volt 4105 (Columbia) (Groovesville, BMI) | 86 | 94 | 3 | YEAR OF DECISION—Three Degrees (K. Gamble, L. Huff), Philadelphia International 3539 (Columbia) (Mighty Three, BMI) |
| 21 | 10 | 11 | THAT'S THE SOUND THAT LONELY MAKES—Tavares (J. Bristol, J. Dean, J. Clover), Capitol 3794 (Bushka, ASCAP) | 53 | 65 | 4 | WHO IS HE AND WHAT IS HE TO YOU—Creative Source (B. Withers, S. McKenney), Sussex 509 (Interior, BMI) | 87 | - | 1 | I'M WEAK FOR YOU/SATISFACTION GUARANTEED—Harold Melvin & The Blue Notes (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3543 (Columbia) (Mighty Three, BMI) |
| 22 | 15 | 15 | I LIKE TO LIVE THE LOVE—B.B. King (D. Crawford, C. Mann), ABC 11406 (American Broadcasting/DaAnn, ASCAP) | 54 | 72 | 3 | DANCING MACHINE—The Jackson 5 (H. Davis, D. Fletcher, W.D. Parks), Motown 1286 (Jobete, ASCAP Stone Diamond, BMI) | 88 | 95 | 3 | ONE BRIEF MOMENT—Timmy Thomas (T. Thomas), Glades 1719 (T.K.) (Sherlyn, BMI) |
| 23 | 18 | 10 | I JUST CAN'T GET YOU OUT OF MY MIND—Four Tops (D. Lambert, B. Potter), Dunhill 4377 (ABC/Dunhill/Soldier, BMI) | 55 | 61 | 8 | LOVING YOU—Johnny Nash (M. Stevenson), Epic 5-11003 (Columbia) (Mikim, BMI/Cayman, ASCAP) | 89 | 84 | 6 | TIGHTROPE—Junie (W.J. Morrison), Eastbound 619 (Chess/Janus) (Bridgeport, BMI) |
| 24 | 17 | 10 | YOU SURE LOVE TO BALL—Marvin Gaye (M. Gaye), Tama 54244 (Motown) (Jobete, ASCAP) | 56 | 59 | 8 | SHE CALLS ME BABY—J. Kelly & Premiers (Gary Knight, Gene Allen), Roadshow 7005 (Stereo Dimension) (Screep Gems, BMI) (JRP, BMI) | 90 | 92 | 4 | DON'T START LOVING ME (If You're Gonna Stop)—Veda Brown (K. Smith), Stax 0194 (Columbia) (East/Memphis, BMI) |
| 25 | 28 | 7 | I WOULDN'T GIVE YOU UP—Ecstasy, Passion & Pain (Barbara Gaskins), Roulette 7151 (Big Seven, BMI) | 57 | 41 | 13 | IF IT'S IN YOU TO DO WRONG—Impressions (L. Simon, A.J. Tribble), Curton 1994 (Buddah) (Julio-Brian, BMI) | 91 | - | 1 | HELP YOURSELF—The Undisputed Truth (N. Whitefield), Gordy 7134 (Motown) (Stone Diamond, BMI) |
| 26 | 32 | 8 | SAME BEAT—Fred Wesley & The JB's (James Brown), People 632 (Polydor) (Dynatone/Belinda, BMI) | 58 | 63 | 6 | PARTY BUMP, Pt. 1—Gentlemen & Their Ladies (McGruder, Steinber, Cowell), Jean 731 (Alithia) (Sound Ideas, BMI) | 92 | - | 1 | THE SAME LOVE THAT MADE ME LAUGH—Bill Withers (B. Withers), Sussex 513 (Interior, BMI) |
| 27 | 31 | 6 | WILLIE PASS THE WATER—Ripple (Dee Ervin, Ruth Robinson), GRC 1013 (Act One/Divident, BMI) | 59 | 47 | 13 | LAST TIME I SAW HIM—Diana Ross (M. Masser, P. Sawyer), Motown 1278 (Jobete, ASCAP) | 93 | 99 | 2 | HEY BABE—The Joneses (G. Dorsey), Mercury 72458 (Phonogram) (Landry/Unichappell, BMI) |
| 28 | 22 | 16 | TRYING TO HOLD ON TO MY WOMAN—Lamont Dozier (M. Jackson, J. Reddick), ABC 11407 (Bullitt Proof, BMI) | 60 | 77 | 2 | YOU MAKE ME FEEL BRAND NEW—Stylists (T. Bell, L. Creed), Avco 4634 (Mighty Three, BMI) | 94 | 98 | 2 | LEAVE YOUR HAT ON—Etta James (R. Newman), Chess 2148 (Chess/Janus) (Warner Bros./Randy Newman, ASCAP) |
| 29 | 38 | 5 | I GOT TO TRY IT ONE TIME—Millie Jackson (Millie Jackson, Brad Shapiro), Spring 144 (Polydor) (Gaucha/Belinda/Double Ak-Shun, BMI) | 61 | 58 | 9 | THROUGH THE LOVE IN MY HEART—Sylvers (Leon Sylvers III), MGM 14678 (Dotted Lion/Sylco, ASCAP) | 95 | - | 1 | EYE WITNESS NEWS—Lenny Welch (McCo, Welch), Mainstream 5554 (Lifestyle, BMI) |
| 30 | 23 | 15 | LOVE'S THEME—Love Unlimited Orchestra (Barry White), 20th Century 2069 (SA-Vette/January, BMI) | 62 | 76 | 4 | TOUCH AND GO—Al Wilson (J. Fuller), Rocky Road 30076 (Bell) (Fullness, BMI) | 96 | - | 1 | YOU'RE MY LADY—Eddie Holman (J. Diamond, A. Kenneth), Silver Blue 807 (Polydor) (Silver Blue/Martinell, ASCAP) |
| 31 | 34 | 8 | SOUND YOUR FUNKY HORN—K.C. & Sunshine Band (H.W. Casey, C. Reid), T.K. 1003 (Sherlyn, BMI) | 63 | 48 | 16 | WISH THAT YOU WERE MINE—Manhattans (W. Lovett), Columbia 4-45971 (Blackwood/Nattahnam, BMI) | 97 | - | 1 | THE LONE RANGER—Oscar Brown Jr. (O. Brown Jr.), Atlantic 3001 (Bootblack, BMI) |
| 32 | 36 | 7 | BEST THING THAT EVER HAPPENED TO ME—The Persuaders (J. Weatherly), Atco 6956 (Kecca, ASCAP) | 64 | 69 | 5 | CHAMELEON—Herbie Hancock (P. Jackson, H. Mason, B. Maupin, H. Hancock), Columbia 4-46002 (Hancock, BMI) | 98 | 100 | 2 | YOUR FUNNY MOODS—Skip & The Casuals (R.J. Williams, J. Purdie), D.C. Int'l 5003 (Dimetri, BMI) |
| | | | | 65 | 54 | 16 | WHAT IS HIP—Tower of Power (S. Kupka, E. Castillo, D. Garibaldi), Warner Brothers 7748 (Kuptillo, ASCAP) | 99 | - | 1 | TRIBE—Tribe (E. Foster, E. Romias, R. Apodaca, B. Little, D. Eubank), ABC 11409 (ABC/Dunhill, BMI) |
| | | | | 66 | - | 1 | LET'S GET MARRIED—Al Green (A. Green), Hi 45-2262 (London) (Jec/Al Green, BMI) | 100 | - | 1 | PUT A LITTLE LOVE AWAY—Emotions (D. Lambert, B. Potter), Volt 4106 (Columbia) (ABC/Dunhill, BMI) |

Gladys Knight & The Pips

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Billboard Soul LP's

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| This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) | This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) |
|-----------|-----------|----------------|---|-----------|-----------|----------------|--|
| 1 | 1 | 9 | ★ LOVE IS THE MESSAGE MFSB, Philadelphia International KZ 32707 (Columbia) | 31 | 33 | 5 | ★ MAKOSSA MAN Manu Dibango, Atlantic SD 7276 |
| 2 | 2 | 19 | SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia) | 32 | 28 | 9 | IT'S ALL IN THE GAME Tyrone Davis, Dakar DK 76909 (Brunswick) |
| 3 | 4 | 14 | THE PAYBACK James Brown, Polydor PD2-3007 | 33 | 34 | 3 | ★ KOOL JAZZ Kool & The Gang, De-Lite DEP 4001 (P.I.P.) |
| 4 | 5 | 8 | HEAD HUNTERS Herbie Hancock, Columbia KC 32731 | 34 | 26 | 16 | HIS CALIFORNIA ALBUM Bobby Blue Bland, Dunhill DSX 50163 (ABC) |
| 5 | 6 | 6 | RHAPSODY IN WHITE Love Unlimited Orchestra, 20th Century T-433 | 35 | 38 | 6 | EBONYS Philadelphia International KZ 32419 (Columbia) |
| 6 | 3 | 13 | 1990 Temptations, Gordy G-966V1 (Motown) | 36 | 39 | 9 | ★ KEEP YOUR SOUL TOGETHER Freddie Hubbard, CTI 6036 |
| ★ | 10 | 7 | ★ LOOKIN' FOR A LOVE AGAIN Bobby Womack, United Artists UA LA 1996 | 37 | 40 | 3 | THE MAN Leroy Hutson, Curtom CRS 8020 (Buddah) |
| 8 | 7 | 13 | UNREAL Bloodstone, London XPS 634 | 38 | 41 | 28 | ★ TO KNOW YOU IS TO LOVE YOU B.B. King, ABC ABCX 794 |
| 9 | 9 | 13 | LIVIN' FOR YOU Al Green, Hi ASHL-32082 (London) | 39 | 29 | 10 | LADY LOVE Barbara Mason, Buddah BDS 5140 |
| ★ | 14 | 32 | ★ INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown) | ★ | 49 | 2 | ★ LET ME IN YOUR LIFE Aretha Franklin, Atlanta SD 7292 |
| 11 | 13 | 21 | IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141 | 41 | 43 | 20 | ★ BLACK & BLUE Harold Melvin & The Blue Notes, Philadelphia International KZ 32407 (Columbia) |
| 12 | 8 | 17 | STONE GON' Barry White, 20th Century T 423 | 42 | 44 | 6 | DO YOU HAVE THE TIME Younghearts, 20th Century T-427 |
| 13 | 12 | 23 | IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285 | 43 | 48 | 18 | ★ ROCKIN' ROLL BABY Stylistics, Avco AV 11010 |
| 14 | 11 | 30 | UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414 | 44 | 45 | 7 | UNBONDED Chambers Brothers, Avco 11013 |
| 15 | 18 | 24 | ★ WILD & PEACEFUL Kool & The Gang, De-Lite DEP 2013 (P.I.P.) | ★ | 45 | 1 | ★ THE DELLS VS. THE DRAMATICS The Dells, The Dramatics, Cadet CA 60027 (Chess/Janus) |
| ★ | 20 | 7 | ★ BLUE MAGIC Atco 7038 | 46 | 53 | 29 | ★ 3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia) |
| 17 | 16 | 14 | OUT HERE ON MY OWN Lamont Dozier, ABC ABCX-804 | ★ | 47 | 1 | ★ KNIGHT TIME Gladys Knight & The Pips, Soul S 741V1 (Motown) |
| 18 | 19 | 42 | HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194 | 48 | 50 | 5 | ★ GENESIS Soul Children, Stax STS 3024 (Columbia) |
| 19 | 17 | 28 | LET'S GET IT ON Marvin Gaye, Tamla T 329 VI (Motown) | 49 | 51 | 19 | ★ DIANA AND MARVIN Diana Ross and Marvin Gaye, Motown M803V1 |
| 20 | 21 | 48 | I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407 | ★ | 50 | 1 | ★ JAMALCA Ahmad Jamal, 20th Century T 432 |
| 21 | 24 | 8 | CHECK IT OUT Tavares, Capitol ST 11258 | 51 | 55 | 27 | ★ MAIN STREET PEOPLE Four Tops, Dunhill DSX 50144 |
| 22 | 27 | 18 | WAR OF THE GODS Billy Paul, Philadelphia International KZ 32409 (Columbia) | 52 | 52 | 4 | ★ SYLVERS II Pride PRD 0026 (MGM) |
| ★ | 30 | 6 | ★ GRAHAM CENTRAL STATION Warner Bros. BS 2763 | 53 | 54 | 2 | ★ SOME SINGIN' Maxine Weldon, Monument KZ-32588 (Columbia) |
| 24 | 25 | 13 | LAST TIME I SAW HIM Diana Ross, Motown M 812V1 | 54 | 56 | 3 | ★ FULL CIRCLE Leon Thomas, Flying Dutchman FD 10167 (RCA) |
| 25 | 22 | 11 | BACK FOR A TASTE OF YOUR LOVE Syl Johnson, Hi XSHL 32081 (London) | 55 | 36 | 14 | ★ POWER OF LOVE Jerry Butler, Mercury SRM 1-689 (Phonogram) |
| 26 | 23 | 13 | PRESS ON David T. Walker, Ode SP 77020 (A&M) | 56 | 59 | 3 | ★ THE MG'S Stax STS 3024 (Columbia) |
| 27 | 15 | 13 | SHOW AND TELL Al Wilson, Rocky Road RR 3601 (Bell) | 57 | 60 | 2 | ★ LOVE, TOGETHERNESS & DEVOTION A&M SP 3602 |
| ★ | 35 | 4 | ★ EUPHRATES RIVER Major Ingredient, RCA APL1-0335 | 58 | 32 | 21 | ★ JOY Isaac Hayes, Enterprise ENS 5007 (Columbia) |
| 29 | 31 | 11 | LOVE'S MAZE Tempees, We Produce XPS 1903 (Columbia) | 59 | — | 1 | ★ BACK DOOR WOLF Howlin' Wolf, Chess CH 50045 (Chess/Janus) |
| ★ | 46 | 2 | ★ BOOGIE DOWN Eddie Kendricks, Tamla T 330V1 (Motown) | 60 | — | 1 | ★ WILLIE DYNAMITE/ SOUNDTRACK MCA 393 |

Billboard FM Action Picks

These are the albums that have been added this past week to the nation's leading progressive stations.

DENVER: KCFR-FM, Jeff Pollack
EUGENE: KFMV-FM, Janice Whitaker
LONG BEACH: KNAC-FM, Ron McCoy
NEW HAVEN: WPLR-FM, Gordon Weingarh
NEW ORLEANS: WNOE-FM, Lee Armstrong
NEW YORK: WNEW-FM, Dennis Elsas
NORFOLK: WOWI-FM, Larry Dinger
PHILADELPHIA: WMMR-FM, Dennis Wilen

PROVIDENCE: WBRU-FM, Dick Wingate
ROCHESTER: WCMF-FM, Bernie Kimball
SAN DIEGO: KGB-FM & AM, Art Schroeder
SANTA BARBARA: KTMS-FM, Mike Stallings
ST. LOUIS: KSHE-FM Shelley Grafman
TALLAHASSEE: WGLF-FM, Dan Spears
TEMPLE: KYLE-FM George Bruce
TOLEDO: WIOT-FM, Dave Lonca
VALDOSTA, Ga.: WVVS-FM, Bill Tullis

AEROSMITH, "Get Your Wings," Columbia: WCMF-FM
LUTHER ALLISON, "Luther's Blues," Gordy: WOWI-FM, WMMR-FM
THE AMBOY DUKES, "Call Of The Wild," DiscReet: WNOE-FM
BRIAN AUGER'S OBLIVION EXPRESS, "Straight Ahead," RCA: WCMF-FM, WNEW-FM, WOWI-FM, KNAC-FM, WIOT-FM, KSHE-FM
BABE RUTH, "Amar Caballero," Harvest: KNAC-FM, WVVS-FM
BALLIN' JACK, "Live & In Color," Mercury: KFMV-FM
GARY BARTZ, "I've Known Rivers & Other Bodies," Prestige: KCFR-FM
BOZ SCAGGS, "Slow Dancer," Columbia: WNOE-FM, KGB-FM & AM, WOWI-FM, KFMV-FM
BUTTS BAND, Blue Thumb: WNOE-FM
DONALD BYRD, "Street Lady," Blue Note: WPLR-FM, KTMS-FM, WGLF-FM
CAN, "Future Days," United Artists: WVVS-FM
CARAVAN, "For Girls Who Grow Plump In The Night," London: KCFR-FM
IAN CARR & NUCLEOUS, "Roots," Vertigo (Import): KCFR-FM
CHASE, "Pure Music," Epic: WCMF-FM
CHICAGO, "VII," Columbia: WCMF-FM, WNEW-FM, WPLR-FM, KNAC-FM, WNOE-FM, WMMR-FM, KSHE-FM
MICHAEL COHEN, "What Did You Expect," Folkways: KCFR-FM
STANLEY COWELL, "Illusion Suite," ECM (Import): KCFR-FM
PAPA JOHN CREACH, "Playin' My Fiddle For You," Grunt: KYLE-FM
SPENCER DAVIS GROUP, "Living In A Back Street," Vertigo: KNAC-FM, KFMV-FM, WGLF-FM
DEODATO & AIRTO, "In Concert," CTI: WGLF-FM
EARTH, WIND, & FIRE, "Open Our Eyes," Columbia: WBRU-FM, WPLR-FM
THE 11th HOUSE WITH LARRY CORYELL, Vanguard: WIOT-FM, WNEW-FM
ESPERANTO, "Danse Macabre," A&M: WPLR-FM, WCMF-FM
JOE FARRELL, "Penny Arcade," CTI: WCFR-FM
MICHAEL FENNELLY, "Lane Changer," Epic: WNEW-FM, KYLE-FM, WMMR-FM, KSHE-FM
PETER FRAMPTON, "Something's Happening," A&M: WNOE-FM, KSHE-FM
ARETHA FRANKLIN, "Let Me In Your Life," Atlantic: WVVS-FM
GALLAGHER & LYLE, "Seeds," A&M: KTMS-FM
BARRY GOLDBERG, Atco: WBRU-FM, WNEW-FM, WPLR-FM, WGLF-FM
GRAND FUNK, "Shinin' On," Capitol: WPLR-FM, KNAC-FM, WNEW-FM
HERBIE HANCOCK, "Headhunters," Columbia: WNOE-FM
BO HANSSON, "Magicians Hat," Charisma: KNAC-FM
THOMAS JEFFERSON KAYE, "First Grade," ABC: KTMS-FM
THE ROGER KELLAWAY CELLO QUARTET, "Come To The Meadow," A&M: WOWI-FM
GLADYS KNIGHT & THE PIPS, "Knight Time," Soul: KFMV-FM
LE ORME, "Uomo Di Pezza," Philips (Import): KCFR-FM
LES VARIATIONS, "Moroccan Roll," Buddah: KSHE-FM

KATHI McDONALD, "Insane Asylum," Capitol: WIOT-FM, KTMS-FM
MEDICINE HEAD, "One & One Is One," Polydor: KYLE-FM
LEE MICHAELS, "Tailface," Columbia: WMMR-FM
WILLIE NELSON, "Phases & Stages," Atlantic: WOWI-FM
OREGON, "Distant Hills," Vanguard: WBRU-FM, KFMV-FM
ANN PEEBLES, "I Can't Stand The Rain," Hi: KFMV-FM
THE POINTER SISTERS, "That's A Plenty," Blue Thumb: WIOT-FM, WOWI-FM
LOU REED, "Rock 'n Roll Animal," RCA: WNOE-FM, KSHE-FM, KGB-FM & AM, KTMS-FM
MICK RONSON, "Slaughter On 10th AVENUE," RCA: WCMF-FM, KNAC-FM, WMMR-FM, WIOT-FM
TODD RUNDGREN, "Todd," Bearsville: KTMS-FM
SALINAS, Cadet: KFMV-FM
PHAROH SANDERS, "Elevation," ABC: WIOT-FM
TOM SCOTT & THE L.A. EXPRESS, Ode: KSHE-FM
PAUL SIMON, "Live Rhythmin'," Columbia: WMMR-FM, KFMV-FM, KYLE-FM, WPLR-FM, WBRU-FM, KGB-FM & AM, WOWI-FM
BUFFY SAINTE-MARIE, "Buffy," MCA: KYLE-FM, WGLF-FM, KSHE-FM, KFMV-FM
STEELY DAN, "Pretzel Logic," ABC: WVVS-FM, WOWI-FM, WPLR-FM, WGLF-FM, WBRU-FM, KGB-FM & AM, WMMR-FM, WIOT-FM, WNEW-FM
CLIVE STEVENS, "Atmospheres," Capitol: WPLR-FM
B.W. STEVENSON, "Calabazas," RCA: WCMF-FM, WGLF-FM, KNAC-FM
SONNY STITT, "So Doggone Good," Prestige: KCFR-FM
AL STEWART, "Past, Present, & Future," Janus: WNEW-FM, KGB-FM & AM, WBRU-FM, WMMR-FM, WVVS-FM, WOWI-FM, WCMF-FM
STRING DRIVEN THING, "The Machine That Cried," Charisma: WIOT-FM, KFMV-FM, KSHE-FM
SUPER SISTER, "To The Highest Bidder," Polydor: KCFR-FM
THE TALBOT BROTHERS, Warner Bros.: WNOE-FM
TANGO, A&M: WCMF-FM
McCOY TYNER, "Enlightenment," Milestone: KCFR-FM
TOWER OF POWER, "Back To Oakland," Warner Bros.: KTMS-FM, KGB-FM & AM
VANGELIS O., "Earth," Vertigo: KNAC-FM, KSHE-FM, WVVS-FM
MELVIN VAN PEEBLES, "What The ... You Mean I Can't Sing?," Atlantic: WIOT-FM
MARTHA VELEZ, "Matinee Weepers," Sire: KTMS-FM
VINEGAR JOE, "Six Star General," Island (Import): KNAC-FM
WAR, "Live," United Artists: WVVS-FM, WOWI-FM, WPLR-FM, KGB-FM & AM
DAVID WERNER, "Whizz Kid," RCA: KTMS-FM
PAUL WILLIAMS, "Here Comes Inspiration," A&M: KTMS-FM

Bubbling Under The Top LP's

201—AHMAD JAMAL, *Jamalca*, 20th Century T 432
202—STEALERS WHEEL, *Ferguslie Park*, A&M 4419
203—HANK CRAWFORD, *Wildflower*, Kudu KU 15 (CTI)
204—HENRY GROSS, *A&M SP 4416*
205—SUZI QUATRO, *Bell 1302*
206—RAY CHARLES, *Come Live With Me*, Crossover CR 9000
207—BOBBI HUMPHREY, *Blacks and Blues*, Blue Note LA 142 (United Artists)
208—TOM SCOTT & THE L.A. EXPRESS, *Ode SP 77021 (A&M)*

209—LEO SAYER, *Silverbird*, Chrysalis BS 2738 (Warner Bros.)
210—LEE MICHAELS, *Tailface*, Columbia KC 32846
211—KISS, *Casablanca NB 9001 (Warner Bros.)*
212—BUDDY RICH, *The Roar Of '74*, Groove Merchant GM 528
213—CHARLIE McCOY, *Fastest Harp In The South*, Monument KZ 32749 (Columbia)
214—KATHI McDONALD, *Insane Asylum*, Capitol ST 11224
215—DON SEBESKY, *Giant Box*, CTI 6031/32
216—SILVERHEAD, *16 & Savaged*, MCA 391

Bubbling Under The HOT 100

101—US AND THEM, *Pink Floyd*, Harvest 3832 (Capitol)
102—POWER OF LOVE, *Martha Reeves*, MCA 40194
103—SILVER THREADS AND GOLDEN NEEDLES, *Linda Ronstadt*, Asylum 11032
104—I TOLD YOU SO, *The Delfonics*, Philly Groove, 182 (Bell)
105—SAXAPHONES, *Jimmy Buffett*, Dunhill 4378
106—WHEN I LOOK INTO YOUR EYES, *Santana*, Columbia 45999
107—WHO IS HE, AND WHAT IS HE TO YOU, *Creative Source*, Sussex 509
108—THE FIRST TIME WE MET, *The Independents*, Wand 11267 (Scepter)

109—DID YOU NO WRONG, *J. Geils Band*, Atlantic 3007
110—AIN'T IT HELL UP IN HARLEM, *Edwin Starr*, Motown 1284
111—WILLIE PASS THE WATER, *Ripple*, GRC 1012
112—LET'S GO, LET'S GO, LET'S GO, *The Chambers Brothers*, Avco 4632
113—YOUR FUNNY MOOD, *Skip & The Casuals*, D.C. Int'l 5003
114—IF IT FEELS GOOD, DO IT, *Stories*, Kama Sutra 588 (Buddah)
115—MADELAINE, *Stu Nunnery*, Evolution 1088
116—THIS HEART, *Gene Redding*, Haven 7000 (Capitol)
117—NICE TO BE AROUND, *Maureen McGovern*, 20th Century 2072

Martha Reeves' Renaissance

Continued from page 36
probably get a little refresher course on being polite, and learn how to answer the telephones all over again," suggested Ms. Reeves.
Someone who was both a fan and with a strong desire to manage the career of Ms. Reeves interrupted her plans and made his plans known through her sister.
"Ron Strasner changed my mind

about giving it all up," said Ms. Reeves. "He sent a message to me through my sister, Lois, that he would like to talk to me. I talked to him and he said to come to Los Angeles to talk about my career and future.
The trip accomplished many things for Ms. Reeves. Aside from getting away from a Detroit winter, a new recording contract was almost

immediately initiated with MCA Records after Motown had granted Ms. Reeves a release, and a musical marriage was performed between Ms. Reeves and the well known producer Richard Perry which culminated into the first release, "Power Of Love" that, as of this writing, appears to be reestablishing the fact that Martha Reeves is someone everyone wants to hear.

Jukebox Programming

OPERATOR REACTION:

Rock-Ola Take Biggest in 40 Years As Rival Folds

CHICAGO—Rock-Ola's position in the jukebox manufacturing industry is better today than at any other time since 1934, founder and president David C. Rockola stated. "Business amounts to over \$25 million, with more markets opening up in Switzerland, Italy, England, Venezuela, South America and Mexico," he said.

"The whole industry is making more money today than at any other time," he claimed.

He noted that the jukebox industry saved Wurlitzer from bankruptcy in 1933. Wurlitzer recently announced the closing of jukebox manufacturing facilities. "There is more to it than their jukebox business, and the statements that were contained in their official releases are the furthest thing from the facts. They just couldn't compete."

"I don't like to see them go out of the jukebox business, since competition is the life of trade," Rockola stated. "Their closing was very sudden, they didn't even notify their distributors," he added.

Rockola did not feel that Wurlitzer's introduction of quadrasonic jukeboxes, or tape jukeboxes affected the company's decision.

On the future of the jukebox industry, Rockola said: "There is a constant increased demand for records, especially because of the high quality of disks today. I do not see the industry moving into tape and quadrasonic units. Also, console models, which Rock-Ola introduced four years ago, have opened up a new market in higher class locations like hotel lobbies."

Rockola also manufactures hot and cold drink and can vending machines.

Rowe International's executive vice president Jerry Marcus, reacting to the Wurlitzer news, said: "We feel badly, because Wurlitzer is an old timer."

"Jukeboxes are profitable, especially as a replacement business, and there is excellent growth in the European markets. There is not a great growth domestically, however, possibly because of inner city redevelopment that has knocked down many locations that used boxes.

"There are always new areas to discover, and we consider jukeboxes an exciting business," he said. Seeburg was unavailable for comment at press time.

Operator reaction to the planned liquidation or sale of Wurlitzer's domestic jukebox manufacturing business included comments on parts availability and possible relief to the mechanic shortages.

Norm Niederhelm, Superior-Matic in Westminster, Calif., said the mechanic situation is erratic. Right now, the Servomation 700 plus box route subsidiary has no openings but only recently Niederhelm was advertising in Billboard for technicians.

"If the Wurlitzer branches are closed down, this could mean more mechanics, programmers and other very experienced people will be available," he said. Niederhelm also pointed out that parts must still be available for the hundreds of thousands of Wurlitzer models on routes.

Classical Music

ASCAP-Taylor Award Received by Writers

NEW YORK—Ten writers have won the sixth annual ASCAP-Deems Taylor awards. The announcement was made by ASCAP president Stanley Adams during ceremonies held March 12 at the performing rights society's headquarters here. Some \$4,500 in prizes plus hand-engrossed scrolls were distributed to the writers and scrolls were sent to their publishers.

These awards were established to honor the late ASCAP composer and former president of the Society, Deems Taylor, who was also a well-known critic and who wrote many books and articles about music. In the book category the winners named are Lillian Libman for her book "And Music at the Close: Stravinsky's Last Years" published by W.W. Norton & Co.; Alec Wilder for his book "American Popular Song—The Great Innovators, 1900-1950" published by the Oxford University Press; Richard A. Peterson and R. Serge Denisoff for their book "Sounds of Social Change" published by Rand McNally; Boris Schwarz for his book "Music and Musical Life In Soviet Russia 1917-1970" published by W.W. Norton & Co.; and Lehman Engel for his book "Words With Music" published by the Macmillan Co.

The writers honored in the article category are Los Angeles Times music critic Martin Bernheimer, New York Magazine critic and senior editor Alan Rich, Cleveland Plain Dealer music critic Robert Finn and Bruce Pollock of Rock Magazine.

Lillian Libman is a Wellesley alumna who did postgraduate work in archeology, worked as a writer for the Federal Government during World War II and directed a drama series for United War Relief before she began her association with the late Igor Stravinsky. From 1959 until the ASCAP's composer's death in 1971, she served as his personal manager and press representative—experiences which are the foundation of her book. Composer Alec Wilder studied at the Eastman School of Music in Rochester and has written many successful works including "I'll Be Around," "It's So Peaceful in the Country" and "While We Are Young" as well as theater and film scores and chamber music. Dr. Boris Schwarz, concert violinist and conductor, has been professor of Music at Queen's College in New York since 1941.

Dr. R. Serge Denisoff is Professor of Sociology at Bowling Green State University. He is the author of a book on folk music and the American left and co-author of another on social and political movements. Richard A. Peterson is assistant to the associate professor at Vanderbilt University in Nashville. Martin Bernheimer graduated with honors in music from Brown University in 1958, studied in Munich and re-

ceived his Masters in musicology from New York University in 1962.

Among those who attended the ceremony and reception were the judges, ASCAP composers Gerald Marks, Dr. Vincent Persichetti of the Juilliard faculty, Billy Taylor and Dr. Hugo Weisgal of the music faculty at Queens College in New York. Others present included ASCAP composer and Board member Harold Arlen, ASCAP director and publisher Leon Brettler, and major music journalists.

Horowitz Wins 12 Grammys

NEW YORK—Pianist Vladimir Horowitz won a record 12th Grammy for best instrumental performance by a soloist for his "Horowitz Plays Scriabin" at the recent 16th annual National Academy of Recording Arts and Sciences (NARAS) presentation. This is the largest number of Grammys won by a classical artist.

The award marked the ninth time Horowitz has received the Grammy for the best instrumental soloist without orchestra. He received the award the previous two years with his recitals of piano music of Chopin and Rachmaninoff. Horowitz has received the award for classical album of the year three times.

The complete list of the Grammy awards presented to Vladimir Horowitz: 1962: "Columbia Presents

1st 'Q' Grammy Boulez Disk

NEW YORK—Pierre Boulez' recording of the Bartok "Concerto for Orchestra" (Columbia Masterworks) garnered the first Grammy Award ever to be presented for a quadrasonic disk.

Taking honors in the classical field as the best album of the year, the best orchestral performance and the best engineered recording, the album achieved its recognition solely as quadrasonic product. It was available only in the SQ configuration during the NARAS balloting period.

Vladimir Horowitz"—Classical Album of the Year; Best Performance, Instrumental Soloist; 1963: "The Sound of Vladimir Horowitz"—Instrumental Soloist; 1964: "Horowitz Plays Beethoven, Debussy and Chopin"—Instrumental Soloist; 1965: "Horowitz at Carnegie Hall" (May 9, 1965)—Album of the Year, Instrumental Soloist; 1967: "Horowitz in Concert"—Instrumental Soloist; 1968: "Horowitz on Television"—Instrumental Soloist; 1971: "Horowitz Plays Rachmaninoff"—Classical Album of the Year; Best Performance by Instrumental Soloist (without orchestra); 1972: "Horowitz Plays Chopin"—Best Performance by Instrumental Soloist (without orchestra); 1973: "Horowitz Plays Scriabin"—Best Performance by Instrumental Soloist (without orchestra).

Classical Notes

Angel Records is readying the first complete recording in 15 years of **Arrigo Boito's** opera "Mefistofele," with **Norman Treigle** featured. He played the role in the New York City Opera production. Also featured in the album are **Placido Domingo** and **Montserrat Caballe; Julius Rudel** conducted. . . . The portrait of **Lauritz Melchior** as Tristan by **Nikol Schattenstein**, took its place recently with other immortals in the Metropolitan's gallery in Founders' Hall, New York.

Erich Leinsdorf will return for a three-week engagement with the New York Philharmonic beginning Thursday (21). . . . Macy's department store in New York recently expanded its classical section. Full-page ad featured a promotion on **Mandel**. . . . Angel releases this month its first Great Jazz Recordings of the Century. **Stephane Grappelli** and **Django Reinhardt** are heard on the "Quintet of the Hot Club of France," recorded in 1937. It's been rechanneled for stereo.

Italian conductor **Aldo Ceccato** and the German conductor **Bernhard Klee** to replace **Daniel Barenboim**, who cancelled merry lampoon, "The Mikado" at the New York State Theater.

Station WCLV staged its fifth Cleveland Orchestra Marathon on March 15-17 for benefit of orchestra's sustaining fund. . . . **Alix B. Williamson**, longtime publicity, promotion and public relations gal for classical artists, has moved to 1860 Broadway, N.Y. . . . The National Endowment for the Arts will release \$1 million to the Metropolitan Opera on receipt of matching sum in private contributions being raised by Metropolitan.

Claudio Arrau urtext-performance edition of the Beethoven So-

natas for Edition Peters, released last fall in Europe, being made available to music stores in U.S., but only Vol. 1, which takes 32 piano sonatas through Op. 28 Vol. 11 is now set for release by end of 1974. A separate volume, devoted to Arrau's ideas on the interpretation of the sonatas will come out simultaneously with the release of Vol. 11. . . . **Paul Kapp**, director of General Music Publishing in New York, was so impressed by the Prague Symphony during a recent visit to Prague, that he commissioned the recording of two American contemporary works, "Symphony No. 3 for Strings and Percussion" by **Thorne** and the "Sinfonietta" by **Rietta**. The orchestra is recording in the Supraphon studios under conductor **Jidrich Rohan**.

Dick Hyman, **Lee Erwin** and **Eddie Layton** are writing for the large home electronic organ market, with Edward B. Marks publishing their materials. Project 3 pianist-organist/artist **Dick Hyman** bowed in with a folio of his own jazz and rock compositions called "The Happy Breed" and has completed a group of **Scott Joplin** arrangements released last month. "Scott Joplin Classic Rags for All Organs."

Concert organist **Erwin**, who edited Marks' "Mighty Theater Organ" folio in conjunction with the American Theater Organ Society (ATOS), of which he is an officer, is preparing two folios—the first, a collection of ragtime music for the organ, and the second, silent movie music once played on the great movie palace pipes. Lee recently gave the final concert on the \$150,000 Loew's Kings, Brooklyn, Morton organ, which will be moved to and rebuilt in Town Hall, with assistance from the ATOS.

ROBERT SOBEL

What's Playing?

