Record Ads On Radio Hit $3.5 Mil In 1974
By ROBERT SOBEL
NEW YORK—Record advertising on radio soared some 40 percent to nearly $3.5 million in 1974, as compared to 1973’s figure of a shade over $2.5 million, a survey by Radio Expenditures Service indicates. Of the total figure, $3.472,900, record companies’ expenditures in 1974 (including co-op monies through dealers) were about $1,812,200, with the rest of the expenditures coming from direct-marketing firms. The 1974 figure for record company buys represents an increase of some 20 percent from the 1973 total of $1,537,000. The 1974 expenditures by mail-order companies rose to $1,646,700, more than 60 percent from $1,041,400 in 1973.

The survey is based on a quarterly report of billings received from 150 companies. (Continued on page 74)

AES Will Probe Encoding Device
By STEPHEN TRAUMAN
NEW YORK—An emergency encoding of disk and thickness and other center-hole characteristics of singles are among key topics for discussion by the RIAA engineering committee meeting on standards to be held Thursday (15) in conjunction with the 51st Audio Engineering Society conference at the Ambassador Hotel in Los Angeles (13-16).

Revox, RCA chief engineers, is chairman of both the RIAA group and the AES standards committee, which also will meet during the conference Wednesday (14). He will report on the recent Electronic Industries Assn. P8.1 ad hoc committee. (Continued on page 41)

Army-AF Speed Up Global Service
By JOHN SIPPEL
LOS ANGELES—Record tap/distribution centers in suburban Atlanta and Arlington, Texas, will now serve the entire global network of army and air force exchanges (stores) in a consolidation move expected to speed shipments.

The two depots are expected to supply product to produce $50 million in retail sales in 1975 to military personnel. The two super depots will be connected globally with all exchanges through a TRW computerized system which daily brings sales data into the Arlington center, located midway between Dallas and Ft. Worth. The Arlington base, headed by merchandising specialist Lou Faulkner, is running a pilot study in carousel warehousing, a concept which allows the stock clerk to remain in one spot while inventories (Continued on page 20)

Act Manager, Club Op And Others Add Zing To Forum
By NAT FREEDLAND
LOS ANGELES—The manager of the high-flying Doobie Brothers, Wayne Inthorn, legendary Sunset Strip club manager Mario Maglieri of the Whisky and the Roxy plus RCA Nashville artist relations director Paul Randall are among the final speaker additions for Billboard’s (Continued on page 24)

Vietnam: a Major Market Fades
By CLAUS HALL
LOS ANGELES—The takeover by the communists in Vietnam was the final closing of a mart that had meant countless thousands of dollars in record sales for U.S. labels. The last government commentary was connected with the U.S. Embassy in Saigon and the report is that Vietnamese raided the facility, scrounging records and other choice goods as the Americans pulled out. The Armed Forces Radio and Television Service has been slowly busy in Saigon and the report is that Vietnamese raided the facility, scrounging records and other choice goods as the Americans pulled out. The Armed Forces Radio and Television Service has been slowly (Continued on page 14)
Chuck Mangione chases the clouds away in CD-4!

Chuck Mangione is fast becoming a jazz legend in his own time. The four-time Grammy nominee that Dizzy Gillespie turned on to the trumpet (now the flugelhorn) has some pretty definite ideas when it comes to the music he makes. "When you are recording live, there's a challenge that puts something special into the music. If the magic is happening with the audience, it will be felt in the recording as well." That's why he's made the "live" recording the trademark of his work. Including his latest release on A&M Records, "Chase the Clouds Away." And, it's also the reason why Mangione and A&M have chosen CD-4. "I was very pleased with what I heard when we did the mix. I want my recordings to sound as if the listener had the best seat in a concert hall. That's why I'm very excited that my first product out in four-channel will be in CD-4."

For further information on CD-4 custom mastering and manufacturing, contact:
JVC Cutting Center, Inc., 6363 Sunset Blvd., Hollywood, Calif. 90028, (213) 467-1166
or
RCA Custom Sales, 1133 Avenue of the Americas, New York, N.Y. 10036 (212) 596-5900
One-Stops Report 45 Sales Dip

By JOHN SIPPLE

LOS ANGELES—The nation’s biggest singles outlets, major one-stops, report 45 volume down gener-
ally since the price rise. Half of the 12-one-stops surveyed feel a drop in the present $1.29 price would ad-
business.

Pop singles suffer most. Seventy-five percent reported sales were over 15 per- cent since the price rise, while 83.3 indicated business remained the same.

One-stop sales plummeted 19.3 percent for two-thirds of the one-
stops, while one-quarter reported sales were up 15 per-
cent. Eight of the surveyed one-stops re-
ported business the same.

Fifty-five percent noted their country singles had dropped 14 per-
cent, while 27 percent reported a 15 per-
cent rise. For the one-stop, pop singles volume remained the same.

Of six one-stops answering, four state that some form of discount has been the best business stimulant since the price rise.

(Continued on page 60)

MARTELL CONCERT SET

NEW YORK—Key industry execu-
tives are setting up an industry founda-
tion in honor of the late T.J. Martell of T.J. Martell, ABC Records eastern sales chief.

Chairman of the foundation, to be
known as the T.J. Martell Memorial Fund For Leukemia, is Morris Levy, head of Roulette Records.

The big money-raising effort will be a concert, scheduled for Madison Square Garden on Sept. 13, 1967. No acts have yet been

(Continued on page 60)

NARAS Says Si To Latin Grammy, Wins Loud Ole

LOS ANGELES—Latin music has its first Grammy. The Recording Academy’s trustees and officials voted to present a best Latin recording Grammy at their recent meeting in Chicago.

Technical proposal for the Latin Grammy was made by the New York chapter, says Jay Cooper, newly elected national Academy president, “but there’s been talk about this for some time. Now Latin music is a sub-
stantial portion of the record market and it’s growing to such an extent that it was about time for the Academy to recognize this. The Chicago and Los An-
geles chapters were aware of its growth and the motion was car-
ried unanimously.”

The Latin accolade falls into a craft category and as such NARAS membership rosters which of its members are in the Latin music field to have them know the Grammy is reserved for the top title.

Cooper acknowledges NARAS does not have an act. (Continued on page 60)

Convict 3 In Los Angeles Antipirate Squad Drives

LOS ANGELES—A lengthy low pro-
file drive to combat tape pirates locally has started paying off. In a campaign begun over a year ago, city attorney Burt Fines’ aides and geographic area vice police have convicted three men in two different prosecutions.

City attorney Guy Ron Robin-
son, who coordinates the antipiracy program, now has 150 undercover officers and geographic area vice police to assist in the important and sensitive antipiracy training, making random checks on all audio and record/tape

(Continued on page 74)

Business And The Economy

Promote Like Hell, Dick Schory Urges

By ANNE DUSTON

This is another in a continuing series devoted to various facets of the industry and how they are facing the state of the economy.

CHICAGO—While practicing caution, Ovation Records’ president, who is “looking mor-
ing more now than we ever spent in our lives,” president Dick Schory pro-

(Continued on page 84)

Capital Builds, Won’t Buy Superstars

By BOB KIRSH

LOS ANGELES—The theory of building artists who stock a quality rather than becoming involved in dollar bidding wars for major artists advan-
ced by BSMA Mensen, chairman, president and chief executive officer of Capitol Records (Billboard, Aug. 3, 1967) appears to be bearing fru-
ition at that label.

Of the Capitol artists currently on the pop, country and soul single and LP charts, the majority launched their careers at the label and none were acquired from other labels for “superstar” sums.

In discussing the philosophy of building artists as well as the many new females now charted (Jessi Col-
er, Eve Sands, La Costa, Connie Canan) and established females mak-

(Continued on page 66)
The Horns. The Voice. The Energy.

BLOOD, SWEAT & TEARS FEATURING DAVID CLAYTON-THOMAS / NEW CITY

Featuring their great new single, "Got To Get You Into My Life"
Presenting Blood, Sweat & Tears

As you remember them... refreshed and, as some critics are saying, even better than ever.

David Clayton-Thomas is back.

The innovative horn sound that made B.S. & T. one of the most influential groups in rock...

The bold fusion of rock, soul and jazz that opened the door for the breakdown of musical labels and barriers in the '70s...

The energy of their classic hits.

It's all back in the 1975 Blood, Sweat & Tears album, "New City."

On Columbia Records® and Tapes.

Produced by Jimmy Ienner.
Midwest Dealer Holdouts Switch Sales Techniques

LOS ANGELES—That rare breed of home sapiens in record/tape retailing, retailers full lists, is becoming as hard to find as a California condor.

One of two retailers who were still battling against the disease of record tapes, Los Angeles, Jan. 24, 1973 is going to throw in the towel this month, while the other, he admits to holding quarterly inventory-wide 20 percent off sales to stimulate business.

Jim Morgan of Bandstand Records, Southgate U.S. shopping center, Maple Heights, Ohio, a Cleveland suburb, plans to discount to combat encroaching cut-rate retailers. Morgan, a 20-year retailing veteran, decided to cut prices after two years of yo-yo business. Nearby discounters plus the recession economy convinced him it was time.

Right now, he’s running a 20 percent sale on full lists to cut down on his return. It’s been good. The success prompted his discounting. He tried markdowns, then regular-ad in the Music Carnival program helped. He drew patrons of the Ohio discount stores to the mall by offering $1 off on an album or tape.

Morgan figures $6.98 LPs will go for $5.55. He’ll pick up from Billboard’s list of 40 best-selling tapes to offer a few $3.99 specials to meet competition head-on. Tapes will go for $5.55, with in-store check at $4.99.

Sanford’s, the Cedar Rapids, Iowa, 100-year-old full music store, has initiated quarterly 20 percent off discount sales, Lavoax Souchelon, 12 years the buyer for record/tape selected hardware, says. It will hold full list otherwise.

The store continues to be racked by a continuing record of tapes.

Her package goods inventory is now 60 percent LPs and 40 percent tapes. Tape inventory has been doubled the past two years. She feels the broad inventory is the store’s all-time high for competition off the beaten path of the cream of current bestsellers. She’s still using four full-time personnel as a base. Sanford’s, a QVC, local country station, has been added to a list of four local stations which the family owns for advertising. Business continues upward.

There was a 12 percent increase in sales last year. Sanford’s, which was selling over $100,000 in 1975, continues ahead of 1974.

She continues to carry compo- nents as well as the full lines. She has deleted all lists but Pana- sonic.

Economy Hits Japan Sales

Tokyo—Total product discount and take back have become prominent features of manufacturers of the Japan Phonograph Record Assn. in this year’s first quarter, with a major emphasis on January-March 1974. Likewise for imports from the U.S. and other countries according to the latest business statistics gathered by Billboard here.

The JFPA is expected to report

Voice Show Change

Washington—the Voice Of America’s “American Musical Thea-
er” has changed its name to “Music USA.” The half hour weekly show will be aired in East Asia and the Pacific, South Asia, Europe and the Middle East.

Sam Pierce hosts the show which covers music of cabarets, piano bars, films and thess.

IN FIRST QUARTER

Soul, Jazz 23% Of Col’s Total Sales

By JIM MELANSON

NEW YORK—CBS Records, which rang up 23 percent of its to- tal sales volume for the first quarter this year with soul and jazz product.

While the quarter’s figures give the label a comfortable headstart on an in-house, soul/jazz budget projection for the year, they also act as a barometer as to the overall impact both musical genres are having on the general market-
place.

Also noteworthy is that CBS’ ongoing results in this area has prompted label staffers to de- scribe the combined product cat-
egory (soul/jazz) as being “by far the second most important segment after pop/rock” in the company’s catalog.

Disco line with the sales upsurge, CBS has instituted a national sales program, from May 1 through June 30, on the entire soul and jazz catalog of the Columbia/Epic/Custom labels, with emphasis on the one year old, leased after the program’s start.

Notably, the sales quota for the program is placed at $4.2 mil-

Album, 8-track and cassette

Discos Will Revive Indie Labels, Consultant Avers

By ANNE DUSTON

CHICAGO—The discotheque will be the key to revived independent labels and live local acts, believes Rufus Smith, consultant for his own Dino Music, and editor-in-chief of Di-Neo-Tech, a newsletter about discotheques.

Disco is the wave of a consulting firm or clubs or management planning to start a discotheque, and handles everything from the construction of the inte-

tion, lights, sound equipment, name, radio spots, to the waitresses’ cos-
tumes. The key is the lounge area in a room where a club owner will be able to hear and test equipment for his club, including a line of custom equipment made by Dino-

(Continued on page 14)

A&M’s Restructure Nets A Creel Full Of Top Hits

By NAT FREEDLAND

LOS ANGELES—-A&M has al-
ways been committed to the idea of top priority for breaking new artists. But because of growth and the upswing of today’s marketplace, for the first time we have structured a full corporate sales team to make it easy or job or just to break new acts,” says Bob Fedd, A&M’s sales and distri-

bution vice president.

The A&M restructuring began some 18 months ago and can now be said to have come into total full effectiveness. On the week of this interview A&M has had no less than several Hot Soul and 16 hit albums.

And with the exceptions of the Carpenters and Joe Cocker sin-
gles plus LPs, Rick Wakeman, the Cockes, Carole King and Herb Al-

tone, of these chart records are by heavily established big-name artists.

A&M’s Hot 100 newcomers are the Ozark Mountain Daredevils, whose "knee deep in blue" is currently strong for the No. 1 spot; Super-

nymph, Captain & Tennille, Buzzka, Hey Hot Lips and Weather-Drum. Among the label’s hot new album sellers are Tom Scott, Pe-

ter Frampton, and Andy Kim.

The key to A&M’s new artists breakthrough staff is a team of four re-
gional promotion men whose sole responsibility is to work new albums in secondary markets. They are Al Martin, who’s based in the East, Steve Dunn in the Mid-
west and Lenny Bronstein in the West.

The new sales team are also the key to the country records’ success. They are Brian Martin, national account manager and Tom Shepard, regional manager based in Denver.

John “Jack” O’Connell is named vice president and chief financial officer of A&M Corp., which is the parent company of A&M Records, the Buddah Group in New York, and Shelter Records. . . .

Mort Dromes is the new administrative vice president of the Buddah Group, which includes A&M Corp., Atlantic Records, Waterfront Rec-

cords, George Grau named manager, licensing and clearances, and Rosemarie Gauqwok now manages copyright licenses. . . .

Niles Siegel joins Polydor/ MGM Records, where he has recently worked for Shelter Records. . . .

Ralph Tashjian resigned last week as national promotion director of 20th Century Records, Los Angeles.

Chuck Offutt appointed national promotion director for Crossover Records . . . Jeffery Rapaport named associate director, investor relations, at CBS Inc. He was previously manager, profit analysis, CBS Records Division. . .

In a consolidation of Sears’ Vinyl Ventures East Coast operation, Robin Wells comes to SAG from Janus Records; Floyd Lieberman, vice president of the firm, will be coordinating publishing administration and will be working with CBS Inc., John Armstrong named publisher and chief oper-

(Continued on page 16)
7 WAYS TO IMPROVE ANY QUAD SYSTEM.

ATLANTIC/ATCO RECORDS

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A Warner Communications Company

www.americanradiohistory.com
Latin Music Wins NARAS Acceptance

The addition of a best Latin record of the year Grammy category is a good, healthy development not only for the Recording Academy, but for the hard working members of the Latin music community who are scattered throughout the nation, but who are linked inexorably culturally to a heritage, beauty, romance and progress.

The new Grammy is a result of some concentrated efforts by members of the New York chapter of NARAS— with support from the Latin and Los Angeles chapters—and their persistence paid off at the recent trustees and officers meeting in Chicago where the idea was passed unanimously.