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

AKRON, OHIO: CAMPUS PURCHASES

Linda Wykoff
Bell Music Co.
533 W. Market St. 44303
(216) 253-9171

"Sweet Jane." Lou Reed, RCA 0238
"Oh My My." Ringo Starr, Apple 1872
"Loco-Motion." Grand Funk Railroad, Capitol 3840
"Your Cash Ain't Nothing But Trash." The Steve Miller Band, Capitol 3837
"Hooked On A Feeling." Blue Swede, EMI 3627

Hooked On A Feeling." Blue Swede, EMI 3627
"Very Special Love Song." Charlie Rich, Epic 11091
"Beyond the Blue Horizon." Lou Christie, Three Brothers 402
"Oh My My." Ringo Starr, Apple 1872
"You're Sixteen." Lenny Dee, MCA 40190
"Loving Arms." Kris Kristofferson and Rita Coolidge, A&M 1498
"Virginia." Bill Amesbury, Casablanca 0001

AMES, IOWA: HIGH SCHOOL PURCHASES

Jean Sadler
K.D. Music & Amusement
4813 W. Lway 50010
(515) 292-2997

"Sunshine On My Shoulders." John Denver, RCA 0213
"Mocking Bird." Simon & Taylor, Elektra 45880
"Benny & the Jets." Elton John, MCA 40198
"Seasons In The Sun." Terry Jacks, Bell 45432

Country
"Wrong Ideas." Brenda Lee, MCA 40171
"Sweet Magnolia Blossoms." Billy "Crash" Craddock, ABC 11412
"There's A Honky Tonk Angel." Conway Twitty, MCA 40173

DEADWOOD, S.D.: COUNTRY PURCHASES

John Trucano, owner
Pat Burns
Black Hills Novelty
500 Main St. 57732
(605) 342-2111

Cover
"Very Special Love Song." Charlie Rich, Epic 11091
"Baby Doll." Columbia 45988
"There Won't Be Anymore/It's All Over Now." Charlie Rich, RCA 0195
"Crude Oil Blues." Jerry Reed, RCA 0224
"I'm Left, You're Right." Jerry Lee Lewis, Mercury 73452

NEWPORT NEWS, VA.: SOUL PURCHASES

Janet Parker
Newport News Amusement Co.
1021 48th St. 23607
(804) 244-1484

"Tellin' Lies." Staple Singers, Stax 0196
"TSOP." MFSB, Philadelphia International 7-3540
"The Payback." James Brown, Polydor 3007
"You Make Me Feel Brand New." Stylistics, Avco 4634
"I Got To Try It One Time." Millie Jackson, Spring 144

CHICAGO, ILL.: "HOT 100" PURCHASES

Bette Schott
Western Automatic Music Co.
4206 N. Western 60618
(312) 463-5300

"Loco-Motion." Grand Funk Railroad, Capitol 3840



Connoisseur Society LP Released in Japan

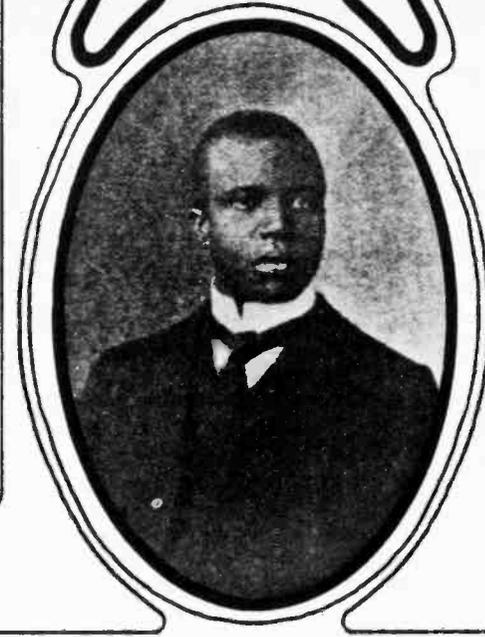
NEW YORK—Connoisseur Society's representative in Japan, Nippon Phonogram, will release the label's Beethoven Ninth, transcribed by Liszt for two pianos, with Richard and John Contiguglia, on May 25 in Japan.

Planned promotion thus far include advertisement in magazines and newspapers there, announcing the release. The record is one of Connoisseur's best sellers.

Best Selling
Classical LP's

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| This Week | Last Report | Weeks on Chart | TITLE, Artist, Label & Number |
|-----------|-------------|----------------|---|
| 1 | 3 | 37 | SCOTT JOPLIN: PIANO RAGS, VOL. 1 Joshua Rifkin, Nonesuch 71248 (Elektra) |
| 2 | 1 | 19 | PUCCINI: TURANDOT Sutherland/Pavarotti/Caballe/Ghiaurov/Krause/Pears, (Mehta), London OSA 13108 |
| 3 | 2 | 37 | SCOTT JOPLIN: THE RED BACK BOOK Gunther Schuller, Angel S-36060 (Capitol) |
| 4 | 6 | 29 | PIANO MUSIC BY GEORGE GERSHWIN William Bolcom, piano, Nonesuch E 71284 (Elektra) |
| 5 | 12 | 12 | SWITCHED ON BACH II Walter Carlos, Columbia KM 32659 |
| 6 | 4 | 31 | PUCCINI: LA BOHEME Pavarotti/Freni/Von Karajan, London OSA 1299 |
| 7 | 8 | 12 | RACHMANINOFF: VESPERS U.S.S.R. Russian Chorus & Soloists, Melodiya SRB 4124 (Capitol) |
| 8 | 5 | 21 | CLASSIC FILM SCORES FOR BETTE DAVIS National Philharmonic of London (Gerhardt), RCA ARL 1-0183 |
| 9 | 7 | 21 | PROKOFIEFF: ROMEO AND JULIET (complete ballet) Cleveland Orchestra (Maazel), London CSA 2313 |
| 10 | 13 | 37 | SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra) |
| 11 | 9 | 15 | PRIMO TENORE: LUCIANO PAVAROTTI London OS 26192 |
| 12 | 11 | 37 | SWITCHED-ON BACH Carlos/Folkman, Columbia MS 7194 |
| 13 | 10 | 37 | THE SEA HAWK National Philharmonic Orch. of London (Gerhardt), RCA LSC 3330 |
| 14 | 19 | 9 | THE CHRISTOPHER PARKENING ALBUM Angel S-36069 (Capitol) |
| 15 | 18 | 15 | BEETHOVEN: PIANO CONCERTOS Ashkenazy, (Solti), London CSA 2404 |
| 16 | 17 | 37 | VERDI: RIGOLETTO Sutherland/Pavarotti, London Symphony London OSA 13105 |
| 17 | 23 | 13 | PUCCINI: TOSCA Price/Domingo/Milnes, New Philharmonia Orchestra (Mehta), RCA ARL2-0105 |
| 18 | 22 | 37 | BIZET: CARMEN M. Horne/J. McCracken/L. Bernstein, DGG 2709 043 (Polydor) |
| 19 | 20 | 15 | E. POWER BIGGS PLAYS SCOTT JOPLIN Columbia M 32495 |
| 20 | 14 | 37 | DONIZETTI: LUCIA DI LAMMERMOOR Sutherland/Bonyng, London OSA 13103 |
| 21 | - | 1 | VERDI: I VESPRI SICILIANI Arroyo/Domingo/Milnes/Raimondi, New Philharmonic (Levine) RCA ARL4-0370 |
| 22 | - | 1 | CASABLANCA: CLASSIC FILM SCORES FOR HUMPHREY BOGART National Philharmonic (Gerhardt), RCA APL1-0422 |
| 23 | 24 | 37 | MAHLER: 8th SYMPHONY Chicago Symphony Orchestra (Solti), London OSA 1295 |
| 24 | 15 | 21 | MUSSORGSKY: PICTURES AT AN EXHIBITION Richter/Szell, Odyssey Y 32223 (Columbia) |
| 25 | 25 | 25 | MAHLER: 5th SYMPHONY Chicago Symphony (Solti), London CSA 2228 |
| 26 | - | 1 | MAHLER: SYMPHONY #10 New Philharmonic Orch. (Wyn Morris), Philips 6700067 (Phonogram) |
| 27 | 16 | 13 | KORNGOLD: ELIZABETH & ESSEX National Philharmonic Orchestra (Gerhardt), RCA ARL1-0185 |
| 28 | 30 | 37 | BACH BRANDENBURG CONCERTOS Ristenpart, Nonesuch 73006 (Elektra) |
| 29 | 39 | 4 | PROKOFIEV: ROMEO & JULIET (Complete Ballet) (Previn), Angel SC 3802 (Capitol) |
| 30 | 21 | 13 | BEETHOVEN: SYMPHONY #9 Chicago Symphony (Solti), London CS P8 |
| 31 | 33 | 4 | BERLIOZ: LA DAMNATION DE FAUST Gedda/Bastin/Veasey/London Symphony Orch. & Chorus/Ambrosian Singers (Davis), Philips 6703 042 3 (Phonogram) |
| 32 | 32 | 37 | BACH: FLUTE SONATAS (complete) Rampal, Odyssey Y2-31925 (Columbia) |
| 33 | 26 | 9 | KING OF THE HIGH C's Luciano Pavarotti, London 26373 |
| 34 | - | 1 | MOZART: THE MAGIC FLUTE Rothenberger/Moser/Berry/Adam, Bavarian State Opera (Sawallisch) Angel SCL 3807 (Capitol) |
| 35 | 36 | 4 | THE BEST OF JOHN WILLIAMS Columbia M3X 32677 |
| 36 | - | 1 | RODRIGO: CONCERTO DE ARANJUEZ: FANTASIA Nat'l Opera De Monte Carlo (De Almeida) Philips 6500 454 (Phonogram) |
| 37 | 27 | 17 | ROSSINI: WILLIAM TELL Caballe/Gardelli, Angel SEL 3793 (Capitol) |
| 38 | 38 | 4 | LEHAR: THE MERRY WIDOW Harwood/Stratas/Hollweg/Berlin Philharmonic Orch. (Karajan), DGG 2707070 (Polydor) |
| 39 | 31 | 9 | ADAGIO Von Karajan, DGG 2530-247 (Polydor) |
| 40 | 28 | 12 | VILLA LOBOS: BACHIANAS BRASILEIRAS Angel S 36979 (Capitol) |



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Industry, Education Expose TV Systems

By BOB KIRSCH

LOS ANGELES—JVC is now set to deliver its latest entry into the video marketplace, with prime targets still in the industrial and educational area. But George Hawthorne, western regional sales manager, does see the potential for a home market growing somewhat closer.

The firm's newest model is the 4800, a portable color system featuring all peripheral support equipment in the package and a color camera. Price of the unit, set for May 1 delivery, is \$6,950.

"We will probably sell this unit primarily to people such as newscasters and cable operators," Hawthorne said, "since the price obviously places it out of the range of the average consumer. But it may also go to places where the average consumer will be exposed to it, as do our other units."

Hawthorne said that a great many real estate offices are beginning to pick up on video, particularly for sales-training purposes. One form here, for example, uses a 12-part series covering every aspect of selling a home. The hotel market is also

growing very rapidly, he said, as is industry in general. He also added that industry is gradually swinging toward the cassette format in video, as are school areas that can presently afford the switch from reel-to-reel.

"For one thing, people are familiar with the cassette format, so it is no stranger to them when it comes to using it. For another," he added, "the energy crisis is making it more and more important to get memos out via some sort of visual aid. It's getting harder and harder for people to travel as freely and as often as they once did."

What will it take to get video over to the consumer market?

Consumer Market

"We certainly aren't pushing the consumer market at the moment," Hawthorne said. "For one thing, we are doing quite well in the educational and industrial area and for another, the prices are simply too high in general."

"I would think," he continued, "that if video is going to be a real mass market item, it will have to be

(Continued on page 41)

Mass Buyers Lear Jet Bid On Car Units

By ANNE DUSTON

TUCSON—An increase of 122 percent in sales in 1973, with quad-rasonic auto stereo units accounting for five percent, and cassette for 12 percent, were attributed by Lear Jet Stereo Inc. vice president, marketing, Fred Seger, to an aggressive mass merchandiser marketing strategy.

Lear Jet will introduce next month two new AM/FM/FM stereo cassette models, the A72 retailing for \$219.95, and the A72X, pushbutton model, retailing at \$249.95. Both models will be universal in-dash, and will introduce the radio dial on the cassette door flap.

Seger said success with mass merchandisers is based on stressing a total marketing package, including packaging, displays, call out of features on packaging, and information booklets on "How To Buy Car Stereo." "The mass merchandiser customer is just this side of self-service, and buys auto units as an impulse item," Seger said.

(Continued on page 43)

STORAGE ALBUMS

Designer, Mfr. Team Solves Vinyl Crunch

By EARL PAIGE

TUCSON—The vinyl shortage hasn't affected Reliance Plastics & Packaging even though big orders of cassette and cartridge holders for duplicators selling in the business and industry sector requires a lot of material, said Marshall L. Weingarden, president. The key is the tie-in with an established manufacturing giant with heavy vinyl allocations.

In the case of Reliance, 13-year-old Forest Hills, N.Y. firm here at the International Tape Association for the first time, its relationship with National Blank Book (div.

Dennison) has proven to be a perfect marriage of private entrepreneurship and mass production manufacturing, said Sam Lapertosa, director of development & sales for National.

Lapertosa said the vinyl crunch has however caused National to adjust its buying. "It's now more common to place orders for as much as 10,000 pounds. You have to be in a position to command allocations and we are a big user (something like \$4 million in vinyl a year is used by the subsidiary of Dennison. the

(Continued on page 44)

TEAC Rep Training Part of Growth Bid

By RADCLIFFE JOE

NEW YORK—The TEAC Corp. of America will make a comprehensive training program available to its sales representatives in a move designed to assure that all sales person-

nel are fully qualified to demonstrate all features of the TEAC line of audio tape decks and accessories.

Robert Steindler, TEAC's newly-appointed director of marketing said the training program was part of an overall expansion program designed to insure the continued sales growth of TEAC's products with emphasis on product technology and versatility.

Steindler added that the objective of the sales training program was not merely to place emphasis on new high technology of TEAC tape decks, but also to make certain that dealers and consumers really know how to attain the full potential of the instruments.

He continued, "It is our aim to get the consumer and dealer to consider the tape recorder as an instrument as well as the central sound system, the heart of his music system rather than the old connotation of the concept machine. We expect to achieve these goals through our educational programs by the end of the year."

Steindler also predicted that by the late fall of this year, his firm will command at least 40 percent of the reel-to-reel audio equipment market and 30 percent of the cassette deck market.

The TEAC executive feels that these objectives can be achieved through a concentrated advertising schedule that will command an estimated 133 million gross reader exposures, as well as through what he calls, a significant shift in product design and marketing.

He said "Our present reel-to-reel decks are designed to provide the user with the widest possible sound varieties in tape manipulations, and should be considered instruments to be used to create an art form in sound."

Meanwhile the company has concluded its national contest for its retail audio salesmen with the presentation by president George DeRado of close to \$75,000 in prizes.

The awards were handed out at a series of award parties at Playboy Clubs in New York, Chicago and Los Angeles, with Art Raasch of Flanner & Hafsoos, Milwaukee, Wis., copping the first prize of a Porsche sports car and a two-week all expenses paid European vacation.

Other prizes awarded included other vacations, motorcycles, TV sets, and TEAC's own magnetic tape products.

Tipton Electric: Aggressive, Growing Chain

By GRIER LOWRY



TIPTON merchandise manager Pete Kallaos, Kansas rep Bill Menezes and Jerry Bolt, area supervisor for Tipton are shown outside the chain's Northwest Plaza unit in St. Louis County.



PETE KALLAOS, Tipton Electric merchandising manager in the chain's central warehouse. Kallaos regards the retailer's involvement with a manufacturer as a long-range relationship and does not cherry pick.

TIPTON HIGHLIGHTS

- Lines: heavy concentration on a few brands; no cherry picking; long-range involvement
- Buying: commit for 1,000 pieces in a line, otherwise, we can forget delivery
- Sales training: 12 people per store and no specialists; everyone trained to sell everything
- Display: merchandise grouped by brand; massive array of 60 speakers, 28 receivers
- Quadrasonic: all models in three lines stocked; special 4-channel demo rooms
- Car stereo: though involved only 10 months sales are brisk; installations farmed out
- Advertising: TV very important; you can't put garbage on television
- Market research: special customer complaint department helps determine consumer demand
- Warranties: long-range warranty may not sway Tipton; "manufacturer can be chiselling"
- Factory-retailer rapport: "communication is uncertain, inconsistent"; little retailer advice sought
- Blank tape: Maxell, Memorex stocked; sales people urged to always suggest the item

ST. LOUIS—Tipton Electric has fought its way for 26 years to a position of prominence in audio products to a present eight stores and more recently via its entry into catalog showroom operation by way of a philosophy that its products are in demand 365 days a year and not just during certain holiday selling seasons.

"Every one in this industry has some growing up to do," said Pete Kallaos, electronics merchandising manager. "including manufacturers, reps and retailers. The business is out there waiting, the potential is barely scratched, and any retailer who complains of fuel shortages, shortages of product, uncertain delivery and so on is simply throwing up phony, self-defeating roadblocks because he lacks the confidence in the business."

"We're in a year-round entertainment business and it's about time all segments got the message."

The eight conventional stores average about 12,000 square feet and are structured with TV, black and white and color, white goods (refrigerators, washers, dryers, freezers and ranges), a portable radio section and a 1,200 square foot audio room, plainly identified with sign over the entrance, at the back of the stores. The audio room is enclosed. Two of the stores are located in shopping centers and the others are free standing on strategic traffic thoroughfares. They serve a cross-section of people in almost all social and income strata. About 5 percent of the total floor area in the stores is devoted to backup stocking with the stores receiving almost daily delivery of merchandise from the large central warehouse which also houses the offices.

It is significant that one section of the audio room, which has acoustical features designed to present the best sound possible, and to duplicate as much as possible a living room effect, is assigned to 4-channel display. Four-channel plays a big part in Tipton merchandising strategy and no small amount of time, money and display have been invested in promoting sales of this category.

Audio Room

A typical Tipton audio arrangement is composed of three rows of shelving ranging around the entire audio room with the top shelf devoted to speakers, the middle level to receivers and the third to changers with tape-decks displayed on the floor. Headphones are shown on a panel positioned at one side of the entrance to the room and automotive sound gear is also located at one side of the entrance. Essentially, the merchandise is grouped by brand with all Sansui speakers, in all sizes—8-inch, 10-in, 12-inch, 15-inch, etc., shown together and set up so a complete system can be demonstrated. Normally, a display will include 60 speakers, 28 receivers, 15 turntables and eight headphones. The automotive sound display panel holds ten units.

In assessing automotive sound sales, Pete Kallaos pointed out that both in-dash and hang-on units are carried and that the Pioneer line is featured.

"At this juncture, we're enjoying brisk sales in both 8-track and cassette systems, and in in-dash units and hang-ons," Kallaos advised. "It's across the board and it's steady and we're pleased when we consider that we have been in automotive sound only ten months. We farm installation and service out and have no problems in that area."

(Continued on page 42)

RepRap

An expected 18,000 attendance for the biennial Southern California High Fidelity Music Show sponsored by the Institute of High Fidelity resulted in excellent pre-event stories in Sunday editions Mar. 10, pointed out Jack Goldner and Dick Gravely, co-chairmen. Set for four days starting Mar. 14, the show was an exhibitor sell-out six weeks ago, said Goldner, head of G. D. S. Marketing, 5437 Satsuma, North Hollywood 91603 (213) 877-8191. Gravely is vice president, Jack Berman Co., 8295 S. LaCienega, Inglewood 90301 (213) 678-1281. Jack Berman is education chairman of Electronic Representatives Association (ERA), 233 E. Erie, Chicago 60611.

Both Goldner and Gravely were featured in the opening article of a special section in the Los Angeles Herald-Examiner and pointed out that a basic aim of the show is education of the consumer. Perry Solomon, a rep with Berman, added that there has existed a certain snobbish image for hi-fi "that is slowly being erased."

Of course, the long range goal of such shows is to gain penetration. Gravely estimates that upwards of 90 percent of U.S. families have TV but only 4 or 5 percent own hi-fi components.

Mike Chernek joins the Jack Berman Co., covering Arizona from the 4310 N. Brown Ave., Scottsdale office and will work with Dick Gravely, vice-president, consumer products, and Mike O'Donnell, executive vice president, industrial division. Mike was top Arizona salesman for Woolco in component stereo equipment, and was most recently store manager for Merritt Electric in Phoenix.

Planning to attend the first meeting of the Joint Operating Committee, '75 Midwest dmr Conferences, at the Chicago Marriott April 16, are distributors: Gerald M. Rubin, vice-president, EDI, Chicago; Eldon Schoedel, industrial parts manager, Klaus Radio, Peoria, both representing Ill.; Robert L. Henry, marketing manager, Satterfield Electric, Madison, representing Wis.; Harry Wojcik, president, Electronic Parts Co., Detroit, and Leonard Allen, vice-president, R S Electronics, Detroit, representing Mich.

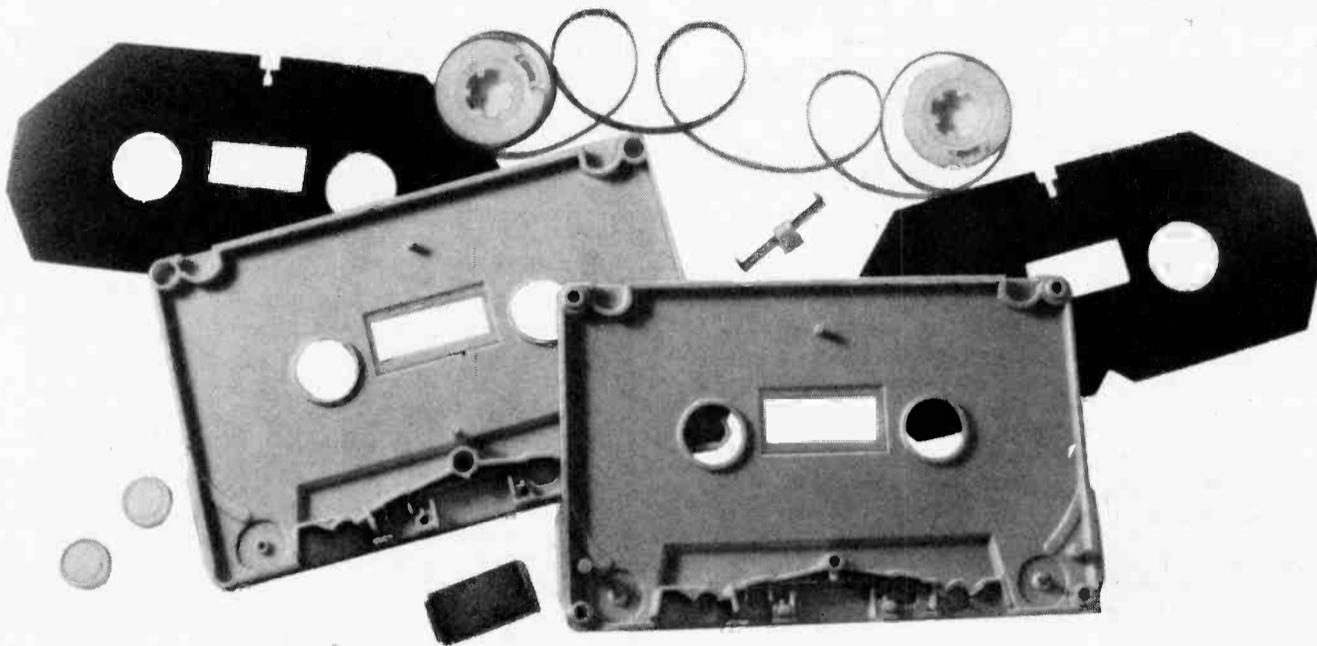
Manufacturer members planning to attend are: Sid Fleischmann, vice-president sales, Herman H. Smith Co., N.Y., and Hank Russell, president, Russell Industries, Inc., N.Y., both representing AEM-Eastern;

Mario C. Vescovi, vice-president sales, Waldom Electronics, Inc., Chicago, Mel Bransky, distributor sales manager, Chicago Miniature Lamp Works, Chicago, and Walter A. Clements, executive vice-president,

Littelfuse, Des Plaines, all representing AEM-Central; Don S. Prescott, manager distributor sales, International Rectifier, semiconductor division, Calif., representing WEMA.

Also attending will be president of the dmr, Russ Gawns, G. McL. Cole Co., Chicago; and dmr chairman Richard J. Scholfield, president, Ellinger Sales Corp., Chicago.

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Industry, Education Expose TV Systems

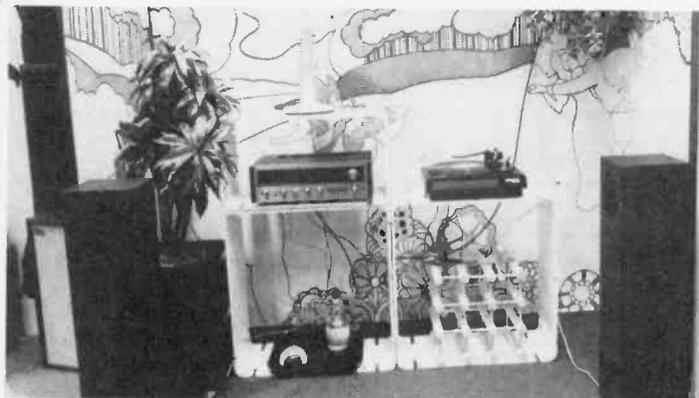
• Continued from page 40

around the \$695 price range, or that of a good, high quality color TV. This range should be reached with the video disk, but I really don't think any disk success will hurt tape any.

"If a person wants to originate programming," Hawthorne said, "he's going to have to use tape, at least as things stand now. If video-tape units can come down to an under-\$1,000 price point, then I think they will be suitable for home units. I would also guess that these units are going to have to be sold through mass merchants if they are going to get across to the general public. And I do see disk and tape as two, vertical and co-existing markets, with the disk assuming the entertainment role."

As for the type of retailer who will be selling to the home user, Hawthorne believes that "a retailer should not be carrying this kind of equipment unless he has capabilities for service, or at least has contacts with someone who can handle the service. Federated Electronics, here, for instance, is one kind of store who could and does sell video well. But I think there is lots of room for a retailer who wants to get involved in this and who is willing to make a commitment.

"I think you can take any experienced and knowledgeable TV salesman," Hawthorne continued, "and if he has serviced the product, four hours of training in video should enable him to handle 80 percent of the problems that arise. With a capital investment of \$8,000 to \$12,000, he should really be able to get into the market. There is no mystery to video anymore, to the retailer or the consumer. I've found the buyers more sophisticated."



EQUIPMENT arranged in alcoves such as at left is Schaak alternative to sound rooms. Chain bypasses grand openings and has one sale a year but does stage spectaculars such as prizes for first six customers to arrive on horseback.

PART II:

Schaak Brand Loyalty —50 Unit Chain Bids For Happy Customers

By IRENE CLEPPER

EDITOR'S NOTE: Last week Dick Schaak, 34 and millionaire owner of the 50 store Schaak Electronics chain discussed expansion, sales training and quadrasonic (Billboard, Mar. 16).

ST. PAUL—Schaak sees no limit on expansion but will not expand much the next two years. The public company will not go the franchise route either. Much emphasis is on training and therefore internal expansion.

BILLBOARD: What is your stock?

SCHAAK: Audio equipment, car stereos, citizen's band equipment, tape recorders, tape and accessories, electronic parts for experimenters, antennas and hardware, inter-com and PA systems.

Top Lines

BILLBOARD: What are some of the leading brands that you carry?

SCHAAK: JBL, Sherwood, Marantz, Pioneer, Cerwin-Vega, Altec, Sony, TEAC, and several others. We stay with the same names, avoid the reputation of being fickle. We buy the top of the line, test on our own equipment and offer the three R's to a customer with a complaint: return, repair, refund. It's the customer's choice, with no strings attached.

BILLBOARD: Do customers take advantage of you, with such a generous guarantee policy?

SCHAAK: Oh, I think we get taken occasionally, but the confidence that this policy gives salesmen is worth it. A salesman can't make a mistake. We back him to the hilt. His customer will be satisfied.

BILLBOARD: I believe that you have been cutting drastically the length of time it takes for a new store to get into the black?

SCHAAK: Yes. On the average, it takes a store six months to get out of the red and two years to mature. But two of stores we opened in 1973 were in the black in two months.

BILLBOARD: What sort of grand openings do you do?

SCHAAK: We don't. To our way of thinking, the amount of money put into a grand opening could be put back down on the bottom line. A grand opening doesn't generate much business and it's costly.

One Annual Sale

BILLBOARD: Did you say that special sales, too, are not the Schaak treatment?

SCHAAK: SALE is a dirty four-letter word, meaning that your everyday prices are too high! We have one sale a year and that is to clear out slow-movers. We don't believe in deluding the public by announcing a special \$250 price on a \$300 system that you can walk in and buy for \$250 any day of the year. We keep our prices right, make allowances for a multiple-unit purchase.

BILLBOARD: You do have promotions though.

SCHAAK: Yes, we've had some far-out ones—such as prizes for the first six customers on horseback. People were camping, with horse trailers, at our warehouse before the sale started. At one of the stores, in Lincoln, Neb., the first person riding a saddled pig got a \$160 stereo. Two people showed up with saddled pigs and a storeful of other people showed up to watch.

BILLBOARD: What else attracts customers to a Schaak store?

SCHAAK: We like to keep the stores looking "open"—so that a customer can stand at the front and see everything inside. We're staying away from sound rooms. We don't like the feeling they invoke—mysterious places, where you don't dare touch a dial; signs say you have to ask a salesman to demonstrate the equipment. You hesitate to intrude if another customer is there and you have the uneasy feeling, "What if I get caught in here?" We have small dividers, not partitions—alcoves, not rooms. We think color is important, too. We've changed from reds and white to oranges and black, with a lot of wood paneling. Much warmer effect.

Schaak Electronics has been summed up by a Dayton-Hudson Properties spokesman as "They have high-quality products and high-caliber people who know their products very, very well."

Tipton Background

Tipton Electric was founded 26 years ago by Eddie Tipton as a home appliance outlet. Tipton decided to locate out west and sold the business to his top salesman, Sylvan Kaplan, now owner and president of the eight-store chain. Allen Fishman is executive vice president and John Maragus is general manager charged with the responsibility of operations and sales training. Pete Kallaos, electronics merchandising manager, joined Tipton two years ago after holding management positions with Allied Radio. He buys components, compacts, car stereo and other hardware items. Jerry Merritt heads appliance sales.



KALLAOS

From a one-store beginning, Tipton has grown to eight units in St. Louis County and is about to open a 123,000 square foot warehouse-showroom in Illinois and has another showroom-warehouse operation on the drawing boards. The new outlet will feature a Crossroads furniture warehouse on one end and Tipton showroom on the other. The audio portion amounts to around 2,400 square feet in these new facilities.

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tioned in the corners of that sector.

"The only way to sell 4-channel is to let the customer hear for himself how it differs from stereo," said Pete Kallaos. "We use this tight demonstration plan which enables us to get the customer in the center of that sector and permit him to walk around and check the sound out from various points.

"I never cease to be astonished when I read or hear someone say that they feel 4-channel is the coming thing in sound," Kallaos said. "It isn't coming, it's here. Despite the attitude of people in this business who sit back and wait for something to happen, and then crawl on the bandwagon and wonder why they aren't hauling off their share of the business, 4-channel is well beyond the 'coming' stage. I am tempted to say stereo and 4-channel will always co-exist but it shouldn't really be termed co-existence. There will be definite markets for both.

(To Be Continued)

do you

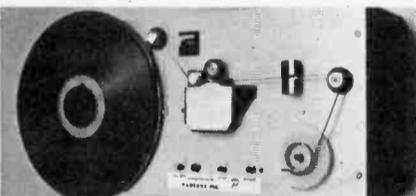
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SPECIAL DESIGNS ON REQUEST

Radio Shack, Ohio Station Giant Flashlight Promotion For Morning School Shifts

By JOANNE OLIVER

COLUMBUS, O.—A Radio Shack promotion involving free flashlights for school children to use in dark morning hours was so successful the chain is considering it for 40 markets, said Marvin Wiggins, regional manager.

Radio Shack and station WCOL-AM gave away 65,000 flashlights.

WCOL program director Brian McIntyre came up with the idea, and morning man Wes Hopkins began telling kids to write to the station to receive a free flashlight from Radio Shack to light their way to school in the mornings. The station then sent each child a letter which they took to a Radio Shack store to receive the free flashlight, complete with batteries, and a card entitling the owner to one free battery each month for a year.

The flashlight is a safety wand light with a detachable, 5 3/4" red dome, Radio Shack catalog No. 68-1016, retailing at \$1.19.

And did the kids write. After only ten days of the promotion, 8,000

flashlights were given away, according to Sharon DeBord, WCOL administrative vice president. "We've had to hire part-time help to handle the response—the letters come in by the bagful," Ms. DeBord said. "If necessary, we're prepared to give away more than 65,000, but we only have a quarter of a million of these flashlights available right now, so we're forced to limit the promotion to 40 markets nationally," Wiggins said.

Store PR

"Based on the response, we'll probably repeat the promotion in October or November this year. It's turning out to be good public relations for us, although the original intention was a public service to children and their worried parents.

"I have three children going to school in the dark," Wiggins continued, "and I don't like it. WCOL came up with the same idea and we got together. So whenever mornings get dark again, quite likely we'll repeat the promotion whether there's Daylight Savings Time or not. Even in December, it's dark at eight o'clock in the morning," Wiggins said.

Ms. DeBord said the public service project has received widespread recognition. "We've had tremendous comment from school officials, principals, teachers, patrol supervisors and children, too. We heard from the Ohio Department of Highway Safety and from the Columbus Area Chamber of Commerce Safety Council.

"We've had requests from entire classes and patrol groups. We send out 40-50 flashlight letters at a time. One teacher came to the station and asked for 750 flashlights for the entire school and we furnished them to her. I'd hate to be in the Radio Shack store when all those kids come in for their flashlights!" she laughed, and said.

"One third grade class took the time to send us little flashlights they had made, decorated with their childlike drawings and notes. So we took Wes Hopkins there to personally present the children with the letters. One child wrote, 'I want a flashlight. All the rest of the kids have one and I don't' Ms. DeBord related.

The WCOL vice president indicated that WCOL would also consider running the promotion again in the future.



Aiko regional manager Dan Newman (right) with rep Richard Busch, George Emerson Sales, Phoenix, discuss car cassette situation at recent Independent Home Entertainment show.

Philadelphia TV Systems Building: —Porno Push on

By MAURIE ORODENKER

PHILADELPHIA—Real estate firms, schools and private citizen groups are into video systems here but so are do-it-yourself pornographers, according to one of the city's leading video dealers.

The long-heralded boom for videotape sales is still far from coming. And from the looks of those who are now buying, it is hardly likely that videotapes will become the form of home entertainment it has been long ballied. As sales are shaping up now, the market has settled down to do-it-yourself pornographers, for the most part carrying Japanese-made half- and quarter-inch videotape camera-recorder systems which, without noise or lights, take black and white pictures, with sound, in places that no TV newsreel cameraman would ever dare tread.

"I think most of our customers off the street are making pornography," said Tony Fiori, of Spectravision, one of the three big dealers of such equipment in this market.

Fiori said there is no consumer boom yet, and he doesn't expect one soon. But, he reports steadily increasing private sales of the equipment, particularly one system that's available for under \$1,000. It includes a tape deck, a TV camera about the size of a Super 8 film camera with a built-in microphone and a two-inch monitor. The equipment is absolutely silent and can be hooked to an ordinary TV set to view what was recorded only minutes before.

The videotape freaks are not only those "having a ball" taking porno stuff, as one of the local distributors put it. It is also being used by a loosely structured video-community action group called WPCP using videotape to stimulate neighborhood discussion and action groups on community issues.

While public schools are loaded with lots of video equipment, videotape as a teaching or training tool is still untapped. Some business firms, like Pavulak and Green, real estate brokers in nearby Audubon, N.J., sell homes via videotape. They show potential home buyers on an 18-inch closed circuit TV receiver monitor the inside and outside of a house and clips of the surrounding neighborhood.

A local record distributor who took on a line of videotapes with great fanfare a few years back, has bypassed the retail stores completely—only because a buyer's demand has never been granted. However, he's doing very well in "private" business selling "underground" videotapes of pornographic films. And the profit margin is great, he adds. He stacks the videotapes on a back-room shelf with harmless labels properly coded.

Car Stereo

LEAR JET BID

• Continued from page 40

Prior to Lear Jet's entry into this market last year, mass merchandisers were oriented to low priced product, packaging was more show than tell, demonstrators were archaic, and the salespeople received no help in distinguishing features for price points, Seger said.

"Studies indicate that 65 percent of all auto sound product is sold through mass merchandisers, and 69 percent of auto stereo units are self installed," he said.

Lear Jet is introducing merchandising awards, with the first award being made this month to Miami-based Gold Triangle Stores, a division of Federated Department Stores.

The emphasis on promotional prices has expanded to include full price range as mass merchandisers discover that car stereo units are the most profitable item per square foot in the auto accessory market, Seger said.