Now that Latin music has at least one conga drum within the Academy, it behoves all members of the Latin record industry to join NARAS and bring their expertise into the organization so that the Latin Grammy award will go to the appropriately deserving artist.

NARAS is to be congratulated for finally recognizing the emergence of the Latin Explosion in the U.S.

A&M held a series of workshops during its recent Latin affiliate meetings in Los Angeles. In photo above Harold Chids (left) conducts a promotion session. With him from the left are Ernesto Ave, El Palacio de La Musica, Venezuela; Roissmann, EMI Brazil; Colin and Bunny Best of West Indies Records, Barabas and John Bush of EMI Mexico. In photo below international director Dave Hubert and Jerry Moss A&M’s president (second left), host a dinner. At table are Rolf Dihlmann, EMI Brazil, Chris De Burgh, A&M artist; Pat Miller, A&M international promotion staff and Hans Beugger of EMI Brazil.

Justice Dept. Asks Right to Destroy

Continued from page 1

dealing with record piracy, said the right to destroy infringing copies of copyrighted recordings, and the producing equipment, is only spelled out for the copyright owner, in the present copyright law, and in the proposed revision bill (H.R.2223 and S. 22).

Goldblum said the FBI and U.S. Marshall’s offices are not given clear cut authority to destroy infringing items seized in the investigation for prosecution of a tape piracy case, “or any criminal copyright infringement case, for that matter.”

He told subdivision chairman Rep. Robert W. Kastenmeier “this specific authority has resulted in critical storage problems for many FBI and U.S. Marshals’ Offices... and poses the embarrassing possibility that the government may be ordered to return known infringing articles to a convicted defendant.”

Murphy said in answer to questions from Rep. Robert Drinan (D., Mass.) that some of the unauthorized duplicates sue for the return of the tapes, “and therefore wrongly return the infringing material.”

A corresponding amendment would be made in the U.S. Code, providing for forfeiture and destruction of unauthorized tapes and pirating equipment used by pirates of copyrighted recordings.

Sign a D RTC Pack

LOS ANGELES—Ken Weiss and Malcolm Jones, directors of Gold Hill Music and Stephen Stillis Music, have signed a sublicense agreement for the territory of Holland with John Brands and Andree De Raaff of Jongins-Bastar Publishing Group, B.V., The Netherlands.
Includes the new hit single “T-R-O-U-B-L-E”
Minnie Riperton.

"Perfect Angel" climbed the charts to the very top, and quickly established Minnie Riperton as today's biggest, brightest, across-the-board star. Her single "Lovin' You" was a number-one hit, and her live appearances drew SRO crowds and rave critical reviews.

Now "Adventures in Paradise," her breathlessly-awaited new album, is here. With all original Minnie Riperton songs, it showcases her incredible voice and talents, fulfilling the expectations for this major new artist.


ON EPIC RECORDS AND TAPES.
A TASTE OF PARADISE.
SHAREHOLDERS HEAR CONRAD
RCA President Predicts Good Year; Videodisk To Be Factor

NEW YORK—RCA Records, both domestic and international, is expected to play a continuing profitable role in the rest of 1975 in which the RCA Corp. should benefit fully from the expected improvement in the economy in the second half, president Anthony Conrad told the 56th annual shareholders meeting here last week.

And for the future, the recently unveiled (Billboard, March 29) Selecta-Vision videodisk system is expected to be a major factor in the company's profits, chairman Robert Sarnoff observed. It was the strong statement to date that RCA will go ahead with the project that is expected to compete head-on with the Philips/MCA non-competitive videodisk system, possibly by late next year.

In citing the performance of the records division, Conrad noted that at last year's meeting I described RCA Records as a problem area which we hoped to achieve a turn-around. That hope was realized in 1974 and was followed by an improvement during the first quarter. The second quarter is also expected to be ahead of the same quarter of the prior year.

"Domestically the record division faces the problem of high unemployment and the pressures of young people who make up the largest segment of record buyers," he continued. "Among others, this has been somewhat counterbalanced by exceptionally high foreign sales that account for 45 percent of the total business.

Looking to the future, Sarnoff said he expects consumer industry sales to return to near-record levels by 1977, and to new highs in the succeeding years into the 1980s. "By that time," he emphasized, "we hope to have a leading role in the new billion-dollar-market for the most dramatic new development in home entertainment since television itself—the Selecta-Vision system.

Walt Disney Productions reports record net income, up 40 percent to $493 million for the six months, and 53 percent to $27.1 million, for the quarter, in the period ended March 31. In the consumer products division, although revenue from music and records, character merchandising, publishing, and other activities hit a record $29.7 million for the six-month period, profitability declined due to a 25 percent self-financing in the retail music and record business.

Despite a shift from FIFO to LIFO accounting that resulted in a reduction of net income of approximately 48 cents a share, Sam Goody, Inc., announced that net income after taxes for the year ended Dec. 31, 1974, increased nearly 84 percent against the previous year's $702,479 or $1.04 per share. President Sam Goody observed that the price increases in records and tapes prompted the accounting switch. Sales in 1974 were up 14.6 percent to $35 million, with 85 stores opened, bringing the total to 20 retail outlets.

GRT Music Tapes, Sunnyvale, Calif., ended its fiscal 1975 with a record sales month in March, with volume up 40 percent over the two previous months of 1975 and up 7 percent over March 1974.

CBS Inc., New York, has completed the sale of the professional products department of the CBS Laboratories to Cameron-CSF S.A., France. The sale price was "about $3 million," but terms of the transaction were not released.

* * *

Warner Communications Inc., New York, approved a 25 percent increase in the quarterly dividend to 12 1/2 cents a share for the popular "Anchorman" series; the previously declared 10-cent quarterly dividend will be paid May 15 to stockholders of record April 15.

BEST OF THE BATCH

Craig Corp. Posts Higher Earnings Than a Year Ago

LOS ANGELES—Most consumer electronics companies are still waiting for the recession to bottom out.

Of those reporting their sales and earnings figures last week, only one—Craig Corp., Los Angeles, Calif.—posted higher earnings than the year before period.

For nine months ending March 31, Craig reported sales of $2,095,000, or 68 cents a share, on sales of $6,830,000, compared to earnings of $2,048,000, or 65 cents a share, on sales of $6,278,000 for the same period a year ago.

Matsushita Electric Industrial (Panasonic and Quasar), Superscope, Automatic Radio and Koss are all running behind their earnings figures of a year ago.

Matsushita posted earnings of $21,200,000, or 41 cents a share, on sales of $1,030,000,000 for the quarter ended Feb. 20, compared to earnings of $45,700,000, or 46 cents an ADR share, on sales of $1,270,000,000.

The company cited higher costs and a lagging demand for products for the slump in the first quarter. Sales of audio products and color television sets were especially hard hit in the sales decline, the company said.

Matsushita's performance was in step with the results of Sony Corp., which reported earnings of $2,360,000, or 35 cents a share, when it announced that earnings will slump about 45 percent in the fiscal first half ending April 30 from the same period a year ago.

Superscope, Sun Valley, Calif., also reported lower sales and earnings in the first quarter ended March 31.

The company posted earnings of $4,400,000, or 62 cents a share, on (Continued on page 16)}
A LOT OF PEOPLE DIG...

PAIN

G-522

EDWIN STARR
GRANITE RECORDS
Collapsing Offers Ends Lucrative Mart

- Continued from page 1

pulling out of Vietnam for some months. In fact, the last radio facility was closed down in 1973, in April. During that period of time the military operated there, AFRTS was responsible for exposing both single albums and albums contributed to enormous sales.

At one time, AFRTS had radio stations in Hue, Saigon, Nha Trang, Qui Nhon, Nha Trang, Chau Lai, Quang Tri, according to AFRTS commander Col. Al Aulick.

Local disk jockeys programmed their own stations, and in the words of a military personnel informed of new music—plus airing the canned shows growing in LP form—these stations ran the gamut of pop to country and jazz and soul.

Col. Aulick is commander of AFRTS and has been working closely with him is Jack Brown, a civilian who once programmed an AFRTS station in the Philippines when he was in the service.

Commander of the AFRTS division in charge of music in Col. Felix Caspia, Chief of TV is Bob Vinson.

To illustrate how effective the AFRTS is in exposing product, information on sales and sales in military exchanges worldwide are now $50 million a year. And $30 million of this is in Vietnam.

The AFRTS radio operation in Vietnam, at its peak, reached an estimated 95 percent of the 500,000 GIs stationed there.

Viet Cong targets often included

the network facilities, so the job of being an announcer was not necessarily a choice. Four newscasters were killed in the war, five others captured when Hue was overrun.

The AFRTS had 170 servicemen employed. The "Dawson's" program is probably still remembered fondly by radio fans who served in the military in Vietnam.

The Los Angeles operation of the AFRTS produced AM, FM, TV programming. Eighty-five hours of AFRTS programs a week are created; this includes 80 hours of programming and five hours of new programs. AFRTS believes that all major markets are exposed to these shows.

Most of the shows are shipped via tape via ship to provide immediate service.

Besides the material produced by AFRTS officers, the local radio stations featured live programming, usually about 12 hours a day. These shows were repeated at night. Drive time is always local and the music is generally popular in nature during these programs.

Programming is sent to 25 countries, 15 U.S. territories, and is sent to the local programming. Thirty are FM stations.

General News

Foreign Perf. Income Up

- Continued from page 1

set up bilateral deals that will allow for a reciprocal cash flow abroad.

Paul Marks, ASCAP director of operations, points to three factors that are contributing to the growth in foreign income. Foremost is an increase in the actual number of performances abroad. In some cases foreign performance rates are pegged to a cost-of-living index. In other cases, as fixed percentages, the new agreements will accrue more francs, marks or pounds as user revenues respond to inflationary pressures. A third factor, leading to heavier American grosses is traceable to the erosion of the value of the dollar in relation to some foreign currencies.

Performance exchange payments between ASCAP and foreign rights groups in prior years had paid the domestic society receiving $10.7 million in 1973 and paying out $5.5 million; $9.2 million coming in 1972, against an outgo of $3.6 million; and receipts of $8.6 million in 1971 versus a pay-out of $5.6 million.

The unusual size of the 1971 ASCAP payout was accounted for by a significant increase in foreign money received from networks withheld from a contested period in the 1960s.

Bill Residents income totaled $5.9 million, compared to $2.8 million paid out; in 1972 the comparable figures were $5.2 million against $1.9 million; receipts were $4.3 million in 1971, while $1.95 million came in against foreign societies.

A significant portion of foreign income comes from performances in Japan and in theater. These categories of collections are not made by the American societies, but by foreign broadcasters who pay tens of thousands of dollars for programming abroad. These far surpasses similar takes abroad, a BMI spokesman notes.

Earlier SESAC revenues from foreign performance income was $150,000 in 1973, $100,000 in 1972, and $80,000 in 1971. At CASCAP, SESAC can now say the agency currently has agreements with 35 foreign collection agencies, but of these only 20 are bilateral, calling for the transfer of funds on American performances. The bilateral arrangements were only recently initiated, he says.

GRC, Landy Agree

LOS ANGELES—GRC and Rick Landy have settled their dispute over wages owed Landy. The Atlantic record label has paid Landy $1,383.50 after Landy took his complaint before the California Division of Labor Law Enforcement Commission. Landy is now general professional manager for Fred Adler's firm, one of the major recording firms owned by Bert Burchahal-Hal David and Bones Howe.

GRC WEST

You and your partner are invited to be our guest for dinner on September 1st.

Call Joe D'Amore at PATTY'S AMORES

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A GIANT ACROSS-THE-BORD HIT!

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"CLOSEUP"
Produced by BOB CREWE & BOB GAUDIO
Includes
"SWEARIN TO GOD" &
"MY EYES ADORED YOU"
Available on GRT Tapes

FRANKIE VALLI

"SWEARIN' TO GOD"

Produced by BOB CREWE

317,625 SOLD IN FIRST 10 DAYS!

www.americanradiohistory.com
By STEPHEN TRIMAN

NEW YORK—Capitol Industries has been quietly assembling a $5 million recording studio, duplicating, lacquering and distribution complex in Winchester, Va., that will be completed as a single facility and sold as its major East Coast facility.

The move represents both a consolidation of facilities and an augmenting of existing branches and plants, the latter under national plant manager Tom Hopkins.

About six years ago the original

100,000-square-foot disk pressing plant opened, and Capitol added $5,000,000 in new equipment to its plant in Bellingham, Conn., continues blank tape production with John Hargis, vice president, manufacturing, in charge. Earlier this year, a new 26,000-square-foot plant designed for worldwide lacquer mastering went onstream as this activity was transferred from Glenbrook, Conn., to John Hargis, vice president, manufacturing, in charge. Although some quality control problems during the changeover were acknowledged, the new facility is now operating at 100 percent and is expected to reach 118 percent.

Confidentially, Capitol's New York studio and mastering facilities were moved to a new $450,000 facility setting up the test cutting equipment in Winchester—where all mastering will now be done—before he formally announced it.

The new lacquer mastering plant, under direction of Irving Myers, had only one machine online at first, for standard 14-inch masters, and as a result a large backlog of orders for other masters and for machine operational this month, the better one will be used for master production, he said.

Up on the hill, Lee Simpson is manager of the pressing and duplicating plant kept so busy with the Capitol/Epic family of labels that the only outside client is Time-Life


genera

$5 Mil Cap Complex to Exceed Operational Next Fall

16

33 Radio Stations Pitch In to Boost WJA Efforts

LOS ANGELES—Thirty-three radio stations, which program jazz to some degree in 13 states plus the District of Columbia, Holland and Hong Kong, have pledged support for WJA's 21st jazz anniversary.

Among the persons sending $21,268 in support of the East Coast are: Karol Wood, Calif., and Gary Lurie, New York; KJAZ in Berkeley, Calif., and WIZZ in Detroit in getting on the WJA wavelength.

The latest broadcast supporters for the WJA include: KCMJ, KCFW, WTMF, WDAM in California; KADX and KEPF in Colorado; WHUR in D.C.; WBLS, WFLA and WUSF in Florida; WBEW and WWMX in Illinois; KSUI and WSUI in Iowa; WOIN in Maryland; WJQX in Massachusetts; WJMJ, WKMX and WNMR in Michigan;

ACCIDENT STOPS RADIO ACTION LIST

CINCINNATI—An electrical power accident outside Billboard's printing plant here last Friday knocked out the entire equipment used to set type. The accident affected the setting of the Singles Radio Action List publication for the next week, and the inconveniences to readers of the two pages of single counts published has increased this week. Singles Radio Action will appear next week.

Craig Reports Gain

* Continued from page 12

sales of $30,500,000, compared to earnings of $23,000, on sales of $123,000,000 for the quarter a year ago.

Automatic teller machines reported losses of $646,000 on sales of $29,507,000 for six months ending March 31, compared to earnings of 216,000, or cents a share, on sales of $23,101,000 for the same period a year ago.

While Koss posted higher sales for the nine months ended March 31, it also posted lower earnings for the same period. For the nine months, earnings were $887,442, or 52 cents a share, on sales of $12,100,000, compared to $1,013,529, or 59 cents a share, on sales of $10,453,348 for the same period a year ago.

In the professional equipment industry, Ceteq, Corp., North Hollywood, Calif., parent company of Gaus, manufacturers of tape duplicating equipment, reported higher sales and earnings for the year ended Dec. 31.

Earnings were $48,000, or 21 cents a share, on sales of $23,683,000, compared to earnings of $436,000 (including an extraordinary gain of $69,000), or 28 cents a share, on sales of $26,824,000.