Within six months, Lear Jet will be introducing two promotional under-dash cassette units, one less than \$49, and the other with FM/stereo, listing at \$89. "In the cassette line, we are seeing a reverse of what happened with 8-track which went from the car to the home. Now, with home cassette decks by Sony, Kenwood, Craig and TEAC, and popular record/playback portable home cassette units, the cassette is moving from the home to the car," Seger claimed.

JENSEN SPEAKERS

NEW YORK—Jensen Sound Laboratories has introduced a line of Dynamount speaker systems for surface mounting in cars, boats, and recreational vehicles.

The speakers are available in ready-to-install kits containing two 5 1/4 inch, 20 ounce magnet high fidelity speakers, two Durajen 250 enclosures, metal mounting rings, black padded grills, attaching hardware, wiring cable and installation instructions. The kit retails for \$59.95.

Set Nippon Columbia 'Q' Unit Showings

NEW YORK—Nippon Columbia Co. Ltd./DENON will demonstrate production models of its new 4-channel sound system at the New York Hilton hotel, Friday (22) and Saturday (23) according to Takami Shobochi, president of the company.

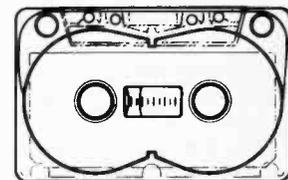
The system, which will be marketed in this country by the middle of this year, was developed through joint efforts by Dr. D.H. Cooper of the University of Illinois and engineers at Nippon Columbia.

Shobochi said the firm's discrete 4-channel method was based on the UM matrix system which had been praised by members of the Audio Engineers Society. He added, "It has true universality since it can be used on both stereo and monaural players with equal satisfaction. In particular, it provides clear separation of sound and high quality performance."

Shobochi said that the system had been previewed last year at the AES Convention in this country, and the Berlin Radio-TV Fair in Europe, and had generated considerable interest at both showings.

The unit will also be demonstrated at the AES Convention in Copenhagen March 26-29.

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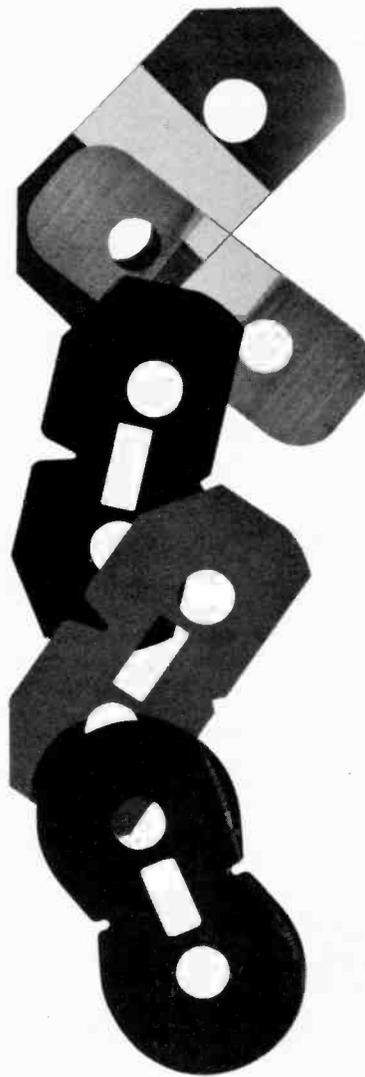
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Tape Duplicator

By ANNE DUSTON

Videotape editing techniques will be one of five revolving workshops presented at the **International Television Association (ITVA)** annual meeting at the Palmer House, Chicago, April 21-24. Other workshops include: lighting for color and monochrome production; graphics and set design; management and cost effectiveness; and how to evaluate and improve your programming. Meeting with the ITVA will be the **National Cable Television Association**, with senior vice-president **Wally Briscoe** talking April 23 on the coming interface between cable and industrial television.

Andre A. Blay, president, **Magnetic Video Corp.**, Farmington Hills, Mich., announced the following executive appointments: **Lee Nicholson**, as senior vice-president and treasurer; **Allison Eicher**, as vice-president and general manager, video division; **Robert Vandegriff**, as marketing manager, equipment division; **Cal Calemine**, as national sales manager, audio division; and

Tom Pegan, as special markets manager.

Praeger Publishers has just published a "how to" book for non-technical people on the use and maintenance of low-cost video tape equipment. The book, called "The Spaghetti City Video Manual" is available from 111 4th Ave., N.Y., N.Y. 10003, for \$7.95.

A broad educational program for employees of **Shape Symmetry & Sun, Inc.**, company has been developed by production manager **John Young** to encourage the company's philosophy of promoting from within. Thirty of the 70 employees are involved in associate degree and certificate programs through the University of Maine, York County Community College, and the Biddleford Regional Vocational Center. In addition, non-credit courses are offered in the plant. The tuition-free, job-related courses engulf a wide range of topics,



YOUNG

associate degree and certificate programs through the University of Maine, York County Community College, and the Biddleford Regional Vocational Center. In addition, non-credit courses are offered in the plant. The tuition-free, job-related courses engulf a wide range of topics,

and over 100 subjects, including basic welding, art appreciation, criminal deviance, and high school completion courses, as well as liberal arts, business management and technical subjects.

A printing machine that prints in three colors directly on plastic cassettes is being utilized for educational product by **EMC Corp.**, St. Paul, Minn., **Richard Stevens**, sales manager, reports. Stevens also noted that the plastics of the Tucson, Ariz. ITA meeting was "bullish," with the plastics shortage creating greater markets for tape. EMC has increased its educational cassette capability by 50 percent in the last year and is optimistic for 1974 with the loosening of federal funds since January 1.

Designer, Mfr. Team Solves Vinyl Crunch

• Continued from page 40

latter doing over \$44 million annually).

Weingarden views his major challenge as one of coming up with custom designs for the burgeoning sales of audio and video software. One example might be a package that combines a video cassette and a sample of a product, perhaps a bottle of medicine for a pharmaceutical manufacturer.

It is precisely this area of creative entrepreneurship that National would never involve itself in, **Lapertosa** pointed out. But with **Reliance** supplying the dies and marketing thrust, National can, even with the vinyl shortage, have available 18 colors on-floor, six or seven developed strictly for **Reliance**, said **Lapertosa**.

Expansion

For **Reliance**, the ability to deliver huge orders quickly is made possible by National's ideally located plants: a Holyoke, Mass. one with heavy emphasis on unique constructions; a new 180,000 square foot plant in **Forest Park, Ill.**, very well situated for delivery anywhere; and another new plant in **City of Industry, Calif.** that comprises 150,000 square feet.

Reliance, which dates back as a family enterprise in the corrugated box business initially, has a plant in **Bloomfield, N.J.**, now into point-of-purchase displays and blister packing, appealing to still another segment of the tape industry.

"I'm the only manufacturer I know of who tools up for an item before I've ever really found out how it's going to sell," said **Weingarden**. In the case of some items, he is occasionally surprised. He said he made up a filmstrip and audio cassette storage album "that no one thought would sell—now it's taken off fantastically."

Reliance's line is very broad. New items include the **CA2-1W** heat-sealed vinyl audio cassette storage album rugged enough for library circulation ("You could jump up and down on it—well almost").

Another item, a video cassette corrugated mailer. "No one knows how to ship these. They come in their own vinyl album. So I came up with this mailer that they fit into exactly. I'm even shipping them by air because people want them so much."

Still another new item, albums for **U-Matic** video cassettes. **Weingarden** will not discuss prices because he said he deals in such large quantity orders. He also intends to stay in the OEM business with duplicators and not develop a consumer line.

"There is just so much business out there."

Amilon OEM Cassette Transport Low Cost

NEW YORK—The **Amilon Corp.** has introduced a new low-cost, electrically-operated cassette transport system with an OEM price tag of \$75 per unit in quantities of 1,000 depending on options.

The unit, model **A9**, embodies a one reel motor and one capstan motor concept, and, according to **Leonard Rosenblatt**, **Amilon's** president, is functionally superior to three-motor mechanisms for cassette applications.

Rosenblatt explained that three-motor systems are a carry-over that

3 Philly Radio Shacks

PHILADELPHIA—**Radio Shack** recently opened three new **Radio Shack** stores in three suburban communities. The new locations include a store in **Paoli**, with **James Sterling** store manager; another in the **Newtown (Pa.) Shopping Center** with **James Mellon** as manager; and the third in the **Bensalem (Pa.) Shopping Center**.

For the grand opening, **Radio Shack** offered specials that ranged from a **Realistic AM/FM Stereo Music Center** at \$399.95, reduced from \$473.45 to a \$10 savings on a **Realistic Mini Car Tape Player** reduced to \$39.95; with a bonus offer in a 69-cent handy pocket light for only nine-cents. The specials were also made available at all the other **Radio Shack** stores throughout the Eastern Pennsylvania, Southern New Jersey and Delaware area.

better suited the stronger tape of reel-to-reel devices, and have a motor permanently attached to each cassette reel which requires the tape to pull the rotor of the unused motor.

He continued, "Amilon's single reel motor design eliminates uncontrolled back-tension due to the unused motor. It also eliminates motor bearing frictions which cause tape stretching and/or slippage at the capstan."

Rosenblatt added, "The **Amilon** transports have fail-safe braking whereas three motor systems require a braking voltage to be applied to the reel motors in order to stop the tape motion. These unique features assure perfect tape handling and prevent tape abuse."

Additional features in the new system include optional precision machined head mount, non-contact end of tape sensors, single or dual direction play/record, and a self-aligning pinch roller which reduces tape skew and edge wear.

Wollensak Warranty

ST. PAUL—The **3M Company** has announced an extended labor warranty from 90 days to one year on **Wollensak** heavy-duty cassette audio-visual recorders, and **Digi-cue** visual-sync programming equipment. A three-year parts warranty has been included for most parts of units with beltless dual direct drive systems.

New Products



SONY introduces a low-cost, high performance integrated amplifier. This model, **TA-1066**, features speaker selection and direct tape to tape dubbing and delivers 15 + 15 watts RMS from 40-20,000 Hz. Suggested retail price: \$149.50



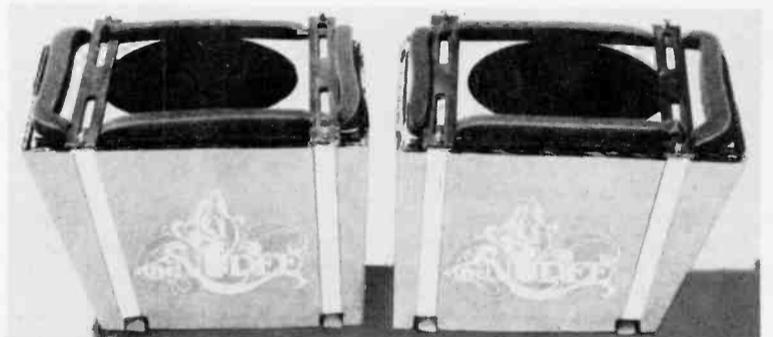
PANASONIC's **RQ-448S** cassette portable at \$149.95 with not only a detachable microphone but a microphone mixing system and **AM/FM** radio.



MURA RH-02 combines **AM** radio and headphone for \$34.95 with 10 foot cable.



GE's **TA640** 8-track tape deck, retailing for \$219.95, plays all 4-channel pre-recorded tapes through 2-channel system. Among other features are two microphones and a one/all switch to allow recording on one track or all four in sequence.



ACOUSTIC FIBER SOUND'S **Kar Kriket 50 UD** is acoustically designed for mounting under the deck. Speakers include full-range, five inch speaker, acoustic suspension and 10 ounce ceramic magnet. Unit, with mounting strap, retails for \$39.95



TEAC's model **160** at suggested \$239.50 boasts such features as **Dolby** circuitry and separate bias and equalization.



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Country Music

Irish Singing Artist in Simultaneous Disk Release

NASHVILLE—An almost simultaneous, four-label release of Irish singing artist Larry Cunningham has been announced jointly by Gusto, Boot, Country and Release records.

Cunningham, long popular in his native country, will be released by Gusto records here. Boot Records will handle the release and distribution in Canada, Country Records in England and Release in Ireland.

The U.S. and Canadian releases are taking place this week, while the Ireland-England releases will come in conjunction with the International Country Music Festival at Wembley, near London, in April.

Country Records is distributed by Shannon of London.

The joint announcement was made by Tommy Hill of Gusto, Des Dolan of Country, Mike Clerkin of Release and Jury Kritiuk of Boot.

The four labels then will follow, in reverse order, a release by Judy Allen of the U.S. She will be released at the time of the Wembley festival and there will be following releases in the U.S. and Canada, again by the same labels.

Cunningham has consistently been a big seller in the United Kingdom and had a strong response in the U.S. following his appearance at the International Show during the October convention here. Cunningham currently is on a promotional tour of the United States.

Survey Indicates a High Network Share

NASHVILLE—Four network shows on NBC in recent months involving country music have had phenomenal shares of the market, statistics show.

The greatest of these was the "Country Music Hit Parade," which drew a 40 share of the audience. The show, written by Chet Hagen, was also co-produced by him with Walter Miller, who also directed. Joe Cates was executive producer.

The same trio was involved on the Country Music Association Awards Show, which drew a 39 share, the recent Johnny Cash special, which drew a 37 share, and the Mac Davis special, which drew a 34 share.

All were well received by critics.

Kids Showcased At Ryman Close

NASHVILLE—A second and even third generation outburst occurred at the final Saturday night show of the "Grand Ole Opry" at the Ryman Auditorium here as youngsters were showcased by the entertainers.

Bobby Bare Jr. appeared with his famous father. Billy Grammer Jr. also made a featured appearance, playing the harmonica. Connie Smith brought along her children. Stu Phillips announced that his 18-year-old daughter had landed a part in the new Burt Reynolds movie. Jerry Clower brought his son, Ray. Carol Lee Cooper performed with her parents, Wilma Lee and Stony. Jeanne Pruett announced that her son, Jack Jr., got his union card that day as a bass player. Bill Carlisle not only featured his children, Billy and Sheila, but also his granddaughter, Robin Carlisle.

Filming the show for Arn. Forces television was a crew headed by William Crook, son of Herman Crook, one of the original musicians on the show.

That last regular Saturday night show produced a few tears. Minnie Pearl broke down while performing in the structure which has been home for the "Grand Ole Opry" for 33 years. There were some other sad farewells.

The general feeling, however, was one of anticipation for the first show in the new multi-million-dollar air-conditioned structure. Among the

guests scheduled to be in the audience was President Richard Nixon. Scores of governors and congressmen also were there.

A scheduled highlight of the evening was the presentation of the George D. Hay award to eight men instrumental in the growth and development of country music. They were presented by WSM president Irving Waugh to Roy Acuff, Bill Monroe, Chet Atkins, MCA vice president Owen Bradley, Tree International president Jack Stapp, the late Edwin Craig, Cohen Williams, and a representative of Kraft Foods.

Hay was the founder of the "Opry" in 1925, and the award was named in his honor. Acuff was the first "voice" to come out of the instrumental music of the early days, and he swung the pendulum in that direction. Monroe was the father of Bluegrass music. Atkins, now RCA vice president, was directly responsible for the development of many artists in the field of country music. Stapp first brought country music to network prominence. Craig, former president and chairman of the board of the National Life and Accident Insurance Company, kept country music on radio through its low ebb, sustaining days. Williams, through his Martha White Mills, was the first of the long-time country music sponsors, having built the (then) team of Flatt & Scruggs. Kraft was the first to take the television network plunge with country music, and has stayed with it.

Opryland Disks Fadeout & Start

NASHVILLE—Producer Jimmy Bowen of Opryland Records recorded the last performance of the "Opry" Friday and the first performance Saturday in the new Opry House.

Bowen now will seek releases from all of the labels involved and edit the numbers, then release an album of the "last night and first night at the 'Opry'."

The Friday night show was taped with a remote unit, while the Saturday night performance was done through the 16-track board at Opryland, site of the new house.

There are 62 acts in all, with some 20 labels represented. A few of the "Opry" acts are without labels.

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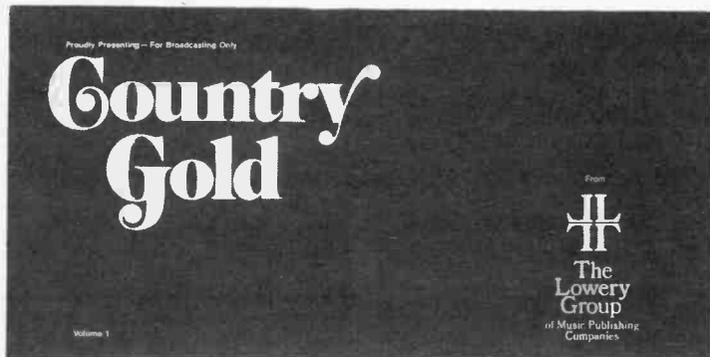
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| SPANISH FIREBALL (2:14) Mark Snow | MISERY LOVES COMPANY (2:30) Porter Wagoner |
| WALK ON BY (2:13) Leroy Van Dyke | BE-BOP-A-LULA (2:34) Gene Vincent |
| I HOW CAN I UNLOVE YOU (2:46) Lynn Anderson | THESE ARE NOT MY PEOPLE (2:37) Freddie Weller |

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Nashville Scene

By BILL WILLIAMS

Billy Grammer is about to record for Monument again, as soon as the right material was found. Some may recall that Grammer, a multi-talented man, was Monument's first artist. . . . Jerry Clower, who frequently is given honors, is now seeing to it that others are recognized. He is setting up a scholarship for an old-time sports writer in Mississippi who, according to Jerry, wasn't concerned with the race of an athlete 50 years ago when almost everyone else was. . . . Jeanne Pruett insists that her next LP has 11 singles in it, and she's probably right. . . . Bill Carlisle, having won a bout with the flu, is playing dates in Texas. . . . C.W. Mitchell is filling in as the third Willis Brother for Skeeter Willis, who is still having throat problems.

The "Tomorrow Show" will be shot in and around the new Opry House in a couple of weeks. . . . Jan Howard, back from a rest trip to Jamaica, is about to sign a new recording contract. . . . Old-time musicians Don Slayman and Dale Potter showed up for the last Saturday night performance of the "Opry." . . . Lovely Jody Miller flew all the way in from Oklahoma to make her final appearance there. . . . MCA's VP Owen Bradley, more responsible than any man for the music industry in Nashville, is recovering from serious surgery. . . . Ray Griff has dropped his own PR staff and is utilizing Betty Hofer and her Open Door Agency. . . . The Glaser studios have been busy lately with visitors including Shel Silverstein, Billy Joe Shaver, Waylon Jennings, Johnny Rodriguez and Don Williams, along with John Riggs. . . . Dot is pulling its second single from the last Brian Collins album. He's one of the fresh voices in the business. . . . Larry Bannach of Dot held a very successful "Joe Stampley Week." . . . At Lincoln, Nebr., a crowd of more than 16,000 gathered to watch and hear O.B. McClinton perform at two shows sponsored by KECK.

While others bought buses, Atlantic's Jimmy Lee Morris bought a small Fiat for travel to his personal appearances, booked by Shorty Lavender. . . . Cajun Joe Douglas did the "Country Shindig Show" with Jack Greene, Jeannie Seeley, Freddie Hart and Johnny Rodriguez, then worked the Civic Center in Fort Worth in concert with Charlie Rich, Hart and Rodriguez. . . . Tom Amann, national director of promotions and artist development for JMI is recovering from surgery. . . . Larry Butler has produced a session on Dianna Duke, who wrote what she sang. She also wrote the current JED release by Billy Blaylock and Clay Willis. . . . Kustom Electronics is furnishing the sound system for the talent showcase to be staged by RCA March 28 at Nashville's Barn Dinner Theater. It's in conjunction with the label's annual sales meeting. . . . Jean Shepard drew huge crowds at Point Pleasant, N.J., despite 12 inches of snow. . . . Jerry Monday is a very busy fellow. He's recording, writing songs, a newspaper column, and is working as an agent for Beaverwood Talent Agency. . . . More than 4,000 turned out for Merle Haggard Day at Jefferson City, Mo. . . . Bass man Joe Willis has rejoined the Homesteaders who are backing MGM's Jeannie C. Riley on all of her showdates. The five-man line-up now includes three of the originals.

Blake Emmons all set for his half-

Country Music

Billboard

Hot

Country LP's

Billboard SPECIAL SURVEY for Week Ending 3/23/74

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| This Week | Last Week | Weeks on Chart | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|-----------|----------------|--|
| 1 | 1 | 48 | BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia) |
| 2 | 2 | 6 | A LEGENDARY PERFORMER, Vol. 1—Elvis Presley, RCA CPL1-0341 |
| 3 | 4 | 11 | FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall, Mercury SR 1-687 (Phonogram) |
| 4 | 3 | 11 | LET ME BE THERE—Olivia Newton-John, MCA 389 |
| 5 | 7 | 17 | NEW SUNRISE—Brenda Lee, MCA 373 |
| 6 | 8 | 12 | BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare, RCA CPL-2-0290 |
| 7 | 5 | 11 | WE'RE GONNA HOLD ON—George Jones & Tammy Wynette, Epic KE 32757 (Columbia) |
| 8 | 9 | 10 | AN AMERICAN LEGEND—Tex Ritter, Capitol 11241 |
| ★ | 12 | 5 | I'M STILL LOVING YOU—Joe Stampley, Dot DOS 26020 (Famous) |
| 10 | 6 | 11 | SOUTHERN ROOTS/BACK HOME TO MEMPHIS—Jerry Lee Lewis, Mercury SRM 1-690 (Phonogram) |
| 11 | 14 | 14 | FASTEST HARP IN THE SOUTH—Charlie McCoy, Monument KZ 32749 (Columbia) |
| 12 | 11 | 13 | AMAZING LOVE—Charley Pride, RCA APL1-0397 |
| 13 | 10 | 12 | I REMEMBER HANK WILLIAMS—Glen Campbell, Capitol SW 11253 |
| 14 | 15 | 6 | THE ENTERTAINER OF THE YEAR—Roy Clark, Capitol ST 11264 |
| 15 | 13 | 12 | THE UPTOWN POKER CLUB—Jerry Reed, RCA APL 1-0356 |
| ★ | 16 | 3 | JOLENE—Dolly Parton, RCA 0473 |
| ★ | 17 | 4 | KID STUFF—Barbara Fairchild, Columbia KC-32711 |
| ★ | 18 | 2 | THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1-0433 |
| 19 | 16 | 14 | THE MIDNIGHT OIL—Barbara Mandrell, Columbia KC 32743 |
| 20 | 17 | 10 | BEAN BLOSSOM—Bill Monroe, MCA 2-8002 |
| ★ | 21 | 3 | MY THIRD ALBUM—Johnny Rodriguez, Mercury SRM 1-6999 (Phonogram) |
| 22 | 23 | 9 | KINDLY KEEP IT COUNTRY—Hank Thompson, Dot DOS 26015 (Famous) |
| 23 | 24 | 5 | SONG AND DANCE MAN—Johnny Paycheck, Epic KE 32570 (Columbia) |
| 24 | 18 | 18 | ROY CLARK'S FAMILY ALBUM—Roy Clark, Dot DOS 26018 (Famous) |
| 25 | 26 | 8 | KENTUCKY SUNSHINE—Wayne Kemp, MCA 369 |
| ★ | 26 | 2 | IF WE MAKE IT THROUGH DECEMBER—Merle Haggard, Capitol ST-11276 |
| 27 | 19 | 19 | WHERE MY HEART IS—Ronnie Milsap, RCA APL1-0338 |
| 28 | 28 | 8 | RED, WHITE & BLUE (Grass), GRC 5002 |
| ★ | 29 | 2 | WOULD YOU LAY WITH ME—Tanya Tucker, Columbia KC 32744 |
| 30 | 33 | 15 | CLINGING TO A SAVING HAND—Conway Twitty, MCA 376 |
| 31 | 31 | 10 | JUST ANOTHER COWBOY SONG—Doyle Holly, Barnaby 15011 (MGM) |
| 32 | 20 | 14 | ALL ABOUT A FEELING—Donna Fargo, Dot DOS 26019 (Famous) |
| 33 | 22 | 13 | IF YOU CAN'T FEEL IT, (It Ain't There)—Freddie Hart, Capitol ST-11252 |
| 34 | 35 | 11 | THE FARMER—Porter Wagoner, RCA APL 1-0346 |
| 35 | 36 | 5 | HOUSE OF THE RISING SUN—Jody Miller, Epic KE 32569 (Columbia) |
| 36 | 27 | 13 | CAN I SLEEP IN YOUR ARMS/LUCKY LADIES—Jeannie Seeley, MCA 385 |
| 37 | 40 | 4 | THE LEGENDARY LEFTY FRIZZELL—ABC ABCX 799 |
| ★ | — | 1 | VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia) |
| 39 | 41 | 3 | FULLY REALIZED—Charlie Rich, Mercury SRM 2-7505 (Phonogram) |
| ★ | — | 1 | ENTERTAINER—Roy Clark, Dot DOS 1-2001 (Famous) |
| 41 | 29 | 13 | IT'S A MAN'S WORLD—Diana Trask, Dot DOS 26016 (Famous) |
| 42 | 44 | 4 | THE PILGRIM—Larry Gatlin, Monument KZ-32571 (Columbia) |
| 43 | — | 1 | DON WILLIAMS, VOL. II—JMI 4006 |
| 44 | 49 | 2 | HAPPY HOUR—Tony Booth, Capitol ST-11270 |
| 45 | 48 | 2 | SHE'S GOT EVERYTHING I NEED—Eddy Arnold, MGM 4912 |
| 46 | 46 | 29 | YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359 |
| 47 | 50 | 5 | TOO MANY MEMORIES—Bobby Lewis, Ace Of Hearts 3-1002 (Golden Horn) |
| 48 | 32 | 9 | ARMS FULL OF EMPTY—Buck Owens, Capitol ST 11222 |
| 49 | — | 1 | THE BEST OF DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1-0425 |
| 50 | 43 | 4 | GREATEST HITS VOL. 1—Connie Smith, RCA APL1-0275 |

hour music/variety vehicle in Canada called "Funny Farm." It's being filmed in Toronto, with Jerry Rochon the executive-producer. . . . Mary Kay James is about to release

her second single on JMI. . . . Tommy Overstreet has been added to the list of artists doing a "Midnight Special" for early spring air.

(Continued on page 47)

MARCH 23, 1974, BILLBOARD

Nashville Scene

Continued from page 46

ing. Others on the show, hosted by Roy Clark, will be Diana Trask, Waylon Jennings, Charlie McCoy, Tom T. Hall and Mel Tillis. That's strength. . . . Faron Young has filmed the Wilburn Brothers syndicated television show, a 30-minute program dedicated to Young. Faron and the Wilburns started their careers together on the "Louisiana Hayride," and Teddy and Faron were school mates in Shreveport. . . . Troy Shondell is set for another session with Brite Star. Troy, of course, wrote the Bob Luman hit, "Still Loving You." . . . Mike Rodgers of St. Petersburg is in town for a session with Paul Perry. Mike is managed by Gene McLeod. . . . Lester Flatt on a four-day string of auditorium dates in Northeast Canada before doing his life concert at Vanderbilt in Nashville.

RCA's Jim Ed Brown joins the kick-off of the re-election campaign of Gov. George Wallace of Alabama. . . . Jack Greene and Jeannie Seeley exchanged 10-speed bikes and are both on an exercise kick. . . . When the flu epidemic hit the Stan Hitchcock household, Stan played nurse to four of his five children while wife Joanne was in the hospital. . . . From Portland, Oregon, comes word that Ron Fogarty will record songs written by his guitarist, Charlie Whitten, produced by his

Star Brightens For Brite-Star

NASHVILLE—Former Capitol artist Billy Jo Spears and a last-year Grammy nominee, Jimmy Dempsey, have signed one-record release agreements with Brite Star Records, a division of Brite Star Promotions.

Dempsey, a native of Atlanta who has been recording here for the past several years, was one of the five finalists in the NARAS "Country Instrumentalist of the Year" awards in 1973. Miss Spears has had several chart records in the past.

Miss Spears will record a special duet with Roger Ricker on Brite Star for immediate release.

Tex Clark, promotion director of the firm, said his department had been expanded to give special attention to other artists and labels, particularly through distribution.

ATV Wets Feet

NASHVILLE—The opening of the ATV office here under the direction of Charlie Williams means the firm "is getting its feet wet in country music."

That was the statement of Cliffie Stone, veteran country music man, who set up the country division and established a branch here. Stone operates from the west coast.

The country label of ATV is Granite and currently under contract to the company are Tex Williams, Mollie Bee, Ron Frasier and Chase Martin.

While here, Stone signed Gordon Terry as an exclusive writer for the company. He and Williams said outside writers also are being utilized.

Sessions are being cut both here and in Hollywood.

One of the most successful writers in the business, Williams is on the lookout for additional talent.

Veteran radio personality Corky Mayberry heads the promotional division of the firm.

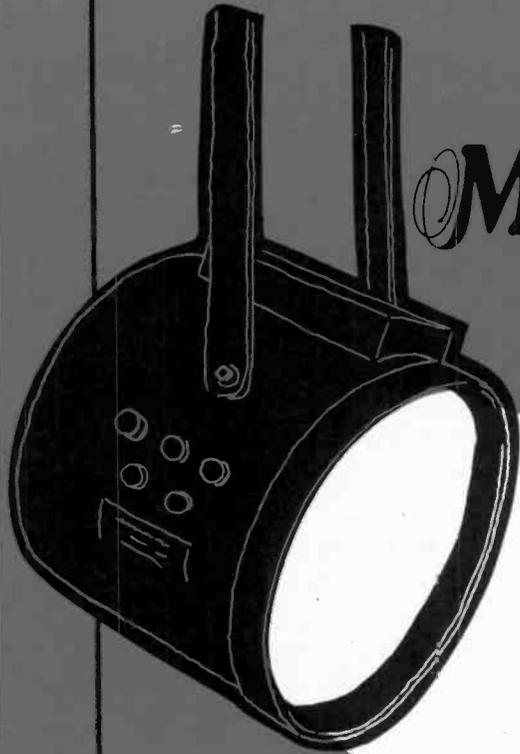
drummer, Bob Stoutenburg. . . . Bill Woods, has pulled out of the sheriff's race in Kern County, Cal. He's recuperating from an operation. . . . Singer-composer Bill Anderson has been named honorary chairman for

the Tennessee Association for Retarded Children and Adults. And he's the sort who will really work at it. . . . Owens-Fair & Associates Public Relations has voluntarily taken on the program of the Middle Ten-

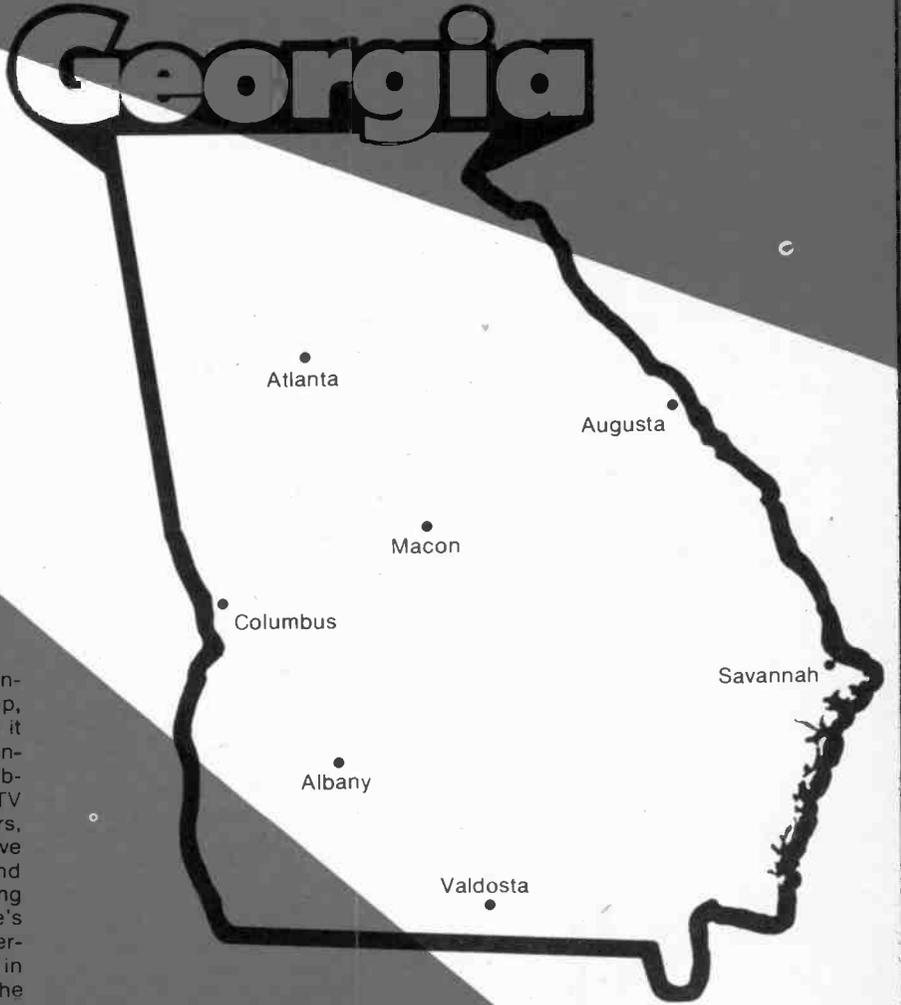
nessee Diabetes Association. . . . Carl Perkins had to postpone a recording session until later in the month due to his father's illness. . . . Country singer P.J. Sherman not only will entertain at the Madison County Fair

in Illinois, but will look over 4-H activities there at the same time. . . . A trio of sell-outs wrapped up a three month period for Freddie Hart, with 60 personals, recordings and tapings of commercials.

The Stage Is Set As BILLBOARD SPOTLIGHTS:



The Music & Entertainment Scene in Georgia



When it comes to music and entertainment, GEORGIA'S HAPPENING! Be it Pop, Soul, Country, Gospel, etc., you'll find it there (from progressive record companies, modern sound studios, creative publishing firms, outstanding radio and TV stations, key record and tape distributors, one stops and retail outlets, aggressive talent agencies, crowd-drawing clubs and facilities, and an abundance of exciting talent). The story of this dynamic state's growth to one of the top music and entertainment centers will be highlighted in Billboard's April 27 issue. Be a part of the worldwide exposure this key special will receive.