The New Jersey Supreme Court held that the general term for a set of facts consisting of three or more attacks, not having common groundwork, against the same person, constitutes the offense of harassment, N.J. (Cooper v. Nickerson) 338 A.2d 765 (1975). The court in that case held that the general term for a set of facts consisting of three or more attacks, not having common groundwork, against the same person, constitutes the offense of harassment, N.J. (Cooper v. Nickerson) 338 A.2d 765 (1975). The court in that case held that the general term for a set of facts consisting of three or more attacks, not having common groundwork, against the same person, constitutes the offense of harassment, N.J. (Cooper v. Nickerson) 338 A.2d 765 (1975). The court in that case held that the general term for a set of facts consisting of three or more attacks, not having common groundwork, against the same person, constitutes the offense of harassment, N.J. (Cooper v. Nickerson) 338 A.2d 765 (1975).
LEON HAYWOOD'S new single says it all!

"COME AND GET YOURSELF SOME"

TC-2191
Produced by LEON HAYWOOD

WHERE HIS FRIENDS ARE!
Beach Boys Song Catalog a Bonanza for Irving/Almo

LOS ANGELES—Chuck Kaye, director of A&M's Irving/Almo publishing arm, doesn't claim any great commercial foresight in his six-year-old purchase of the classic Beach Boys catalog which has already brought in $150,000 a year in royalty and record repackage in the past 12 months. He made the deal more for artificia reasons than for its potential profits.

"Obviously, it was Capitol's effective merchandising and the Beach Boys' touring successes that made 'Endless Summer' a smash last summer," says Kaye. "We're not trying to steal any credit or claim we had a crystal ball in 1968 when Irving/Almo made what was then one of the most expensive catalog deals ever for the Beach Boys titles.

Kaye, associated with Brian Wilson's late father Murry for the purchase of about 75 titles, ranging all the way from the earliest Beach Boy hits such as "Surf's Up" and "Little Deuce Coupe" to the classic "Pet Sounds" album with "Good Vibrations." By NAT FREEDLAND

"When the deal was announced, many of my friends in the business told me I was crazy," laughs Kaye. "But I'm happy at Irving/Almo's lowest point ever. This was the heyday of San Francisco rock and the English groups.

"Kaye says flatly that he bought the Beach Boys catalog for A&M solely because the songs are "great material for a vital part of the music business: the music market which never lived through the originals.

"I think Brian Wilson's melodies are a treasure chest for any jazz musician who can overcome their anti-rock prejudices," says Kaye. "And with the huge comeback of the Beach Boys we've literally been deluged with requests to use the songs for commercials.

"So far none of the projects we've offered have been right. We're being careful in the way we use the songs so they could be used in any way that would cheapen it. But I'm sure the proper vehicle will come up eventually."

This Week's Legal Action

Midkiff Beef into Court

LOS ANGELES—Walter Midkiff, better known as "The Butcher," when he was with Buffalo Springfield, wants $150,000 from former executive producer of the Jimmy Ruffin record, the label's music publishing wing. The suit follows a court suit here that he was "hoodwinked" by Stephen A. Stills and Neil Young Dec. 31, 1968, when, then 24, he signed away his contracts and dissolved all his links with the group in return for which he got the exclusive right to the group. Dewey Martin and the new Buffalo.

Midkiff claims he was naive in signing away his rights, which he estimates could have brought him $50,000. He claims that Stills and Young did not assume responsibility for the group as they agreed. Midkiff wrote a letter Sept. 1, 1974, reserving the 1968 agreements that he and Alpert and Cotillion owe him royalties from recordings and songs. Others named in the suit are: F. C. F. Davis Jr., Bruce Palmer and Paul N. Furay, all members of the act.

Club Settles For $100,000

MARTINEZ, Calif.—Longines Symphonette Society has settled for $100,000 with formerfraud detectors after hundreds of complaints from club members about billing procedures were filed.

Filed in Contra Costa county superior court, the complaint alleges the billing and collection activities of the Capitol Record Club, Citadel Record Club, Capitol Stereo Tunes, and Capitol Music Mints. The club is owned by Longines-Wittnauer, Inc., of New Rochelle, N.Y.

The suit, which was filed in May, 24 and features the voice of Alberts in 21 of the 23 tracks. The suit claims that MCA excluded his name and photograph from the album. The liner notes on the cover, club card, membership kit and other mention of Alberts and that the pictures on the cover and inside jacket were of four men "purporting" to be the original Four Aces. Alberts says he created the group in 1953 and changed himself from the group in 1959.

Alberts said he was cancelled for a single as a major artist and developed into a local TV personality hosting a weekly home talk show.

New Formula Cuts Fatal VC Content

NEW YORK—Tenno Chemical claims it is now able to remove 98 percent of the residual vinyl chloride from PVC resins it produces in two plating operations. The new process monomer in heavy concentrations has been blamed for a number of cancer and birth defects.

Effective immediately at plants in Texas and New Jersey, 12 of Tenno PVC operating units now been modified, with a maximum monomer content of 10 parts per million (in the resin), compared with 50 times that figure, the typical industry policy.

Rabbi Milton Feist Dead

NEW YORK—Rabbi Milton Feist, former president of Mercury Music Publishing Co., died here April 23 after a brief illness. He was 67. Rabbi Feist had been active in the publication of concert and educational vocal music for some 20 years. After the sale of Mercury Music to Thod- ee Presser he devoted himself entirely to talmudic study. A son of pioneer publisher Leo Feist, he is survived by a widow, Selma, ex-wife of the late president of NMIPA.

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General News

Beach Boys Song Catalog a Bonanza for Irving/Almo

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THE ROCKET RECORD COMPANY WELCOMES HOME
THE HUDSON BROTHERS WITH THEIR NEW SINGLE
"RENDEZVOUS"
MCA-40417

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PRODUCED BY BERNIE TAUPIN SEE THE HUDSON BROTHERS ON "CHER", SUNDAY MAY 18 CBS TV
Latins Tap Soul To Spice Their Salsa

"Continued from page 1"

Joe Cuba, a veteran Latin artist with the 1965 hit, "Bang Bang," that crossed into the pop market on Tico/Alegre Records, has a new disk, "Busting Out," which he says is a Latin R&B tune. "The record companies did not promote the Latin artist because Latin music was not considered a major influence in the record industry," says Cuba, "But now they are turning around and looking at us saying, hey, come ring my cash register!" Cuba says the beginning of acceptance for Latin rock artists came about with Richard Nader's first salsa show at Madison Square Garden, N.Y., in early 1974. "This show opened a concert field for us," he explains.

Salsa is the current name given to Latin soul music and Cuba feels that the name is necessary to distinguish Latin soul from just Latin music. "Pop artists have taken our music as far as they can take it while trying to capture our particular rhythm; now the record companies are realizing that if they want the authentic sound they must get it from the Latin artists." And in New York, Frankie "Hollywood" Crocker of WLIB is turning his R&B audience onto salsa. Crocker recently hosted a salsa concert at the Feet Forum with Tito Puente, Joe Cuba and other Latin artists. Another avenue for national recognition of Latin artists is the "Latin Record Of The Year" category added to the Grammy Awards by NARAS.

Cuba feels that this is a stepping stone for the Latin artist which will provide an added incentive to push for hits records. Cuba says that nightclubs are beginning to open up to Latin artists. They are being used as opening acts as opposed to second and third acts on a bill. One important point: traditional Latin artists who are crossing to soul and pop are not doing so with authentic Latin music. Joe Bataan chose the pop/soul Gil Scott-Heron song, "The Bottle," as his major crossover push.

Mingo Santamaria recently chose the pop/soul disco tune "Lady Marmalade." Certainly there are Latin Rhythms involved, but the material is not, in the vein of a "Bang Bang" or "Watermelon Man" which Santana recorded in 1963 on Battle Records.

Pop oriented artists such as Santana, Mandrill and Weather Report, for example, all use Latin rhythms. For many years jazz artists have been heavily influenced by Latin rhythms. Jack Costanzo played congas and bongos with the Stan Kenton Orchestra in the 40s. Chano Pozo, also of the 40s, played congas with the Dizzy Gillespie band bringing with him West African rhythms heard in his native Cuba. Ray Barretto has played congas with Herbie Mann for many years and is on the current hit "Hijack" album. There are other Latin percussionists like Candido and Armando Peraza (with Cal Tjader) who have been associated with the jazz community.

Now, one finds the Latin musician tapping the mainstream of American pop music for his own key to mass audience acceptance.

Mrs. Drozen Dead

LOS ANGELES—Bertha "Birdie" Drozen, wife of Lou Drozen, president of Laff Records, succumbed to lung cancer May 4. She was 56 years old.

Army-AF Speed Up Service

"Continued from page 1"

Platforms move past the station, It is believed to be the first time the concept is used in this industry. Faulkner points out that despite his taking almost double the amount of product responsibility it warehouse work force remains at 50 persons. Warehousing space is cut in half with the new system, he says.

The Arlington base, located at 621 109th St., handles the western two-thirds of the U.S., Alaska, and the entire Pacific, including Korea, Japan, Thailand, Okinawa, Guam and the Philippines.

The Atlanta record distribution center, located at 905 S. 2nd St., Fort Gillem, Forest Park, Ga., is headed by Bill Sullivan, also a veteran in military buying and administration of records and tapes. Atlanta will serve the eastern third of the U.S., and Europe including the United Kingdom and Germany.

The consolidation program details a previous plan to open a Los Angeles depot. Both Atlantic and Arlington will buy direct from labels for sale to base and post exchanges. The army dropped its last rack affiliate late early this year when it took over this area's exchanges from ABC Records & Tapes. The army-air force program to do go actually began about two-and-one-half years ago with an experiment in buying direct which started in what was the Alamosa district, Texas.

The two consolidated depots will serve approximately 650 different exchanges with records and tapes worldwide. Where previously individual labels shipped recorded product in base stores outside the U.S. on a contract basis, the two super-warehouse facilities become literally global-supplying one-stops for all product.

You may not ordinarily carry magazines in your shop—HIGH TIMES is no ordinary magazine. HIGH TIMES is unavailable through many of the standard magazine outlets in your area, so sales will be that much easier. And each sale is good for five more sales a year. This means bringing customers back to your store and time again.

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Here is a sampling of some current orders from our record merchandisers:

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Fathers and Sons, Inc., Indiana - 1,750 copies
Music Plus, Los Angeles - 500 copies

Odyssey Records, Santa Cruz, Calif. - 2,000 copies

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Radio-TV-Programming

55% FM Growth Over 10 Years
Arbitron Study Discloses Medium's Boom

NEW YORK—New or stronger FM stations in 11 major markets has produced a 55 percent growth for the medium over the past 10 years, according to a study conducted by Arbitron. The study was based on the stations that showed up in the 11 markets during the Jan./Feb. 1975 Arbitron survey as compared to a similar survey in the same markets in Oct./Nov. 1966. AM station launchings increased 13 percent in the same period.

San Francisco had 11 new FM stations. Detroit 10 new FM stations. Philadelphia, even 10 years ago, was a good FM market, evidently, because only one new FM station shows up today in the reports as compared to 10 years ago.

San Francisco has five AM stations showing up in the surveys that didn’t 10 years ago. Boston, Seattle area, and Philadelphia had no new AM operations show up, while Cleveland, Pittsburgh, and Washington had all one each.

Another interesting fact is that the number of listed stations was increasing, the number of stations was growing. The complete separate programing (Monday through Friday 6-10 a.m.) increased from 54 percent to 85 percent in 1975.

"The interaction of more stations listed in Arbitron reports and more stations programming FM than AM is a development that programing provides better buying opportunities for advertisers as well as for listeners. The programing is an over-all entertainment selection offered to the general public," says William T. Mortimer, president and general manager of Arbitron Radio.

Los Angeles went from 12 to 18 FM stations in 10 years, New York from 11 to 19, San Francisco from 9 to 20, and Atlanta, N. 25th Ave., in all there was an increase from 112 FM stations to 174 FM stations and from 28 A.M stations to 365 AM stations. Not all, of course, were new on the air, many were perhaps programing better and able to be listed now as opposed to then.

Los ANGELES—The National Assn. of Progressive Radio Announcers here has launched a national membership drive and expansion program, according to Hilary Clay Hicks, executive director, and NAPRA president Jim Ladd of KLOS, Los Angeles.

An announcement detailing the program and the formation of five district committees went out to 4,000 rock air personalities, along with the first regular issue of the in-house Progressive transcription newsletter and a brochure.

In addition, the new campaign correlates with the debut of "Get Off II," an album of public service antidrug abuse messages from such as Chuck Berry and the Beach Boys and Al Green and Linda Ronstadt.

The album is now available to all radio stations for broadcast. For the first time, says Hicks, Progressive Transcription offers executive package for members. Prior to June 1, new members may enroll in the organization for $12 a year; after that date, cost is $25 a year.

Among those appointed to regional management of the expansion program are Stan Garrett of KZEL in Eugene, Ore.; Jeff Pollack of KMVY at Vancouver, Wash.; Ron Britten of WDIA in Chicago; Gary Granger of WHSE in Ft. Lauderdale, Fla.; Sonny Fox of WNOE-FM in New Orleans; and Allison Steele of WNEW-FM in New York. Toward the end, air personalities and programmers were named. Part of the membership drive entails membership drive committees in each region, as part of the expansion program, membership is now open to all rock air personalities.

NAPRA, founded in 1972 primarily as a medium for coordinating public service messages, now provides a variety of membership services and programs. NAPRA members will also vote on nominees for Rock Hall of Fame. The first annual rock awards show will now be groused for CBS-TV in August.

WINK MARTINDALE HOST
ARP Programs Blossom To U.S. & Foreign Aiers

LOS ANGELES—More than 35 radio stations in the U.S. and various overseas stations are now carrying "Music Scene U.S.A.," reports Jerry Simmonds, president, American Radio Programs.

Host of the hour-long weekly show is Wink Martindale, afternoon personality on KMPC here.

In addition, ARP has about the same number of radio stations featuring "Music Of TheSwinging Years" hosted by Chuck Cecil. This show is also weekly and three hours long.

Craig B. Simmonds is general manager of the radio syndication firm. Don Clark is producer and engineer. The firm has been in business about five years ago focused around "One Reporter’s Opinion," a daily brief commentary written by newsmen George Puinam.

MOR FIRST OFFERING
2 Calif. Vets Start Syndication Service

LOS ANGELES—Radio Arts Inc., a radio syndication firm, has been launched here by Chuck Southcote, until now program director of KGIL, in Los Angeles; and Stanford Valley, and Larry Vanderven, formerly general sales manager of KFI here.

Vanderven is president; South- cote is calling himself program manager. He had been 13 years with KGIL, once of the nation’s best and most successful suburban stations. Since 1968 he’s been program director.

The new firm opened offices May

had been sales manager at KTTV, Los Angeles TV station. At one time in his career, he was part owner of KTVF, in Fairbanks, Alaska.

"In spite of my years in television," says Simmonds, "I think that radio can add to today's program. Advertisers are missing a bet by not putting more money into radio spots.

"ARP product is certainly strong, it is heard even in American embassy offices in Peking, China, via cut-settes that are biclified from office to officer.

The Martindale show feature the top records each week—a trim exclusive arrangement—from Billboard’s chart. The Capleton force of interviewing record artists is also featured. And reports from the stations carrying the show are highlighted each week.

LOS ANGELES—"Frank Sinatra: Biography In Sound" is the debut project of a new syndication firm led by Ronald Capleton, a former Capleton force of interviewing record artists is also featured. And reports from the stations carrying the show are highlighted each week.

5 in Burbank, a suburb of Los An- geles, first program. The MOR pro- gramming service for automated radio stations, will be available by August. The music-oriented programing service will be just the start, says Southcote.

It’ll also be acquiring syndicated product from other producers to sell on a nationwide basis.

The MOR format that Radio Arts is introducing is not available ex- clusively in the marketplace, says, "If don’t think real MOR record sales are now being reflected in any area, I’ve tasted music at a lot of col- leges over the years at KGIL. In the jargon of the business student says dig- ing MOR instead of heavy metal.

And the programming of Radio Arts will reflect this, he says, adding that the programming consists such as Percy Faith have never had an album in the program. Programming in radio shows he considers broad and wide popularity of MOR artists.

‘Q’ On Wichita Air
WICHITA, Kan.—KARD, FM station here owned and operated by the Kansas State Network, is now broadcasting in quadruplicate full- time, according to corporate director Buc Weatherley. The station is using the Satuss QS matrix 4-channel encoder.

4,000 Letters Go Out To Rock Personalities Urging They All Join In NAPRA

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LOS ANGELES—I have to get in condition for conventions—diet, weights, jog or play basketball with the Encino Enchiladas every Sunday. Well, the next convention of merit is “Radio ‘76” which is being sponsored by radio station KMFT in Sydney, Australia. Old friend Kevin O’Donnell is organizing the entire event. The entire radio industry of Australia will turn out and most of the radio industry. Attending the four days of the event will be the general manager of KMFT, who is the Overseas President of Radio Australia.

Bruce Johnson has resigned as president of RKO General Radio. Replacing him is Dwight Johnson. Dwight is the manager of the Sterling Recreation Organization.

* * *  

Peter McLane, program director of KIOA in Des Moines, Iowa, rested from the basketball team—called the Hi Hoopers—raised over $50,000 for charity this season under a new fund-raising plan which appeared before 100,000 folks! KCQB in San Diego has a team. John Holliday of Chicago is the librarian in charge of assembling teams (he used to let a finger named Rick Barry play for his team occasionally). Larry Ryan at KEEL in Shreveport went to organize teams and probably still does.

Tom Torrence at KWMT in Fort Dodge, Iowa, called up to ask if I knew where Bob Gross is today. Gross, under another name or another job, worked at KRIX in Phoenix between 1968 and 1970. Does anyone know where he can be contacted today? The lineup at WSAN in Allenton, Pa., now has L. C. Griffith, translator, noon-2 p.m.; Denny Stowe 2-4 p.m., Rick Harvey 4-10 p.m., Kevin Gallagher 10-1 p.m., and Al Dowd 1-7 a.m. . . . Mike Hoyer, music director of KBL in Wichita, is now also the new operations manager.

First registration for the eighth annual International Radio Programming Forum is Dick Hyatt, program director of KFRC in San Francisco, California, N.Y. To register, fill out one of the coupons you’ll see from week to week in this magazine, sign it, and mail it to the following address: $250,000 FM station located in Las Vegas, Nev., scheduled to open for $100,000 to International Radio Programming Forum, Suite 1200, 9000 Sunset Blvd., Los Angeles, Calif. 90024.

* * *

Bobby Oceans is considered by many to be one of the most promising men in the business as well as being a fine air personality, has shifted from KEX in Portland, Ore., to KFRC in Los Angeles. Replacing him at KFRC is Rick Shaw, the newly appointed program director of KFRL in Dallas. Word is that Jack Woods has taken over the melon and that is the long part of the program team.

Walt Shaw, air personality at KRAK in Sacramento, has been promoted to program director of the station; reporting to him, Jerry Hoffer, vice president in charge of the programming of the country music circuit. Walt Shaw at a country music talent night in Sacramento this past week of the year ago; nice guy. . . . The second Sunday of each month, KLAC in Los Angeles’ popular John Rich show devoted to radio called “Inside Radio.” Don Page, radio authority of the weekly program, accompanied the host. Mary Kay, 11:15, the show featured guests such as Bill Baldwin, president of the station; and Paciﬁc Broadcasting Broadcast members Shirley Miller, president of the board, and president and board member Jay Stewart, and secretary Sue Wilson. I think the show is an excellent idea. Why not build radio with radio?

* * *

Dean Reynolds WDPQ in Jacksonville, Fla. For another director of the station, I’d talk to the chief engineer at WBFM in Baltimore. For quadraphonic radio information, since CD-4 discrete broadcasting hasn’t been approved yet, I’d call Jerry LeBlow at 201 Communications, New York 2-867-3323, and ask him for information on the player and decoder. KMET in Los Angeles is using the encoder and KMET program director shadow Stevens is doing some acoustically exciting things with it. Until the Federal Communications Commission decides to acts on direct broadcasting, FM stations should be using the Sansui encoder. The decoder is from Sansui and is worth every cent; in fact, you can generally write the thing off in a couple of weeks with extra sales tax.

Vern Weins, 376 Treadmark Court, Kankakee, Ill., 60901, or 815-939-0036, is “swooningly” setting his entire record collection. He boasts of, cost $2,700. Includes thousands of Top 40 singles and LP oldies . . . John Tews writes from Digame in Sydney, Australia, to go on his own as freelance radio consultant. Tews did the voice on the “History Of British Rock” documentary that is being syndicated throughout the U.S. by Burns Media Consultants, Los Angeles. Tews wants Stoney Richards, previously of KIS in Los Angeles, to write him care of: 3100 10th, Frenchs Forest, N.S.W., Australia.

* * *

Rob Roberts, KLUC, Las Vegas, would like to bring on board from Denver KDKC, lead singer with the Dayton group COOLIGE, will be a featured regular on the Dick B. NANCE “Coffee Club” each month on WGIC in Xenia, Ohio. The 90-minute show in a week also features guest interviews. A live audience.

Someday, ITT is going to discover that it’s the record and radio industries that are supporting the phone service and the more we and this is to the better.

Emme Farrell, working on Seantor Records’ “El Bimbo” by the Bimbo J. & the Fool, has only hype me gloriously on the record, but insist that I call Bob Piava, program director, WFIL, in Richmond, Va. Well, I hadn’t talked to Piava in long time, so I phoned . . . You won’t believe this, Piava starts out, and I know’m in for an old WOP type story from Piava’s Joe Amato days in Hartford, “But I was in a lot of work last night here at the other night and a guest disc DJ (Continued on page 33)

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WНUWH Accomplished Much From Starting In Trailer

WASHINGTON—From almost one year ago to this time, beginning May 12, 1971, broadcasting out of a trailer—the needle would skip on the turntable, the radio could go on for hours, the floor—to the present when the FM station is one of the leading stations in the world. The operation was that of Bob Jenkins—Blackwell, progressive—we haven’t been an easy one. Especially so, when you consider the fact that the station—WHUR—serves two functions: It meets the educational needs of the black public as well as operates a training laboratory for radio students at Howard University.

Tom Jones, station general manager of the station, reports to the president of the university, which also opt a school of communication. Students of the school of communication use WHUR’s eight studios for training in practical matters.

“I’ve just got approval now to bring in outside radio producers to teach the kids in the studios,” says Jones. “I mean about this, we’re receiving extra input from what are called ‘just from professors. Currently, I am working in it was since he was 14 years old and actually constructed WHUR, is re building much of a new studio, Watkins, who once worked for WHUR, in Richmond, Va., will also be involved in Howard’s education TV project.

WHUR, though an innovator, has been a safe and conservative financially. “However, this past February was the best billing month in the history of the station,” says Jones. He expects to break even any week now. To augment income sources, the station will become involved in radio syndication production within the near future.

“We designed our own jingles, using the best music students from the student body to record them. There’s no reason we can’t produce other things in-house that have good market value,” Jones says. He added that production costs for the commercial work for the engineering. Part of the syndication product will involve public service programs. The Black Progressive format features mainly album cuts and focuses on rock and jazz by black artists and groups. The format evolved the station through its close association with Howard through on-air staff at the station are professionals and Jones and Watkins both have commanded the station and performed here. Jones, for example, worked for WMAL-FM in Washington as an air personality, then became operations manager of WMAL-AM; he became general manager of WHUR in November.

Among the stations that later picked up the WHUR format and expanded on it was WBLX in New Orleans.

Strides Being Made By Drake-Chenault

LOS ANGELES—Drake-Chenault, the radio syndication firm based here, continues to make strides with its programming services. CHL, the station WXYZ in La Crosse, Wis., managed by B. J. Rohrer, now is sitting “Great American Country” from Los Angeles, Calif., in Cedar City, Utah, is now featuring “Hippolite.”

The chairman is owned by Charles H. Hunter and station manager is Jen Hunter. In Middleton, Vt., WFKV, is now airing “Solid Gold.” The station is owned by Mark Bay and Timothy Buskey.

I HAD TO PAY TOP JOLKS LIKE: Johnny Holliday—WWDC Charlie Van Dyke—KHJ Buddy Deane—KOTV J. J. Peck—KHK Dr. Don Rose—KFRG Chuck Knapp—KSTP

Bob Vernon—WNBC

TO SAY MY COMEDY SERVICE WAS GOOD. However, Claude Hall said it was almost a “beggars” situation.

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www.americanradiohistory.com
Act Manager, Club Op And Others Add Zing To Forum

• Continued from page 1

First International Talent Forum June 4-7 at the Century Plaza Hotel here.

With close to 150 registrations at press time, the Talent Forum is one of fastest-filling industry events ever presented by Billboard. Throughout the music industry, excitement has been carrying to the unique meeting place for all aspects of the lively entertainment field offered by the forum.

Aside from mainstream contemporary rock music, the forum will have sessions covering MOR, soul, country, Las Vegas, entertainment contracts, college buying, label artist relations responsibilities, road tour support, rock on TV, fairs, concert territory disputes, management building of unknown acts, agents’ functions and nightclub operating expenses.

Only a few open slots are left for the forum’s three evening showcases of major label acts and participation will probably have to be closed by the end of the week. No more than 18 to 21 acts, including three lunchroom slots, can be allotted in order to give each act a set lasting 25-30 minutes.

Columbia’s Cecilio & Kapono, ABC’s Gene Cotton, Motown’s entry change to the Dynamic Superiors and U.A.’s Vernon Burch are this week’s showcase additions.

The increasingly important state and county fair talent market will be explored in total depth in the panel “Mining Riches From—And For The Fairs” featuring the chief buyers for the Iowa and Colorado State Fairs plus three key national fair officials.

This is one more example of the thoroughness with which the pioneering Billboard Talent Forum is covering nearly every key issue and marketplace in the world of contemporary live entertainment.

 Stones Will Hit Road On 58-Day Trek

NEW YORK—The Rolling Stones have announced plans for their longest tour in more than 10 years. The three-month jaunt, covering the U.S. and Canada, will also include the band’s first concerts in Mexico, Venezuela and Brazil.

During the tour, which commences in Baton Rouge, La., June 1, the Stones will be joined by Ron Wood on guitar and Billy Preston on keyboards.

Tickets for the 58 concerts—42 in the U.S. and Canada and 16 in Mexico and South America—went on sale May 1 and all boxoffices are being supervised by special auditors to guard against in-store sales.

With the exception of seven dates in the U.S., all of the concerts will be performed outdoors. Ticket pricing being limited to four per person for indoor concerts and 10 per person for outdoor shows. Average indoor tickets will cost $8 and average outdoor tickets will cost $10.

The tour will play to a capacity of 5 million and will end Aug. 31 in Caracas, Venezuela.

In New York, they will perform six concerts at Madison Square Garden from June 22 through June 27, while in Los Angeles, they will perform five concerts from July 9 through July 13 at the Forum.

Other cities visited on the tour will be San Antonio, Kansas City, Milwaukee, St. Paul, Boston, Cleveland, Buffalo, Toronto, Washington, Memphis, Dallas, San Francisco, Seattle, Denver, Chicago, Bloomington, Ind., Detroit, Atlanta, Greensboro, N.C., Jacksonville, Phil. Mexico City, Rio de Janeiro and Sao Paulo.

Different artists and groups will appear as co-stars.

Music For Cleveland’s Old Stadium

LOS ANGELES—With an eye toward making Cleveland Stadium a full-time music community center when sports events are not being staged in the 75,000-seater, stadium operator Art Modell has linked with Herman Spero of Shirley Productions, Cleveland, to present the first Great Lakes Polka Festival Sunday, July 13. Modell previously had arranged with Mike Belkin to provide rock music attractions at the venue.

Spero, long associated with a syndicated TV polka show out of Cleveland and for eight years executive producer of “Upbeat,” a nationally syndicated TV rock show, has lined up polka bands from all over Ohio to participate in the all day show from noon to 10 p.m.

Spero has booked Marion Lush, L’Parl, Dick Tady, Wanda and the Wanda Polka Band, Polka Band, Sweethearts, Walt Ostanek, Markie & Zagger, Al Nowak & the Edelweiss Band, Eddie Ski, Clarinet Featuring Cecelia Valencie Dolgan, Jeff Pecon, Ed & Gilda Cifani, Eddie Rodzick, Kay Budzick, the Sun Pugliaana Orchestra and Roger Swigler’s Polish Brass.

The event is expected to draw 40,000 at $3.50 advance or $4.50 at the gate. Four 20-by-20-foot stages and a giant center stage will be constructed.

A SINGLES IMAGE?

Hollies Ponder Lack Of Album Smash Hits

By BOB KIRSCH

LOS ANGELES—Can 20 charted singles over a 12 year period, including six in the top 10, be a disadvantage?

An affirmative answer seems unlikely, but the Hollies, currently riding the aforementioned track record, feel their strong single success may be one factor that has held them back as an “album” group.

Since first hitting the charts in 1964, the Hollies have really fallen from the Hot 100. While their LPs certainly sell in respectable numbers, their album sales have been disappointing and certainly not equal to their singles.

There are several problems, according to lead singer Allan Clarke and guitarist Terry Sylvester, and the group is trying, among other things, to rectify these difficulties.

The problems, according to the pair, include a “singles” identification, lack of proper in-person exposure, lack of image, a sometimes “oldies” image and the fact that the LPs, though good, have not corresponded in sound with the singles.

“There may well be the stigma of being an AM group only,” Clarke says. “We’ve had so many hits, which is great, that our audiences really don’t expect to hear LP cuts when we perform. That’s one reason for this quick tour. (It is sponsoring four shows each in New York and Los Angeles.) To offer something beyond the obvious to people in the business. If it all works out, we can come back in six months or for an extended tour.” (The new LP is “Another Night.”)

“There are a few groups, LPs go before they’ve been heard,” Sylvester adds. “That’s because the consumer knows what to expect. With a great group like the Stones, you can expect hard rock. These groups have an album market, which is something we’ve never had. It’s never been, ‘let’s buy the latest Hollies LP because we know what’s on it.’ They don’t.”

“The singles are totally different,” Clarke continues. “Unless someone actually plays a Hollies album, they aren’t going to know what’s on it. Variety should be a plus, but it seems we’re fighting against it.”

Sylvester says he could see it before joining the group (he came aboard several years ago following Graham Nash’s departure). “The singles were happy-go-lucky,” he says, “while the albums were heavy. There was never a formula, and even the biggest group used formulas.”

Oddly enough for a major group, the Hollies have never done a major tour in this country. They appeared on one of Murray The K’s shows years ago, tours 10 years ago, doing 15 minutes five times a day, did a few tours in what Clarke calls “dime store places” and toured once with Michael Rikford (who replaced Clarke briefly a few years back). They are hoping to get the right promotion for the solution to this problem with the current tour. “Touring is going to have to solve a lot of the problems,” Clarke adds. “Hopefully, word of mouth about our LP cuts during the shows will help to publicize us.”

Clarke adds that in the early days, “Our LPs may have been better than some of the others, but the other groups were building an image. We didn’t have one. Just nice guys in a cozy harmony group.” We never said, ‘hey, man, we just go off drugs.’ To try and change it after we’re starting doing well would have made us stick out like sore thumbs.”