Advertising Deadline: April 12

In Nashville: JOHN McCARTNEY 1719 West End Ave Nashville, Tenn. 37203 (615) 329-3925

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Billboard Hot Country Singles

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★ STAR Performer—Singles registering greatest proportionate upward progress this week.

| This Week | Last Week | Weeks on Chart | TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) |
|-----------|-----------|----------------|---|-----------|-----------|----------------|---|-----------|-----------|----------------|---|
| 1 | 2 | 10 | THERE'S A HONKY TONK ANGEL—Conway Twitty (Troy Seals, Danny Rice), MCA 40173 (Danor, BMI) | 35 | 50 | 4 | THINGS AREN'T FUNNY ANYMORE—Merle Haggard (M. Haggard), Capitol 3830 (Shade Tree, BMI) | 68 | 74 | 6 | SUNSHINE ON MY SHOULDER—John Denver (Denver, Kniss, Taylor) RCA 0213 (Cheery Lane, ASCAP) |
| ★2 | 4 | 11 | WOULD YOU LAY WITH ME (In A Field Of Stone)—Tanya Tucker (David Allen Coe), Columbia 4-45991 (Window Captive, BMI) | 36 | 44 | 12 | YOU'RE MY WIFE, SHE'S MY WOMAN—Charlie Louvin (D. Wilkins, A. Broughton) United Artists 368 (Little David, BMI) | ★69 | 81 | 2 | HONEYMOON FEELIN'—Roy Clark (R. Hellard, G.S. Paxton), Dot 17498 (Famous) (Coustic, BMI) |
| 3 | 5 | 11 | MIDNIGHT, ME & THE BLUES—Mel Tillis (Jerry House), MGM 14689 (Sawgrass, BMI) | 37 | 33 | 13 | SNAP YOUR FINGERS—Don Gibson (G. Martin, A. Zanetti), Hickory 312 (MGM) (Fred Rose, BMI) | ★70 | 87 | 2 | NO CHARGE—Melba Montgomery (H. Howard), Elektra 45883 (Wilderness, BMI) |
| 4 | 3 | 12 | SWEET MAGNOLIA BLOSSOM—Billy "Crash" Craddock (Rory Bourke, Gayle Barnhill) ABC 11412 (Chappell, ASCAP/Unichappell, BMI) | 38 | 34 | 15 | I'VE JUST GOT TO KNOW—Freddy Weller (B. Emerson, J. Emerson), Columbia 4-45968 (Golden Horn, ASCAP) | 71 | 73 | 5 | HELLO TROUBLE—Lawanda Lindsey (E. McDuff, O. Couch), Capitol 3839 (Blue Book, BMI) |
| 5 | 1 | 14 | THERE WON'T BE ANYMORE—Charlie Rich (Charlie Rich), RCA 0195 (Charles Rich, BMI) | 39 | 37 | 12 | CHIP, CHIP—Patsy Sledg (J. Barry, C. Crawford, A. Resnick) Mega 203 (Viva, BMI) | 72 | 78 | 7 | TELL ME A LIE—Sami Jo (B. Wyrick, B. Buckins), MGM South 7029 (Fame, BMI, Rick Hall, ASCAP) |
| 6 | 8 | 11 | WRONG IDEAS—Brenda Lee (Shel Silverstein), MCA 40171 (Evil Eye, BMI) | 40 | 36 | 16 | TONIGHT SOMEONE'S FALLING—Johnny Carver (B. Braddock, J. Glimmer), ABC 11403 (Tree, BMI) | ★73 | 86 | 3 | COUNTRY BUMPKIN—Cal Smith (D. Wayne), MCA 40191 (Tree, BMI) |
| 7 | 9 | 9 | BABY DOLL—Barbara Fairchild (J. Crutchfield, D. Earl), Columbia 4-45988 (Duchess, BMI) | 41 | 46 | 5 | AT THE TIME—Jean Shepard (Bill Anderson), United Artists 384 (Stallion, BMI) | 74 | 83 | 4 | SILVER THREADS AND GOLDEN NEEDLES—Charlie McCoy (J. Rhodes, D. Reynolds), Monument 8600 (Columbia) (Central Songs, BMI) |
| 8 | 6 | 14 | I LOVE YOU, I LOVE YOU—David Houston & Barbara Mandrell (D. Walls, M. Wilson, S. Lyons), Epic 5-11068 (Columbia) (Algee, BMI) | 42 | 45 | 6 | I NEVER GET THROUGH MISSING YOU—Bobby Lewis (Arthur Kent, Frank Stanton, Biff Collie), Ace Of Hearts 0480 (Golden Horn, ASCAP) | 75 | 63 | 8 | BOTH SIDES OF THE LINE—Josie Brown (Marion Frances), RCA 0209 (Ma-Ree, ASCAP) |
| 9 | 7 | 14 | DADDY, WHAT IF—Bobby Bare (Hal Silverstein), RCA 0197 (Evil Eye, BMI) | 43 | 48 | 5 | YOU NEVER SAY YOU LOVE ME ANYMORE—Nat Stuckey (Gayle Barnhill, Johnny Christopher), RCA 0222 (Unichappell/Easy Nine, BMI) | 76 | 79 | 5 | WHAT A WAY TO GO—Del Reeves (J. Chesnut), United Artists 378 (Passkey, BMI) |
| ★10 | 17 | 6 | I'VE GOT A THING ABOUT YOU BABY/TAKE GOOD CARE OF HER—Elvis Presley (Tony Joe White), RCA 0196 (Swamp Fox/White Haven, ASCAP) | ★44 | 56 | 5 | SEASONS IN THE SUN—Bobby Wright (Rod McKuen, Jacques Brel), ABC 11418 (E.B. Marks, BMI) | ★78 | 88 | 2 | STORMS OF TROUBLED TIMES—Ray Price (J. Weatherly), Columbia 4-46015 (Keca, ASCAP) |
| ★11 | 21 | 5 | HANG IN THERE GIRL—Freddie Hart (Freddie Hart), Capitol 3627 (Blue Book, BMI) | 45 | 49 | 6 | I'LL NEVER GO AROUND MIRRORS—Lefty Frizzell (S.D. Shafer/L. Frizzell), ABC 11416 (Blue Crest, BMI) | ★79 | 89 | 4 | I GAVE UP A GOOD MORNING—Red Steagall (R. Steagall, S. Linard), Capitol 3825 (Willex, ASCAP) |
| 12 | 13 | 9 | TWENTIETH CENTURY DRIFTER—Marty Robbins (Marty Robbins), MCA 40172 (Mariposa, BMI) | 46 | 40 | 11 | WHATEVER HAPPENED TO RANDOLPH SCOTT—Stalter Brothers (H. Reid, D. Reid), Mercury 73448 (Phonogram) (American Cowboy, BMI) | 80 | 84 | 4 | SPIDERS AND SNAKES—Jim Stafford (J. Stafford), MGM 14648 (Kaiser/Boo/Gimp, ASCAP) |
| 13 | 14 | 7 | THE CRUDE OIL BLUES—Jerry Reed (Jerry R. Hubbard), RCA 0224 (Vector, BMI) | ★47 | 61 | 4 | WE SHOULD BE TOGETHER—Don Williams (A. Reynolds), JMI 36 (Jack, BMI) | 81 | 85 | 3 | BORN TO LOVE & SATISFY—Karen Wheeler (B. Rice, J. Poster), RCA 0223 (Jack & Bill, ASCAP) |
| 14 | 16 | 14 | WAKE ME INTO LOVE—Wilma Burgess & Bud Logan (R. Lane, R. Porter, T. McKeon), Shannon 816 (N.S.D.) (Tree/Cross Keys, BMI) | 48 | 54 | 11 | I JUST HAD YOU ON MY MIND—Sue Richards (Sue Richards), Dot 17481 (Famous) (Ensign, BMI) | 82 | 91 | 2 | REFLECTIONS—Jody Miller (R. Lane, R. Porter, N.B. Johnston), Epic 5-11094 (Columbia) (Tree, BMI, Cross Keys, ASCAP) |
| ★15 | 24 | 5 | A VERY SPECIAL LOVE SONG—Charlie Rich (B. Sherrill, Norro Wilson), Epic 5-11091 (Columbia) (Algee, BMI) | 49 | 57 | 5 | J. JOHN JONES—Marie Owens (Billy Ray Reynolds, K. Phyllis Powell), MCA 40184 (Claremont House, BMI) | 83 | 92 | 2 | SOMETHING BETTER—O.B. McClinton (M. Kasser, R. VanHoy), Enterprise 9091 (Columbia) (Tree, BMI) |
| 16 | 18 | 10 | WHEN YOUR GOOD LOVE WAS MINE—Narvel Felts (Jerry Foster, Bill Rice), Cinnamon 779 (Jack & Bill, ASCAP) | ★50 | 67 | 3 | SMILE FOR ME—Lynn Anderson (R. Bourke), Columbia 4-46009 (Chappell, ASCAP) | 84 | 90 | 4 | SHE STILL COMES TO ME—Henson Cargill (D. Feller), Atlantic 4016 (Vector, BMI) |
| 17 | 19 | 10 | RAINBOW IN DADDY'S EYES—Sammi Smith (Dallas Frazier, Sanger Shafer), Mega 204 (Blue Crest, BMI) | 51 | 43 | 10 | I CHANGED MY MIND—Billy Walker (Conway Twitty), MGM 14693 (Twitty Bird, BMI) | 85 | 94 | 3 | YOU BET YOUR SWEET LOVE—Kenny O'Dell (K. O'Dell), Capricorn 0360 (Warner Bros.) (House Of Gold, BMI) |
| ★18 | 22 | 6 | (Jeannie Marie) YOU WERE A LADY—Tommy Overstreet (Moreno, Charlie Black), Dot 17493 (Famous) (Ricci Moreno, SESAC) | ★52 | 62 | 3 | SOME KIND OF WOMAN—Faron Young (J. Peppers, T. Cash), Mercury 73464 (Phonogram) (Coal Miners, BMI) | 86 | 95 | 3 | WHISTLE STOP—Roger Miller (R. Miller), Columbia 4-46000 (Roger Miller, BMI) |
| ★19 | 23 | 7 | (We're Not) THE JET SET—George Jones & Tammy Wynette (B. Braddock), Epic 5-11083 (Columbia) (Tree, BMI) | 53 | 60 | 8 | SUPERSKIRT—Connie Cato (R. Hellard, Gary S. Paxton), Capitol 3788 (Acoustic, BMI) | 87 | 93 | 2 | LAST OF THE SUNSHINE COWBOYS—Eddy Raven (E. Raven), ABC 11421 (Milene, ASCAP) |
| ★20 | 25 | 5 | I'LL TRY A LITTLE HARDER—Donna Fargo (Donna Fargo), Dot 17491 (Famous) (Prima Donna, BMI) | ★54 | 69 | 3 | RAINY NIGHT IN GEORGIA—Hank Williams Jr. (T. White), MGM 14700 (Combine, BMI) | 88 | — | 1 | CAPTURED—Terry Stafford (R. Bourke, E. Rabbit), Atlantic 4015 (HOME/S.P.R., BMI) |
| 21 | 20 | 8 | HOUSTON (I'm Comin' To See You)—Glen Campbell (David Patch), Capitol 3808 (Kayteekay/Hummdar, ASCAP) | 55 | 58 | 8 | LOVELY LADY—Murray Kellum (Murray Kellum, Sonny Ladet), Cinnamon 777 (Toast, BMI) | ★89 | — | 1 | DALLAS—Connie Smith (L. Williams), Columbia 4-46008 (Acuff-Rose, BMI) |
| ★22 | 28 | 7 | HELLO LOVE—Hank Snow (Betty Jean Robinson, Aileen Mnich), RCA 0215 (Four Star, BMI) | ★56 | 68 | 4 | SILVER THREADS AND GOLDEN NEEDLES—Linda Ronstadt (J. Rhodes, D. Reynolds), Asylum 11032 (Central Songs, BMI) | ★90 | — | 1 | ON THE COVER OF THE MUSIC CITY NEWS—Buck Owens (S. Silverstein, B. Owens, J. Shaw), Capitol 3841 (Evil Eye, BMI) |
| ★24 | 30 | 8 | THE OLDER THE VIOLIN, THE SWEETER THE MUSIC—Hank Thompson (Curley Putnam), Dot 17490 (Famous) (Tree, BMI) | 57 | 52 | 10 | MARLENA—Bobby Goldsboro (B. Goldsboro), United Artists 3718 (Pen In Hand/Unart, BMI) | 91 | — | 1 | TOY TELEPHONE—Johnny Bush (L. Kingston, F. Bycus), RCA 0240 (Owepar, BMI) |
| 25 | 29 | 7 | I'M LEFT, YOU'RE RIGHT, SHE'S GONE—Jerry Lee Lewis (B. Taylor, S. Kester), Mercury 73452 (Phonogram) (Hill & Range, BMI) | 58 | 66 | 7 | DON'T STOP NOW—Sherry Bryce (Sherry Bryce), MGM 14695 (Sawgrass, BMI) | 92 | — | 1 | JOHN LAW—Homer Joy (H. Joy), Capitol 3824 (Blue Book, BMI) |
| ★26 | 32 | 7 | GUESS WHO—Jerry Wallace (Max Powell), MCA 40183 (Four Star, BMI) | 59 | 65 | 6 | BACK IN THE COUNTRY—Roy Acuff (Eddy Raven), Hickory 314 (MGM) (Milene, ASCAP) | 93 | — | 1 | YOU DON'T NEED TO MOVE A MOUNTAIN—Jeanne Pruett (J. Rushing, W. Holyfield), MCA 40207 (Jack, BMI) |
| 27 | 11 | 12 | LOVING YOU HAS CHANGED MY LIFE—David Rogers (Jerry Foster & Bill Rice), Atlantic 45-4012 (Jack & Bill, ASCAP) | 60 | 59 | 9 | CLAIM ON ME—George Hamilton IV (Lee Clayton), RCA 0203 (Resaca, BMI) | 94 | 97 | 3 | I'M FREE—Stan Hitchcock (J. Foster, B. Rice), Cinnamon 782 (Jack & Bill, ASCAP) |
| 28 | 10 | 13 | ANOTHER LONELY SONG—Tammy Wynette (B. Sherrill, M. Wilson, T. Wynette), Epic 5-11079 (Columbia) (Algee/Altan, BMI) | 61 | 64 | 7 | LET THE FOUR WINDS BLOW—Jack Reno (D. Bartholomew, A. Domino), United Artists 374 (Travis, BMI) | 95 | 96 | 4 | WALKIN' IN TEARDROPS—Earl Richards (B. Emerson, J. Emerson), Ace Of Hearts 0477 (Golden Horn, ASCAP) |
| 29 | 31 | 11 | TRACES OF LIFE—Lonzo & Oscar (Paul Huffman, Joane Kelly), GRC 1006 (Hardtack/Act One, BMI) | 62 | 71 | 5 | ORLEANS PARISH PRISON—Johnny Cash (D. Feller), Columbia 4-45997 (House Of Cash, BMI) | 96 | 98 | 3 | BOB, ALL PLAYBOYS AND ME—Dorsey Burnette (C. Williams), Capitol 3829 (ATV, BMI) |
| 30 | 12 | 13 | THAT'S THE WAY LOVE GOES—Johnny Rodriguez (S.D. Shafer, L. Frizzell), Mercury 73446 (Phonogram) (Blue Crest, BMI) | 63 | 70 | 10 | LITTLE MAN—Logan Smith (L. Smith), Brand X 678 (Points West, BMI) | 97 | 100 | 2 | WELCOME HOME—Peters & Lee (J. Dupre, S. Beldone, B. Blackburn), Philips 40729 (Phonogram) (Bello, ASCAP) |
| 31 | 15 | 14 | A LOVE SONG—Anne Murray (D.L. George, K. Loggins), Capitol 3776 (Portofino/Gnosnos, ASCAP) | 64 | 72 | 4 | LORD, HOW LONG HAS THIS BEEN GOING ON—Doyle Holly (L. Morris), Barnaby 5030 (MGM) (Sing Me/Backyard, ASCAP) | 98 | 99 | 2 | BITTER THEY ARE, HARDER THEY FALL—Larry Gatlin (L. Gatlin), Monument 7-8602 (Columbia) (First Generation, BMI) |
| 32 | 35 | 8 | LISTEN—Wayne Kemp (Jay Marshall, Ray Griff), MCA 40176 (Blue Echo, ASCAP) | ★65 | 76 | 3 | JUST ENOUGH TO MAKE ME STAY—Bob Luman (J. Weatherly), Epic 5-11087 (Columbia) (Keca, ASCAP) | 99 | — | 1 | LOVING ARMS—Kris Kristofferson & Rita Coolidge (T. Jans), A&M 1498 (Almo, ASCAP) |
| 33 | 26 | 16 | I'M STILL LOVING YOU—Joe Stampley (Glen Sutton, George Richey), Dot 17485 (Famous) (Flagship/Al Gallico, BMI) | 66 | 75 | 5 | I USE THE SOAP—Dickey Lee (David Gates), RCA 0227 (Jipahulu, ASCAP) | 100 | — | 1 | TEXAS LAW SEZ—Tompall Glaser (J. Riley), MGM 14701 (Fifteen Years, BMI) |
| ★34 | 47 | 4 | IS IT WRONG (For Loving You)—Sonny James (W. McPherson) (Hill & Range, BMI) Columbia 4-46003 | ★67 | 77 | 2 | MY PART OF FOREVER—Johnny Paycheck (J. Foster, B. Rice), Epic 5-11090 (Columbia) (Jack & Bill, ASCAP) | | | | |

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“AUCTIONEER LOVE”

CHART # 5215

Bruce Mullen

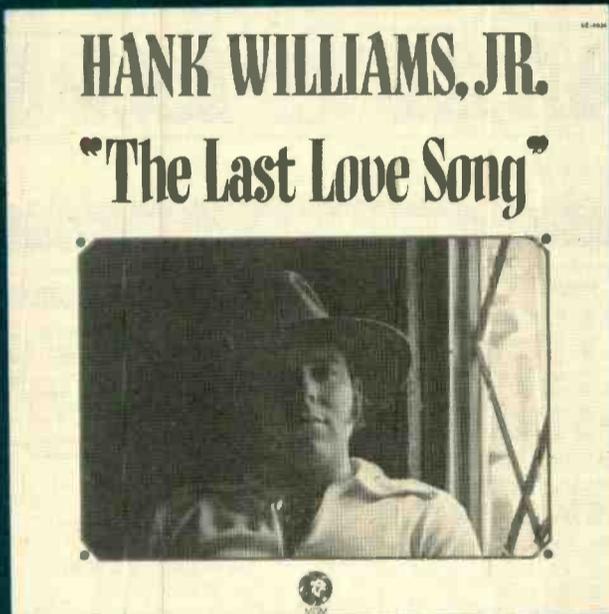


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Billboard Hits of the World

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ARGENTINA

(Courtesy of Escalera A La Fama-Ruben Machado)
SINGLES

- This Week
- 1 MA CHE SERA STASERA—Gianni Nazzaro (CBS)
 - 2 LET ME TRY AGAIN (Laisse Moi Les Temps)—Frank Sinatra (M Hall) Caravelli (CBS)
 - 3 EL DIA QUE ME QUIERAS—Roberto Carlos (CBS)
 - 4 BRILLA EL SOL—Barbara & Dick (CBS)
 - 5 NOUS SOMMES DEUX—Adamo (Odeon)
 - 6 LA FIESTA DE BLAS—Formula V (Philips) Cuarteto Imperial (CBS)
 - 7 GOODBYE YELLOW BRICK ROAD—Elton John (Parnaso)
 - 8 NUESTRA HISTORIA DE AMOR—Claudia De Colombia (CBS)
 - 9 LA NINA TUVO MOTIVOS—Jairo (Ariola)
 - 10 LA ESTRELLA DE DAVID—Juan Bau (RCA)
- ALBUMS

- This Week
- 1 EL DIA QUE ME QUIERAS—Roberto Carlos (CBS)
 - 2 RINGO—Ringo Starr (Odeon)
 - 3 BEATLES 1967-1970 (Odeon)
 - 4 OL' BLUE EYES IS BACK—Frank Sinatra (M Hall)
 - 5 RAPHAEL—Raphael (Parnaso)

BELGIUM

(Courtesy of Belgium Radio & TV)
SINGLES

- This Week
- 1 DIRTY OL' MAN—Three Degrees
 - 2 THE AIR THAT I BREATHE—The Hollies
 - 3 IS EVERYBODY HAPPY—Jackpot
 - 4 DYNAMITE—Mud
 - 5 THE MOST BEAUTIFUL GIRL—Charlie Rich
 - 6 JE T'AIME JE T'AIME CHERIE—James Lloyd
 - 7 SHADY LADY—Stepstone & Dibbons
 - 8 PEACHES ON MY TREE—Nick Mackenzie
 - 9 YOU'RE SIXTEEN—Ringo Starr
 - 10 LOVE'S THEME—Love Unlimited Orchestra
- ALBUMS

- This Week
- 1 40 GOLDEN HITS—Various Artists
 - 2 BURN—Deep Purple
 - 3 HALLO—Status Quo
 - 4 THE THREE DEGREES
 - 5 DEMIS ROUSSOS GREATEST HITS

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- | This Week | Last Week | Title | Artist |
|-----------|-----------|--|--------------------------|
| 1 | 8 | BILLY, DON'T BE A HERO—*Paper Lace (Bus Stop)—Intune (Mitch Murray/Peter Callander) | Paper Lace |
| 2 | 1 | JEALOUS MIND—*Alvin Stardust (Magnet)—Magnet (Peter Shelley) | Alvin Stardust |
| 3 | 3 | THE AIR THAT I BREATHE—*Hollies (Polydor)—Rondor (Ron Richards) | Hollies |
| 4 | 9 | THE MOST BEAUTIFUL GIRL—Charlie Rich (CBS)—Gallico/KPM (Billy Sherrill) | Charlie Rich |
| 5 | 4 | YOU'RE SIXTEEN—*Ringo Starr (Apple)—Jewel (Richard Perry) | Ringo Starr |
| 6 | 2 | DEVIL GATE DRIVE—*Suzi Quatro (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn) | Suzi Quatro |
| 7 | 6 | REMEMBER—*Bay City Rollers (Bell)—Mews (Bill Martin/Phil Coulter) | Bay City Rollers |
| 8 | 10 | JET—*Paul McCartney & Wings (Apple)—McCartney/ATV (Paul McCartney) | Paul McCartney & Wings |
| 9 | 12 | IT'S YOU—*Freddie Star (Tiffany)—London Tree (Dave Christie) | Freddie Star |
| 10 | 7 | WOMBLING SONG—*Wombles (CBS)—Batt Songs (Mike Batt/Belfry Prod.) | Wombles |
| 11 | 24 | I GET A LITTLE SENTIMENTAL OVER YOU—*New Seekers (Polydor)—Mustard/Carlin (Tony Macaulay/Tommy Oliver) | New Seekers |
| 12 | 11 | CANDLE IN THE WIND—*Elton John (DJM)—DJM (Gus Dudgeon) | Elton John |
| 13 | 5 | REBEL REBEL—*David Bowie (RCA)—Mainman/Chrysalis (David Bowie) | David Bowie |
| 14 | 13 | MA HE'S MAKING EYES AT ME—Lena Zavaroni (Philips)—Feldman (Tommy Scott) | Lena Zavaroni |
| 15 | 18 | BURN BABY BURN—*Hudson Ford (A&M)—Hawkana (J. Ford/T. Allom/R. Hudson) | Hudson Ford |
| 16 | 14 | NEVER GONNA GIVE YA UP—Barry White (Pye)—Schroeder (Barry White) | Barry White |
| 17 | 25 | SCHOCL LOVE—Barry Blue (Bell)—ATV (Barry Blue) | Barry Blue |
| 18 | 15 | LOVE'S THEME—Love Unlimited Orchestra (Pyle)—A. Schroeder (Barry White) | Love Unlimited Orchestra |
| 19 | 40 | JAMBALAYA/MR. GUDER—Carpenters (A&M)—Acuff-Rose/Rondor (Richard & Karen Carpenter) | Carpenters |
| 20 | 19 | HAPPINESS IS ME & YOU—*Gilbert O'Sullivan (MAM)—MAM (Gordon Mills) | Gilbert O'Sullivan |
| 21 | 28 | WHO DO YOU THINK YOU ARE—*Candlewick Green (Decca)—Belsze (Chas Peate) | Candlewick Green |

- | | | | |
|----|----|---|--------------------------|
| 22 | 16 | TIGER FEET—*Mud (Rak)—Chinnichap/Rak (Mike Chapman/Nicky Chinn) | Mud |
| 23 | 20 | SOLITAIRE—Andy Williams (CBS)—Kirshner/Warner Bros. (R. Perry) | Andy Williams |
| 24 | 35 | EVERLASTING LOVE—Robert Knight (Monument)—Peter Maurice (Buzz Cason/Mac Gayden) | Robert Knight |
| 25 | 22 | SLIP & SLIDE—*Medicine Head (Polydor)—Biscuit/Feldman (Tony Ashton) | Medicine Head |
| 26 | 29 | UNTIL YOU COME BACK TO ME—Aretha Franklin (Atlantic)—Jobete London (G. Wexler/A. Mardin) | Aretha Franklin |
| 27 | 33 | SMOKIN' IN THE BOYS' ROOM—Brownsville Station (Philips)—R. Mellin (D. Morris) | Brownsville Station |
| 28 | — | LONG LIVE LOVE—Olivia Newton-John (Pye)—Feldman | Olivia Newton-John |
| 29 | 21 | AFTER THE GOLD RUSH—*Prelude (Dawn)—Warner Bros. (Fritz Fryer) | Prelude |
| 30 | 42 | WILL YOU STILL LOVE ME TOMORROW—Melanie (Neighborhood)—Screen Gems (P. Schekeryk) | Melanie |
| 31 | 36 | FUNKY NASSAU—Beginning of the End (Atlantic)—Kassner (A. Marlin Prod.) | Beginning of the End |
| 32 | 23 | ALL OF MY LIFE—Diana Ross (Tamla Motown)—Jobete London (M. Randall) | Diana Ross |
| 33 | 17 | THE MAN WHO SOLD THE WORLD—*Lulu (Polydor)—Mainman (David Bowie) | Lulu |
| 34 | 47 | LISTEN TO THE MUSIC—Doobie Bros. (Warner Bros.)—Warner Bros. (Ted Templeman) | Doobie Bros. |
| 35 | 38 | JUST MY SOUL RESPONDING—Smokey Robinson (Tamla Motown)—Jobete London (Smokey Robinson/Willie Hutch) | Smokey Robinson |
| 36 | — | EMMA—*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most) | Hot Chocolate |
| 37 | 43 | MA-MA-BELLE—*Electric Light Orchestra (Warner Bros.)—Carlin/Sugartown (Jeff Lynne) | Electric Light Orchestra |
| 38 | — | ROCK AROUND THE CLOCK—Bill Haley & the Comets (MCA)—Kassner | Bill Haley & the Comets |
| 39 | 45 | SEVEN SEAS OF LOVE—*Queen (EMI)—Feldman/Trident (Ray Thomas Baxter/Queen) | Queen |
| 40 | — | I'VE GOT A THING ABOUT YOU BABY—Elvis Presley (RCA)—Hilary/Carlin | Elvis Presley |
| 41 | 37 | WHO'S IN THE STRAWBERRY PATCH WITH SALLY—Tony Orlando & Dawn (Bell)—A. Schroeder (Hank Medress/Dave Appell) | Tony Orlando & Dawn |
| 42 | 30 | DANCE WITH THE DEVIL—*Cozy Powell (Rak)—Rak (Mickie Most) | Cozy Powell |
| 43 | 31 | MY COO-CA-CHOO—*Alvin Stardust (Magnet)—Magnet (Peter Shelley) | Alvin Stardust |
| 44 | 44 | A LITTLE LOVIN'—Neil Sedaka (Polydor)—Kirshner/Warner Bros. (Neil Sedaka) | Neil Sedaka |
| 45 | — | DARK LADY—Cher (MCA)—Campbell Connelly (Snuff Garrett) | Cher |
| 46 | — | THE STING—*Ragtimers (Pye)—Leeds | Ragtimers |
| 47 | — | MOCKINGBIRD—Carly Simon (Elektra)—Cinephonic (Richard Perry) | Carly Simon |
| 48 | 27 | ROCKIN' ROLL BABY—Stylistics (Avco)—Gamble-Huff | Stylistics |
| 49 | 41 | GALLOPING HOME—*London String Chorale (Polydor)—Weekend | London String Chorale |
| 50 | 0 | BOOGIE DOWN—Eddie Kendricks (Tamla Motown)—Jobete London (Frank Wilson/Leonard Caston) | Eddie Kendricks |

DENMARK

(Courtesy of I.F.P.I.)
SINGLES

- This Week
- 1 (LP) FOREVER & EVER—Demis Roussos (Philips)
 - 2 (LP) BURN—Deep Purple (Purple/EMI)
 - 3 (SINGLE) NUTBUSH CITY LIMITS—Ike & Tina Turner (United Artists/EMI)
 - 4 (LP) KANSAS CITY—The Les Humphries Singers (Decca)
 - 5 (LP) NON STOP DANCING '74—James Last (Polydor)
 - 6 (LP) DODENS TRIUMF—The Savage Rose (Polydor)
 - 7 (SINGLE) GOODBYE MY LOVE GOODBYE—Demis Roussos (Philips)
 - 8 (SINGLE) INGA KATINGA—Gasolin (CBS)
 - 9 (LP) JEG VENDER MIG I SENGEN—Niels Skousen (Polydor)
 - 10 (LP) FIRE & ICE (On The Greek Side Of My Mind)—Demis Roussos

JAPAN

(Courtesy of Music Labo, Inc.)
SINGLES

- This Week
- 1 ANATA—*Akiko Kosaka (Elektra)
 - 2 NAMIDA NO MISAO—*Tonosama Kings (Victor)
 - 3 HANA NI SASAGERU BALLAD—*Kaientai (Elec)
 - 4 BARA NO KUSARI—*Hideki Saijo (RCA)
 - 5 ERIMOMISAKI—*Shinichi Mori (Victor)
 - 6 KUCHINASHI NO HANA—*Tetsuya Watari (Polydor)
 - 7 KOI NO DIAL 6700—*Finger 5 (Philips)
 - 8 KOI NO KAZAGURUMA—*Cherish (Victor)
 - 9 KOKORO NO SAKEBI—*Goro Noguchi (Polydor)

- 10 KOIBITOTACHI NO MINATO—*Mari Amachi (CBS/Sony)
- 11 HOSHI NI NEGAI O—*Agnes Chan (Warner)
- 12 AKACHOGHIN—*Kaguyahime (Panam)
- 13 TOTSUZEN NO AI—*Shizue Abe (Canyon)
- 14 YOZORA—*Hiroshi Itsuki (Minorophone)
- 15 ENTER THE DRAGON—Sound Track (Warner Brothers)
- 16 SHINOBI GOI—*Aki Yashiro (Teichiku)
- 17 TOKIMEKI—*Megumi Asaoka (Victor)
- 18 HISAN NA TATAKAI—*Kenichi Nagira (Elec)
- 19 SHIAWASE NO ICHIBANBOSHI—*Miyoko Asada (Epic)
- 20 GIN NO YUBIWA—*Tulip (Toshiba)

MEXICO

(Courtesy of Oritz)
SINGLES

- This Week
- 1 DEJENME SI ESTOY LLORANDO—Los Angeles Negros (Capitol)
 - 2 LET ME GET TO KNOW YOU—Paul Anka (Gamma)
 - 3 YO LO COMPRENDO—Victor Yturbe "Piruli" (Philips)
 - 4 TU SIGUES SIENDO EL MISMO—Angelica Maria (Sonido Internacional)
 - 5 YO SE QUE TE ACORDARAS—Los Brios (Capitol)
 - 6 MONSTER MASH—Luis (Vivi" Hernandez (Orfeon)
 - 7 MI AMIGO EL PUMA—Sandro (CBS)
 - 8 ODIAME—Estrela Nunez (RCA)
 - 9 ADIOS AMIGO—Los Strwck (Son Art)
 - 10 NO DUDES DE MI AMOR—Los Solitarios (Peerless)

NEW ZEALAND

(Courtesy of NZBC)
SINGLES

- This Week
- 1 YOU'RE SIXTEEN—Ringo Starr
 - 2 BABY BLUE—George Baker Selection
 - 3 SKYDIVER—Daniel Boone
 - 4 GOODBYE YELLOW BRICK ROAD—Elton John
 - 5 BIG NORM—Ebony
 - 6 YOU WON'T FIND ANOTHER FOOL LIKE ME—The New Seekers
 - 7 SORROW—David Bowie
 - 8 TAKE ME HIGH—Cliff Richard
 - 9 WHO'S IN THE STRAWBERRY PATCH WITH SALLY—Dawn Featuring Tony Orlando
 - 10 THE PEACEMAKER—Albert Hammond

SOUTH AFRICA

(Courtesy of Springbok Radio)
SINGLES

- This Week
- 1 THE PEACEMAKER—Albert Hammond (CBS) (M.P.A.)
 - 2 IF YOU NEED ME—After All (Reprise) (Laetrec)
 - 3 RING RING—Bjorn, Benny, Anna & Frida (Sunshine) (Breakaway)
 - 4 LITTLE JIMMY—Gwynneth Ashley Robin (MVN) (Laetrec)
 - 5 CHARLY—Sean Rennie (Nitty Gritty (Ardmore & Beechwood)
 - 6 PHOTOGRAPH—Ringo Starr (Parlophone) (Tro Essex)
 - 7 THE WONDER OF YOUR LOVE—Jody Wayne (Plum) (Laetrec)
 - 8 DYNAMITE—Mud (RAK) (Francis Day)
 - 9 I SHALL SING—Garfunkel (CBS) (Laetrec)
 - 10 THE TIPS OF MY FINGERS—Peter Vee (Bullet) (Plymouth)

SPAIN

(Courtesy of "El Musical")
SINGLES

- This Week
- 1 LA ESTRELLA DE DAVID—Juan Bau (Zafiro) (Micros/RCA)
 - 2 HELEN WHEELS—Paul McCartney & Wings (Arconico)
 - 3 48 CRASH—Suzi Quatro (EMI) (Southern)
 - 4 PHOTOGRAPH—Ringo Starr (EMI)
 - 5 LA DISTANCIA—Roberto Carlos (CBS)
 - 6 GOODBYE MY LOVE, GOODBYE—Demis Roussos (Philips-F) (Canciones del Mundo)
 - 7 ANGIE—Rolling Stones (Hispanavox) (Essex)
 - 8 SEX MACHINE—James Brown (Polydor)
 - 9 ALGO MAS—Camilo Sesto (Ariola) (Arabella)
 - 10 BUSCAME—Sergio & Estibalz (Zafiro) (Zafiro)

SWEDEN

(Courtesy of Radio Sweden)
SINGLES

- This Week
- 1 (LP) BURN—Deep Purple (Purple)
 - 2 (LP) FLAMINGOKVINTETTEN IV—Flamingokvintetten (FLAM)
 - 3 (LP) LOUD 'N' PROUD—Nazareth (Vertigo)
 - 4 (SINGLE) SAYONARA—Harpo (EMI)
 - 5 (LP) PINWOOD RALLY—Blue Swede (EMI)
 - 6 (LP) PLANET WAVES—Bob Dylan (Asylum)
 - 7 (SINGLE) TEENAGE RAMPAGE—The Sweet (RCA)

- 8 (LP) GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
- 9 (LP) ALLTID PA VAG—Streaplers (Polydor)
- 10 (LP) OLD NEW BORROWED & BLUE—Slade (Polydor)

SWITZERLAND

SINGLES

- This Week
- 1 KANSAS CITY—THE LES HUMPHRIES SINGERS (Decca)
 - 2 TENNAGE RAMPAGE—The Sweet (RCA)
 - 3 NUTBUSH CITY LIMITS—Ike & Tina Turner (United Artists)
 - 4 I'D LOVE YOU TO WANT ME—Lobo (Philips)
 - 5 DEVIL GATE DRIVE—Suzi Quatro (RAK)
 - 6 TCHIP TCHIP—Cash & Carry (Barclay)
 - 7 HONEY NO—Middle Of The Road (RCA)
 - 8 SCHOENES MAEDCHEN AUS ARCADIA—Demis Roussos (Philips)
 - 9 STAR STAR—Rolling Stones (Rolling Stones)
 - 10 SCHWARZE MADONNA—Bata Illic (Polydor)

YUGOSLAVIA

(Courtesy of Radio TV Revue-Studio)
SINGLES

- This Week
- 1 DOME MOJ/LJUBAV JE SAMO REC—

- Zdravko Colic (Jugoton) (My Home/Love Is Only A Word)
- BALADA O ZENI I DJETETU—Kico Slabinac (Jugoton) (Ballad About Women & Child)
- OJ DODOLE—Korni Grupa (RTB)
- SRECU CINE STVARI MALE—Tereza Kesovija (Jugoton) (Small Things Make Happiness)
- MOJ PRIJATELJ ARI—Kemal Monteno (Jugoton) (My Friend Ari)
- MILO MOJE—Bisera Veletanlic (Studio B) (My Dear One)
- NA PLAVOM MORSKOM ZALU—Miso Kovac (Suzy) (On A Blue Seaside Shore)
- NEKAD BILI SMO MALI—Boris Bizetic (Diskos) (Once We Were Kids)
- KRISTINA—Leo Martin (RTB)
- BROD ZA SRECU—Lutajuca Srca (RTB) (Ship To Happiness)

- This Week
- FOREVER & EVER—Demis Roussos (RTB)
 - HOMO VOLANS—Arsen Dedic (Jugoton)
 - GREATEST HITS—Janis Joplin (Suzy/CBS)
 - MUZIKO LJUBAVI MOJA—Kemal Monteno (Jugoton) (Music My Love)
 - 360 DEGREES OF BILLY PAUL—(Suzy)
 - ONLY YOU—The Platters (RTB)
 - ODISEJA—Leo Martin (RTB)
 - INDEKSI—(Jugoton)
 - OLIVERA KATARINA—(RTB)
 - SWEET FREEDOM—Uriah Heep (Jugoton)

MARKETPLACE

• Continued from page 34

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U.K. Back on 5-Day Work-Week But Material Shortages Remain

• Continued from page 1

mean a gradual stepping-down of imports coupled with a stepping-up of completion rates.

Gerry Oord, managing director of EMI, which recently suspended half its album catalog, said: "By using generators and concentrating on sure-selling product, we have been able to maintain very good sales figures. Now we will gradually re-introduce some of the suspended items."