The oldest stigma is not a serious one, though Clarke points out the band was asked to join the abortive British rock revival of a few years back and refused.

The solution to all these “problems” (which lots of bands would be happy to have!) “We’ve got to tour, says Clarke, “we’ve got to take a more active role in our business affairs, and our LP production, we’ve got to promote ourselves.”

The band is appearing with Merv Griffin, Dinah Shore and “Midnight Special.”

(Continued on page 26)
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Walsh's show started off slow, including two

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S. F. ON ITS EAR
Transfer Transfers Appeal To Bay Area
By JACK MCDONOUGH
SAN FRANCISCO—Manhattan Transfer, as they have done in every other city they have played so far, sold San Francisco's Moscone Center out during their two-week run April at the Boarding House.
Both the 9 p.m. and 11:30 p.m. shows sold out every night of the Transfer's second week, and the notoriously mixed crowds the group

MUSIC NEWS
San Francisco—Manhattan Transfer, as they have done in every other city they have played so far, sold San Francisco's Moscone Center out during their two-week run April at the Boarding House.
Both the 9 p.m. and 11:30 p.m. shows sold out every night of the Transfer's second week, and the notoriously mixed crowds the group
draws to hear its blend of '30s and '40s harmonies with '50s and '60s pop, got progressively more varied as the week went on, according to Transfer road manager Guy Mazzero.
"We're going clean every night," said Mazzero. "It's strange. It usually takes a while to build up an audience of the sort the Transfer likes, where you have young people and old people in the same room and everybody is comfortable. But San Francisco picked right up on it. We could probably do another three weeks here."

In three different visits to Transfer shows I did not see them fail to bring the happily applauding crowd to its feet. It is a measure of their talent that they can descend from their most elegant material like "Candy" and "Blue Champagne" to campy rock like "Guided Missiles" without creating any sense of disproportion. They seem able to induce in their audience a state of pleasure that exists beyond the limits of taste, style, or musical time.

"That's what Manhattan Transfer is," says group leader Tim Hauser. "What matters is that the song is good. We'll do a song from the '30s and a song from now. When I was 14 I was heavily into r & b. At 19 I was into folk and country. Then I got into big band stuff. When I hit age 30 I was into swing and pop, but I was also still listening to r & b."

"Anything that's good can't be a fades. It seemed logical to me to perform that way. Why not perform that way, you won't perform all that stuff simultaneously? Because in my mind there's no sense of time with it. It's all in the present."

After the original Transfer fell apart for lack of a unifying concept after its Capitol album several years ago, Hauser was driving a cab in New York. One night cocktail waitress Lauretta Rice haled his cab and enlisted in Hauser's scheme to resurrect the group. They enlisted Janis

Rose Bowl Adds L.A. Promoters
LOS ANGELES—The Cleveland concert promoter consortium headed by Mike Belkin who won an exclusive deal for two to six Rose Bowl daytime rock shows this year has added local promoters, Pacific Presentations, to its consortium. As previously reported in Bill-

The album has been reviewed as "amazing" and "stunning," but it's also been criticized for its lack of hits. The album features a mix of classic rock and pop, and some critics have complained that it's too polished and lacks the raw energy of the band's earlier work.

Still, the album has been a commercial success, and its popularity has helped to establish the band as a major force in the music industry. The band has gone on to release several more albums, and their music continues to be enjoyed by fans around the world.

Lack Of Hits
Continued from page 24
"Our albums have been good. It's just frustrating at times. Overall, though, we're happy. Particularly with the last two albums. We feel these are the strongest yet."

Atlantic photo
Manhattan Transfer: "Anything that's good can't be a fade." Why can't all kinds of good music be performed simultaneously?"
Billboard's first annual International Talent Forum, June 4-7, promises to be one of the most important events this year—not only because there is a need for a forum on live entertainment and it's never been done, but because of the involvement of so many of the industry's experts on each facet of entertaining: new additions in bold face:

**Wednesday, June 4**

10 am-5:30 pm
REGISTRATION

5 pm-7:30 pm
COCKTAIL RECEPTION

8 pm-12 midnight
TALENT SHOWCASE

**Thursday, June 5**

9:15-10 am
CONTINENTAL BREAKFAST

10 am-11 am
"WHERE DOES THE POWER LIE?"
A keynote speech by Bill Graham

11:15 am-12:15 pm
"CAN THE NIGHTCLUB SURVIVE?"
Doug Weston, Troubadour, Moderator
Fred Taylor, Paul's Mall
Robin Conant, Great Southeast Music Hall
David Allen, Boarding House
Chuck Morris, Elbert's Field
Mario Maglieri, Roxy, Whisky
12:30 pm-2 pm
LUNCHEON
Warren Barigian, Revolutionary Volpe Coach
3:30-5:30 pm
Concurrent Sessions:

(1) "ROCK ON TELEVISION: STEPCHILD OR STARMAKER?"
Ron Wettstein, Ron Weisner Management
Don Cornelius, "Soul Train"
Paul Block, Talent Coordinator, "Tonight Show"
Burl Sugarman, "Midnight Special"

(2) "MYSTERIES OF THE ENTERTAINMENT CONTRACT"
Al Schlesinger, Moderator
Fred Gaines, Wyman, Bautzer, Rothman & Kuchel
Robert Gordon, Gordon & McCabe
Michael Shapiro, Shapiro & Stern
Darin Moss, Moss Management
George Greiff, Greiff-Garris
Doug Weston, Troubadour

(3) "THE CANADIAN OPPORTUNITY"
Tom Wilson, Concept 576, Moderator
Dave Garrick, Canadian National Exhibition (CNE)
Al Wood, American Federation of Musicians
Bruce Allen, Manager of Bachman-Turner Overdrive
Al Mair, Manager of Gordon Lightfoot
John Murphy, Product Manager of ABC Records at RCA, Canada

1:30-3:30 pm
Concurrent Sessions:

(4) "FORGOTTEN MARKETS? SPECIAL PROBLEMS OUTSIDE THE MAJOR TALENT CENTERS"
Mike Belkin, Cleveland, Moderator
Keith Case, Stone County
David Forest, The David Forest Co.
John Bauer, John Bauer Productions
Bruce Kapp, Windy City Productions

(5) "MINING RICHES FROM THE FAIRS—AND FOR THE FAIRS"
Mike North, ICM, Moderator
Rette Kaye, Bette Kaye Productions
Bob Taylor, Jim Halsey Co.
Ken Fulk, Iowa State Fair
Don Swedman, Colorado State Fair

6:30-8 pm
TALENT SHOWCASE

Friday, June 6

11:30 am-1:30 pm
COFFEE BREAK

2:30-4:30 pm
SPEAKERS "HOW DO YOU MANAGE YOUR TALENT TEAM?"
David Feinke, Don Pedro Productions
Gerry Golden, Manager of Brian Blount Productions
Burt Sugarman, "Midnight Special"

3:30 pm-4 pm
COFFEE BREAK

4 pm-5 pm
Concurrent Sessions:

(1) "THE SECRETS OF SOUND AND LIGHTING"
A demonstration by Gig Monck

(11) "WHERE DOES THE AGENT FIT IN TODAY?"
Sol Saffan, ATI
Frank Barabito, Premier Talent, Moderator

(12) LABEL RESPONSIBILITIES IN ARTIST RELATIONS
Bob Rogehr, Warner Bros., Records, Moderator
Roy Balsho, RCA Records
Sam Hood, Columbia Records
Abbe Hotz, Motown Records
Cord Donahue, ABC Records

5 pm-7:30 pm
TALENT SHOWCASE

Saturday, June 7

10 am-11 am
"WHAT DO THE COLLEGES WANT?"
Steve Jergen, University of California at Davis
Barry Mooy, A&M Records
Clare Hanson, Athens Agency
Lane Harrison, Salem State University
Tomi Cochrane, ICM
Mary Jo Merton, ECC
Bob Holter, Bob Holter Enterprises

11:15 am-12:15 pm
"SUPPORTING THE ACT ON THE ROAD: GETTING THE MOST OUT OF A TOUR"
Bob Regehr, Team, Records, Moderator
Steve Jensen, Warner Bros., Records, Moderator
Paul Davis, Manager of Bachman-Turner Overdrive
Kiki La Porta, Motown Records
Barry Griff, A&M Records

12:15 pm
AWARDS LUNCHEON
Wolfman Jack, Emcee

Additional speakers for each session to be announced

Your Forum registration will entitle you to everything you see above—the breakfasts, the lunches, the opening reception, the talent showcases, all the sessions, and your Forum workbook. The Century Plaza Hotel has accommodations to fit your every need. Registration is $200, with a special $125 registration fee for college students!
Talent

ASK ORDINANCE REPEAL

Pacific Students Fighting To Lift City Ban On Rock

STOCKTON, Calif.—Univ. of the Pacific's Associated Students group is fighting to lift this city's 1973 ordinance which bans rock concerts in Stockton Civic Auditorium, which seats 3,600, as well as all larger outdoor facilities locally.

This is over and above normal insurance coverage. Stockton also requires a cash bond of up to $5,000 plus the filing of any prior criminal record by a concert employee or performer. Concert permits may be withheld if anyone connected with the show has been convicted of a felony, even if offense was "expunged or sealed."

The city actually uptake a legal defense over the issue, although simple harmonic, melodic and rhythm type, normally vocal in nature, dependent on electronic amplification for its effect, usually with the amplified guitar...

Stockton took the anti-rock stance after a 1972 shooting death in the audience of a "Ten Years After" show at Stockton football stadium. Following a year later by violence at the outskirts of Hiller Field during a show headlined by Fleetwood Mac.

Associated Student spokesman Damian Kirwan says a student group has been negotiating with the City Council to remove the restrictions on indoor shows at the Civic Auditorium. They feel it would be impossible to approve the law on big outdoor concerts at this time.

It is the students' claim that certain portions of the law, such as the prior-conviction clause, are illegal, says Kirwan.

Talent In Action

The daughter of a Metropolitan Opera orchestra bassoonist, Manchester at 24 has parlayed two highly respected Arista albums and a score of critically acclaimed personal appearances into her first Hot 100 debut.

"Midnight Blue," co-written by the pianist-singer, is a classically elegant quiet ballad about a pair of long-time lovers putting aside these current aggravations until the dawn, in order to try making it one more time in memory of all their old times together.

Melissa is managed by Larry Breiner (her husband), of Rollins & Joffe of New York. She works with her own tight four-piece backup band. She is produced by Kimo Poncia and Richard Perry. At 16 she was a Chappell Music staff writer.

- Continued from page 26

GROUP that's been waiting five years to play the Auditorium, the group that you don't have to leave Chicago to have a hit album, "A Symphony recording of 'The William Tell Overture'" blasted through the PA, since lights flashed, and Styx received a standing ovation before they even walked on stage.

Styx played loud, visual, hard rock with a lot of special sound effects from two synthesizers played by keyboardist Dennis DeYoung, and guitar-tern Jim Guralnick. The only song in the show reminiscent of the sweet sound of "Lady" was "Father," with a tasteful lead guitar by Drlawlewski and a sensitive vocal by DeYoung, who also wrote and sang "Lady."

The movements were well choreographed, theiriker was on the case, the three fog machines were well coordinated and DeYoung had a fine rapport with the young audience. Either than the usual drum solo, the only unsung event was the same guitar solo to Jim Young. It was Jim Hendrix at Woodstock all over again, from play- sng with guitar with his tongue to breaking through "God Bless America," the same way Hendrix had played the national anthem. Young finally led the guitar on the floor, but didn't set it on fire. Maybe he will after one more hit single.

STEVE SMITH

DOUBLE BROTHERS HENRY GROSS

Forum, Los Angeles

Even mellow singer/guitarist/songwriter Tom Johnston, in spite of an often -nervously disturbing PA system complete with ear-shattering feedback, the Double Brothers managed to make the best of a bad situation and provide a crowd of enthusiastic Americans with one of their better concerts.

The Double Brothers had a lot going for them in terms of live energy. Johnston's vocals were covered nicely, if not in a truly distinguished fashion by keyboardist Michael MacDonald, who was just sitting in. MacDonald's other efforts include work on the most recent Steely Dan LP.

The band opened to the roaring delight of well-covered tracks with "Mean Old Rusty," made some level adjustments and slipped into "Down In The Truck." They made adequate use of various backup vocals in considerable songs from older albums, showing a large version of the album's rock spirit itself. The technique high- lighted and supported many of the more unim- mune numbers.

After about 20 minutes, "Findings," "Southern California Midnight Lady," "Close As The Driven Snow," and "Nobody," the Memphis Horns were introduced as special guests. The Wayne Jackson-Arrow Love aggregation stayed with the Double Brothers through the remaining nine numbers, adding touches of depth and essential background throughout.

The Double Brothers are a fine band. Guitarist Pat Simmons is vocally effective and unembarrassed emotionally. They stir up a crowd and makes it easy for them to participate. Add to that the fa- miliar intensity of new Double guitarist Jeff "Skunk" Baxter (formerly of Steely Dan), the rock steady bass playing of Tom Poteet and the

double-effect drumming of John Hartmann and Jim Knudsen and it's easy to see why the band is equally as stunning as the surprise line-up that culminated the regular show.

"You Are Unwell," "Without You," "The Birds Of Paradise." The Doobies, for their part, provided a few lovely moments, particularly with the added vocal of lead singer Alan Clarke who took a brief sabbatical in the early '70s but he showed himself to be as good as the rest of the group, and added a lot of soul.

For many of the command, this is what rock is all about, to make people happy through a qual- ity performance.

For all the harmonies exquisitely well tuned to be appreciated. The Doobies offered a dozen songs, blending their biggest hits with their most cur- rent material and serving up a few older LP cuts. Clarke looks and sounds just about as he did at the start and is the perfect lead singer and when he harmonizes with lead guitarist Tom Hicks and rhythm guitarist Terry Schreiber (who re- placed Graham Nash seven years back) the result is one of the most distinctive and identifiable sounds in pop. Bassist Doobies and drum- melodic and rhythm type, normally vocal in nature, dependent on electronic amplification for its effect, usually with the amplified guitar...

TOM PAXTON

Avery Fisher Hall, New York

Few folk performers have managed to endure with their philosophies, reputations and au- diences intact the way Tom Paxton has. A large crowd was on hand for 21/2 an engaging two-
Los Angeles—Everyone knows Macon is home for many big artists, but it's also home for lots of recording activity, particularly at Capricorn Sound.

The Allman Brothers Band has been recording with Johnny Sandlin producing. Saturday, John and Bonnie were spending busily producing Hydra's second album, Sam Whitside handles engineering chores with Eric Clapton on the useful LP. Ron Whitehead was on the fourth LP. The two brothers now that this album is coming along, but it's not quite ready for release just yet.

In other Capricorn artist studio notes, Kenny O'Dell cut a couple sides at the Sound Shop in Nashville, producing himself. Martin Mull finished his next LP at the Record Plant in New York, producing himself. And country star Johnny Darrell has finished another album, Sound Shop with producer with Bob Montgomery.

A fire caused $150,000 damage at Sunset Sound Recorders in Los Angeles the morning of May 1, but studioworks have resumed.

Records to the Sinclair Local largest massing the fourth stiffness serves engineering chores whenever Sandlin records. On the other side, the facility's new MCA court of lawinngsJ at other Capricorn artist studio are Eric Clapton and Whitlock at Sundance Studio in New York's Record Plant soon for Halverson. Whitlock is handling production. The Black & White Dog of the A-List is the LSP and will host a party to Spiero.

The broadcast court of law is negotiating with Elton since the coming summation can be moved to the infield. Picnic tables and benches for the patrons. Everything Audio, which handles music and the fine arts, is trying to find a place to put its equipment. Seitz takes special exception to this.

New York—College radio remains a professional medium, set a number of college broadcast engineers, and university staff members. It reports that it is not preparing students for commercial radio. One member of the group says that there are quite a few of us around the country.

Another "professional" re- responding to the article is Kurt Grow, broadcasting instructor and program manager of El Paso Com- munications College, KELP in Colorado Springs, Colo.

All instructors at EPCC are professional, according to Grow, and each of them has worked in commercial radio for well over five years.

“We have this program, because we find that many of our students wish to learn enough job skills to get started in the business without completing a set course of study,” he states. “There really isn’t any commercial versus college radio in our area of the nation, because the two must work together to find space for all. The college broadcasters and the needs of the student, industry, and community must be considered.

Neely Monastyrsky of WGSU at Geneseo, N.Y., says: “There is a very good commercial carrier current station on campus catering to many different demographic aspects of the college.”

contemplating themselves at the convention,” he says. “The thing that troubles us most is that we truly think we are the only ones, even worse as to just join the organization on our own.”

The artiest John Hall says the dates, scheduled for last month, would have been a good tie-in for the group. In any case, it was a critical date for breaking in the Midwest.

Relax. It's true that the first six months of the block that any date has fallen through, according to Ruday. This past summer, Marcials played more than 40 dates.

“This was a very unfortunate thing that happened and the main reason for it was the fact that the school's budgeted a certain amount for the tour, and we couldn't do any more than that,” he states. “This was the first time we've ever experi- enced a situation where as many of the other groups chosen at the convention were Forces of Nature for the Midwest (one), and Doug Kershaw for the $1,500 block.”

The reason the regional block book tours are not the same as the differently priced blocks from this past convention is the fact that the block book tours are the result of all conferences including West Virginia and Ter- nessee from its home base of Ohio and Michigan.

Ohio is currently appealing to the headquarters of the NEC for the return of the money it paid to show- case at the national convention.

The Broadcast court of law was very disappointed in this past convention's results, as they were less in number and practical. The exception to this, as it was the only block for which they could not play the dates they had booked. The dates were forced to play the Northeast.

“We've always been a big act in this part of the country, but we were willing to take a little less in this region, just for the exposure,” he says. “We've always been a big act in the Midwest, but we hoped to break through and the expo- sure this college tour would have given us was very valuable.”

Sanford says that an- noys Ohio most is that booking coordinator, Bob Turner of Hiram College, led them to believe that the dates were still there and that the schools had picked up the sound and lights increase.

“It wouldn't be doing anything out of the normal, if we've ever experi- enced a situation where as many of the other groups chosen at the convention were Forces of Nature for the Midwest (one), and Doug Kershaw for the $1,500 block.”

The reason the regional block book tours are not the same as the differently priced blocks from this past convention is the fact that the block book tours are the result of all conferences including West Virginia and Ter- nessee from its home base of Ohio and Michigan.

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Controversy Erups; Is It Truly Professional?

By Jim Fishel

One misconception is that college radio is primarily for the college community," he says. “Any licensed radio station that serves the community has as its primary goal to serve the public interest of the community to which it is licensed. We try to instill that attitude in our students while still making them aware that a profit is essential to maintain the station's programming in a system for America.”

The broadcasting curriculum at EPCC also offers another interesting feature—students can acquire an associate degree in broadcasting or a one-year certificate in radio broadcasting.

“We have this program, because we find that many of our students wish to learn enough job skills to get started in the business without completing a set course of study,” he states. “There really isn’t any commercial versus college radio in our area of the nation, because the two must work together to find space for all. The college broadcasters and the needs of the student, industry, and community must be considered.”

Neely Monastyrsky of WGSU at Geneseo, N.Y., says: “There is a very good commercial carrier current station on campus catering to many different demographic aspects of the college.”

SOUND AND LIGHTS HASSLE 18 WCNE Oranger Date Fall through

NEW YORK—A block of 18 dates promised Elektra/Asylum's by the late Lakes region of the NEC fell through this afternoon. Originally, the group was told it would receive $75,000 per concert which would include sound and lights. In actuality, the group felt it could not play the dates for the fee unless the cost of sound and lights was incurred by the school.

Ohio was one of 32 showcase acts at the confab in Washington and based on its performance popula- rity, it was chosen by the booking block as the act they wanted for their spring block-touring.

The dates never came off because many schools reportedly could not afford the extra cost for the sound and lights.

“None of us ever instructed us about this extra cost and for some reason they kept stringing us along,” says Olson.

“The Ohio State University.

“Then we offered to supply sound and lights for the schools at a min- imal cost, at which we'd take a loss, and it seemed like they were going to do it but then they didn't,” he says.

The story came as a surprise to several schools, which had been told that they would receive $2,000 each to assist young composers, performers and future teachers.

Winning schools are Howard Univ., Univ. of Wisconsin, Univ. of Miami, Ithaca College, North Texas State Univ., Peabody College in Balti- more, Syracuse, Missouri State Univ., Univ. of Utah and Univ. of Washington.

NEW YORK—Ten U.S. colleges and universities have been selected to receive a total of $20,000 in Ray- mond James Foundation scholarships sponsored by ASCAP. Each school will receive $2,000 each to assist young composers, performers and future teachers.

Winning schools are Howard Univ., Univ. of Wisconsin, Univ. of Miami, Ithaca College, North Texas State Univ., Peabody College in Balti- more, Syracuse, Mississippi State Univ., Univ. of Utah and Univ. of Washington.

Some schools had heard nothing about this, while others said that no one from the school had the author-
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Talent In Action

- Continued from page 28

horsecollar that proved while Pastor has grown, it has been in essentially the same human emotion, it has been headed toward for some time.

Of the 24 songs performed there was an almost equal thematic division between love, humor, politics and family. These themes were approached and explored primarily by the way that they affect individuals. Whether it’s funny, tender a cappella song to one of his daughters or a bitter look at the African uprising, notably “The Hound” being one of the most consistentviewers. Pastor’s several deviations in his songs and anecdotes were not on the loss whose adoration and love for him was infectious. He continued to pulsate because he was recognized as an articulate voice for a sane way of life that seems so desirable, it refuses most of us its knock.

LAWRENCE FROST

FRANK ZAPPA & THE MOTHERS OF INVENTION SHIA NA NA

Nassau, Coliseum/Universal, New York

It would appear that the drawing power of two of the more formidable and well disciplined record rock groups is on the wane in the metropolitan area. The 17,000 seat coliseum was half full at best this well publicized and well promoted concert April 25.

Zappa and his crew of brave voice, Captain Beefheart, were their typical funny, driving and outlandish selves in a non-stop plethora of tunes delivered in a continuous genre. Drawing heavily from his “ Freakout” album, Zappa and the Mothers delivered a well-painted, creative performance. Zappa’s first guitar work and his recital dedication dominated the performance. Lighting for the event was outstanding and an

(Continued on page 17)
DOLLAR VOLUME STABLE

Disk Price Rise No Blow To One-Stops

BY ANNE DUSTON

CHICAGO—A quick survey of one-stops in this area, indicates that the price rise of single records last July has not materially affected buying patterns of jukebox operators, although if another price rise occurs, it could cause havoc in the industry.

Joe Ceddii at Lormar indicates that the dollar volume of sales has remained stable, pointing up the fact that operators are buying less product. The wholesale price rise from 65 cents to 80 cents has not affected the amount of product, however. “There is plenty of product, in fact too much, and a lot of it is junk,” Ceddii, buyer for Lormar said.

Operators have accepted the price rise over the past year as a “sign of the times,” Jerry Linda of Linda-John with owner Gus Tartar at Singer One-Stops, says. “We are carrying about the same inventory, 75,000 singles, at an average of 7 or 8 dollars, single, and our sales are about the same as a year ago. The smaller operator with fewer locations who bought under 25 records a week, has cut down by five, but the larger operation has considered dropping the same volume. Lobodzinski also notes that:

Conclave Sold Out

NEW YORK—The annual convention of the Music and Amusement Assn., May 16-18, at Stovensville Country Club, Swan Lake, N.Y., has been sold out, according to association spokesman Ben Chiofsky.

Digital Seminars Booked

DAYTON, Ohio—Seminars on the digital electronics for the coin industry are being set up by Kusz-Kasch Inc., manufacturer of test equipment. The seminars are being conducted by William G. Arkush, field engineer formerly with Atari as design engineer, by Benard Gans, coin games, and educational seminar leader.

Introduced at the Omaha, Neb. seminar is a library concept of service information featuring 17½” x 22” inch booklets for each design approach schematically illustrated, with the specific test equipments described for the various machines functions.

With jukebox use now breaking into the realm of integrated circuits, Arkush feels that attending a seminar will give operators a working knowledge of the “new electronics black box” and save them thousands of dollars a year in effective servicing. The two-sessions are equivalent to a year’s course in technology.

“The seminars are open to every one—operators, service people, college students, career technicians. Those who are not specifically invited by their distributor, can call their area distributor to be included.” Arkush encourages seminars are absorbed by the distributor and the test equipment firm.


Floridians Attend Awareness Conclave

TALLAHASSEE, Fla.—A program to expand legislative awareness was held by the Florida Amusement Merchandising Assn. May 13-14.

Included in the two-day program were classroom sessions conducted by experts from the legal and legislative branch of government, and a full day of observing the governmental process in action, in the Florida House and Senate.

Participants were addressed by a member of the Dept. of Commerce at the luncheon at Quality Court.

WB’s Cher Promo

LOS ANGELES—Based on the current high-rising sales of Cher’s TV series, Warner Bros. is mounting a campaign for her first album on the label. “Stars.” For retail outlets WB will provide life-size Cher cardboard standups plus posters.

The radio-press kit includes golden pillows with the album logo and a black, long-sleeved shirt with Cher’s album picture.

MIAMI Joe Quijano (Coco) visited Miami to promote his new LP, “Ahora,” and was thoroughly reviewed on all four Spanish radio stations. From the album, “La Paella,” is being aired; the record is moving strongly. Visiting with Joe was Chicke Perez, onetime New York conga and timbales player, who has lived here for 10 years and plays with Tipica Tropical (Mate). The group is appearing at El Rodeo. . . Fajardo (Coco) finished his engagement at El Checo in the Barcelona Hotel, and leaves to play dates in New York at the Chalet Madrid, Corso’s, Roseland and other spots.

WCMQ-AM and FM will present Juan Ignacio (Achibala) in concert May 26 at Dade County Auditorium in two shows. At this time, one show is completely sold out. A few tickets for the second are going briskly. . . Johnny Ventura (Mate) appeared for promotion of El Meneadero and packed the Miami Jai Alai club.

Jerry Masucci, president of Fania Records, has been meeting agreements with Philips-Columbia for Colombia and with RCA for Japan and the Orient. . . The popularity of “gag records, tipica Novels” el “Cartero” on TR is getting a second look and the LP is picking up sales, just as their new release is due.

WQBA-AM will present Sophy (Velvet) and Titi Soto in concert May 11 at Dade County Auditorium, and on May 3rd at the Latin American Festival of Miami will be held at the same site. . . Estrellas Magazine of Puerto Rico gave a big promotion to Martine pyplot and the best Latin music director in Miami (WQBA-AM) and to Hector Viarea (WQBA) and Eduardo Gonzalez Rubio (WQBA-AM) as the best Latin jockeys in Miami. . . Club Masucci due to open soon as a Latin discotheque . . . Centro Espanol now the only club in Miami to present star acts, Oscar Delapaz opens next week at Centro to be followed by Charytin (Alhambra).
Automation Out; KKSS In a Switch

By JEAN WILLIAMS

LOS ANGELES–KKSS, St. Louis, was 75 percent automated until a month ago when Donnie Brooks, formerly operations manager of WBRK, New Orleans, moved in as operations manager and transformed the station into a personal stereo radio.

He has employed a new staff of radio professionals, as well as persons who are not only skilled in radio but other non-connecting fields. Scott St. James, formerly program director of KSD, is at 10 a.m.–4 p.m. slot; Scotty Lawrence, a registered pharmacist holds the 8 p.m.–12 a.m. post, Gary Perks, a morhician, is on 12 a.m.–6 a.m.; Bernie Hayes, a former program director, 6 a.m.–10 a.m. and Brooks, 4 p.m.–8 p.m.

Weekends has Hosea Galvies 6-11 a.m. playing gospel and Ernestine Carter, a television engineer hosting the children's hour, Sunday 11 a.m.–noon.

While explaining the station's new format, Brooks says, "Between 10 a.m.–12 p.m. we feature our bonus hours, playing four albums consisting of jazz and rb. We select those albums at random."

The station turns into a radio discotheque on Saturday, records geared specifically to discs are aired with a bit of jazz added. "We have a well rounded format because we play all types of music from rb to jazz to music by Morris, says Brooks.

"We list our shows by numbers one through six programming centers for each program. During the course of a week, each announcer will take over every program."

"We do not run contests on the air. People are no in-tune to the music that we play. We do not need to buy an audience with contests," he explains.

Effie Smith "Dial That Telephone" fame is national representative of programming and promotions for Stax Records and their custom labels.

Her roster of artists includes Rance Allen, former gospel singer turned pop, with a new record, "Ann 1 Don't Need No Crying." Fredrick Knight "I Betcha Didn't Know That" and Shirley Brown "Ann No Fun."

I hear that Ms. Smith will re-release "Dial That Telephone" on Stax Records and rename it "Gospip."

Rufus Thomas, ex-disk jockey of WDIA, Memphis, and currently in public affairs and community relations at the station is also the creator of dances. Thomas, often referred to as "the world's oldest teenager" has come up with a new disc dancing record, "Do The Double Jump."

He says that the "Double Jump" when done properly, gets away those uninhibited bulges and feels that the logical move is to go into health clubs and turn them into disco-spa. Mel DaLomba, who operates the Spartanian Spa in Memphis, came up with the idea of using the body contact dance to help women and men in their reducing sessions.

"The Double Jump" moves fall right in with what we've already been doing," says DaLomba.

(Continued on page 49)
LOS ANGELES—Carl Davis, executive vice president in charge of recording and a stockholder in Brunswick Records, doesn’t “like the idea of a record company promoting a disk, getting merchandise the artist,” he says.

Building the career of the artist should be the priority of the record company.

“Many companies are afraid to build an artist. Instead they build the record. They feel that the artists will leave the company when they reach star status.

“That may be true, but it is a characteristic of an organization that is to be successful in the industry must take.

“I have found that the public tends to buy a record because of the artist, not the other way around.

“To merchandise an artist to the point where promotion on any record that is released will sell means working closely with the managers, tying in promotions with special internal appearances and promotions with the local distributors.”

Davis also believes in tying up in many retail store windows as possible with display material, including placing advertisements on public vehicles.

“Saturate the market with the face and name of the artist, and when a record is released the public will buy it. Of course it is our responsibility to make sure that the product is good.

“Any act that does not deserve that kind of promotion, and is not believed in as a total entity, should not be signed.

“The economy has changed to the point where any record company that is not gearing itself to albums is kidding itself, because today a single is only a vehicle to take the customer to the album.

“The small record companies that are not getting into album sales are going to be washed out.”

Included in his program are the disk jockeys—those he says are often not given a choice of the record they play on a particular artist. The labels are for the most part responsible for this.

“Many companies are now putting the same song on both sides of a record, one side mono, the other stereo.

“If they are giving albums instead of singles to the store, the record companies have choices instead of one or two to get the record going. But if we must release a single at least there should be two different songs on it,” says Davis.

“We are not always right,” he continues, “in the selection that we choose to release from an album, and the disk jockey knows his market better than we do, therefore, why not let him choose the record?”