"Vinyl is now a major problem—not so much of getting supplies but the high prices caused by heavy demand. We may have to look at our profit forecasts and even think in terms of price increases."

John Fruin, managing director of Polydor, said: "This company has lost a great deal of business during January and February—we were about 25 percent down on our projected turnover. But our sales figures for those two months were still up on the corresponding period last year which proves the continuing buoyancy of the market."

But Fruin said it would be a couple of months before the company returns to maximum completion because the next few weeks would be spent in re-stocking back-catalogue.

Tony Muxlow, managing director

of Phonodisc, said he anticipated an immediate cutback in imports and a rapid return to normality.

Geoff Hannington, managing director of RCA, said: "We have been getting about 65 percent completion during the three-day week and we hope to be back in full completion in about four weeks. That is as long as vinyl supplies keep up—that is now our major problem."

Not Rushing

Both RCA and EMI cutback on custom pressing when the three-day week hit, and Hannington, like Oord, said he was going to put his own house in order first and not rush to step up custom work.

At CBS, managing director Dick Asher said: "A Little time will be spent on pressing back-catalog but I think we will be back to full completion rates in a couple of weeks. Imports have always been on an as-needed basis and this will continue, although we hope to cut down from our present level."

"We are watching the vinyl situation and hope we will be able to get sufficient supplies."

Walta Woyda, managing director of Pye, said: "We are very successful at the moment and because of this may have to continue importing at a high level for some time. But because it is expensive we are not reaching what would be our profit

expectancy. It's early days to talk about vinyl—the crunch is yet to come."

Saga received dispensation from the Department of Trade and Industry to keep operating five days by agreeing to close its extruder vinyl manufacturing plant.

Managing director Marcel Rodd said: "The return to normal working means we can be more flexible and now think about introducing a night shift."

British Decca factory manager, Norman Harper, said: "We have been working a 40-hour week with generators and all the resumption of five-day working means is the re-arrangement of shifts and a return to the status quo as far as hours are concerned."

Made in Japan: 172 Mil Disks at \$394 Mil Retail

• Continued from page 1

360 yen to 308 yen per U.S. dollar here Dec. 20, 1971 and floated Feb. 14, 1973.

In terms of yen retail value, the production of records from non-Japanese masters increased 22 percent last year against 1972 output, which decreased 1.6 percent compared to 1971. Also in terms of yen, international albums gained 27 percent in 1973 but singles declined 18 percent.

International artists and repertoire represented 43 percent of yen retail value in 1972 and 48 percent in 1971. They accounted for 51 percent of total production value in 1966 and 62 percent in 1962, for example.

However, Japan's imports of records soared over 54 percent in dollar value last year compared to 1972.

IFPI Director Leads Panel

• Continued from page 1

Grosvenor—House Hotel, London, from May 7-10.

The session will be held on May 9 and will deal with key issues such as the impact of the Common Market on the international record industry, the continuing battle against record and tape piracy and the complex question of mechanical rights payments.

The same day of the conference will also feature a plenary session devoted to the current situation in the audio-visual field. The session will be chaired by the noted video expert, Bruce Somes-Charlton.

The previous day's program will include a broadcasting forum which will feature publishers, representatives of the Musicians Union, promotion executives and British and overseas disk jockeys from both State and commercial radio stations.

Among the latest industry executives who have agreed to participate in the conference either as speakers or panel members are Bell general manager Dick Leahy, Phonogram managing director Tony Morris, Michael Levene, a director of Arcade Records, Ian Miles, managing director of Multiple Sound Distributors, and Peter Menneer of the BMRB.

LONDON

Some of the greatest names in the jazz world are booked to appear on the most ambitious jazz project mounted in Britain in recent years. Duke Ellington, Buddy Rich, Woody Herman and Stan Kenton will appear together with Acker Bilk, Alex Welsh, Humphrey Lyttelton and the Dutch Swing Colleg. at Jazz Man '74, a week-long festival which takes place in the Isle of Man from May 17.

Jimmy O'Dey of Nems Enterprises, which is booking the acts and hopes to announce more names soon, commented: "This will be much more than just a jazz festival. The idea is to provide days and evenings of continuous involvement for up to 30,000 people in four different venues." A full-length feature film will be produced during Jazz Man '74.

Dealers nationwide in the U.K. are coming under orders for the annual Pye Dealer Derby, an incentive competition run a month before the Derby horserace classic. First past the post will be the two dealers from each of seven areas selling most Pye Group product during that time—the prize will be a day out at the Derby.

Still with Pye, in one day last week in Paris, the company's directors Louis Benjamin, Walter Woyda and Nick Hampton renewed their licensing deal with Vogue which gives greater control over marketing and promotion, advanced negotiations for joint companies in Holland and Switzerland and acquired for U.K. the French Eurovision Song Contest entry "La Vie A 25 Ans" by Dani. . . . Benjamin has also announced the signing of a licensing deal with Penny Farthing, headed by managing director Larry Page. First release under the new pact will be on Friday (29) by the James Boys, called "Keep Moving." . . . Lyn Paul's first solo single after leaving the New Seekers may be the John Barry-Don Black theme song, "Sail the Summer Winds" for Gregory Peck-produced film, "The Dove."

Harold Spiro, co-writer of the British Eurovision Song Contest entry, has appointed Bernard Lee as personal manager—to set up cabaret dates in his Hoagy Pogeys guise and negotiate a worldwide publishing deal. . . . Radio Luxembourg has signed dj Peter Powell to cover the departure of Paul Burnett to Radio One. Powell, 22, and single comes from Worcestershire and was one of the first promoters on BBC Radio Birmingham when it opened in 1970.

The Yorkshire Record Company agreed in the High Court recently not to use the name Yorkshire Records after it was alleged the title could be confused with York Records. York Records had asked for an injunction restraining the Yorkshire Recording Company from passing off its goods as those of York Records. Leslie Thornaby, secretary of York Records, said in a statement to the court that he believed York Records' business was being damaged and would be further damaged unless an injunction was made. Geoffrey Asprey, director of the Yorkshire Recording Co., said in a statement that he did not deliberately copy the York Records symbol and denied there could be any confusion.

Alan Freeman hosted a party at London's Hardrock Cafe to celebrate the launch of the Arcade double album, "Alan Freeman's

From the Music Capitals of the World

History of Pop." Many of the artists who appear on the album were present including members of the Troggs; Billy J. Kramer; members of the Hollies; Helen Shapiro; Justin Hayward, Moody Blues; and Mitch Murray. . . . Leading U.K. singles label Bell anticipates seven Top 50 entries by the second week in April. . . .

Pye is closing its Cumberland distribution depot shortly to improve deliveries and order-completion in Scotland. From April 1 retailers will be asked to submit orders to Pye's main factory at Mitchum where they will be fulfilled by courier express.

. . . Contour Records is launching a spring easy listening promotion that includes competitions with big prizes for consumers and dealers. The campaign is geared to the promotion of six albums, Malcolm Lockyer's "In A Classical Mood"; Danny Hodgson's "Hammond Goes Bossa"; Romantic Moog; the Syd Lawrence Orchestra playing "Big Band Greats"; The Stars Salute Sinatra. The retailer side of the competition centres round the best trade display, winners will be notified by mid-June. Brian Mulligan, editor of Music Week, will be on the judging panel.

Island has imported two thousand copies of the new Pointer Sisters' album from the States to satisfy home demand until the U.K. release of the album on March 29. The album, "That's A Plenty," will retail at \$6.25 until U.K. copies at \$5.75 reach the shops. . . . The first three releases by Red Bus in Japan under the company's deal with EMI Toshiba have all entered the charts. They are Shuki and Aviva's "Love Is Like"; Geordie's "All Because of You" and their album, "Hope You Like It."

Despite EMI's production problems that have caused a massive catalog cutback, the company pulled out all the stops to release Probe's new Steely Dan album, "Pretzel Logic." Materials for the album were rushed into Heathrow from America on Feb. 22. The album was cut the same day and presses at EMI's Hayes factory during the weekend. The gatefold sleeves were rushed off the Garrod and Loft-house presses and sent to EMI the following Tuesday. The album began shipping on the Wednesday. . . . Peter Robinson Music has signed three new artists on long term contracts. The first single under the deal from singer-writer Peter Bennett is "Going Away Today," out on Phonogram in the U.K. South African Emil Zoghy has signed in a triple capacity, as writer, singer and producer. Singer Don Stratton's first release under his deal is "The Love I See in Your Eyes," on CBS.

CBS to Release Anka Catalog

NEW YORK—CBS International Records has acquired the rights (outside of the U.S. and Canada) to release the Paul Anka catalog, originally recorded for ABC Records in the late 50's and 60's.

CBS International plans to set a release schedule to capitalize on Anka's international popularity.

Recordings included in the arrangement are "Diana," "You Are My Destiny," "Lonely Boy," "Put Your Head on My Shoulder," and "Puppy Love." CBS International obtained the Anka rights from Erie Records, a Division of American Record Sales.

Italian Ballad Wins San Remo Festival

• Continued from page 1

predominated in the Festival—13 of the 18 songs in the final were imbued with these elements—and the result was a fairly monotonous level of performance. Six of the 13 could easily have been written for the first San Remo Festival in 1951.

Domenico Modugno, considered a likely winner until the very last moment, gave an excellent performance of a tailor-made song, "Questa E la Mia Vita," written by Beretta-Modugno-Suligoj and co-published by Curci and RCA, and Gilda Giuliani and Mino Reitano also acquitted themselves well. Another well-received song was "A Modo Mio" (My Way) originally written with Jose Feliciano in mind but eventually assigned to Gianni Nazario.

The only innovation in this year's festival was the participation of the country orchestra, Casadei (Produttori Associati). The band did not reach the finals but its San Remo song, "La Canta," is widely tipped to be a solid seller. Another song which failed to reach the finals, "Canta Con Me" (sing with me), written by Persian Kambiz (Ricordi), could also prove to be a hit.

A dismal feature of the festival was the absence of many Italian music industry leaders—most were represented by their promotion men—and the total absence of foreign publishers.

Television coverage was limited to Spain, Turkey, Portugal, Greece, Monaco, Yugoslavia, Poland, Rumania, Hungary, Czechoslovakia, the Soviet Union, Bulgaria and the Argentine, while there was radio coverage in Canada, Finland, Germany, Yugoslavia, Portugal, Monaco, Tunisia, Peru, Turkey, Venezuela and Japan. The Italian state television network televised the final night only. The festival was

precluded by 30 days of discussions, political interventions, decisions, counter-decisions, refusals and acceptances.

The balloting organizers, Gigante and Ravera on the one hand and the lone Salvetti on the other, were asked to come to an agreement by the city council which had previously been split into two factions, one supporting Gigante and Ravera, the other supporting Salvetti. It was the intervention of the Roman Christian Democratic Party that averted a city crisis.

After an initial refusal, the two organizing factions got together and finally selected 14 established artists to compete in the contest—11 Italians and three foreign acts.

Results

1. "Ciao, Caro, Come Star" (Daiano, Dianaro, Janne, Maligno) sung by Iva Zanicchi (Rifi) and published by Durium/Rifi.
(All Other Finalists)
"Un Po' di Coraggio" (Pieretti, Mancino) sung by Rosanna Fratello (Ricordi) and published by Jubal (Ricordi); "Cavalli Bianchi" (Miro, Giulifan, Casu) sung by Little Tony (Cetra) and published by Usignolo/Little Tony Music; "Senza Titolo" (Pallavicini, Ferrari, Mescoli) sung by Gilda Giuliani (Ariston) and published by Senna Music/Ariston; "Sote Giallo" (Piccoli, Donaggio) sung by Middle of the Road (Carosello) and published by Curci/Fama (Ricordi); "Occhi Rossi" (Pilat, Panzeri, Pace, Conti) sung by Orietta Berti (Polydor) and published by Successo (Sugar Music)/Alfieri; "Il Matto del Villaggio" (Migliacci, Mattone, Pintucci) sung by Nicola di Bari (RCA) and published by RCA; "Mon Ami Tango" (Pace, Panzeri, Pilat, Conti) sung by Les Charlots (Vogue) and published by Ca. Mo; "A Modo Mio" (Baglione, Coggio, Baglioni) sung by Gianni Nazario (CBS) and published by RCA/Successo (Sugar Music); "Questa e' La Mia Vita" (Beretta, Modugno, Suligoj) sung by Domenico Modugno (RCA) and published by RCA/Curci; "Monica Della Bambola" (Beretta, Mancino) sung by Milva (Ricordi) and published by Iler Edizioni (Ricordi); "Innamorati" (F & M Reitano, Beretta) sung by Mino Reitano (Durium) and published by Fremus/Fiumara (Durium); "Controluce" (Limiti, Carrisi) sung by Al Bano (EMI) and published by VDP (EMI)/Pripiato (Leoni); "Ah, l'Amore" (Capelli, Lombardo, Sebastianelli) sung by Mouth and McNeal (Philips) and published by Kharma (Intersong).
"Notte Dell'Estate" (Celli, Mammoliti, Buonocore) sung by Valentina Greco (CPT) and published by la Volpe; "Se Hai Paura" (Albertelli, Soffici, Guantini) sung by I Domodossola (PDU) and published by Fonofilm (Ricordi)/PDU; "Il Mio Volo Bianco" (Daiano, Zanon, Janne) sung by Emanuela Cortesi (Cetra) and published by Usignolo; "Sta Piovendo Dolcemente" (Piccoli, Donaggio) sung by Anna Melato (Ricordi) and published by Curci/Fama (Ricordi).

Perry Plans Creative Complex

MONTREAL—In one way or another, Andre Perry has probably had something to do with most artists in the Quebec music market. When he ran the Andre Perry Studios in Montreal such French luminaries as Charlebois, Jean-Pierre Ferland, Mirielle Mathieu, Charles Aznavour and others were either produced by Perry or utilized his studio. When Perry sold his studio last year and set up Good Noise Records with the help of Bill Horan, a former press representative for Polydor, his wife, Yael Brandeis and Francine Herschorn it appeared that he had left the studio business for good. This is not the case as he explained, "I didn't really leave the studio business because we are now making plans to build our own studio I left the service side of it because it was getting a little too large and I was caught up in the administration a little too much, what with the two studios and 22 people on staff. What I wanted was a place that was a little more intimate."

The studio is now called Son Quebec and Perry has moved on to other projects. Continued Perry, "The record company is part of our concept but we are also going to be packaging television shows and have our own studios and remote trucks. It's going to be more of a general creative complex than just a record company. Actually, the record company wasn't supposed to happen because I really couldn't get a fair deal from any of the majors in Canada so I decided that as I had the product, I would start my own label. That's when I spoke to Yvan Godova of Barclay Records, and he said that he was interested in getting involved with an English label from Quebec and that's how it came about. Polydor is our distributor in Canada."

Bill Horan ran through the acts that Good Noise is now working with. Said Horan, "The first act that we signed was Man Made which is progressive rock and something that was worked on back in the days of the Andre Perry Studios. In those days too, there was an act called Jackson and Hawk from which Tim Ryan came to us. Tim took part in the Tokyo Song Festival last year. After Tim we signed Brian Blain who produced Fraser and DeBolt's second album for Columbia. He is what you might call a country singer/humorist. His first single, "The Story of the Magic Pick," has

just been released by us. Those are the acts that have been around for quite awhile.

"We then picked up a classical artist by the name of Richard Gresko, who is a pianist from Montreal. He played New York just before Christmas and got rave reviews. The act that is stirring up the most excitement at the company is the Hotel Orchestra. Horan explained, "That is Andre's pet project. It is a tribute to the big band era and it involves the use of synthesizers that take the place of many of the horn parts."

There are a number of projects in the works in both television and recording for Good Noise. There are two television show concepts involving Richard Gresko and the Hotel Orchestra which the Global tele-

vision network are quite interested in. The Man Made album is now set for release in Japan, Australia, New Zealand, Belgium and Holland and the same countries are considering the release of Tim Ryan's LP. There are going to be about five different versions of Ryan's entry into the Tokyo Song Festival entitled "Sweet December" recorded in different languages.

Judging by the radio reaction in Canada to the Hotel Orchestra album, Good Noise has their first big LP success. John Lissaur who is only 22, researched all the arrangements for such big band songs as "In the Mood," "Caravan," "Sing, Sing Sing" and "Tuxedo Junction" and stuck to them in utilizing the synthesizers. Lissaur also plays synthesizer and piano on the album.

H.P. & Bell Policy Clicks for its Pubs

TORONTO—H.P. & Bell's aggressive policy with their three publishing companies, Mediatrix Music (BMI), Hopo & Boco Music (BMI) and H.P. & Bell Music (CAPAC) has paid off in the past year.

Mediatrix publishes the material from their major attraction, Lighthouse and group member Skip Prokop. "I'd Be So Happy," a song written by Prokop which was on Lighthouse's "Sunny Days" LP has just been recorded by Three Dog Night and will be released as their next single. Prokop was responsible for such international hits by Lighthouse as "Pretty Lady," "One Fine Morning," "Sunny Days" and "You Girl."

Muzak has selected a number of Mediatrix songs including "Sunny Days," "I Just Wanna Be Your Friend," "1849," "One Fine Morning," "Hats off to the Stranger," "Step Out on the Sea," "Take it

Slow" and "You and Me," for their first Canadian recording venture.

Mediatrix is high on the latest Lighthouse releases, an album and a single both entitled, "Can You Feel It."

The other H.P. & Bell-owned BMI affiliate, Hopo & Boco Music is gaining some airplay with Bob McBride's latest single on Capitol Records-EML, "Do It Right" and Larry Smith's "I'm Gonna Love You."

The company's CAPAC affiliate H.P. & Bell Music is represented on the Canadian charts with Bill King's "Wheel of Good Fortune." King's "anthem" has been recorded by the Chamber's Brothers and will be released by Columbia Records shortly.

Future action for H.P. & Bell Music include an upcoming single by their newly-signed country artist, Em, entitled "Lay Me Down." Bill King will go into the studio shortly to record some more material.

Lighthouse Largest Maple Tour to Begin on May 28

TORONTO—Lighthouse, who are currently finishing work on their latest album in Toronto's Thunder Sound Studios, have announced through their management firm, H.P. & Bell, plans for their largest tour of Canada. The tour, planned for the summer, opens in Victoria, B.C. on May 28 and continues for 75 consecutive days. The tour will close in Kingston, Ontario on Aug. 10.

The entire tour has been coordinated by J. Sergei Sawchyn through the Cantour division of his new Toronto based firm, National Artists and Attractions Ltd. Sawchyn has worked with Lighthouse in the past in such productions as the successful rock ballet with the Royal Winnipeg Ballet entitled "Ballet-High" which had a world premiere at the National Arts Centre in Ottawa and toured the country in 1970. Sawchyn served the Royal Winnipeg Ballet as its general manager for almost nine years.

Cantour has also presented Lighthouse in a sold-out concert at the new Hamilton Place in Hamilton, Ont. and at the Peterborough Memorial Centre, where the band attracted the largest rock audience ever to see a show at that particular arena.

H.P. & Bell have signed with Sawchyn for representation of Light-

house in all the countries of Eastern Europe including the U.S.S.R. and for the People's Republic of China.

Arrangements for the Canadian tour are currently being finalized. The first souvenir booklet on the band and a selection of special T-shirts will be offered for sale on the tour.

Sawchyn has been retained by the Canadian National Exhibition to work on the 1974 Grandstand Show.

KH Productions

VANCOUVER—K.H. Productions Ltd. has closed down due to financial difficulties, according to Kenny Harris the company's president. The closing was effective as of March 1, 1974. Harris will continue to be an independent record producer.

Harris purchased from K.H. Productions Ltd. the Hoadley House Music (BMI) catalogue which included 89 copyrights and two recording agreements with John Irvine and Christopher Weait, a bassoonist with the Toronto Symphony Orchestra.

The company which opened in 1970 had many records released on their Van Records label distributed by Polydor in Canada.

From the Music Capitals of the World

TORONTO

Tony Kosinec, who was formerly with Smile Records in Canada, has signed an exclusive recording contract with GRT of Canada Ltd. ... On Friday (29) Anne Murray will appear with the Edmonton Symphony Orchestra in Edmonton and on May 3 with the Toronto Symphony Orchestra. Top price for tickets for the Toronto concert will be \$100 a pair which also includes an after-concert reception for Ms. Murray. Most tickets will be priced under \$10. The TSO will be conducted by Victor Feldbrill and the ESO by Tommy Banks. It is the first time that the TSO has ever invited a pop singer to perform with them. ... Canadian pianist Ralph Grierson is the featured soloist on Angel's new Scott Joplin album, "Palm Leaf Rag." ... "Flip, Flop and Fly" by Downchild Blues Band has been picked up for U.S. distribution by Bell Records in the U.S. The single is on Special Records in Canada distributed by GRT. A number of top Canadian managers including Don Hunter, Mel Shaw and Al Mair all made approaches to U.S. record companies on behalf of the record. David Bleakney of Special Records negotiated the Bell deal with David Carrico and Larry Uttal.

Lighthouse is producing their own television show for the CBC television network. ... A Foot In Coldwater are currently on tour in the Maritimes. ... Shawn Jackson is now singing with Sweet Blindness. Her former band was Messin' With The Kid. ... David and Ritchie Herman, formerly with April Wine, have formed a new band, Silver. ... Original Caste are trying to get work in Ontario. ... Wednesday's new single is "Teen Angel" produced by John Driscoll of Ampex. ... WEA's Grant Webb reports that the company is putting an exerted push on Harry Chapin's "W.O.L.D." and Leo Sayer's "The Show Must Go On." The company is also readying a substantial promotion for Mood Jga Jga who will appear at the Colonial Tavern in Toronto from Monday (18) until Saturday (23). WEA is rush-releasing a single entitled "Queen Jealousy" to coincide with the band's Toronto engagement. ... Hamilton Camp and the Sky Monsters appeared at Egerton's in Toronto from March 11-16. They arrived in Toronto with manager Latifah Klitner a few days early to meet some press and media people. ... Future concerts at the Victory Theatre in Toronto produced by SRO Productions headed by Ray Daniels include April Wine and Scrubaloe Caine on Friday (22); Frampton's Camel and Maggie Bell on Saturday (23); Badfinger on Friday (29); Quicksilver on April 5; and Argent, April 26.

Ken Tobias has signed with the Agency for the Performing Arts for Canada and the U.S. "My, My," a cut from his latest Polydor album, has been released as a single in France and is selling very well with over 8,000 sales recorded in its first week. ... John Diamon, Thom Benson's assistant, has notified Mel Shaw the manager of the Stampeders that the CBC television network will be running the band's TV special "A Short Visit To Planet Earth" again in April. Jim Guthro of the CBC's entertainment department has been in discussions with Shaw for an all new special to be videotaped in a concert setting. ... Ken Copeman has moved from CKPC to

CKKW. ... Ken Trew formerly of CKBB, Barrie, Ont. has moved to CHML, Hamilton. ... Music Canada Quarterly in conjunction with Balmur Ltd. will produce a special magazine called "The Anne Murray Book" which will be sold on newsstands, at record and tape stores, retail chain outlets and at all Anne Murray concerts as the official program. ... Mush Records has released a single from Tom Kelly's latest album "I Can Show You The Morning" entitled "Jennifer." Much is distributed in Canada by A&M. ... Michelle Richard's latest Polydor single is "No Deposit, No Return." It is in English. ... The Michael Quatro Group appeared with Soft Machine at the Victory Theatre in Toronto on March 9. ... The Newcomers open at the Friar's in Toronto on Monday (25). ... Gladys Knight and the Pips and B.B. King will appear at the O'Keefe Centre in Toronto from Monday (25) to Saturday (30). ... George Hamilton IV, RCA Canada's latest signing, will perform at the Moscow University Theatre from Monday (25) to Wednesday (27). It will mark the first time that a country performer has performed in an Eastern-bloc country. Hamilton will talk about the history of country music and perform. The U.S. embassy in London set it up. ... RCA's John Murphy will hold a campus seminar on the music industry at Conestoga College on April 13. ... A&M Records and Irving/Almo Music of Canada have signed The Electronic Invaders to recording and writing contracts. ... Sugar Cane are preparing an album for Celebration Records at the Eastern Sound Studios in Toronto. Celebration is distributed in Canada by Quality Records. ... Mike Byford former music director of CKFH, Toronto is working on a special project for Wardair and is not employed by them as reported in this column (Billboard, March 9).

MARTINO MELHUISE

Sonogram Label Set in Quebec

MONTREAL — Guy Bertrand, former French a&r director for Polydor (Canada) and John des Rossiers, formerly with Trans Canada in sales and distribution, have set up a label in Quebec called Sonogram. Both Bertrand and des Rossiers had worked at London Records of Canada before moving to Polydor and Trans Canada.

Said Bertrand, "After I left Polydor, John and I put our heads together and came up with the idea for the label. We plan on handling all production, promotion and distribution ourselves. We will also get involved in publishing."

"As far as distribution goes, we decided to carry it through ourselves believing that we didn't need 25 salesmen out on the road to get the job done when we could use rack-jobbers just as effectively."

Sonogram's first official signing was Donald Lautrec, already an established star in Quebec. His first single for the label "Cabin Two, Motel Jenny Rock" was released recently. To announce the release, a motel key was sent to major press and media people in Quebec. Apparently the song is about an actual motel in the Montreal area.

Motown Moves to Independent Dist. Set-up in Canada

See Page 3

MCA Clarifies Price Changes

TORONTO—Richard Bibby, vice president of marketing for MCA Records of Canada, has clarified some of the record price adjustments made by the company since January.

The French budget series C. CS. L, LS and CB 33000 has been raised from \$2.49 to \$2.98.

Only the tape lines 6-2500 and 73-2500 were raised from \$11.95 to \$13.95. One tape, 6-200, 73-2000 was increased from \$10.95 to \$13.95.

Record line (DX 7206) MCA2-10000 was decreased from \$13.98 to \$12.98. No changes were made in the suggested list price of album sets listing at \$12.98, \$11.95 or \$10.95 as reported in Billboard, Feb. 23.

What Three Dog Night have done for
Harry Nilsson, Randy Newman, Laura Nyro,
Elton John, Paul Williams, Otis Redding
and Hoyt Axton they've just done for

LEO SAYER

Find out why Three Dog Night
covered his Warner Bros. single of

"THE SHOW MUST GO ON"

(WB 7768)

by hearing the original, and
check out his brilliant debut album,

SILVERBIRD

(BS 2738)

Both records have already topped the British charts.

Find out why all of England and
Three Dog Night are excited about Leo Sayer.
Hear the real thing on Warner Bros. Records

And see Leo in person
during his first American tour:

3/20-23/Paul's Mall, Boston
3/25-30/Cellar Door, Washington, D.C.
4/2-3/Academy of Music, New York City
4/6/Capital Theatre, Passaic, New Jersey
4/8-9/Bottom Line, New York City
4/10-13/Bijou Cafe, Philadelphia
4/16/Regis College, Denver
4/17/Auditorium, Kansas City, Missouri
4/18/Kiel Auditorium, St. Louis
4/19/Music Hall, Oklahoma City
4/23-28/Boarding House, San Francisco
4/30-5/5/Troubadour, Los Angeles



STEVIE

Thank you, NARAS.

Best Pop Vocal (Male) —
"You Are The Sunshine of
My Life"

Best Rhythm & Blues Vocal
(Male) — "Superstition"

Best Rhythm & Blues Song
— "Superstition"

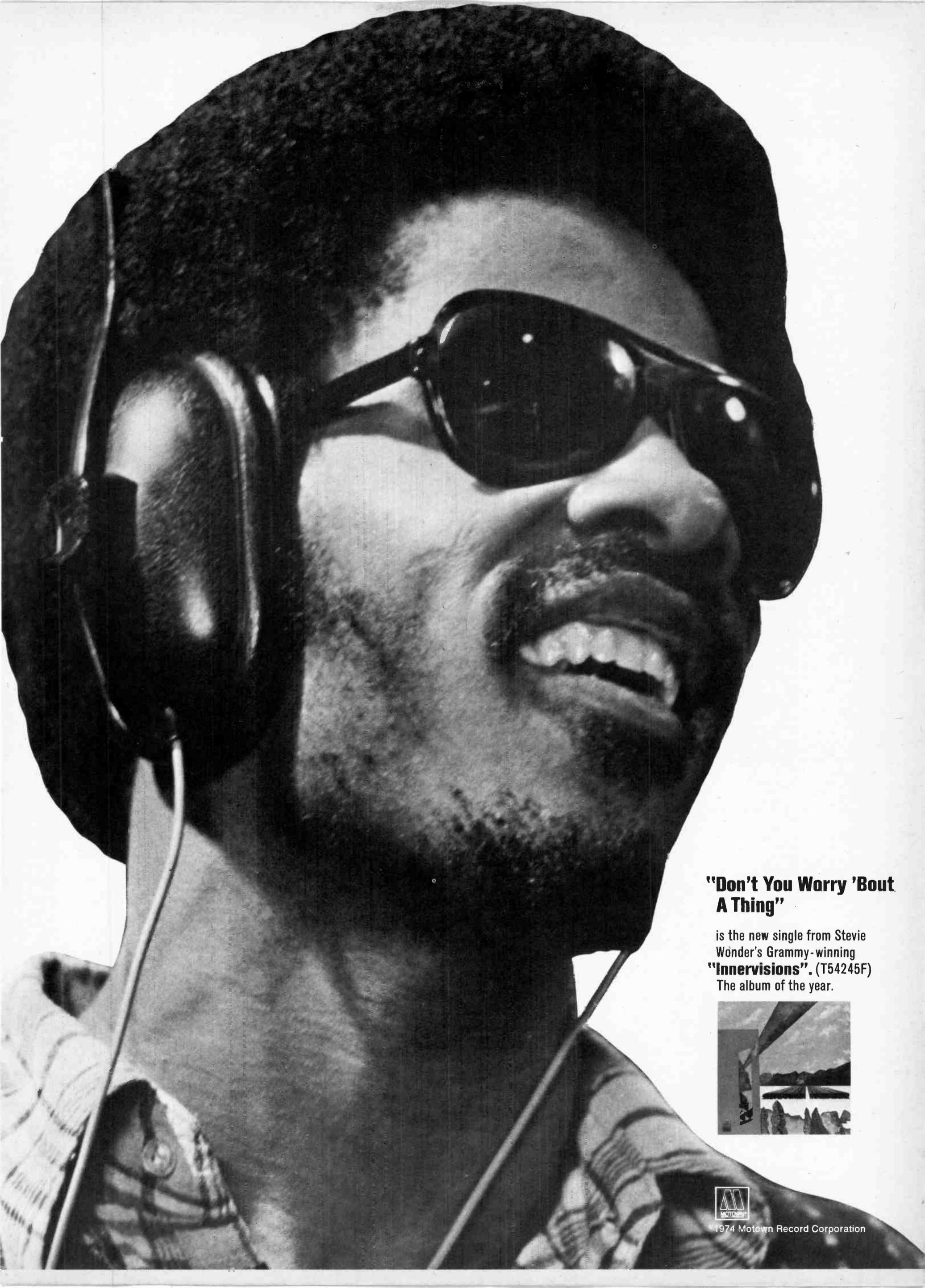
Album of The Year —
"Innervisions"



(T54245F)

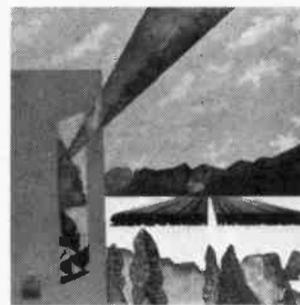


1974 Motown Record Corporation



**"Don't You Worry 'Bout
A Thing"**

is the new single from Stevie
Wonder's Grammy-winning
"Innervisions". (T54245F)
The album of the year.