Davis who is owner of Dakar Records, a subsidiary of Brunswick, feels that the strength of the discs is invaluable to record companies.

“We have an album by Bohannon, ‘Inside Out,’ that is selling at the rate of a single record because of discotheque interest.

“I have found that many FM radio stations across country are programing their music from disco lists because there is such a strong reception from that area,” he adds.

Davis is a producer with 15 years in the record industry. He was hired by Columbia Records in 1960 to revive the Okeh label, which he says he did successfully before going independent. However, the label failed shortly after his departure from Columbia in 1965, he contends.

During his jaunt with Okeh, he produced three gold records on singer Major Lance, “Monkey Time,” “Hey Little Girl” and “Um Um Um Um” which were all written by Curtis Mayfield.

He says his artists must be able to entertain as well as give their hit records and he teaches them to be goodwill ambassadors for the record company.

“Marshall Thompson, a member of the Chi Lites singing group on Brunswick, contacts key media people in markets where they are appearing informing them of what other acts on the label are doing. I want all my acts to do the same thing,” explains Davis.

“If we can get that kind of cooperation from the record company it is certain to be successful,” he adds.

Columbia Increases Twofer Packages By $1

NEW YORK—CBS Records upped the suggested list price of more than 100 titles in its twofers series by $1, effective May 1.

All $5.98 double-disk sets moved to $6.98, except for Chicago L, which now lists at $7.98. Most of the previous $6.98 packages were raised to $7.98. Those which already listed at $7.98 were not affected.
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Chicago Corp. Seeking To Buy WQV-FM, N.Y. Station

NEW YORK—Concert Radio, Inc., a new Chicago-based corporation, has filed a competing application with the FCC for the controversial WQV-FM radio station and return it to its old classical format.

According to Earle Moore, counsel for Concert Radio, the application offers an immediate alternative to the present service of the station, while petitions to deny renewal of the station’s license, filed by two ad-hoc listeners groups, could leave the future ownership of the station in doubt for several years.

The ad-hoc listeners groups to which Moore refers are the WNCN Listeners Guild, based in New York City, and Classical Radio for Connecticut. Both groups seek to have the FCC deny a renewal of the license and to allow the station to operate under the new owners.

Listeners are hopeful that when the FCC, acting as judge of the case, considers the petition, they will continue to receive classical music, as they have always done.

But Classical Radio, head by Charles Benton, son of the late Sen. William Benton of Connecticut, has already budgeted $50,000 to pursue the license challenge.

If successful, Concert Radio plans to name John Bird as WNCN’s president and general manager.

Among the advisers and members of the board of directors of Concert Radio are Ray Nordstrand and Norman Poteloff, respectively, and program director, WFCF, Chicago’s fine arts station.

WQV-FM is said to be worth about $2 million on the open market, but it is understood that when a radio or TV station license is lost as a result of a challenge, no payment is required to the former operators.

NEW HAVEN, Conn. — Classical Radio for Connecticut, a group of Connecticut residents, filed a petition last week to deny the license renewal application of New York State radio station WQV-FM, formerly WNCN-FM, station licensed to Starn WNCN, Inc., owned by Starn Broadcasting Group. William F. Buxley Jr., is chairman of the Starn group. (See separate story.)

CRC seeks to reinstate the 24-hour-classical music format of WNCN, which went off the air on Nov. 7, 1974, to encourage and foster classical music broadcasting in southwestern Connecticut. The group claims over 500 members and supporters and represents the interest of classical music listeners among the open citizens of Fairfield, Litchfield and New Haven counties within the WQV-WNCN broadcast range in Connecticut. CRC’s supporters include Peter Goldmark, developer of the long-play record, Alexander and Igor Kipnis, Benny Goodman, Dave Brubeck and Victor Borge.

CRC’s petition contends that Starn Broadcasting Group has not discharged its obligation as a public trustee when it switched from classical to rock music. Furthermore, the petition says, Starn breached its promise, made when it acquired WNCN, to continue a classical format. CRC says it has a group of over 500 people on a committee to discuss and improve the classical music on the air. The group is studying how to increase the listenership of the station.

The recording will be produced by Charles Gerhardt and will be the last to be recorded by the son of the composer.

Starring in the RCA recording will be Rundell Spalding, Kato, Benjamin Luxon, Hermann Frey, Rose Wagman and Gabriela Mann. It will be recorded in the Bavarian Radio Orchestra and Chorus. The recording will take place in Munich beginning June 17.

NEW YORK—Erich Wolfgang Korngold’s long neglected Viennese opera, “Die tote Stadt,” revived with success this season by the New York City Opera, will receive its first full-length recording this summer by RCA Records.

Announcement was made by Thomas Z. Shepard, division president, Red Seal artists and repertoire, that the opera will be released in time to coincide with performances of the production at City Center.

The recording will be co-produced by Charles Gerhardt and will be the last to be recorded by the son of the composer.

Starring in the RCA recording will be Rundell Spalding, Kato, Benjamin Luxon, Hermann Frey, Rose Wagman and Gabriela Mann. It will be recorded in the Bavarian Radio Orchestra and Chorus. The recording will take place in Munich beginning June 17.


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NOTE: The manufacturer of this product is in no way affiliated, sponsored, endorsed or otherwise connected with any industry association or any other manufacturer, sponsor or promoter of gold records or gold albums. The product itself is not intended to imply that the performance cited thereon has achieved a specific unit sale.

You may order your gold record presentation plaques for just $60 per album plaque (15"x18") $40 per singles plaque (10"x14") All prices FOB Los Angeles, Calif. Subject to state and local taxes. Special price quotation on quantities of 100 or more.

For further information or to order, mail the following coupon to: Box 1,000,000, Billboard Publications, 9000 Sunset Blvd., Los Angeles, CA 90069

Name __________________________________________ Title __________________________

Company _________________________________________

Address __________________________________________ State __________ Zip __________

City ____________________________ __________________________ State __________ Zip __________

Please supply (number) plaques. Size: album ___ single ___

Enclosed are: ( ) labels (2 for each record ordered) ___

Please send me further information. ___

Signature ______________________________

To order gold record presentation plaques for just $60 per album plaque (15"x18") $40 per singles plaque (10"x14") All prices FOB Los Angeles, Calif. Subject to state and local taxes. Special price quotation on quantities of 100 or more.

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City ____________________________ __________________________ State __________ Zip __________

Please supply (number) plaques. Size: album ___ single ___

Enclosed are: ( ) labels (2 for each record ordered) ___

Please send me further information. ___

Signature ______________________________
Top Audience Response Records In N.Y. Discos

This Week
1. GEORGE STRINGS - CONSUMER REPORT - Wing & A Prayer
2. BAD LUCK - Harold Melvin And The Blue Notes - Wing & A Prayer
3. FREE MAN - South Shore Commission - Wing & A Prayer
4. EL BIMBO - Bimbo Jet-Scoter
5. SWINGIN TO GOD - Frankie Valli - Private "Hot Wing"

Next Week
1. STOP AND THINK/ TRAMMPS DISCO THEME - Trammps (45 rpm)
2. THE ROYALTY DISCO - The Butler And The Rambors - Playa
3. ARE YOU READY FOR THE WORLD - The Royaltones - RCA

Melody Song Shops (Brooklyn, Queens, Long Island) Retail Sales

This Week
1. FREE MAN - South Shore Commission - Wing & A Prayer
2. EL BIMBO - Bimbo Jet-Scoter
3. THE BOOGIE LP - Tony Watts - Washington D.C.
4. SWINGIN TO GOD - Frankie Valli - Private "Hot Wing"
5. THREE STEPS FROM TRUE LOVE - The Royales - Playa

Downstairs Records (New York) Retail Sales

This Week
1. FREE MAN - South Shore Commission - Wing & A Prayer
2. EL BIMBO - Bimbo Jet-Scoter
3. THE BOOGIE LP - Tony Watts - Washington D.C.
4. THE ROYALTY DISCO - The Butler And The Rambors - Playa
5. THREE STEPS FROM TRUE LOVE - The Royales - Playa

Colony Records (New York) Retail Sales

This Week
1. FREE MAN - South Shore Commission - Wing & A Prayer
2. EL BIMBO - Bimbo Jet-Scoter
3. THE ROYALTY DISCO - The Butler And The Rambors - Playa
4. THE ROYALITY DISCO - The Butler And The Rambors - Playa
5. THREE STEPS FROM TRUE LOVE - The Royales - Playa

By TOM MOUTLON

NEW YORK—Capitol has been coming out with some good disco products lately. The following are a few examples of what they have put out recently:

TIMES SQUARE, N.Y.: Capitol has put out a good pop single called "Pass A Baton Roll" which has been doing well. The song is about a group of people doing the "Pass A Baton Roll" dance at a party. It has a catchy beat and is quite popular among young people.

SOFT WIND, N.Y.: Capitol has released a disco record called "Swayin' Backwards" which features a smooth, soulful sound. The song is a great example of the kind of music that is popular in the disco scene.

CAPITOL, NEW YORK: Capitol has released a new album called "The Magic of Capit" which includes a variety of styles ranging from pop to disco. The album features some of the biggest names in the music industry and is sure to be a hit with fans of all ages.

EVE, N.Y.: Capitol has released a new EP called "Eve's Groove" which features a mix of disco and pop music. The EP includes some great dance tracks that are sure to get the party started.

THE ABBOT, N.Y.: Capitol has released a new album called "The Abbot's Groove" which includes a variety of styles ranging from disco to pop. The album features some of the biggest names in the music industry and is sure to be a hit with fans of all ages.

For more information about these and other Capitol releases, please visit their website at www.capitolrecords.com.
A BILLBOARD SPOTLIGHT ON DISCOMANIA
Capitol's Got The Best In Disco Sounds...

COPPERPENNY
"Disco Queen"
(4090)

REFLECTIONS
"Three Steps From True Love"
(4078)

TAPESTRY
"Life Is What You Make It"
(4067)

BARRETT STRONG
"Do You Want My Love"
(From the LP, Stronghold, ST-11376)

TAVARES
"My Ship"
(From the LP, Hard Core Poetry, ST-11316)

...And There's More On The Way!

www.americanradiohistory.com
By JIM MELANSON

"Discotheques are a very important new avenue of promotion and exposure," CBS Records Executive, 1975.

"Disco is going great. We don't know how long it'll last, but we'll be deeply involved as long as they're around—be it for six months or for six years." Atlantic Records Executive, 1975

Yes, 1975 is shaping up as the year of the disco, as the dance club craze which surfaced in France in the early sixties, had a mild shot at national attention in the U.S. in the mid to late sixties, is now rapidly becoming the darling of the music industry and the public alike.

If discos were a bride in waiting all these years, though, it was the public, notably New York discoscoers, who asked for her hand first. Unwittingly, "dance" loving record buyers sold the industry a bill of goods, and now it's paying dividends for both.

Notably, the payoff has been across-the-board: Aficionados of the highly stylized sound favored at the club are getting heavier doses of "their" sound to sway to into the early hours of the morning.

Labels' sales are reflecting the capitalization of the new avenues of product promotion inside club doors.

Sound and lighting companies are seeing their sales move forward as new clubs open every week across the country.

Radio playlists on the AM side of the fence, afflicted with second guessing partners of either too light or too stagnant, are finding new musical energy by tapping into the disco grapevine far quicker than before.

And, in financially trying times for many, disco owners are finding the ring from their cash registers comforting. Just how it all happened would be hard, if not impossible, to document. Then again, those closest to the scene, disco DJs and the dancers themselves, will tell you that the "how" is not what's important. That discos have finally arrived is all that matters.

A great deal of the credit for that "arrival" belongs to discotheque DJs, long overlooked by the industry at large for their contributions to the music scene.

Oftentimes, avid record collectors themselves, club spinners found a way to combine their love of music and make a dollar. Playing records might sound easy to the uninhibited, but all the things a dance audience, demanding in its tastes, for several hours a night and the "artistic" and practical chores of such a job will quickly become evident.

The "beat" and "flow" of a disco record is the all-important ingredient in capturing a dance crowd, and the DJ as an artist is the one who brings it all together and makes it happen. Special mixes, unique cueing techniques, a feel for programing—it's all part of being a successful spinner.

Constantly creating musical rushes, blending the music with accompanying light shows, knowing your audience's tastes and not being afraid to introduce them to the unknown—get those little tricks down and you're well on the way to becoming a disco DJ.

Being a spinner can be financially rewarding as well, as some of the top club DJs in New York can command upwards of $75 a night for their skills. Rates for a mobile spinner run as high as $200-$300 for a gig.

Spinners and clubs have been around for quite awhile now—so why the sudden notoriety for clubs and their impact on the market?

It began slowly at first—Manu Dibango's "Soul Makossa" cracking New York radio playlists because of groundswell support received from club reaction; Barry White and the Love Unlimited Orchestra rushing to national fame after disco exposure; Monty Rock III entering the Top 10 charts with a disco record; Gloria Gaynor, Millie Jackson, the Hues Corporation and George McRae, not to mention several other acts, catapulted in the national spotlight after disco hits—and the pace has quickened ever since.

Somewhere along the line, label staffers started taking notice, on the local level, then regionally and eventually on the national level.

Records were selling in local markets, but without radio airplay or strong marketing campaigns. Why, they asked? Little by little the reports came in, and they all pointed to discotheques. And, if it was happening across the country, it was never so pronounced as in the New York market, traditionally considered the birthplace and home of discos in this country.

The word was that if it was hot and danceable, the discos would be the first place to hear it.

DJs were playing album cuts often overlooked by music directors at radio stations, as well as playing singles waiting their turn (if ever) for playlist positions, and the results (especially with hindsight) were predictable—if the record was in the "groove" people were going to buy it. And, at the discos they were getting the chance to hear the product. Area retailers began getting requests for products they didn't have yet, or on product that they just didn't order in sufficient numbers and were now shorted on.

Local promotion people started to get the message, and began visiting clubs more regularly, delivering new product and checking reaction to records already released. At first, it was a select group; nobody really believed. Steadily, label involvement grew to where special disco mixes were being supplied to the clubs to spur interest in the commercial single version and LP test pressings were given to key spinners as quickly as possible. Pressure on several fronts also came to place disco DJs on product service lists. The question of DJ service still remains a "pressure" point as many DJs claim that they are totally bypassed for a select few. Several labels, conscious of the problem, are still trying to adjust their lists so that they include only "working" spinners and not those only looking for free product.

Noteworthy now, though, is that labels and DJs are well aware of each other and the symbiotic relationship between the two seems open for further development.

If demands were placed on manufacturers, too did they fall on radio operations. Similar to R&B's crossover into pop radio because of the public's interest, disco product started to make its own inroads. Two years ago, product on a disco playlist could take anywhere from 3-4 months to make it to the airwaves. Now, most observers agree, the gap is just a matter of weeks. It's affecting FM as well as AM programming in that, while AM playlists may be opening up more, FM stations (several around the country) have begun programming entire formats around disco product.

The spillover is happening within the disco field itself too. New York may still be considered the hub for club action in the country, especially when it comes to going on product first, but the growth of discos outside of New York in the last 12 months has been nothing short of phenomenal. Restaurants have converted lounges to cater to disco enthusiasts; chains have sprung up involving a dozen or more clubs in several states; "live" talent clubs have switched to being discos because of the ready dollars available with that route; and investors throughout the country are looking to open new local.

(Continued on page B-20)
By STEPHEN TRAINMAN

The disco hardware scene is literally booming—with sound the key element in a rapidly growing area of profits for both established audio/hi-fi firms and new custom companies. With the added dimension of light in every imaginable combination—in many cases linked to sound—today’s disco is a repeating “Sound & Light Show.”