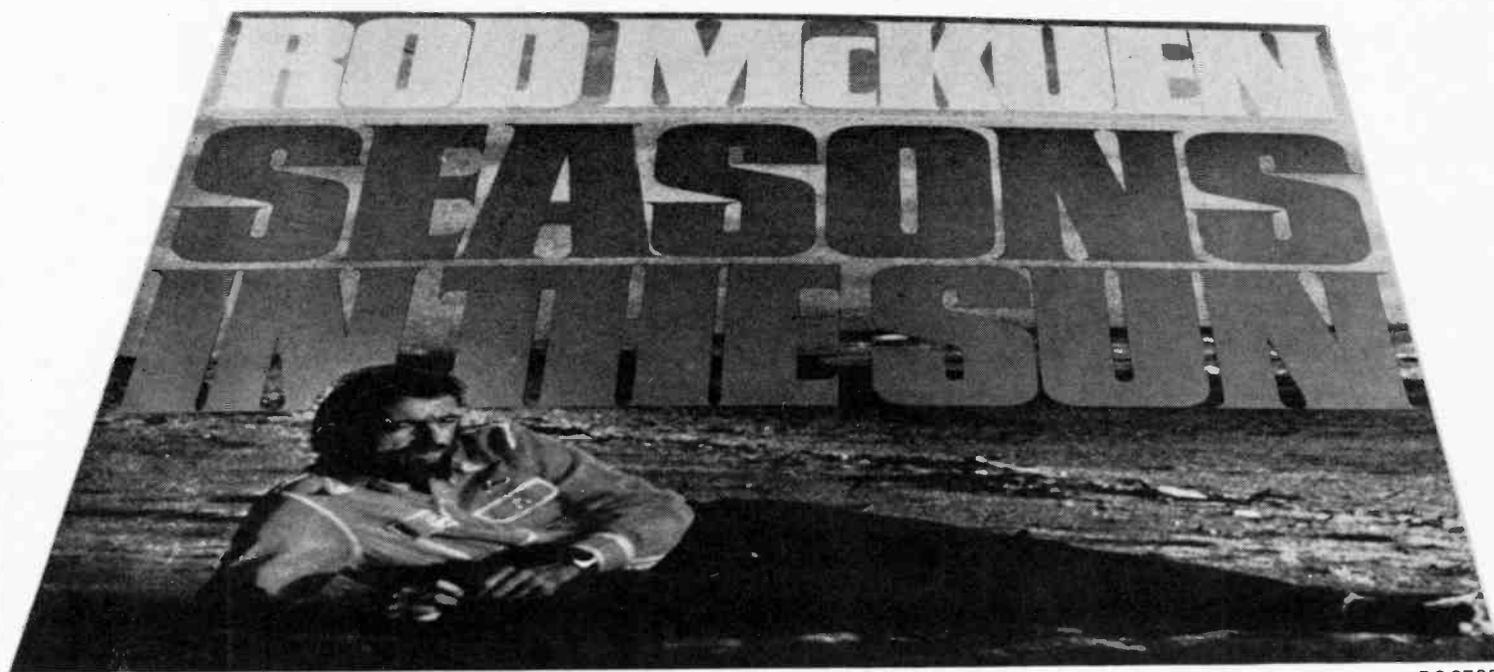
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Billboard TOP LP's & TAPE

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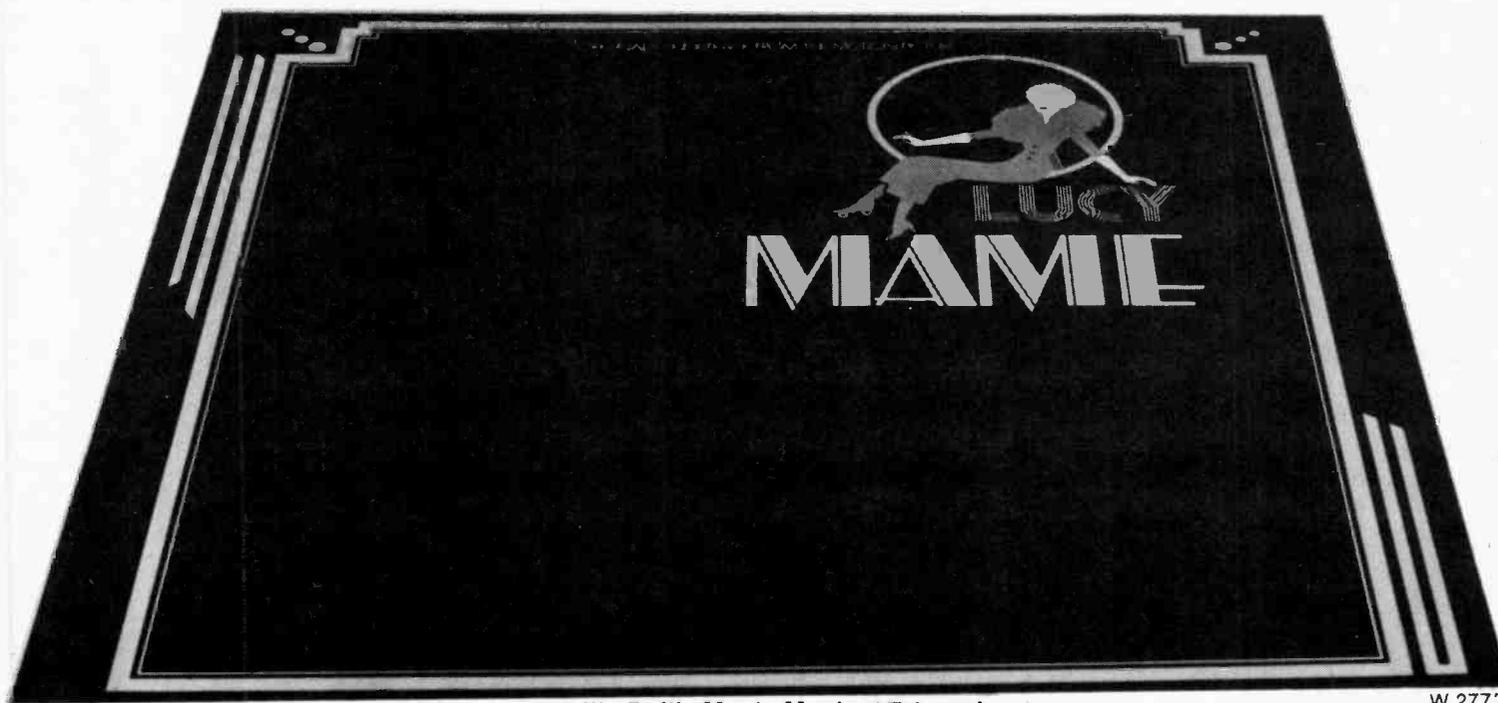
| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | | THIS WEEK | LAST WEEK | Weeks on Chart | ★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week. | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | | | | | | | | | | | | |
|-----------|-----------|----------------|---|----------------------|-----------|---------|----------|----------|-----------|-----------|----------------|--|--|----------------------|---|-----------|---------|----------|-----------|-----------|----------------|--|----------------------|--------------|-------|-----------|---|--|---|--------------|-------|------|------|------|------|------|--|--|
| | | | | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE | | | | | | REEL TO REEL | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | | | | | CASSETTE | REEL TO REEL | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE | REEL TO REEL | | | | | | | | |
| 1 | 1 | 6 | BARBRA STREISAND The Way We Were Columbia PC 32801 | 6.98 | | 7.98 | | 7.98 | | | | 36 | 26 | 19 | BARRY WHITE Stone Gon' 20th Century TC-423 | 5.98 | | 6.98 | | 6.98 | | | | 71 | 69 | 26 | ROLLING STONES Goats Head Soup Rolling Stones COC 59101 (Atlantic) | 5.98 | | 6.98 | | 6.98 | | | | | | |
| ★ | 4 | 16 | JOHN DENVER Greatest Hits RCA CPL1-0374 | 6.98 | | 7.95 | | 7.95 | | | | ★ | 64 | 2 | DODDIE BROTHERS What Were Once Vices Are Now Habits Warner Bros. W 2750 | 6.98 | | 7.97 | | 7.97 | | | | | | 72 | 60 | 8 | ELVIS PRESLEY A Legendary Performer Vol. 1 RCA CPL1-0341 | 7.98 | | 8.95 | | 8.95 | | | | |
| 3 | 2 | 7 | JONI MITCHELL Court And Spark Asylum 7E-1001 | 6.97 | | 6.97 | | 6.97 | | | | 38 | 39 | 8 | GORDON LIGHTFOOT Sundown Reprise MS 2177 | 5.98 | | 6.97 | | | | | | | | 73 | 63 | 31 | ALLMAN BROTHERS BAND Brothers & Sisters Capricorn CP 0111 (Warner Bros.) | 5.98 | | 6.97 | | 6.97 | | 7.95 | | |
| ★ | 7 | 20 | MIKE OLDFIELD Tubular Bells Virgin VR 13-105 (Atlantic) | 5.98 | | 6.97 | | 6.97 | | | | 39 | 40 | 20 | LOGGINS & MESSINA Full Sail Columbia KC 32540 | 5.98 | 6.98 | 6.98 | 7.98 | 6.98 | | | | | | 74 | 74 | 121 | LED ZEPPELIN IV Atlantic SD 7208 | 5.98 | | 6.98 | | 6.98 | | | | |
| 5 | 3 | 7 | BOB DYLAN Planet Waves Asylum 7E-1003 | 6.97 | | 6.97 | | 6.97 | | | | 40 | 29 | 19 | RINGO STARR Ringo Apple SWAL 3413 (Capitol) | 6.98 | | 6.98 | | 6.98 | | | | | | 75 | 80 | 3 | GRATEFUL DEAD The Best of, Skeletons From The Closet Warner Bros. W2764 | 6.98 | | 7.97 | | 7.97 | | | | |
| 6 | 5 | 8 | CARLY SIMON Hotcakes Elektra E 1002 | 6.97 | | 6.97 | | 6.97 | | | | 41 | 35 | 24 | KOOL & THE GANG Wild & Peaceful De-Lite DEP 2013 (P.I.P.) | 5.95 | | 6.95 | | 6.95 | | | | | | 76 | 75 | 28 | MARVIN GAYE Let's Get It On Tamla T329V1 (Motown) | 5.98 | | 6.98 | | 6.98 | | | | |
| 7 | 8 | 14 | PAUL McCARTNEY & WINGS Band On The Run Apple SO 3415 (Capitol) | 6.98 | | 7.98 | | 7.98 | | | | 42 | 28 | 23 | STEVE MILLER BAND The Joker Capitol 11235 | 5.98 | | 6.98 | | 6.98 | | | | | | 77 | 81 | 49 | SEALS & CROFTS Diamond Girl Warner Bros. BS 2699 | 5.98 | 6.97 | 6.97 | 7.97 | 6.97 | 8.95 | | | |
| 8 | 6 | 8 | YES Tales From Topographic Oceans Atlantic SD 2-908 | 9.98 | | 9.97 | | 9.97 | | | | ★ | 53 | 5 | CHARLIE RICH There Won't Be Anymore RCA APL1-0433 | 5.98 | | 6.98 | | 6.98 | | | | | | 78 | 77 | 33 | HELEN REDDY Long Hard Climb Capitol SMAS 11213 | 5.98 | | 6.98 | | 6.98 | | | | |
| 9 | 9 | 23 | ELTON JOHN Goodbye Yellow Brick Road MCA 210003 | 11.98 | | 12.98 | | 12.98 | | | | 44 | 30 | 13 | TEMPTATIONS 1990 Gordy G-966V1 (Motown) | 5.98 | | 6.98 | | 6.98 | | | | | ★ | 124 | 2 | THE SPINNERS Mighty Love Atlantic SD 7296 | 5.98 | | 6.97 | | 6.97 | | | | | |
| ★ | 12 | 7 | LOVE UNLIMITED ORCHESTRA Rhapsody In White 20th Century T 433 | 5.98 | | 6.98 | | 6.98 | | | | 45 | 34 | 54 | PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol) | 5.98 | | 6.98 | | 6.98 | | | | | | 80 | 85 | 52 | BREAD The Best Of Elektra EKS 75056 | 5.98 | 6.97 | 6.97 | 7.97 | 6.97 | 7.95 | | | |
| 11 | 10 | 57 | JIM CROCE You Don't Mess Around With Jim ABC ABCX 756 | 5.98 | | 6.95 | | 6.95 | 6.95 | | | ★ | 70 | 3 | THE MARSHALL TUCKER BAND A New Life Capricorn CP 0124 (Warner Bros.) | 5.98 | | 6.97 | | 6.97 | 7.95 | | | | | 81 | 86 | 6 | GLADYS KNIGHT & THE PIPS Anthology Motown M 792 S2 | 6.98 | | 7.98 | | 7.98 | | | | |
| 12 | 11 | 9 | BLACK SABBATH Sabbath Bloody Sabbath Warner Bros. BS 2695 | 5.98 | | 6.97 | | 6.97 | 7.95 | | | 47 | 42 | 20 | THE WHO Quadrophenia MCA 2-10004 | 11.98 | | 12.98 | | 12.98 | | | | | | 82 | 65 | 22 | ISAAC HAYES Joy Enterprise ENS 5007 (Columbia) | 5.98 | | 6.98 | | 6.98 | | | | |
| 13 | 15 | 11 | HERBIE HANCOCK Head Hunters Columbia KC 32731 | 5.98 | | 6.98 | | 6.98 | | | | ★ | 58 | 12 | JAMES BROWN The Payback Polydor PD 2-3007 | 7.98 | | 9.98 | | 9.98 | | | | | | 83 | 67 | 16 | ALICE COOPER Muscle Of Love Warner Bros. BS 2748 | 5.98 | | 6.97 | | 6.97 | | | | |
| ★ | 18 | 30 | AMERICAN GRAFFITI Soundtrack MCA 2-8001 | 9.98 | | 10.98 | | 10.98 | 11.95 | | | 49 | 50 | 58 | JIM CROCE Life & Times ABC ABCX 769 | 5.98 | | 6.98 | | 6.98 | | | | | ★ | 121 | 3 | MAIN INGREDIENT Euphrates River RCA APL1-0335 | 5.98 | | 6.98 | | 6.98 | | | | | |
| 15 | 17 | 9 | THE STING/SOUNDTRACK MCA 390 | 5.98 | | 6.98 | | 6.98 | | | | 50 | 47 | 29 | CHEECH & CHONG Los Cochinos Ode SP 77019 (A&M) | 5.98 | | 6.98 | | 6.98 | | | | | | 86 | 78 | 29 | ISLEY BROTHERS 3 + 3 T-Neck KZ 32453 (Columbia) | 5.98 | 6.98 | 6.98 | 7.98 | 6.98 | | | | |
| 16 | 14 | 45 | CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia) | 5.98 | 6.98 | 6.98 | 7.98 | 6.98 | | | | 51 | 44 | 13 | AL GREEN Livin' For You Hi ASHL 32082 (London) | 6.98 | | 6.98 | | 6.98 | | | | | | ★ | — | 1 | CHARLIE RICH Very Special Love Songs Epic KE 32531 (Columbia) | 5.98 | | 6.98 | | 6.98 | | | | |
| ★ | 23 | 10 | MFSB Love Is The Message Philadelphia Intl. KZ 32707 (Columbia) | 5.98 | | 6.98 | | 6.98 | | | | 52 | 52 | 50 | LED ZEPPELIN Houses of the Holy Atlantic SD 7255 | 5.98 | | 6.97 | | 6.97 | | | | | ★ | 101 | 3 | ANNE MURRAY Love Song Capitol ST 11266 | 5.98 | | 6.98 | | 6.98 | | | | | |
| 18 | 13 | 20 | O'JAYS Ship Ahoy Philadelphia International KZ 32408 (Columbia) | 5.98 | | 6.98 | | 6.98 | | | | ★ | 76 | 3 | TOWER OF POWER Back To Oakland Warner Bros. BS 2749 | 5.98 | | 6.97 | | 6.97 | 7.95 | | | | | 89 | 68 | 37 | CHICAGO VI Columbia KC 32400 | 5.98 | | 6.98 | | 6.98 | | | | |
| 19 | 16 | 29 | LOVE UNLIMITED Under the Influence Of 20th Century T 414 | 5.98 | | 6.98 | | 6.98 | | | | 54 | 49 | 16 | BETTE MIDLER Atlantic SD 7270 | 5.98 | | 6.97 | | 6.97 | | | | | | 90 | 89 | 52 | DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694 | 5.98 | 6.97 | 6.97 | 7.97 | 6.97 | 8.95 | | | |
| ★ | 48 | 4 | SEALS & CROFTS Unborn Child Warner Bros. W 2761 | 6.98 | | 7.97 | | 7.97 | | | | ★ | 66 | 5 | JOHNNY WINTER Saints & Sinners Columbia KC 32715 | 5.98 | | 6.98 | | 6.98 | | | | | | 91 | 95 | 7 | BOBBY WOMACK Lookin' For A Love Again United Artists UA LA199-G | 6.98 | | 6.98 | | 6.98 | | | | |
| 21 | 22 | 22 | GLADYS KNIGHT & THE PIPS Imagination Buddah BDS 5141 | 5.98 | | 6.98 | | 6.98 | | | | 56 | 62 | 7 | NEW BIRTH It's Been A Long Time RCA APL1-0285 | 5.98 | | 6.98 | | 6.98 | | | | | | 92 | 99 | 30 | ROBERTA FLACK Killing Me Softly Atlantic SD 7271 | 5.98 | | 6.98 | | 6.98 | | | | |
| 22 | 20 | 6 | THE WAY WE WERE/ ORIGINAL SOUNDTRACK Columbia KS 32830 | 6.98 | | 7.98 | | 7.98 | | | | 57 | 41 | 19 | BILLY COBHAM Spectrum Atlantic SD 7268 | 5.98 | | 6.97 | | 6.97 | | | | | | 93 | 83 | 25 | JESSE COLIN YOUNG Song For Juli Warner Bros. BS 2734 | 5.98 | | 6.97 | | 6.97 | | | | |
| ★ | 45 | 4 | DEEP PURPLE Burn Warner Bros. W 2766 | 6.98 | | 7.97 | | 7.97 | | | | 58 | 55 | 49 | BARRY WHITE I've Got So Much To Give 20th Century T-407 | 5.98 | | 6.98 | | 6.98 | | | | | | 94 | 92 | 34 | Z.Z. TOP Tres Hombres London XPS 631 | 5.98 | | 6.95 | | 6.95 | | | | |
| 24 | 21 | 15 | JIM CROCE I Got A Name ABC ABCX 797 | 5.98 | | 6.98 | | 6.98 | | | | ★ | 84 | 2 | EDDIE KENDRICKS Boogie Down Tamla T 330V1 (Motown) | 5.98 | | 6.98 | | 6.98 | | | | | | 95 | 71 | 8 | LEO KOTTKE Ice Water Capitol ST 11262 | 5.98 | | 6.98 | | 6.98 | | | | |
| 25 | 27 | 17 | RICK DERRINGER All-American Boy Blue Sky KZ 32481 (Columbia) | 5.98 | 6.98 | 6.98 | 7.98 | 6.98 | | | | ★ | 73 | 4 | LOU REED Rock 'N' Roll Animal RCA APL1-0472 | 5.98 | | 6.95 | | 6.95 | | | | | ★ | 117 | 2 | VAN MORRISON It's Too Late To Stop Now Warner Bros. BS 2760 | 9.98 | 11.97 | 11.97 | | | | | | | |
| 26 | 19 | 15 | EMERSON, LAKE & PALMER Brain Salad Surgery Manticore MC 66669 (Atlantic) | 5.98 | | 6.98 | | 6.98 | | | | 61 | 46 | 9 | GRAHAM NASH Wild Tales Atlantic SD 7288 | 5.98 | | 6.97 | | 6.97 | | | | | | 97 | 87 | 20 | DAVE MASON It's Like You Never Left Columbia KC 31721 | 5.98 | | 6.98 | | 6.98 | | | | |
| ★ | 33 | 32 | STEVIE WONDER Innervisions Tamla T 326 L (Motown) | 5.98 | | 6.98 | | 6.98 | | | | ★ | 105 | 2 | ARETHA FRANKLIN Let Me In Your Life Atlantic SD 7292 | 6.98 | | 7.97 | | 7.97 | | | | | | 98 | 93 | 27 | LYNYRD SKYNYRD MCA Sounds of the South 363 | 5.98 | | 6.98 | | 6.98 | | | | |
| 28 | 25 | 17 | CARPENTERS The Singles, 1969-1973 A&M SP 3601 | 6.98 | | 7.98 | | 7.98 | | | | 63 | 57 | 13 | ELECTRIC LIGHT ORCHESTRA On The Third Day United Artists UA-LA188 F | 5.98 | | 6.98 | | 6.98 | 11.95 | | | | | 99 | 90 | 20 | JACKSON BROWNE For Everyman Asylum SD 5067 | 5.98 | | 6.98 | | 6.98 | | | | |
| ★ | 37 | 50 | JOHN DENVER Poems, Prayers & Promises RCA LSP-4499 | 5.98 | | 6.98 | | 6.98 | 7.95 | | | 64 | 61 | 13 | HARRY CHAPIN Short Stories Elektra EKS-75065 | 5.98 | | 6.98 | | 6.98 | | | | | | 100 | 79 | 41 | TODD RUNDGREN Something/Anything? Bearsville 2BX 2066 (Warner Bros.) | 6.98 | | 7.97 | | 7.97 | | | | |
| ★ | 38 | 27 | MARIA MULDAUR Reprise MS 2148 | 5.98 | | 6.97 | | 6.97 | 7.95 | | | 65 | 59 | 17 | SUNSHINE Original Television Soundtrack MCA 387 | 5.98 | 6.98 | 6.98 | 7.98 | 6.98 | | | | | | 101 | 94 | 13 | DIANA ROSS Last Time I Saw Him Motown M 812V1 | 5.98 | | 6.98 | | 6.98 | | | | |
| 31 | 31 | 10 | BACHMAN-TURNER OVERDRIVE II Mercury SRM 1-696 (Phonogram) | 5.98 | | 6.95 | | 6.95 | | | | 66 | 56 | 13 | OLIVIA NEWTON-JOHN Let Me Be There MCA 389 | 5.98 | | 6.98 | | 6.98 | | | | | | 102 | 102 | 68 | BETTE MIDLER The Divine Miss M Atlantic SD 7238 | 5.98 | 6.97 | 6.97 | 7.97 | 6.97 | | | | |
| ★ | 43 | 12 | BILLY JOEL Piano Man Columbia KC 32544 | 5.98 | | 6.98 | | 6.98 | | | | 67 | 54 | 23 | LINDA RONSTADT Don't Cry Now Asylum SD 5064 | 5.98 | | 6.98 | | 6.98 | | | | | | 103 | 98 | 91 | CHEECH & CHONG Big Bambu Ode SP 77014 (A&M) | 5.98 | | 6.98 | | 6.98 | | | | |
| 33 | 24 | 18 | GREGG ALLMAN Laid Back Capricorn CP 0116 (Warner Bros.) | 5.98 | | 6.98 | | 6.98 | | | | ★ | 8 | | | | | | | | | | | | | | | | | | | | | | | | | |

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BS 2785



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W 2773

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TOP LP's & TAPE

POSITION
108-200

| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | | THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | SUGGESTED LIST PRICE | | | | | | | | | |
|-----------|-----------|----------------|---|----------------------|-----------|---------|----------|----------|-----------|-----------|----------------|--|---|---|-----------|---------|----------|----------|--------------|------|--|--|
| | | | | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE | | | | | REEL TO REEL | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE | REEL TO REEL | | | |
| 134 | 3 | 3 | POINTER SISTERS That's A Plenty Blue Thumb BTS 6009 | 6.98 | | 6.95 | 6.95 | | | | 170 | 178 | 4 | PAUL WILLIAMS Here Comes Inspiration A&M SP 3606 | 6.98 | | 6.98 | 6.98 | | | | |
| 109 | 115 | 50 | BEATLES 1967-1970 Apple SKBO 3404 (Capitol) | 9.98 | | 11.98 | 11.98 | | | | 172 | 176 | 4 | THE FIRESIGN THEATRE Presents The Tale Of The Giant Rat Of Sumatra Columbia KC 32730 | 5.98 | | 6.98 | 6.98 | | | | |
| 133 | 71 | 71 | STEVIE WONDER Talking Book Tamla T 319 L (Motown) | 5.98 | | 6.98 | 6.98 | | | | 173 | 165 | 21 | QUEEN Elektra EKS 75064 | 5.98 | | 6.98 | 6.98 | 6.98 | | | |
| 111 | 112 | 12 | BLOODSTONE Unreal London XPS 634 | 5.98 | | 6.98 | 6.98 | | | | 174 | 180 | 3 | SLADE Stomp Your Hands Clap Your Feet Warner Bros. BS2770 | 5.98 | | 6.97 | 6.97 | 7.95 | | | |
| 150 | 2 | 2 | TERRY JACKS Seasons In The Sun Bell 1307 | 6.98 | | 7.98 | 7.98 | | | | 175 | 157 | 38 | MARSHALL TUCKER BAND Capricorn CP 0112 (Warner Brothers) | 5.98 | | 6.97 | 6.97 | | | | |
| 113 | 110 | 25 | THE MOTHERS Over-Nite Sensation Disc Reel MS 2149 (Warner Bros.) | 5.98 | | 6.97 | 6.97 | 7.95 | | | 190 | 2 | JIM STAFFORD MGM SE 4947 | 5.98 | | 6.98 | 6.98 | | | | | |
| 114 | 111 | 95 | DEEP PURPLE Machine Head Warner Bros. BS 2607 | 5.98 | | 6.97 | 6.97 | 6.95 | | | 192 | 2 | MOCEDADES Eres Tu (Touch The Wind) Tara TRS 33000 (Famous) | 6.98 | | 7.98 | 7.98 | | | | | |
| 131 | 6 | 6 | COMMANDER CODY & HIS LOST PLANET AIRMEN Live From Deep In The Heart Of Texas PAS1017 (Famous) | 5.98 | | 6.95 | 6.95 | | | | 178 | 175 | 86 | KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044 | 5.98 | | 6.98 | 6.98 | | | | |
| 116 | 96 | 14 | AL WILSON Show & Tell Rocky Road RR 3601 (Bell) | 5.98 | | 6.98 | 6.98 | | | | 179 | 177 | 7 | TAVARES Check It out Capitol ST 11258 | 5.98 | | 6.98 | 6.98 | | | | |
| 117 | 108 | 30 | WAR Deliver the Word United Artists UA LA128 F | 5.98 | | 6.98 | 6.98 | 7.95 | | | 180 | 188 | 3 | NAZARETH Loud 'N' Proud A&M SP 3609 | 6.98 | | 6.98 | 6.98 | | | | |
| 118 | 114 | 23 | TONY ORLANDO & DAWN New Ragtime Follies Bell 1130 | 5.98 | | 6.98 | 6.98 | | | | 181 | 186 | 4 | JIMMY BUFFET Living And Dying In 3/4 Time Dunhill DSD 50132 | 6.98 | | 7.95 | 7.95 | | | | |
| 140 | 7 | 7 | GRAHAM CENTRAL STATION Warner Bros. BS 2763 | 5.98 | | 6.97 | 6.97 | | | | 194 | 2 | GLADYS KNIGHT & THE PIPS Knight Time Soul S 741V1 (Motown) | 5.98 | | 6.98 | 6.98 | | | | | |
| 120 | 122 | 59 | ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100 | 5.98 | | 6.98 | 6.98 | 7.95 | | | 183 | 174 | 18 | BROWNSVILLE STATION Yeah! Big Tree BT 2102 (Bell) | 5.98 | | 6.98 | 6.98 | | | | |
| 121 | 118 | 8 | LINDA RONSTADT Different Drum Capitol ST 11269 | 5.98 | | 6.98 | 6.98 | 6.98 | | | 184 | 184 | 68 | CARLY SIMON No Secrets Elektra EKS 75049 | 5.98 | 6.97 | 6.97 | 7.97 | 6.97 | 7.95 | | |
| 122 | 128 | 82 | SEALS & CROFTS Summer Breeze Warner Bros. BS 2629 | 5.98 | | 6.97 | 6.97 | 7.95 | | | 185 | 183 | 44 | PAUL SIMON There Goes Rhymin' Simon Columbia KC 32280 | 5.98 | 6.98 | 6.98 | 7.98 | 6.98 | | | |
| 136 | 15 | 15 | GENESIS Selling England By The Pound Charisma FC 6060 (Atlantic) | 5.98 | | 6.97 | 6.97 | | | | 186 | 182 | 33 | DEODATO 2 CTI 6029 | 5.98 | 6.98 | 6.98 | 7.98 | 6.98 | 7.98 | | |
| 124 | 107 | 19 | THE BAND Moondog Matinee Capitol ST 11214 | 5.98 | | 6.98 | 6.98 | | | | 187 | 149 | 18 | JOHN LENNON Mind Games Apple SO 3415 (Capitol) | 5.98 | | 7.98 | 7.98 | | | | |
| 125 | 125 | 42 | PINK FLOYD Meddle Harvest SMAS 832 (Capitol) | 5.98 | | 6.98 | 6.98 | | | | 188 | 158 | 20 | HAROLD MELVIN & THE BLUENOTES Black & Blue Philadelphia International KZ 32407 (Columbia) | 5.98 | | 6.98 | 6.98 | | | | |
| 1 | 1 | 1 | PAUL SIMON IN CONCERT Live Rhymin' Columbia PC 32855 | 6.98 | | 7.98 | 7.98 | | | | 189 | 151 | 22 | FRANK SINATRA Ol' Blue Eyes Is Back Reprise FS 2155 | 5.98 | | 6.98 | 6.98 | 8.95 | | | |
| 127 | 123 | 24 | TEMPTATIONS Anthology Motown M782 A-3 | 9.98 | | 11.98 | 11.98 | | | | 190 | 163 | 14 | MAHAVISHNU ORCHESTRA Between Nothingness And Eternity Columbia KC 32766 | 5.98 | 6.98 | 6.98 | 7.98 | 6.98 | | | |
| 128 | 1 | 1 | WAR War Live United Artists UA-LA193-J2 | 9.98 | | 9.98 | 9.98 | | | | 191 | 199 | 7 | DAVID T. WALKER Press On SP 77020 (A&M) | 5.98 | | 6.98 | 6.98 | | | | |
| 129 | 126 | 68 | EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia) | 5.98 | 6.98 | 6.98 | 7.98 | 6.98 | | | 192 | 1 | MALO Ascension Warner Bros. BS 2769 | 5.98 | | 6.97 | 6.97 | 7.95 | | | | |
| 130 | 127 | 32 | GRAND FUNK We're An American Band Capitol SMAS 11207 | 5.98 | | 6.98 | 6.98 | | | | 193 | 169 | 55 | ALLMAN BROTHERS BAND Beginnings Atco SD 2-805 | 6.98 | | | | | | | |
| 131 | 137 | 50 | BEATLES 1962-1966 Apple SKRO 3403 (Capitol) | 9.98 | | 11.98 | 11.98 | | | | 194 | 172 | 39 | JESUS CHRIST SUPERSTAR Soundtrack MCA 2-11000 | 12.98 | 13.98 | 13.98 | 16.95 | | | | |
| 179 | 2 | 2 | NATIONAL LAMPOON Missing White House Tapes Banana BTS 6008 (Blue Thumb) | 6.98 | | 7.98 | 7.98 | | | | 195 | 1 | GLADYS KNIGHT & THE PIPS Claudine Soundtrack Buddah BDS 5602 ST | 6.98 | | 7.98 | 7.98 | | | | | |
| 133 | 132 | 18 | STYLISTICS Rockin' Roll Baby Avco AV 11010 | 5.98 | | 6.98 | 6.98 | | | | 196 | 1 | MERLE HAGGARD If We Make It Through December Capitol ST 11276 | 5.98 | | 6.98 | 6.98 | | | | | |
| 134 | 129 | 17 | CLIMAX BLUES BAND FM/Live Sire SAS 2-7411 (Famous) | 5.98 | | 6.98 | 6.98 | | | | 197 | 148 | 7 | GRACE SLICK Manhole Grunt BFL1 0347 (RCA) | 5.98 | | | | | | | |
| 135 | 130 | 22 | B.B. KING To Know You Is To Love You ABC ABCX 794 | 5.98 | | 6.98 | 6.98 | | | | 198 | 167 | 5 | DAVID BROMBERG Wanted Dead Or Alive Columbia KC 32717 | 5.98 | | 6.98 | 6.98 | | | | |
| 136 | 142 | 9 | LAMONT DOZIER Out Here On My Own ABC ABCX 804 | 5.98 | | 6.95 | 6.95 | | | | 199 | 187 | 10 | CREATIVE SOURCE Sussex SRA 8027 | 5.98 | | 6.95 | 6.95 | | | | |
| 137 | 119 | 48 | ELVIS PRESLEY Aloha From Hawaii Via Satellite RCA VPSX 6089 | 7.98 | 7.98 | 9.98 | 15.98 | 9.98 | 11.95 | | 200 | 152 | 7 | HOT TUNA Phosphorescent Rat Grunt BFL1 0348 (RCA) | 5.98 | | | | | | | |

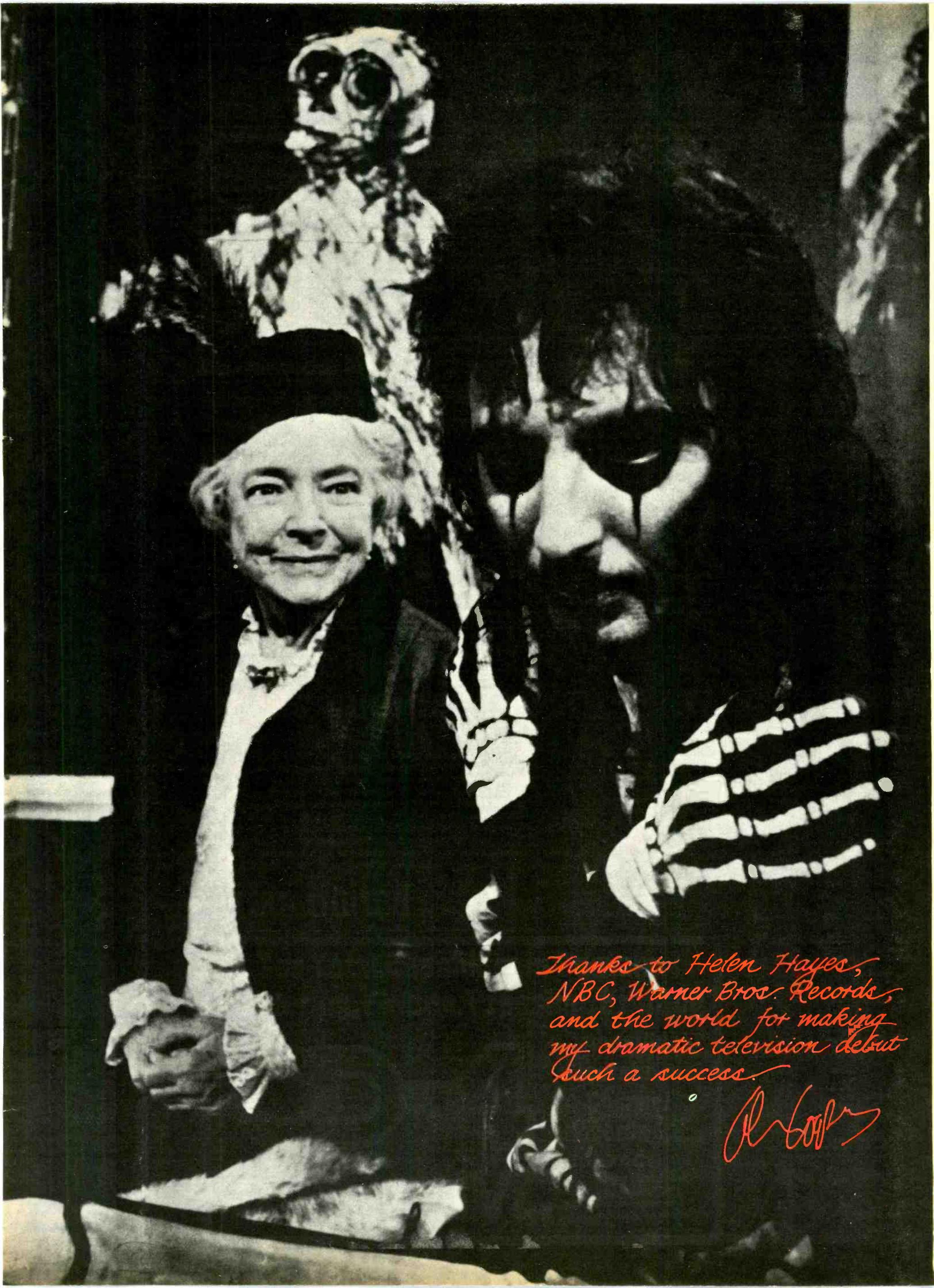
TOP LP's & TAPE

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*Thanks to Helen Hayes,
NBC, Warner Bros. Records,
and the world for making
my dramatic television debut
such a success.*

Al Cooper

Billboard **HOT 100** Chart Bound

Recording Industry Association of America seal of certification as million seller (See indicated by bullet)

STAR PERFORMER: Star designates records showing greatest upward movement compared to previous week's position.

DON'T YOU WORRY 'BOUT A THING—Stevie Wonder (Tamla 54245)
LOVE THAT REALLY COUNTS—Natural Four (Curton 1995)
SEE TOP SINGLE PICKS REVIEWS, page 62

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | | | |
|-----------|-----------|----------------|--|-----------|-----------|----------------|--|---|-----------|----------------|--|----|---|---------|
| 1 | 3 | 10 | DARK LADY —Cher (Snuff Garrett), John Durrill, MCA 40161 | HAN | 34 | 36 | 9 | WE'RE GETTING CARELESS WITH OUR LOVE —Johnnie Taylor (Don Davis), Don Davis, Frank Johnson, Stax 0193 (Columbia) | SGC | 68 | 68 | 6 | IT'S BEEN A LONG TIME —The New Birth (Fugua III), Baker, Wilson, RCA 0135 | HAN |
| 2 | 1 | 11 | SEASONS IN THE SUN —Terry Jacks (Terry Jacks), J. Brel, Rod McKuen, Bell 45432 | BELL | 35 | 27 | 14 | PUT YOUR HANDS TOGETHER —The O'Jays (Gamble-Huff), K. Gamble & L. Huff, Philadelphia International 7-3535 (Epic) | BB | 69 | 83 | 4 | GOIN' DOWN SLOW —Bobby Blue Bland (Steve Bari), J.O. Odom, Dunhill 4379 | |
| 3 | 4 | 9 | SUNSHINE ON MY SHOULDER —John Denver (Milton Okun), Denver, Kniss, Taylor, RCA 0213 | CRIT | 36 | 40 | 12 | W.O.L.D. —Harry Chapin (Paul Leka), Harry Chapin, Elektra 45874 | WBM | 70 | 81 | 4 | UNBORN CHILD —Seals & Crofts (Louie Shelton), J. Seals, Warner Bros. 7771 | WBM |
| 4 | 2 | 12 | BOOGIE DOWN —Eddie Kendricks (Frank Wilson, Leonard Caston), F. Wilson, L. Caston, A. Poree, Tamla 54243 (Motown) | SGC | 37 | 46 | 7 | TELL ME A LIE —Sami Jo (Sonny Limbo), B. Wyrick, M. Buckins, MGM South 7029 | SGC | 71 | 76 | 3 | TOUCH AND GO —Al Wilson (Jerry Fuller), J. Fuller, Rocky Road 30076 (Bell) | SGC |
| 5 | 6 | 8 | MOCKINGBIRD —Carly Simon & James Taylor (Richard Perry), Inez & Charley Foxx/James Taylor, Elektra 45880 | B-3 | 38 | 43 | 6 | I'LL BE THE OTHER WOMAN —Soul Children (Al Jackson, Homer Banks, Carl Hampton), Homer Banks, Carl Hampton, Stax 0182 (Columbia) | SGC | 72 | 90 | 2 | THE SHOW MUST GO ON —Three Dog Night (Jimmy Ienner), L. Sayer, D. Courtney, Dunhill 4382 | WBM |
| 6 | 12 | 6 | BENNIE & THE JETS —Elton John (Gus Dudgeon), Elton John, Bernie Taupin, MCA 40198 | WBM | 39 | 42 | 7 | I'VE GOT A THING ABOUT YOU BABY/TAKE GOOD CARE OF HER —Elvis Presley (not listed), T.J. White, RCA 0196 | HAN | 73 | 78 | 4 | WATCHING THE RIVER RUN —Loggins & Messina (Jim Messina), K. Loggins, J. Messina, Columbia 46010 | WBM |
| 7 | 14 | 6 | HOOKED ON A FEELING —Blue Swede (Bengt Palmers), Mark James, EMI 3627 (Capitol) | HAN | 40 | 45 | 5 | LET IT RIDE —Bachman-Turner Overdrive (Randy Bachman), R. Bachman, C.F. Turner, Mercury 73457 (Phonogram) | SGC | 74 | 86 | 3 | MIGHTY MIGHTY —Earth, Wind, & Fire (Joe Wissert & Maurice White), M. White, V. White, Columbia 46007 | SGC |
| 8 | 10 | 7 | JET —Paul McCartney & Wings (Paul McCartney), McCartney, Apple 1871 (Capitol) | HAN | 41 | 33 | 12 | LAST TIME I SAW HIM —Diana Ross (Michael Masser), M. Masser, Pam Sawyer, Motown 1278 | SGC | 75 | 85 | 3 | ONCE YOU UNDERSTAND —Think (Stallman & Sussler), L. Stallman, B. Sussler Big Tree 15000 (Atlantic) | |
| 9 | 11 | 11 | ERES TU (Touch The Wind) —Mocedades (Juan Carlos Calderon), Juan Carlos Calderon, Tara 100 (Famous) | CPI | 42 | 28 | 16 | I LOVE —Tom T. Hall (Jerry Kennedy, Kenny Gamble, Leon Huff), T. T. Hall, Mercury 73436 (Phonogram) | CHA | 76 | 51 | 18 | LAST KISS —Wednesday (John Dee Driscoll), B. Cochran, Sussex 507 | HAN |
| 10 | 7 | 16 | JUNGLE BOOGIE —Kool & The Gang (Kool & The Gang), Ronald Bell, Kool & The Gang, De-Lite 559 (P.I.P.) | SGC | 43 | 58 | 3 | KEEP ON SINGING —Helen Reddy (Tom Catalano), D. Janssen, B. Hart, Capitol 3845 | B-3 | 77 | 87 | 2 | HELP ME —Joni Mitchell (NOT LISTED) J. Mitchell, Asylum 11034 | |
| 11 | 13 | 11 | COME AND GET YOUR LOVE —Redbone (Pat & Lolly Vegas), L. Vegas, Epic 5-11036 (Columbia) | BB | 44 | 47 | 5 | ON A NIGHT LIKE THIS —Bob Dylan (Bob Dylan), B. Dylin, Asylum 11033 | ALF | 78 | 88 | 2 | OH VERY YOUNG —Cat Stevens (Paul Samwell-Smith & Cat Stevens), C. Stevens, A&M 1503 | SGC |
| 12 | 8 | 20 | ROCK ON —David Essex (Jeff Wayne), D. Essex, Columbia 4-45940 | | 45 | 55 | 5 | MY MISTAKE WAS TO LOVE YOU —Diana Ross & Marvin Gaye (Hal Davis), P. Sawyer, G. Jones, Motown 1269 | SGC | 79 | 84 | 2 | SKYBIRD —Neil Diamond (Tom Catalano), N. Diamond, Columbia 45998 | ALF |
| 13 | 5 | 18 | THE WAY WE WERE —Barbra Streisand (Marty Paich), A. Bergman, M. Bergman, M. Hamlish, Columbia 4-45944 | SGC | 46 | 32 | 16 | I LIKE TO LIVE THE LOVE —B.B. King (Dave Crawford), D. Crawford, C. Mann ABC 11406 | HAN | 80 | 82 | 3 | SHE —Southcote (Hilly Leopold), B. David, Buddha 399 | HAN |
| 14 | 20 | 5 | THE LORD'S PRAYER —Sister Janet Mead (Martin Erdman), A. Strals, A&M 1491 | TMK | 47 | 34 | 15 | YOU'RE SIXTEEN —Ringo (Richard Perry), Richard & Robert Sherman, Apple 1870 (Capitol) | SGC | 81 | NEW ENTRY | 12 | THE PAYBACK (Part 1) —James Brown (James Brown), J. Brown, F. Wesley, J. Starks, Polydor 14223 | |
| 15 | 16 | 14 | TRYING TO HOLD ON TO MY WOMAN —Lamont Dozier (M. Jackson), M. Jackson & J. Reddick, ABC 11407 | SGC | 48 | 60 | 5 | TUBULAR BELLS —Mike Oldfield (Mike Oldfield), M. Oldfield, Virgin 55100 (Atlantic) | TMK | 82 | 49 | 12 | AMERICANS —Byron MacGregor (Peter Scheurmier), Gordon Sinclair, Westbound 222 (Chess/Janus) | SGC/HAN |
| 16 | 25 | 4 | TSOP —MFSB (none listed), K. Gamble, L. Huff, Philadelphia International 7-3540 (Columbia) | BB | 49 | 52 | 5 | HONEY PLEASE CAN'T YOU SEE —Barry White (Barry White), B. White, 20th Century 2077 | CPI | 83 | 89 | 2 | DANCE WITH THE DEVIL —Cozy Powell (Mickie Most) P. Denny, M. Hayes, Chrysalis 2029 | |
| 17 | 18 | 12 | MY SWEET LADY —Cliff De Young (Gil Rodin, J. Musso), John Denver, MCA 40156 | WBM | 50 | 69 | 3 | THE LOCO-MOTION —Grand Funk (Todd Rundgren), G. Goffin, C. King, Capitol 3840 | SGC | 84 | NEW ENTRY | 2 | YOU MAKE ME FEEL BRAND NEW —The Stylics (Tom Bell), T. Bell, L. Creed, Avco 4634 | BB |
| 18 | 24 | 6 | BEST THING THAT EVER HAPPENED TO ME —Gladys Knight & The Pips (Kenny Kerner, Richie Wise), J. Weatherly, Buddah 403 | SGC | 51 | 61 | 5 | PIANO MAN —Billy Joel (Michael Stewart), B. Joel, Columbia 45963 | | 85 | 96 | 2 | HEAVENLY —The Temptations (Norman Whitfield), N. Whitfield, Gordy 7135 (Motown) | SGC |
| 19 | 23 | 9 | THERE WON'T BE ANYMORE —Charlie Rich (none listed), Charlie Rich, RCA 0195 | SGC | 52 | 39 | 19 | LET ME BE THERE —Olivia Newton-John (Bruce Welch, John Farrar), John Rostill, MCA 40101 | SGC | 86 | 91 | 3 | PEPPER BOX —The Peppers (Storanzo Sirocco), P. Arpadys, M. Camison Event 213 (Polydor) | HAN |
| 20 | 21 | 9 | MIGHTY LOVE, Pt. 1 —The Spinners (Thom Bell), B. Jefferson, B. Hayes, C. Simmons, Atlantic 3000 | | 53 | 35 | 8 | ENERGY CRISIS '74 —Dickie Goodman (Dickie Goodman, Phil Kahl), Rainy Wednesday 206 | | 87 | NEW ENTRY | 1 | HAPPINESS IS ME AND YOU —Gilbert O'Sullivan (Gordon Mills), G. O'Sullivan, MAM 3636 (London) | MCA |
| 21 | 9 | 20 | SPIDERS AND SNAKES —Jim Stafford (Phil Gernhard & Lobo), Jim Stafford, David Bellamy MGM 14648 | HAN | 54 | 56 | 7 | HOMELY GIRL —The Chi-Lites (Eugene Record), Eugene Record, Stan McKenney, Brunswick 55505 | SGC | 88 | NEW ENTRY | 1 | THE ENTERTAINER —Marvin Hamlisch (Marvin Hamlisch), S. Joplin, MCA 0174 | MCA |
| 22 | 29 | 5 | A VERY SPECIAL LOVE SONG —Charlie Rich (Billy Sherrill), B. Sherrill, N. Wilson, Epic 5-11091 | SGC | 55 | 65 | 5 | OUTSIDE WOMAN —Bloodstone (Mike Vernon), H. Williams, London 1052 | SGC | 89 | 50 | 11 | DOO DOO DOO DOO DOO (Heartbreaker) —Rolling Stones (Jimmy Miller), M. Jagger, K. Richard, Rolling Stones 19109 (Atlantic) | WBM |
| 23 | 26 | 10 | ROCK & ROLL HOOCHIE KOO —Rick Derringer (Rick Derringer, Bill Szymczyk), Rick Derringer, Blue Sky 7-2751 (Columbia) | SGC | 56 | 62 | 6 | WOULD YOU LAY WITH ME (In A Field of Stone) —Tanya Tucker (Billy Sherrill), David Allen Coe, Columbia 45991 | SGC | 90 | NEW ENTRY | 1 | SUMMER BREEZE (Part 1) —Isley Bros. (R. Isley, O. Isley, R. Isley), J. Seals, D. Crofts, T-Neck 2253 (Columbia) | |
| 24 | 30 | 8 | LOOKIN' FOR A LOVE —Bobby Womack (Bobby Womack), J.W. Alexander, Z. Samuels, United Artists 375 | SGC | 57 | 59 | 8 | I WISH IT WAS ME —Tyrone Davis (Willie Henderson), Leo Graham, Dakar 4529 (Brunswick) | SGC | 91 | 94 | 4 | BEST THING THAT EVER HAPPENED TO ME —The Persuaders (The Young Professionals), J. Weatherly, Atco 6956 | |
| 25 | 17 | 11 | SEXY MAMA —Moments (S. Robinson, H. Ray, A. Goodman), H. Ray, S. Goodman, S. Robinson, Stang 5052 (All Platinum) | SGC | 58 | 79 | 2 | DANCING MACHINE —The Jackson 5 (Hal Davis), H. David, D. Fletcher, W.D. Parks, Motown 1286 | SGC | 92 | 92 | 6 | BEYOND THE BLUE HORIZON —Lou Christie (Tony Romeo), Robin, Whiting, Three Brothers 402 (CTI) | HAN |
| 26 | 15 | 17 | LOVE'S THEME —Love Unlimited Orchestra (Barry White), Barry White, 20th Century 2069 | CPI | 59 | 48 | 9 | THANKS FOR SAVING MY LIFE —Billy Paul (Gamble-Huff), K. Gamble, L. Huff, Philadelphia International 73538 (Columbia) | | 93 | 95 | 3 | MR. NATURAL —Bee Gees (Arif Mardin), B. Gibb, R. Gibb, RSO 408 (Atlantic) | WBM |
| 27 | 19 | 18 | UNTIL YOU COME BACK TO ME (That's What I'm Gonna Do) —Aretha Franklin (Jerry Wexler, Arif Mardin), Stevie Wonder, C. Paul, M. Broadnax, Atlantic 45-2995 | SGC | 60 | 66 | 7 | SHE'S GONE —Hall & Oates (Arif Mardin), D. Hall, J. Oates, Atlantic 2993 | CHA | 94 | 99 | 2 | ROCK AROUND THE CLOCK —Bill Haley & The Comets (Mill Gabler), J. Oeknight, M.C. Freedman, MCA 60025 | |
| 28 | 44 | 3 | OH MY MY —Ringo Starr (Richard Perry), V. Ponce, R. Starkey, Apple 1872 (Capitol) | SGC | 61 | 64 | 4 | YOUR CASH AIN'T NOthin' BUT TRASH —Steve Miller Band (Steve Miller), C. Calhoun, Capitol 3833 | B-3 | 95 | 97 | 4 | MUSIC EYES —Heartfield (Tom Geving, Heartfield), none listed, Mercury 73449 (Phonogram) | |
| 29 | 31 | 12 | STAR —Stealers Wheel (Leiber/Stoller), Joe Egan, A&M 1483 | HAN | 62 | 71 | 6 | STAR BABY —Guess Who (Jack Richardson), Burton Cummings, RCA 0217 | HAN | 96 | NEW ENTRY | 1 | CHAMELEON —Herbie Hancock (David Robinson, Herbie Hancock), P. Jackson, H. Mason, B. Maypin, H. Hancock, Columbia 46002 | |
| 30 | 38 | 4 | I'LL HAVE TO SAY I LOVE YOU IN A SONG —Jim Croce (Cashman & West), J. Croce, ABC 11424 | B-3 | 63 | 73 | 5 | MIDNIGHT AT THE OASIS —Maria Muldaur (Lenny Waronker, Joe Boyd), D. Michtern, Reprise 1183 | | 97 | NEW ENTRY | 1 | KEEP IT IN THE FAMILY —Leon Haywood (Leon Haywood), L. Haywood, 20th Century 2065 | |
| 31 | 22 | 15 | A LOVE SONG —Anne Murray (Brian Ahern), D.L. George, K. Loggins, Capitol 3776 | WBM | 64 | 67 | 6 | VIRGINIA (Touch Me Like You Do) —Bill Amesbury (Amesbury, Gilliland), William Amesbury, Casablanca 0001 (Warner Bros.) | B-3 | 98 | NEW ENTRY | 1 | LOVING ARMS —Kris Kristofferson & Rita Coolidge (David Anderle), T. Jans, A&M 1498 | TMK |
| 32 | 37 | 8 | JUST DON'T WANT TO BE LONELY —The Main Ingredient (Silvester, Simmons, Gooding), Barrett, Freeman, Eli, RCA 0205 | BB | 65 | 70 | 8 | MUST BE LOVE —James Gang (James Gang), T. Bolin, J. Cook, Atco 6953 | | 99 | NEW ENTRY | 1 | JUST MIGHT TAKE YOUR LIFE —Deep Purple (Deep Purple), Blackmore, Lord, Paice, Coverdale, Warner Bros. 7784 | |
| 33 | 41 | 5 | TOUCH A HAND MAKE A FRIEND —Staple Singers (Al Bell), H. Banks, R. Jackson, C. Hampton, Stax 0196 | SGC | 66 | 80 | 2 | I'VE BEEN SEARCHIN' SO LONG —Chicago (James William Guercio), J. Pankov, Columbia 46020 | HAN | 100 | NEW ENTRY | 1 | PUT A LITTLE LOVE AWAY —The Emotions (Al Bell, William Brown), D. Lambert, B. Potter, Volt 4106 (Columbia) | B-3 |

Sheet music suppliers listed are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; HAN = Hansen Pub; MCA = MCA Music; TMK = Triangle Music/Kane; PLY = Plymouth Music; PSP = Peer-Southern Pub.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music; FMC = Frank Music Corp.; CRIT = Criterion Music Corp.; ALF = Alfred Publishing Co., Inc.; BELL = Belwin Mills.

HOT 100 A-Z—(Publisher—Licensee)

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|--|----|---|----|--|----|-------------------------------------|----|--|----|--|----|--|----|--|----|---|----|--|----|---|----|-------------------------------------|----|---|----|--|------|--|----|--|----|
| Bennie & The Jets (Dick James, None) | 6 | Energy '74 (New York Times/Rainy Wednesday, BMI) | 53 | It's Been A Long Time (Dunbar/Ruti, BMI) | 88 | I Wish It Was Me (Julio-Brian, BMI) | 9 | I've Been Searchin' So Long (Big Elk, ASCAP) | 66 | I've Got A Thing About You Baby (Swamp Fox, Whitehaven, ASCAP) | 39 | Lookin' For A Love (Kags, BMI) | 24 | On A Night Like This (Ram's Horn, ASCAP) | 14 | Once You Understand (Songs For Everyone, BMI) | 21 | Outside Woman (Syrstal Jukebox, BMI) | 36 | The Payback (Part 1) (Dynatone/Beinda/Unichappell, BMI) | 81 | Star Star Baby (Dunbar/Circus, BMI) | 86 | Summer Breeze (Part 1) (Dawnbreaker, BMI) | 90 | Sunshine On My Shoulder (Cherry Lane, ASCAP) | 3 | Tell Me A Lie (Fame, BMI) Rich Hall, ASCAP) | 37 | Watching The River Run (Jasperilla/Gnosnos/Portofino, ASCAP) | 73 |
| Best Thing That Ever Happened, Gladys Knight (Keca, ASCAP) | 18 | The Entertainer (Leeds, ASCAP) | 88 | Let It Ride (Ranbach/Top Sail, BMI) | 68 | Let Me Be There (Al Gallico, BMI) | 52 | My Sweet Lady (Cherry Lane, ASCAP) | 17 | Rock Around The Clock (Myers, ASCAP) | 94 | Rock On (Jeff Wayne, PRS) | 12 | Seasons In The Sun (E.B. Marks, ASCAP) | 78 | She's Gone (Uni-Chappell, BMI) | 60 | Sexy Mama (Gambi, BMI) | 28 | Spider & Snakes (Kaiser/Boo/Gimp, ASCAP) | 21 | Star (Hudsonbay, BMI) | 29 | Star Baby (Dunbar/Circus, BMI) | 62 | Summer Breeze (Part 1) (Dawnbreaker, BMI) | 90 | Tell Me A Lie (Fame, BMI) Rich Hall, ASCAP) | 37 | Watching The River Run (Jasperilla/Gnosnos/Portofino, ASCAP) | 73 |
| Best Thing That Ever Happened, Persuaders (Keca, ASCAP) | 91 | Goin' Down Slow (St. Louis, BMI) | 69 | Let Me Be There (Al Gallico, BMI) | 52 | My Sweet Lady (Cherry Lane, ASCAP) | 17 | Rock Around The Clock (Myers, ASCAP) | 94 | Rock On (Jeff Wayne, PRS) | 12 | Seasons In The Sun (E.B. Marks, ASCAP) | 78 | She's Gone (Uni-Chappell, BMI) | 60 | Sexy Mama (Gambi, BMI) | 28 | Spider & Snakes (Kaiser/Boo/Gimp, ASCAP) | 21 | Star (Hudsonbay, BMI) | 29 | Star Baby (Dunbar/Circus, BMI) | 62 | Summer Breeze (Part 1) (Dawnbreaker, BMI) | 90 | Tell Me A Lie (Fame, BMI) Rich Hall, ASCAP) | 37 | Watching The River Run (Jasperilla/Gnosnos/Portofino, ASCAP) | 73 | | |
| Beyond The Blue Horizon (Famous, ASCAP) | 92 | Happiness Is Me And You (MAM, ASCAP) | 87 | Let Me Be There (Al Gallico, BMI) | 52 | My Sweet Lady (Cherry Lane, ASCAP) | 17 | Rock Around The Clock (Myers, ASCAP) | 94 | Rock On (Jeff Wayne, PRS) | 12 | Seasons In The Sun (E.B. Marks, ASCAP) | 78 | She's Gone (Uni-Chappell, BMI) | 60 | Sexy Mama (Gambi, BMI) | 28 | Spider & Snakes (Kaiser/Boo/Gimp, ASCAP) | 21 | Star (Hudsonbay, BMI) | 29 | Star Baby (Dunbar/Circus, BMI) | 62 | Summer Breeze (Part 1) (Dawnbreaker, BMI) | 90 | Tell Me A Lie (Fame, BMI) Rich Hall, ASCAP) | 37 | Watching The River Run (Jasperilla/Gnosnos/Portofino, ASCAP) | 73 | | |
| Boogie Down (Stone Diamond, BMI) | 4 | Help Me (Crazy Crown, BMI) | 77 | Let Me Be There (Al Gallico, BMI) | 52 | My Sweet Lady (Cherry Lane, ASCAP) | 17 | Rock Around The Clock (Myers, ASCAP) | 94 | Rock On (Jeff Wayne, PRS) | 12 | Seasons In The Sun (E.B. Marks, ASCAP) | 78 | She's Gone (Uni-Chappell, BMI) | 60 | Sexy Mama (Gambi, BMI) | 28 | Spider & Snakes (Kaiser/Boo/Gimp, ASCAP) | 21 | Star (Hudsonbay, BMI) | 29 | Star Baby (Dunbar/Circus, BMI) | 62 | Summer Breeze (Part 1) (Dawnbreaker, BMI) | 90 | Tell Me A Lie (Fame, BMI) Rich Hall, ASCAP) | 37 | Watching The River Run (Jasperilla/Gnosnos/Portofino, ASCAP) | 73 | | |
| Chameleon (Hancock, BMI) | 96 | Help Me (Crazy Crown, BMI) | 77 | Let Me Be There (Al Gallico, BMI) | 52 | My Sweet Lady (Cherry Lane, ASCAP) | 17 | Rock Around The Clock (Myers, ASCAP) | 94 | Rock On (Jeff Wayne, PRS) | 12 | Seasons In The Sun (E.B. Marks, ASCAP) | 78 | She's Gone (Uni-Chappell, BMI) | 60 | Sexy Mama (Gambi, BMI) | 28 | Spider & Snakes (Kaiser/Boo/Gimp, ASCAP) | 21 | Star (Hudsonbay, BMI) | 29 | Star Baby (Dunbar/Circus, BMI) | 62 | Summer Breeze (Part 1) (Dawnbreaker, BMI) | 90 | Tell Me A Lie (Fame, BMI) Rich Hall, ASCAP) | 37 | Watching The River Run (Jasperilla/Gnosnos/Portofino, ASCAP) | 73 | | |
| Come & Get Your Love (Blackwood/Novlene, BMI) | 11 | Hooked On A Feeling (Press, BMI) | 7 | Let Me Be There (Al Gallico, BMI) | 52 | My Sweet Lady (Cherry Lane, ASCAP) | 17 | Rock Around The Clock (Myers, ASCAP) | 94 | Rock On (Jeff Wayne, PRS) | 12 | Seasons In The Sun (E.B. Marks, ASCAP) | 78 | She's Gone (Uni-Chappell, BMI) | 60 | Sexy Mama (Gambi, BMI) | 28 | Spider & Snakes (Kaiser/Boo/Gimp, ASCAP) | 21 | Star (Hudsonbay, BMI) | 29 | Star Baby (Dunbar/Circus, BMI) | 62 | Summer Breeze (Part 1) (Dawnbreaker, BMI) | 90 | Tell Me A Lie (Fame, BMI) Rich Hall, ASCAP) | 37 | Watching The River Run (Jasperilla/Gnosnos/Portofino, ASCAP) | 73 | | |
| Dancing Machine (Jobete, ASCAP) | 58 | I'll Be The Other Woman (East/Memphis, BMI) | 38 | Let Me Be There (Al Gallico, BMI) | 52 | My Sweet Lady (Cherry Lane, ASCAP) | 17 | Rock Around The Clock (Myers, ASCAP) | 94 | Rock On (Jeff Wayne, PRS) | 12 | Seasons In The Sun (E.B. Marks, ASCAP) | 78 | She's Gone (Uni-Chappell, BMI) | 60 | Sexy Mama (Gambi, BMI) | 28 | Spider & Snakes (Kaiser/Boo/Gimp, ASCAP) | 21 | Star (Hudsonbay, BMI) | 29 | Star Baby (Dunbar/Circus, BMI) | 62 | Summer Breeze (Part 1) (Dawnbreaker, BMI) | 90 | Tell Me A Lie (Fame, BMI) Rich Hall, ASCAP) | 37 | Watching The River Run (Jasperilla/Gnosnos/Portofino, ASCAP) | 73 | | |
| Dance With The Devil (Buddah, ASCAP) | 83 | I'll Have To Say I Love You In A Song (Blendingwell/American Broadcasting, ASCAP) | 30 | Let Me Be There (Al Gallico, BMI) | 52 | My Sweet Lady (Cherry Lane, ASCAP) | 17 | Rock Around The Clock (Myers, ASCAP) | 94 | Rock On (Jeff Wayne, PRS) | 12 | Seasons In The Sun (E.B. Marks, ASCAP) | 78 | She's Gone (Uni-Chappell, BMI) | 60 | Sexy Mama (Gambi, BMI) | 28 | Spider & Snakes (Kaiser/Boo/Gimp, ASCAP) | 21 | Star (Hudsonbay, BMI) | 29 | Star Baby (Dunbar/Circus, BMI) | 62 | Summer Breeze (Part 1) (Dawnbreaker, BMI) | 90 | Tell Me A Lie (Fame, BMI) Rich Hall, ASCAP) | 37 | Watching The River Run (Jasperilla/Gnosnos/Portofino, ASCAP) | 73 | | |
| Dark Lady (Senor, ASCAP) | 1 | I Like To Live The Love (ABC/ASCAP) | 89 | Let Me Be There (Al Gallico, BMI) | 52 | My Sweet Lady (Cherry Lane, ASCAP) | 17 | Rock Around The Clock (Myers, ASCAP) | 94 | Rock On (Jeff Wayne, PRS) | 12 | Seasons In The Sun (E.B. Marks, ASCAP) | 78 | She's Gone (Uni-Chappell, BMI) | 60 | Sexy Mama (Gambi, BMI) | 28 | Spider & Snakes (Kaiser/Boo/Gimp, ASCAP) | 21 | Star (Hudsonbay, BMI) | 29 | Star Baby (Dunbar/Circus, BMI) | 62 | Summer Breeze (Part 1) (Dawnbreaker, BMI) | 90 | Tell Me A Lie (Fame, BMI) Rich Hall, ASCAP) | 37</ | | | | |

“Outside Woman” has crossed over.

**Thank you, R&B believers, for
starting the next hit single by the
masters of rock'n'soul.
BLOODSTONE.**

**“Outside Woman” #1052. Only one of the singles
in the new Bloodstone album.**

“UNREAL”



XPS 634

LONDON

Produced by Mike Vernon for the Crystal Jukebox.



STEVIE WONDER—Don't You Worry 'Bout A Thing (3:40); producer: Stevie Wonder; writer: S. Wonder; publisher: Stein & Van Stock, Black Bull, ASCAP. Tamla 54245. (Motown). Stevie starts this one with an interesting conversational banter which soon fades into a strong ballad with gentle arrangements. Flip: no info available.

recommended

MAGGIE BELL—After Midnight (2:34); producer: Jerry Wexler, Antasia; writer: J.J. Cale; publisher: Viva, BMI. Atlantic 3018.

GORDON LIGHTFOOT—Sundown (3:37); producer: Lenny Waronker; writer: Gordon Lightfoot; publisher: Moose, CAPAC. Reprise 1194. (Warner Bros.).

GREGG ALLMAN—Don't Mess Up a Good Thing (2:49); producers: J. Sandlin, G. Allman; writer: Oliver Sain; publisher: Chevis, BMI. Capricorn 0042. (Warner Bros.).



NATURAL FOUR—Love That Really Counts (3:19); producer: R. Tufo; writers: J. Hutson, S. Hutson, M. Hawkins, J. Reaves; publisher: Silent Giant, Aopa, ASCAP. Curton 1995. (Buddah). Smooth lead singing and strong harmony vocals mixed with catchy but soft strings combine well on this pretty ballad of reinforced love.

recommended

DAVID PORTER—I Got You and I'm Glad (3:08); producer: D. Porter, R. Williams; writers: D. Porter, R. Williams; publisher: Robosac, East Memphis, BMI. Enterprise 9090. (Columbia).

QUIET ELEGANCE—Love Will Make You Feel Better (2:32); producer: Willie Mitchell; writers: D. Carter, D. Bryant; publisher: Jac, BMI. Hi 45-2263. (London).

DANNY COX—Gimme Some (3:38); producer: Kearner and Wise; writer: D. Cox; publisher: Guadalajara, ASCAP, Casablanca 0006. (Warner Bros.).



FIRST CLASS—What About Me (3:05); producer: Rod Armstrong for Thereway Prod.; writer: John Hammond; publisher: Twenty Eight East, Patrick Bradley, BMI. Today 1528. Fine vocal work characterizes soul tune which could easily get MOR play.

SHAWNE JACKSON—Just As Bad As You (2:31); producers: Domenic Troiano, Keith Olsen, for Pasqua Prods.; writer: D. Troiano; publisher: Pasqua, Unichappell, BMI. Playboy 50053. Good, soulful production from strong voiced Ms. Jackson. Alternately powerful and soft.



JERRY FOSTER—New Orleans Blue (2:38); producer: Johnny Morris; writers: Jerry Foster, Bill Rice; Jack & Bill (ASCAP); Cinnamon 789. One of the classic country blues songs of our times. Foster finally recorded a song he and Bill Rice wrote and this is what we've been waiting for. One of the finest records of the year so far. Flip: no info available.

JOHNNY RODRIGUEZ—Something (2:49); producer: Jerry Kennedy; writer: G. Harrison; Harrisongs (BMI); Mercury 73471. Fresh from his latest album, it can't miss. The arrangement is strong, the production is fine and Johnny is hot. Flip: "Born to Lose"; producer: same; writer: Ted Daffan; Peer International (BMI).

MARCY & MARGIE (THE CAYES SISTERS)—Double Your Pleasure (2:37); producer: Joe Johnson; writer: Liz Anderson; 4-Star, Greenback (BMI); MCA 40211. A good two-sided hit, but this very cute song done well by the very lovely sisters should catch on quickly. Flip: "Uncle Pen"; producer: same; writer: Bill Monroe; Hill & Range (BMI).

TONY BOOTH—Lonely Street (2:09); producer: Buck Owens; writers: C. Belew, W.S. Stevenson, K. Bowder; 4-Star (BMI); Capitol 3853. An old Ray Price number done in Tony's own style and it should be a hit all over again. He does it smoothly and with finesse. Flip: no info available.

DOLLY PARTON—I Will Always Love You (2:53); producer: Bob Ferguson; writer: Dolly Parton; Oweper (BMI); RCA 0234. Perhaps the prettiest song she's ever done. It's from her "Jolene" album, which was a smash, and this shows Dolly's versatility to the hilt. Flip: "Lonely Comin' Down"; producer: same; writer: Porter Wagoner; publisher: same.

CURTIS POTTER—All I Need Is Time (3:21); producer: Ray Pennington; writer: Bud Reneau; Chess (ASCAP); RCA 0247. A magnificent Buddy Spicher arrangement and a very touching song. It's Potter's best performance to date and could well give him the establishment he needs. Flip: no info available.

MICKEY GILLEY—Room Full of Roses (2:46); producer: Mickey Gilley; writer: Spenicor; Hill & Range (BMI); Astro 10003. Mickey sings two oldies and gives them excellent new treatment. It's all excellently done. Flip: "She Called Me Baby"; writer: Harlan Howard; Central Songs (BMI).

recommended

CHICK RAINS—You're the Fingernail Scratchin' on the Blackboard of My Heart (2:30); producer: Harley Hatcher; writer: Chick Rains; New York Times/Five Sisters (BMI); MGM 14704.

SLIM WHITMAN—It's All in the Game (2:17); producer: Kelso Herston; writers: C. Sigman, Gen. C. Dawes; Warner Bros. (ASCAP); United Artists 402.

KENNY STARR—The Highway of Love (2:38); producer: Owen Bradley; writers: Dallas Frazier, Sanger Shafer; Blue Crest (BMI); MCA 40113.

EDDY ARNOLD—Just For Old Times Sake (2:54); producer: Mike Curb & Don Costa; writers: H. Hunter, J. Keller; Screen Gems-Columbia (BMI); MGM 14711.

LINDA GAIL LEWIS—I Wanna Be A Sensuous Woman (2:18); producers: Charlie & Sandra Chalmers; writers: L.G. Lewis, H. Worthington; MRC/Hall-Gayle (BMI); Mercury 73463.

MOE BANDY—I Just Started Hatin' Cheatin' Songs Today (2:57); producer: Ray Baker; writers: Sanger Shafer, Doodle Owen; Blue Crest/Hill & Range (BMI); GRC 2006.

GLENN BARBER—You Only Live Once (in a While) (2:23); producer: Wesley Rose; writer: Mickey Newbury; Acuff-Rose (BMI); Hickory 316.

FOUR GUYS—Striking With My Baby (on a Sunday Afternoon) (2:50); producer: Farah Productions; writer: Rich Garratt; Cinnamon (ASCAP); Cinnamon 791.

Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Eliot Tiegel.

Calif. Ban Try Shows Mail-Order Co.'s Rise

• Continued from page 3

that over 60 percent of its gross went into periodical advertising.

Judge Campbell is hearing a suit brought by A&M Records here, seeking damages, injunctive relief and accounting charging unfair competition and tape piracy. The judge told representatives for both defendant and plaintiff that he understood that certain future issues of periodicals were already made up so ads in such periodicals would appear but he ordered the defendant not to temporarily halt any more California-circulated advertising. The suit also temporarily stops E-C Tape Service from duplicating, shipping or offering for sale or selling into the state of California.

The complaint charges that the defendants appropriated contracted performances by A&M artists on E-C packages therefore causing confusion as to the actual ownership of the performances.

• Continued from page 3

ber, 1973, would be \$2.5 million.

In the deposition, Heilman said he spent \$500,000 on advertising in the fiscal year. He guesstimated that ad costs for the period from October through December would be \$1 million.

Heilman said he had an inventory worth \$200,000 to \$300,000. He said the firm receives orders for merchandise with monies included of approximately \$50,000 weekly. The firm has 30 employees.

Petersen, P-S Exec, Is Dead

NEW YORK—John Petersen, treasurer of the Peer Southern Organization since 1960, died of a heart attack March 8. He had been with Peer Southern for more than 25 years. Petersen is survived by his wife, Margaret, and brother, Thomas.

Viewlex \$ Upturn After Loss

• Continued from page 3

management at the company, he said.

At present, Viewlex's activities are divided between the custom services division, which consists of three pressing plants, three packaging plants, two tape duplicating facilities, and a recording studio; the Buddah Records Group; the Audio visual division; and the Electro Sound division.

In Charlston's opinion, each one of the divisions is now in a favorable position to grow in a competitive market. While the Buddah Group accounted for nearly \$4.7 million of the 1972-73 losses, Charlston stated that the Group will finish the year with substantial operating profits. "More importantly," he continued, "the Buddah Group this year has established a firm profit base for future growth."

While the picture in the custom services division is not all together rosy, mainly due to the increased costs of polymers being passed on to pressers throughout the U.S., Charlston stated that Viewlex is pressing 20 percent more disks than a year ago.

"During the last year, we raised pressing prices some 13 percent," continued Charlston. "It was simply a question of passing on increased costs handed to us by our suppliers." He said that he believes that pressing costs will continue to move upwards for "at least another year," and that they will level off around 40-43 cents per disk. At that time, he said, prices could begin to move downwards with a healthy supply and demand situation. At present, Viewlex's

pressing charges run around 35 cents per record.

Also planned is a major expansion of the custom services division. He stated that Viewlex has already opened a new packaging plant (see separate story) and that additional presses and facilities would be added to both East Coast and West Coast pressing operations. He would not elaborate when the expansion of the pressing operation would take place.

"Our main thrust will be to fill the

Canada Newcomers Dominate Breakouts

• Continued from page 22

"Bonanza" for over a decade, and mimic Rich Little.

Because of size limitations of the Canadian market, ambitious artists of all fields have traditionally moved south after getting through training in their homeland. Among the major folk-rock-pop stars who made this move are Neil Young, Joni Mitchell, Gordon Lightfoot and more recently Anne Murray.

Guess Who was the first top Canadian rock group to have equal success in the U.S. Two nation hits have also been spectacularly racked up by Lighthouse, Edward Bear and the Stampede.

Current Onslaught

Former Guess Who bassist Randy Bachman's Bachman-Turner Overdrive was one of the New On the Charts breakouts with "Blue Collar." Even the De Franco Family, who moved to Hollywood to debut gold with "Heartbeat, It's A Love-

beat" came to the attention of their management and label as a result of strong local performances in their native Toronto area.

The most novel of the eight recent Canadian newcomer singles was veteran radioman Gordon Sinclair's spoken-word tribute "The Americans."

The more standard AM-style Canadian breakouts were Southcote's "She," Bill Amesbury's "Virginia," Gary & Dave's "Could You Ever Love Me Again?" Wednesday's remake of oldie "The Last Kiss" and Ian Thomas with "Painted Ladies."

Because of the extreme competition for U.S. airplay slots these days, the fact that none of the above singles became golden top 10 smashes is no disgrace. However, yet another Canadian newcomer has just come off the No. 1 singles spot after three weeks there. It is, of course, "Seasons In the Sun" by Terry Jacks, former co-leader of the Poppy Family.

MARCH 23, 1974, BILLBOARD

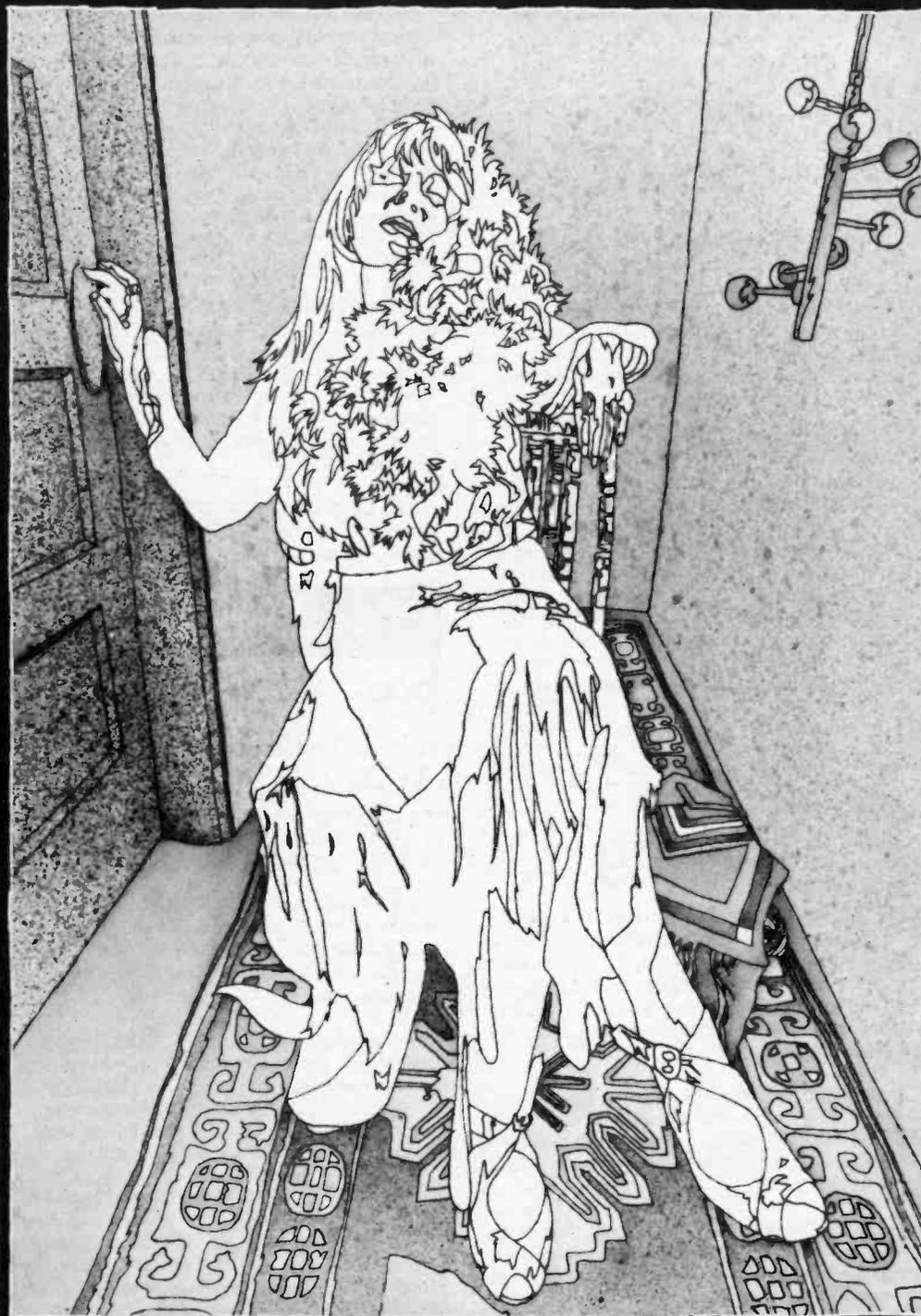
Executive Turntable

• Continued from page 6

president, manufacturing services, for GTE Sylvania, Inc. . . . Patrick J. Glennon has been appointed district manager of the Boston office of ASCAP. He has been associated with ASCAP since 1949, first as a field representative in Rochester, N.Y. and then in a similar capacity in Syracuse, N.Y. Since March, 1973, he has been attached to the Boston office.

Mickey Wallach has been named director of publicity and promotion for ABC Records. He was formerly director of promotion in New York City.

EVERYBODY'S TALKING ABOUT KATHI McDONALD



Kathi McDonald was a background singer with Leon Russell, Joe Cocker, The Rolling Stones, Ike & Tina Turner, and others.

**With a little help from some very talented friends,
she's recorded a smashing debut album,**

INSANE ASYLUM INSANE ASYLUM

Capitol Album ST-11224



Capitol®

Spotlight

GRAND FUNK—Shinin' On, Capitol SWAE-11278. Extravagant 3D package (Complete with glasses) and a set of fine, hard rock tunes highlight this latest set from one of America's supergroups. Grand Funk's music seems to improve with each LP, with better quality writing and singing as well as fine production work from Todd Rundgren. This LP showcases their latest single, "Loco Motion," as well as longer cuts like "Shinin' On" and the somewhat sarcastic "Mr. Pretty Boy." Craig Frost now seems more at home as a full group member and blends well with Farner, Brewer and Schacter. Band embarks on a 40 city cross country tour next week.

EL CHICANO—Cinco, MCA 401. This Los Angeles septet seems to be heading back to its roots inasmuch as the first cut, "El Cayuco" is a pure, authentic cha cha cha which sounds marvelous. No hokey rock guitar runs, only the light, airy romantic feeling of this dance number. The remainder of the LP includes all the current Latino/Chicano effects which helps bridge the age gap between the cha cha crowd and today's Latin lover. "You've Been Wrong So Long" is an effective vocal effort done slowly and with nary any musical identity with their Latin sound. It could be a surprise single. This LP shows the group searching for new expressions and succeeding—"What You Don't Know Won't Hurt You" is another full bodied vocal/rock/Latin effort.

SUPERSAX—Salt Peanuts, Capitol ST-11271. The 10-man studio band which surprised the jazz world with its first LP of Charley Parker solos, scores a resounding artistic and commercial success with these new Parker solos in harmony. The feat of playing the master saxophonist's solos note for note in a harmonic expression, is accomplished by these Los Angeles musicians with all the verve and respect required for the project. "Yardbird Suite" and "Scrapple From the Apple" are timeless. The fascination of the idea is, in addition to the ensemble sax playing of Parker's improvisations, also the solo parts by such outstanding sidemen as trumpeter Conte Candoli and Carl Fontana on trombone.

Bácharach-David. They sing simply, their ensemble work having a rich, sweet blend. Their instrumental approach is one of subordination to the vocals. "Destiny" comes off as a forceful effort. The title tune which has hit the singles charts has the dumb chanting opening and is thus "blessed" with the necessary hook. The rest of the LP lacks anything spectacular.



THE DELFONICS—Alive & Kicking, Philly Groove PG 1501. (Bell). The sound of soft male soul voices is capsulized here. Although the sound is thin and shallow, the outstanding background arrangements more than provide a strong support. The orchestral sound is especially powerful and ear-catching. The group's hit, "I Told You So" is the standout attraction. The majority of the tunes are by William and Wilbert Hart, who assisted in the production department. "Can't Go on Living" has a harder, more funky sound and is a marked contrast to the other material.

CONGRESS ALLEY, Avco AV-11009-598. This is an impressive LP in terms of the quartet's vocal performance, the scope of the songs (from such sources as Graham Nash, Donovan and Lennon and McCartney) and the exciting arrangements by Wade Marcus. The 2 girls-2 guys group sings straight and then pairs off into some soul tricks, but in the main this is an act which hits the middle of the spectrum with its soft sound typified by "God Bless the Children." They are in the Fifth Dimension's class. The title tune shows off their fine harmonic blend.



JERRY WALLACE—For Wives and Lovers, MCA 408. One side of this great LP is devoted to wives, with songs about them; the other side is for the lovers. First of all, there are at least 10 excellent tunes on the album, including the current hit single, "Guess Who." The material is outstanding, with such writers as Lorene Mann, Ben Peters, Cindy Walker, and Max Powell. It's his best to date.

TAMMY WYNETTE—Another Lonely Song, Epic 32745. A little bit of everything from Tammy, with the Sherrill touch. Oh, how the lady can sing. Some of her best are "Crying Steel Guitar," "Homecoming," and a bunch of others. The last four cuts are all outstanding.

DON GIBSON—Snap Your Fingers, Hickory 4509. Gibson has some strong cuts here, with mostly self-written tunes, and spiced with others by Fred Rose, John D. Loudermilk and some more. He has great feeling, and he expresses it over and over again. "Having Second Thoughts" may be the best. (MGM).

GEORGE JONES—In a Gospel Way, Epic 32562. Every country artist aspires to do a gospel album, and they are selling and being programmed now. George does his with a clever selection of material, mixing the old with the new, with enough country identification to make it a winner. Good arrangements throughout.



MILES DAVIS—Workin' and Steamin', Prestige P-24034. (Fantasy). 1956 was a productive year for Davis and his quintet of John Coltrane, Red Garland, Paul Chambers and Philly Joe Jones. These tapes from that period show how the band melded together, Miles setting down a flowing melody line and Trane's sax picking it up, striding it ahead and giving pianist Garland a free, open field to pursue his own improvisations. The mood is relaxed and cool and "Four" has the gentle feeling of romance while "In Your Own Sweet Way" is a new treatment of the Dave Brubeck composition, done much slower and more intense.

JOHN COLTRANE—Black Pearls, Prestige P-24037. (Fantasy). These are warm, open blowing dates dating back to 1958 when Trane had as his associates Donald Byrd, Freddie Hubbard, Red Garland, Paul Chambers, Arthur Taylor and Louis Hayes. Byrd's solo on "Black Pearls" carries with it an intense, controlled fiery quality. All the sidemen bear the impression of the leader's unique adventurous, modernist touch, although Coltrane was to move far beyond this point in later years. "Sweet Sapphire Blues" with its 18:14 time, allows the leader all the time to flash his wizardry along.



LOGGINS & MESSINA—Full Sail, Columbia CQ 32540 (SQ matrix). The warmth, the musical command of the duo both in folk-flavored passages and in the jazz elements, is superb for quadrasonic and this LP represents the highest state of the art, at present, of the SQ system. Only previous Buddy Miles LPs had this much separation of music between speakers, this much rear information. The bass guitar comes from the rear on "You Need a Man." Various other tunes have "flying" sounds that don't expressively stay pinned down, but which surround the listener and provide dynamic excitement. This is illustrated best by "Lahaina," "My Music" and "A Love Song."

FLOYD CRAMER—Super Country Hits, RCA APD1-0155 (CD-4 Quadrasonic discrete). A very pleasant LP with excellent separation and suitable balance on most of the tunes. Best are "Green, Green Grass of Home," "It's a Sin" and "Is Anybody Goin' to San Antone," though a couple of other tunes are also good. "Crystal Chandelier," on the other hand, doesn't have that 360-degree spectrum that a good quadrasonic production needs.

PAUL SIMON, Columbia CQ 30750 (CBS SQ matrix). The soft emotional music of Simon is an outstanding motif for 4-channel and especially for the matrix system. For one thing,

the slow melodic structure of his music allows the switching mechanism of matrix ample time to pick up a signal and throw it rearward. Thus, you get the guitar almost definitively in the left rear most of the time and you can often perceive other instruments in the right rear, though not so strongly. On "Mother and Child Reunion," one of the better quadrasonic tunes, you get enormous excitement and dynamic music impact.



STEINER: GONE WITH THE WIND—National Philharmonic Orch. (Gerhardt), RCA ARL1-0452. The soaring "Tara" theme, oft used as a TV movie signature, provides instant recognition. But the entire score, here expanded to include elements not on the original track, is one of the glories of film music adaptation. As in other entries in this RCA series, the market target is movie buff nostalgia, and the album homes in with bulls-eye accuracy. Big sales due.

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions; review editor: Eliot Tiegel; reviewers: Nat Freedland, Bot Kirsch, Claude Hall, Bill Williams, Sam Sutherland, Is Horowitz, Jim Melanson, Bob Sobel, Phil Gelormine, Eliot Tiegel.

Billboard's Recommended LP's

pop

JERRY VALE—Free As the Wind, Columbia KC 32829. Vale is right on target in the kind of repertoire that is perfect for his rich and zesty voice. The title song, from the film "Papillon," also aptly displays his ballad skills. "Top of the World," "For the Peace of All Mankind," "All That Love Went to Waste" are examples of both these talents.

BREWER AND SHIPLEY, Capitol ST 11261. Very pretty set from the veteran duo, with a number of potential singles including "It Did Me In" and "Bound to Fall." First release for the label, and the pair's most commercial and creative in sometime.

PAT WILLIAMS—Threshold, Capitol ST-11242. Composer Williams who has been away from recordings for several years, makes a spectacular return with a roaring big band effort which is classy jazz, albeit tinged by modernist traces. The title tune features Tom Scott's airy flute and John Guerin's punctuating drums. All five cuts are by the composer.

ANDRE KOSTELANETZ PLAYS MICHEL LEGRAND'S GREATEST HITS, Columbia KC 32580. String laden and romantic in nature, the orchestra performs Legrand's reigning melodies in a program fit for MOR audiences. "The Windmills of Your Mind" and "What Are You Doing the Rest of Your Life" are especially appealing.

BULLDOG—Smasher, Buddah BDS 5600. This is a top professionally oriented rock band which is looking for its own identity. Too bad it hasn't found it; it sounds like too many other acts, but underneath the vocal and strumming rhythmic sound is the spark of something clever, if it ever gets finalized.

AEROSMITH—Get Your Wings, Columbia KC 32847. Derivative they may be, but this is one band whose tough and nasty rock'n'roll vision could well score, given the added punch of Jack Douglas and Ray Colcor's production. Leader Steve Tyler spits his vocals with studied vengeance, and guitars and rhythm section work throughout pass the heavy metal acid test. Try the raw reworking of "Train Kept A Rollin'," crackling along behind a Yardbirds arrangement; or the dark, layered momentum of "Seasons of Wither." Bad taste awards may follow for "Lord of the Thighs," a male supremacist paean that should horrify most ladies.

THE SOUTHERLAND STINGERS with RALPH GRIERSON—Scott Joplin: Palm Leaf Rag, Angel S-36074. (Capitol). Another exceptionally pleasant set with lively rags in march and waltz tempo. Should do well classically as well as pop, especially on cuts like "Bethena."

soul

MELVIN VAN PEEBLES—What The... You Mean I Can't Sing, Atlantic SD 7295. On this his first album on the Atlantic label, Melvin Van Peebles has taken the incisive social comments which have brought him sharply into public focus, and, by adding some earthy soul sounds, produced a disk that marries the serious with the comedic. Van Peebles conceived and produced the album and also does the lead vocals. Check out such cuts as, "So Many Bars," "Save the Watergate 500," and "Superstition."

jazz

ERIC DOLPHY—The Great Concert of Eric Dolphy, Prestige P-34002. (Fantasy). This "great concert" took place at the now past into history Five Spot club with Booker Little on trumpet, Mal Waldron on piano, Richard Davis on bass and Eddie Blackwell on drums. The individual quality of Dolphy's flute and alto work stand out. "Bee Vamp" and "Like Someone In Love" are lovely highlights.

RAY BRYANT—Me and the Blues, Prestige P-24038. (Fantasy). The pianist works in a relaxed, laid back environment both as a soloist and with a small group. This is more cocktail piano than gutsy blues.

classical

VIVA VIVALDI!—The Baroque Pops (Strata), RCA ARL1-0442. Those wonderful Vivaldi tunes survive these "contemporary" adaptations handily and for ears attuned to pop-style instrumentation will afford much pleasurable listening. Attenuated treatments of "The Four Seasons" and seven other familiar Vivaldi pieces are included.

BACH: ORGAN FAVORITES, VOL. 6; TRIO SONATAS, NOS. 1 & 5; CONCERTOS IN G (BWV 592) & A MINOR (BWV 525)—E. Power Biggs, organ, Columbia M-32791. After five volumes the available favorites, even in the giant Bach catalog, begin to run a bit thin. Yet the popularity of this series carries plenty of sales momentum and buyers will not be disappointed. The Flentrop organ at Harvard is brightly recorded and the Biggs communicative powers remain undimmed.

BEETHOVEN: SONATAS, NOS. 23 (APPASSIONATA) & No. 7—Vladimir Ashkenazy, piano, London CS-6821. Current recital appearances by Ashkenazy are packing halls across the country, and his already substantial record audience is growing accordingly. His remarkable balance of sensitivity and dynamic pianism is nowhere better displayed than in this absorbing rendition of the "Appassionata." The rarely recorded Sonata No. 7 is an effective coupling. Good long-run product.

DVORAK: "NEW WORLD" SYMPHONY—The Philadelphia Orch. (1927), New Philharmonia Orch. (1973), Leopold Stokowski, cond., RCA CRL2-0334. One of the more interesting album concepts in some time for the musically curious. Two complete versions of the popular symphony—separated by 46 years—the earlier in still serviceable mono dating from the conductor's vital vintage years in Philadelphia, and the other recorded just last year, the interpretation mellowed and broader. It's the first of a new series with the ageless maestro. Special twofer pricing.

BACH: PARTITAS, NOS. 1 & 2—Joao Carlos Martins, piano, Connoisseur CS-2057. Martins' disk of the "Well-Tempered" some years back focused much favorable attention on the young pianist. His Bach style is personal; he is unafraid to vary tempi to reach expressive goals, and his performances carry great conviction. A far cry from the uncommitted objectivity of some other highly-regarded Bach players. Excellent sound.



CHICAGO—Seven, Columbia C2 32810. A lavish two-disk set, their latest will doubtless delight most fans with some exciting changes of pace, despite the occasional gaps that seem unavoidable whenever this act decides on a multi-disk approach. Some earnest jazz instrumentals seem least effective, but more familiar pop anthems, like "Life Saver" and the new single, "Searchin' So Long," will sustain interest. Best moments come with a stunning assist from the Beach Boys on "Wishing You Were Here," with a closer runner-up to "Skinny Boy," featuring the Pointer Sisters. Tooled leather sleeve motif will also be an eye-catcher.

MAC DAVIS—Stop And Smell the Roses, Columbia KC32582. An easy going, down home effort by Mac Davis, tastefully produced with class by Rick Hall in Muscle Shoals. Davis' writing is more personal than ever with one-to-one love the major focus. He manages to avoid sentimental stickiness and keeps the music moving with strong melodies, sharp hooks and clever lyrics. "Two Plus Two," co-written with Mark James, has all the ingredients for a hit single. "One Hell of a Woman" and "Kiss It and Make It Better" also sparkle. Davis' constant TV exposure on country and variety shows insures built-in crossover sales for this fine package.

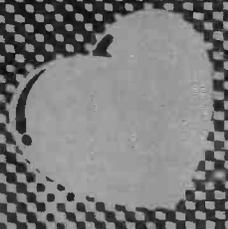
BILL WITHERS—+ 'Justments, Sussex SRA 8032. Song-writer/singer continues along the same successful musical path he has been traveling for the past two years with a taste of folksy storytelling and a tinge of gospelish emotion. His sweet, gentle voice caroms up, down and around, always in touch with the melody line, always in control. He sounds better without any overdubbed effects, as on "Stories," but "The Same Love That Made Me Laugh" has its own charming complex qualities. "Railroad Man" is an expert talk-story-song replete with a pumping rhythmic foundation and some nifty keyboard sounds.

STEELY DAN—Pretzel Logic, ABC ABCD-808. The band's clean rock'n'roll is a tribute to its efforts to remain distinctively different. Take "Barrytown" with its superb rollicking rhythmic feel, its straight ahead melodic line, its haunting vocal approach. It's a fun track. If there's one way of describing the band's sound, it's crisp: crisp drumming, crisp guitar work, sharp and crisp vocals. But the songs here are unfortunately weak lyrically and that cuts the band's artistic ability.

BLUE SWEDE—Hooked on a Feeling, EMI ST-11286. (Capitol). Swedish sextet shows great potential and promise, singing pristine English lyrics to a number of new works plus efforts by Jose Feliciano, Mac Davis, Allan Toussaint,



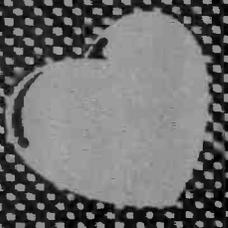
THE TRUTH BEHIND BURBANK'S SWINGING SINGLES



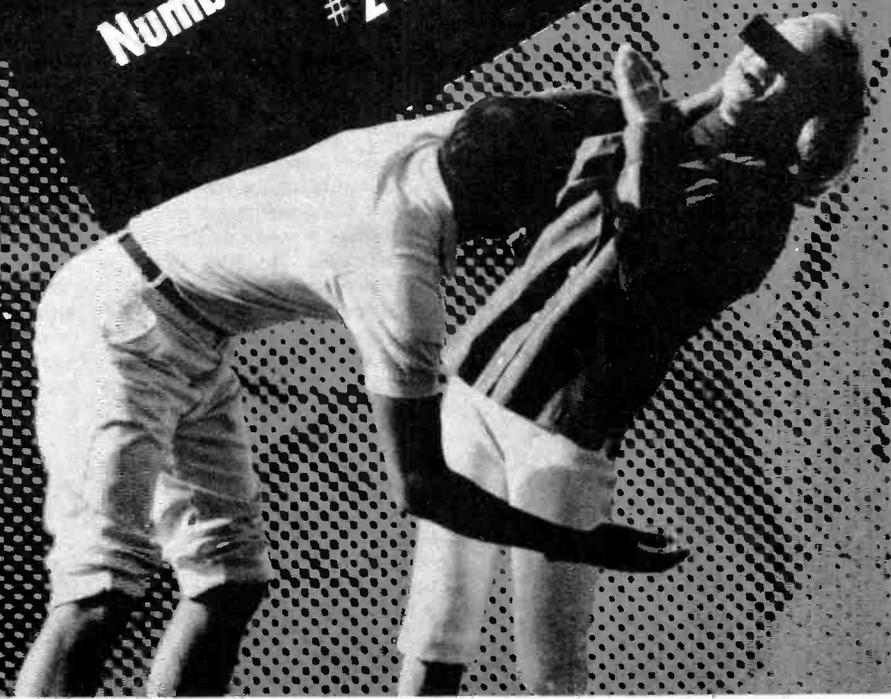
There's an element in Burbank that's become totally exasperated with Warner Bros. Records reputation for being a great place to break albums. That exasperated element is Warners' Sales Promotion men. They point out that in 1973, to pick a good year, Warners accomplished:

- Billboard's two top singles new artists:**
 - #1 Seals and Crofts
 - #2 Doobie Brothers
- Billboard's top singles instrumentalists:**
 - #3 Eric Weissberg and Steve Mandell
 - #9 Mystic Moods
- Number of Billboard charted singles:**
 - #2 for year with 30.

With that accomplished, the singles experts feel they deserve a good share of the WB spotlight. It's only fair. Industry figures show Warners grew from overall chart singles position #4 in '72 to #2 in '73. The direction is obvious.



WARNER BROS. SINGLES. THEY SWING.



House Gets Stiffer Bill on Antipiracy

• Continued from page 1

amendment, but prospects for passage this year are highly uncertain (Billboard, January 12, and March 16).

Kastenmeier's bill H.R. 13364 de-

WB Marketing Push Ties in With Act Tours

NEW YORK—Warner Bros. artists Leo Sayer, Graham Central Station, Foghat and The Marshall Tucker Band, all currently on national tours, are targets for major merchandising campaigns from the label.

Director of merchandising Adam Somers initiated the campaigns, which are directed toward exposure at radio, retail and press levels.

Graham Central Station's debut LP is being supported by a campaign geared to the railroad motif of the cover art, and highlighted by a recent contest held in conjunction with Amtrak and awarding winners with Amtrak tickets. Other aids include flyers, life-size posters, buttons and stickers, a staple of all three campaigns.

Leo Sayer's U.S. television debut, on "The Midnight Special," has been supported through post card mailings announcing the show. Sayer's first U.S. tour is also underway, and, in addition to other aids, three-dimensional mobiles, t-shirts and clown masks are being used, geared to Sayer's onstage appearance and cover art.

Special aids for the Marshall Tucker Band campaign, which again utilizes t-shirts, posters and stickers, include a belt buckle and a promotional boxed kit sent to key AM and FM programmers.

TV Special Pushes LP Sales on Denver: RCA

• Continued from page 6

At Discount Records, combined sales reportedly reached 11,000 pieces within 48 hours of the show, a figure boosted additionally by a tie-in print, radio and television campaign conducted by the entire Discount chain in conjunction with the show.

In the Boston area, New England Music City monitored strong sales, according to Kiernan, with large accounts re-ordering in box lots and the smallest account re-ordering in 10- and 15-piece orders.

The Philadelphia Sears stores headquarters reordered 1,000 pieces, Kiernan said, with one Sears outlet in suburban St. David selling 80 copies of the Denver "Greatest

Hits" LP on the day following the show. The Sears store in Neshaminy Mall was said to have ordered 200 additional pieces that day.

Also cited was U.S. Records, and Ann and Hope Records, said to have ordered 360 pieces for their three New England stores on the day after the telecast.

letes the terminating date in the antipiracy amendment, and, in effect, continues record copyright protection for all recordings made on or after February 15, 1972, as a permanent part of the copyright law. Felony penalties in the bill for both piracy and counterfeiting of copyrighted recordings could bring fines of up to \$25,000 and three years imprisonment for a first offense and fines up to \$50,000 and seven years for a repeated offense. Present law provides only misdemeanor penalties of up to \$1,000 and 1 year in prison.

The Recording Industry Association of America (RIAA) has been pushing hard for the safeguarding legislation, and for the stiffer felony penalties. Rep. Kastenmeier, who had insisted in 1971 on the three-year limitation for the anti-piracy amendment, has told RIAA president Stanley M. Gortikov that he believes the expiration date should now be removed, making protection permanent.

However, in an exchange of letters quoted by the association's Washington attorney DeHart and Broide, Representative Kastenmeier said that he does not necessarily endorse all elements of the bill, "or more particularly the provisions increasing the penalties for record piracy and for record counterfeiting."

A recent bill by Senator William E. Brock (R., Penn.) to make piracy a misdemeanor under Section 18 of the U.S. Criminal Code was also introduced at the behest of the RIAA. An omnibus bill to revise the U.S. Criminal Code authored by Sen. John L. McClellan as a section to make piracy of copyrighted recordings a felony offense with the 3-year penalty. But this omnibus bill, like the copyright revision bill, has little chance of passing this year. (Billboard, Mar. 16)

Hits" LP on the day following the show. The Sears store in Neshaminy Mall was said to have ordered 200 additional pieces that day.

Also cited was U.S. Records, and Ann and Hope Records, said to have ordered 360 pieces for their three New England stores on the day after the telecast.

Hurok Dies At Age 85

NEW YORK—Sol Hurok, impresario under whose banner most of the famous concert artists of the past half-century have at one time or another appeared, died here Tuesday (5) of a heart attack at the age of 85.

Noted for the presentation in the United States of Russian artists and ballet companies, he also represented many performers whose records were among the top best sellers in the classical repertory. Artists currently on the roster of his management firm include Artur Schnabel, Van Cliburn, Andres Segovia, Isaac Stern, David Oistrakh, Nathan Milstein, Itzhak Perlman, Sviatoslav Richter, Nicolai Gedda, Victoria de los Angeles and Daniel Barenboim.

Funeral services were held March 7 at Carnegie Hall. The eulogy was delivered by Marian Anderson.

Inside Track

CBS Records International and the Soviet Union have agreed to a trade pact. But, CBS Executives are keeping the lid on the details of the agreement, saying that the move is still in the experimental stages.

An out-of-court settlement in the **Albert Grossman** Management Corp.'s suit to collect \$200,000 from the insurance policy of the late **Janis Joplin** was reached last week, between Grossman and Associated Indemnity Corp. of San Francisco. While details of the settlement were unavailable, news of the agreement came as the suit was pending in a New York Supreme Court.

Former CBS Records executive **David Wynshaw** is back on the scene—having purchased two Chicago nightclubs, the London House North and the Happy Medium. The latter will be used for primarily rock contemporary acts, as well as theater, while the London House will stress country music.

Songwriter **Gladys Shelley** inviting radio and TV personalities involved with music programming to submit their pictures, bios and stories to *Spiral Enterprises* in Lemoine, N.J. Ms. Shelley's column will appear in *TV/Radio Talk Magazine* as a monthly feature. . . . One of the biggest U.S. rock groups ever will announce next week it has re-united after a two-year split and is already back in the studio as a free agent. . . . **Douglas Brockie** is **Johnny Winter's** new second guitarist. . . . **Billy Joel** has his tonsils removed. . . . **Wolfman Jack** signed as spokesman for American Song Festival.



PICKETT



JESMER



HAMLISCH

Marvin Hamlisch up for three Academy Awards for his music scoring of "The Way We Were" and "The Sting." Previously, Hamlisch, 29, received an Oscar nomination and a Golden Globe for his title song from the motion picture "Kotch." In addition to his film composing, he is the musical arranger for **Ann-Margret**, **Liza Minnelli**, **Joel Gray** and **Groucho Marx**.

"Record companies at one time used to put out soundtrack albums on everything," said Hamlisch, who scored 15 films with only three soundtrack albums from them. "Now it's a bit more selective. First, the picture must prove itself. So much good film music can still be found in bargain bins from box-office duds."

Deep Purple will make its first Southern California concert appearance of the season April 6 at the Ontario Motor Speedway, one of the headlining acts at the 12-hour "California Jam" event. Other acts scheduled to perform include **Emerson, Lake & Palmer**, **Black Sabbath**, **Seals & Crofts**, **Black Oak Arkansas**, **Eagles**, **Rare Earth** and **Earth, Wind & Fire**. . . . Streaking was running rampant at a recent **New York Dolls** concert at the Capitol Theater in Passaic, N.J. However, it wasn't the Dolls who dashed from aisle to aisle, but a dozen of the theater's ushers and security guards. But where did they put the flashlights? . . . The publishing arm of the **Wes Farrell** Organization is supplying original music for several upcoming, major sporting events. . . . **Tucky Buzzard** taped a half-hour special with WNEW-FM, New York radio personality **Allison "Nightbird" Steele**.

Elanie Jesmer, authoress of "Number One With a Bullet," (Billboard, March 16), said "An astrologer recently told me that I would die at the age of 36 . . . and I still want to write at least two more books, see the world and have a baby."

Polydor's Elliott Murphy begins his first major tour Tuesday (19) in Chicago with the **Jefferson Starship**, composed of Grunt artists **Grace Slick**, **Paul Kantner**, **Papa John Creach**, **David Freiberg**, **John Barbata**, **Peter Kangaroo** a/k/a **Peter Kaukonen** and **Craig Chaquico**, formerly of **Steelwind**. Murphy with the Starship will appear in Detroit, Cincinnati, Cleveland and Pittsburgh. He'll make his national TV debut on an upcoming "Midnight Special" for NBC-TV.

Wilson Pickett will bring soul to Japan when the RCA artist tours there for the first time in his career. Scheduled for Pickett are a series of concerts, nightclub appearances and a TV special. He's been guaranteed \$100,000 by Japanese promoters for ten days of engagements in Nippon. . . . CAM acquired soundtrack and publishing rights to the new **Sophia Loren/Richard Burton** film, "The Voyage." The original music for the film was composed by **Manuel De Sica**, son of the director. . . . **Charlie Calello** produced **Peter Thomas' Polydor** soundtrack album for the film, "Chariots of the Gods?" . . . **Bee Gees** set for **Johnny Carson's "Tonight Show"** March 29, singing songs from their next RSO.

Bell's **Gary Glitter** had \$50,000 worth of glitter—in costumes and equipment—stolen during a performance in Rome. Thieves got into the backstage area and dressing rooms. . . . **Bill Withers** hosting an upcoming NBC-TV

"Midnight Special." . . . **Matty Singer**, dean of local Philadelphia promo men, lost his wife, **Kate**, Feb. 19. . . . **Joyce Records** of L.A. acquired rights to "The Way I Want to Touch You" by the **Captain and Tennille**. Deal was coordinated by **Marshall Robbins** of **Johnny Mercer's** Hollywood office. . . . **Vanguard's Country Gentlemen** participating in promotional foxhunt in Virginia. . . . **Clemmie L. Mathis**, father of **Johnny Mathis**, died March 9 at Cottage Hospital in Santa Barbara, Calif., following a brief illness. . . . The **Crusaders** signed to compose and perform the musical score for "Cool Skin," starring Mr. Love Unlimited, **Barry White**. . . . **Jose Feliciano**, just back from Japan, leaves this month for a tour of Mexico and Europe.

RCA releasing in April "Stars of the Grand Ole Opry" a two-record commemorative set saluting the Ryman Auditorium, former site of the Grand Ole Opry. Package will contain a swatch of the Opry House curtain for souvenir buffs. . . . Mononucleosis forced **Pointer Sister June Pointer** from the act. Group is now three with no replacement foreseen. . . . Actor **Tony Randall** narrated **Sir William Walton's "Facade"** with the Atlanta Symphony Orchestra last week. . . . Max's Kansas City introducing New York audiences to comic **Ed Begley Jr.**, son of the late Oscar-winning actor. . . . **Elmer Fudpucker** touring with the **Jerry Lee Lewis** show. MCA cutting his first single.

Alabama Gov. **George Wallace** proclaimed **Elvis Presley Week** in Alabama, March 3-9. RCA's Atlanta promotion manager **John Parker** was present for the signing of the Proclamation at the Governor's Office in Montgomery. The entire Wallace family are big Elvis fans and attended the March 6 concert at the Coliseum in Montgomery. . . . **Ervin Drake** and **Lou Bachman** to Coast for annual AGAC meet Wednesday (20). . . . **B.J. Thomas'** new Paramount single is the **Allen Toussaint** song, "Play Something Sweet." Contacted in New Orleans, songwriter Toussaint said, "I haven't heard it. I didn't know B.J. cut it until I read it in the trades." Famous flew him a batch the next day. Toussaint liked it and is writing some more songs for B.J. . . . Tours are being lined up for the **Fania All-Stars**, starting in June. . . . Atlanta's new Electric Ballroom club opened with **Commander Cody**. . . . Adding a twist to the industry party scene last week was the group **Sha Na Na**, as they threw a party for **Buddah Records** executives and staff. The affair was held at **Buddah's** main offices in New York. . . . **THEY ONLY COME OUT AT NIGHT:** Last week's party for **Jobriath** found the **Elektra/Asylum** artist watching his own debut performance on NBC-TV's "Midnight Special." Applause greeted his arrival on the several TVs and monitors placed around the party area. . . . Word has it that public relations woman **Susie Oxley** will be returning to New York shortly to break news on a "major deal." Meanwhile, she is recuperating in Florida from a brief illness.

Dinah Shore recreates the recording session which produced "Me and Ole Crazy Bill," her new Mercury single, on "Dinah's Place" April 7, over NBC-TV. . . . Rock-country artist **Rusty York**, head of Cincinnati's **Jewel Recording Studios**, returns home this week following successful removal of part of his lung. . . . Bell recording artists **Rodney Allen Rippey** and **Ricky Segall** had to memorize their lines as presenters on the American Music Awards. The two are not yet old enough to read. . . . CAM production schedule under **Vittorio Benedetto** and **Jimmy Ienner** includes upcoming singles by the **Raspberries**, **Lighthouse**, **Chambers Bros.**, **Warren Wilson**, **Bang**, **Sylvia** and **Waterloo**, a new English group. . . . **Ian Page**, Columbia, scoring English animated TV kid-die series titled "Captain Cook." . . . Local New York station running three minute commercial spot of the late **Gene Krupa** hawking golden oldies. . . . Music Industry figures on board of **Watts Child Care Center** are **Jackie Avant**, **Sandy Moss**, **Margaret Gordy**, **Carolyn Hamilton** and **Gwen Fuller**. . . . **Chris Van Ness**, newly appointed editor of the Los Angeles Free Press, just finished taping ABC-TV's "In Session" is co-host with singer **Phil Everly**. . . . Capitol Records' **Brown Meggs'** novel, "Saturday Games" has just been published by Random House, receiving a rave from *Publishers Weekly*.

Isis, an all-girl rock group, will begin a major two month tour this week with **Three Dog Night**. **Buddah** plans to release their debut album to coincide with the appearances.

Frank Sinatra's next Reprise single is his finger snappin' version of the late **Jim Croce's** "Bad, Bad Leroy Brown." Sinatra, who "barks" at the end of the song, introduced it to his Las Vegas comeback audience and will be performing the song along the concert trail next month.

The energy crunch has created a new kind of payola: "gasola." Disk jockeys in New York and Los Angeles are reported to be getting their gas tanks filled by promotion men in return for spinning new singles. One West Coast operative takes cars to a car wash which fills them up. The promotion men and disk jockeys set up their own means of picking up the cars and having them delivered back.

Peak NARM Attendance

NEW YORK—The largest convention attendance in NARM history, 1,340, has been pre-registered for the association's 16th annual convention, slated to begin in Hollywood, Fla. Sunday (24). Among the convention registrants will be 35 new regular and associate member companies, who will be attending their first NARM convention.

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THE GOOD TIMES
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PRETTY BIRD

Written by Sharon Robinson 1001B DAR
PRODUCED BY: EDDIE SINGLETON
Arranged by: Gene Page (Strings & Horns)

Welcome, Denny—now there's Shelter at MCA.

Mike Mailland