Coming to the public’s attention only in the last year or so, the “new” disco has been part of music entertainment scene in one form or another for more than a decade. But it was the “discovery” of the disco as a viable outlet for new disk product by some enterprising labels that led directly to the current upsurge.

Since today’s music of any format plays best over good hi-fi equipment, it was only natural that the new disco operators went looking for usable components. Unfortunately, with “volume” the main requisite at the typical disco, the basic consumer-type units on the market that initially found their way into the new locations just weren’t built to take the daily abuse.

As a result, the first experiences were often disasters with blown amp circuits, overloaded speakers and in general more “downtime” than any operator could afford to live with and still make a profit.

Such major hi-fi companies as JBL, Bose, McIntosh, ESS and others recognized that the evolving disco market needed equipment built to take punishment—not only in terms of sound levels but also from inexperienced operators who literally were learning on the job to fill the many openings for the new breed of disco deejay suddenly in great demand.

Typical is the experience of JBL marketing manager Irv Stern who actually was unaware of the disco phenomenon for some time. He notes that in the strong professional equipment area where disco growth might be expected to affect sales to musicians, actually both are prospering. “It’s had a very strong effect on our complete range of studio monitor speakers,” he maintains, “particularly for our components.”

On a recent Southwest trip that included visits to discos with several JBL installers including Jim Ford of Oklahoma City and Audio Video Design of Dallas and Houston, Stern came back with a much better picture. “Discos are using our largest factory-assembled model 4311 monitor or a combination of our 2420 compression driver with proper horns, 15-inch woofers and special 800-cycle crossover network in their own custom cabinets. It’s a mushrooming business and definitely a growing market for us.”

Even before some of the established audio companies recognized the coming disco hardware wave, specialty firms began cropping up across the country. Some good examples are GLI in Brooklyn, formed by former employees of Harvey Sound, progressive metro New York chain; Electronic Environments in Milwaukee, which moved from theatrical lighting to computerized disco dance floors; Disco Chicago, a new “umbrella” for a customized package of services for the new operator, and Meteor Light & Sound on Long Island, American off-shoot of the U.K. company that anticipated the disco leap across the Atlantic several years ago.

This blending of the old-line audio firms and the relatively (Continued on page D-16)
KNock yourself out!

Disco is what's happening coast to coast. It's become one of the most important developments on the music scene. And the hottest, fastest moving disco hits are getting everyone into a sweat. And the latest,最热的, fast-est moving disco hits are getting everyone into a sweat.

EARTH WIND & FIRE - "Shinning Star"
TINA TURNER - "What's Love Got To Do With It"
ARETHA FRANKLIN - ""Respect"
RENEE GRIFFIN - ""I Can't Make You Love Me"
JAMES BROWN - "Do It"
BARRY WHITE - "Love's Theme"
CONRAD'S - ""Sign Of The Times"
MELFORD - ""Love's Gonna Get You"
US APES - ""Give A Little Love"
GLORIA JORDAN - ""I'm Gonna Do It"
SHERI SHEPARD - ""Farewell"

*Also available on tape*

www.americanradiohistory.com
Gay Dancers
Add To Excitement of Disco Boom

By JEAN WILLIAMS

“Seventy percent of the discos across the country are gay,” says Mark Simon, president of Provocative Promotions in Los Angeles.

“We have conducted a survey sending questionnaires to managers and disk jockeys of the 300 discos they service with disco records across country.

“The two page questionnaire requests information on the sex, age, race etc. of the disco patrons,” adds Simon.

Social and economic forces in America have made discos the nightspots of the 70s, he says.

They have been in existence since 1961, but 1974 was the year of the disco boom.

“Until last year, gay and private clubs held a monopoly on that portion of the nightclub scene,” says Arnie Smith, vice president of Provocative Promotions and editor of Simon Says, a disco paper.

While referring to gay discos, Jack Wheeler, manager of Studio-One disco here, says, “Curiosity and publicity have brought a large contingent of straight people to the once 100 percent gay club.”

Studio-One is one of the larger discotheques housing ten bars, a restaurant, jewelry concession, free nostalgia films and a dance floor that comfortably holds 300 frenzied dancers.

“The owners prefer to keep the club gay,” says Wheeler.

“Straight people have always had good nightclubs to frequent, but gays have had to take what they could get,” he continues. “We welcome straight people, but we depend on the gay crowd to support us.

“Gays tend to go out at least five nights a week, four of those nights we can expect them to come here.”

Cabaret, like Studio-One is one of the larger more popular discos in the Los Angeles area. An admitted gay patron, at Cabaret, Leo Martin has worked as a bartender in gay and straight discos.

Martin says, “Straight people tell me that they prefer going to gay discos because we offer more in the way of amusements, entertainment and recreational facilities.

“We give our customers no reason to leave our clubs in favor of straight clubs because we have everything in the form of entertainment here.”

Arnie says, “The economy has driven people to the discotheques.

“This is an inexpensive way to dance and be entertained. It is extremely difficult for two people to go out for an evening and spend less than $20,” and he continues, “but a couple can go to a disco and spend less than $10.”

The average price of admission to a West Coast disco is $1.50 Friday and Saturday, $1 Sunday and no cover charge during the week.

Because of the competitive situation in Los Angeles many clubs are now featuring free admission and they are open seven days a week.

The drinks range in price from 90 cents to $1.50 for whiskey, scotch and bourbon, and 90 cents for beer.

Arnie has been a disco disk jockey for nine years and says that he can listen to any album or single and pick the record that will become a disco favorite.

The in house disk jockeys are proud of their disco sound systems, and the music tends to range from loud, to louder, to loudest.

Of the 25 disk jockeys interviewed, 23 say that 98 percent of the music played is soul records.

The discos are closely related in selecting their music. Of the clubs surveyed, depending on the section of the country (not Midwest) 95 percent were playing the same top ten discos records, with the only variation evident in the numerical listings.

(Continued on page D-20)
To All Discos

Thanks For Helping Us Establish These Fine Artists

Barry White  Love Unlimited  Leon Haywood
Love Unlimited  Fantastic Four  Carl Douglas
Fantastic Four  Melvin Sparks
Love Unlimited Orchestra

A Subsidiary of 20th Century-Fox Film Corp.

Where Their Friends Are!
Mobile Disco Spreads Action All Over L.A.

By DAVE DEXTER JR.

There they are on the floor, stomping and boogeying under the pulsating, van-colored lights at the Bel-Air Hotel. Alice Cooper, John Denver, Ringo Starr, Steve Wonder and dozens more revel in the souped-up sound emanating from six 150-watt amps and speakers controlled by a diminutive British girl, Jane Brinton.

Miss Brinton operates her Aristocrat mobile discotheque at parties throughout Southern California. She was the first on the West Coast to introduce the sound and lights on wheels service and now others are emulating her innovation.

“We have entertained everyone from Harold Robbins, the writer, to Spiro Agnew at private bashes,” says Jane. “But not all of our parties are attended by VIPs. I enjoy working sock hops at high schools and service and now our parties are on wheels and can entertain with Strauss waltzes for the older crowd as effectively as we can rock the place with the latest R&B hits.”

A few weeks ago, Miss Brinton provided recorded entertainment for a gala Arista Records party attended by many of popular music’s most prominent superstars and business executives.

“Clive Davis made a few personal requests for disks he wanted to hear,” says Jane, “and it was my pleasure to spin for the first time anywhere an advance cut of Elton John’s disco tune ‘Philadelphia Freedom.’ And to top it off, Arista provided me with an authentic police light and sirens combination to augment my own arsenal of projectors, strobes, spotlights, confetti, and balloons.”

Princeton, a one-year-old Dalmatian, guards the disco equipment contained in Jane Brinton’s big white VW van in Los Angeles. Stevie Wonder, takes over Jane Brinton’s headset at a recent disco party at the Bel-Air Hotel in Los Angeles sponsored by Arista Records. At the twin Swiss-made Goldring Lenco turntables, Miss Brinton employs six 150-watt custom-made British Kuschel speakers and amplifiers as well as six Oil King revolving projectors and six tri-colored pulsers imported from England.

Disco On Run Keeps New Yorkers Hoppin’

Jeff Baugh and his business partner, Ilene Raskin, like to think they are to the overcrowded New York scene what their friend Jane Brinton is to the Greater Los Angeles area.

They specialize in portable, mobile discotheque action throughout New York’s five boroughs and, like Ms. Brinton in California, believe their custom-made, highly specialized equipment is the finest in the world.

“The heart of any sound system,” says Baugh, “is good speakers. Depending on the job we are working, we use either two or four Altec ‘Voice Of The Theater’ bi-amplified models, which feature an electronic crossover before the power amps, a separate amp for the high frequency horn and yet another separate amp for the bass speaker. All this eliminates the annoying, fuzzy sound you usually hear with other sound systems—plain old intermodulation distortion.

“Our turntables are Thorens model TD-124 with Micro-Track Gates tonearms,” asserts Baugh.

“We believe,” says Ms. Raskin, “that the Bozak CMA 10-2D mixer is the best available today. It accommodates four stereo inputs and two mic line inputs. Also built into our system is a Technics RS-766US cassette deck replete with Dolby noise reducer; we have facilities for an open reel deck.”

Baugh and Ms. Raskin regard the “something extra” in their system as two JBL model 2405 quad tweeter arrays because they “add punch to the high frequencies.” Shure gooseneck microphones, Stanton cartridges and a flashy but efficient console finished in dazzling white formica round out the sound portion of their Disco On The Run operation. The two operate the firm out of offices on Manhattan’s East 55th St.

“The lighting system,” says Ms. Raskin, “is equally important to a disco operation. We boast of our sound-synched dichoric spots which allow for autopulse or keyboard operation. We have heavy duty strobe with color gels and a mirror ball with two pin spots.

“When we start those records spinning and rev up the lights it’s a mad, spectacular scene.”

Baugh and his partner are quick to credit Alex Rosner and Rosner’s staff for setting up the sound portion of their Disco On The Run operation.

Rosner is the creative, dedicated man who has supplied unusual sound equipment to Le Jardin, the Hollywood and the Sound Machine in New York where renowned disk jockeys like Bobby Guldborgi, Richie Kazor and Joe Palm have lifted the art of programming (and spewing) to new heights in recent months.

“We play clubs, of course,” says Ms. Raskin, “but so far we have played more private parties and promotion gigs than other types of engagements.

“What’s important to us,” she adds, “is that we are capable of exposing new record product to audiences that normally

(Continued on page D-23)
"WALK ON BY"
GLORIA GAYNOR
MGM
Gloria Gaynor, the Disco Queen, has a brand new single guaranteed to keep her reigning sovereign of the disco charts.
Single: "Walk On By"
M 14808

"CRYSTAL WORLD"
CRYSTAL GRASS
POLYDOR
This smash disco hit from the forthcoming "Crystal Grass" album has everybody high. Polydor's growing gold.
Single: "Crystal World"
P D 15101
Album: "Crystal Grass"
P D 6516

"LOVE SHORTAGE"
T.U.M.E.
MGM
There's no shortage of disco action for this T.U.M.E. single from the "T.U.M.E." album. T.U.M.E. is the Ultimate Musical Experience.
Single: "Love Shortage"
M 14799
Album: "T.U.M.E." M 3G 4985

"SEX MACHINE PART I"
JAMES BROWN
POLYDOR
James Brown, Minister of new super heavy funk and Godfather of Soul has a hit single from a hit album: "Sex Machine Today."
Single: "Sex Machine Part I"
P D 14270
Album: "Sex Machine Today"
P D 6042

"GET DOWN, GET DOWN"
JOE SIMON
SPRING
It's the Joe Simon superhit and it's leading the way for his forthcoming "Get Down" album. Yeah!
Single: "Get Down, Get Down"
SPR 156
Album: "Get Down, Get Down"
SPR 6706
What do Ben E. King, Betta Midler, Les McCann, Sister Sledge, Martha Reeves, Linda Lewis, Peter Nero, the Voices Of East Harlem, Ben Vereen and Rebbie Jackson have in common besides their musical successes? The answer is that this impressive roster have all recently worked with, or are preparing to work with, one of the most successful producer/arranger teams in the business—Tony Silvester and Bert deCoteaux. Further, all of these artists are finding their Silvester/deCoteaux material aimed at the disco.

deCoteaux has been a successful producer and arranger for years, while Silvester is a bit newer to the field. Yet Silvester is no stranger to music, having been a founding member of the Main Ingredient and participated in the production of most of that successful group's hits.

Silvester's move to full-time production work came just as the discotheque craze began to explode, and he has been one of the prime forces in providing records to the still growing field.

"Everyone is dancing today," Silvester says. "It's a cheap form of entertainment. Buy a record and dance to it. And, over the past few years, white kids have learned how to dance. Now, all of the major cities in this country have discos. So the music of the disco is no longer confined to the ghetto. It's the music of the city because the blacks and Puerto Ricans have 'taken over' most urban areas. The music of the city is disco music.

Are there any deep, dark secrets to producing a successful disco record? Not really. Silvester says, but you have to do your homework and you must stay within certain boundaries.

"I go to the disco," says the New York-based Silvester, "and I watch and listen to what's happening. I feel the pulse. I have to know what the people are grooving to, and then you can supply them with it. And you've got to go to all kinds of discos—the funky ones, the middle class ones, the high class ones, and get a cross section. If that cross section shows a similar sound, then you know what to record."

Silvester also emphasizes that there is constant change in the discos. "There are new tempos, new rhythms," he says, "because the people who go there and the people who make the disco records are not afraid to try new things and expose it in the discos. I can sell 100,000 records in New York on disco play alone, with no help from radio. And I can try something new and know that I can break a record before radio ever discovers it. This is one way to get around the tight playlists of today.

What about the actual cutting of a disco record? "For a start," Silvester says, "it makes no difference if the artist is black or white. We've only got one black cat in the eight man band we regularly use."

"Anyway," he continues, "to get a good sound you have to know how to dance. What you're really doing when you produce a disco record is choreographing a dance without having the dancers in front of you. You create little things to turn dancers on. For example, you open up big, put them down into the pocket and toward the middle of the song you accelerate again and you reach a peak. It's almost like having an orgasm. The main point is, you have to know how to dance and you have to have gone to the discos. You can't just walk in off the street and cut a disco hit. You've got to be locked into the pulse of the people and the rhythms of the city. That's what discos are all about. Look at Express. It's just the rhythm of the subway train."

Silvester adds that "you have to reach a certain sound on the bottom that makes the disco thing happen. It's a heavy bass and drum sound, and that's the difference between a disco record and other pop records. The record must be stimulating and it has to be a party disk. Everyone has to want to participate, and it's up to you to make them get up off their seats and dance."

There are other procedures unique to the disco market, according to Silvester. "Most disco records are five or six minutes long, and that's not practical for radio. So Bert and I plan our edits ahead of time. We set it up so we can cut at about the 3:30 mark and then come right out of that fade and go back into the record. This is what we did with 'Supernatural Thing.' In other words, if radio shows interest in a record, we don't have to go back into the studio."

How does Silvester know if he's got a record the disco will go for? "I take tapes around to a number of disco jocks," he says, "and I let them play it. It reassures me if I see how people react. If the people just get right up and respond as they would to any other record, then I know I've got a hit. If they don't respond quickly I know something is missing, and it's usually in the intro. So I might tape the tape back into the studio and beef up the introduction, making it more exciting."

"Also," he continues, "I may call Tom Moulton, who does a lot of remixing for discos, and a few of his friends to listen. They usually come up with some valuable opinions."

(Continued on page D-24)
When it comes to disco music, it’s not hard to figure who’s number one: Motown. So it’s not surprising for Motown to be the one to create an exciting new series of discs with one objective in mind: to get you on your feet and dancing.


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Disc-O-Tech #3 is an entirely new, never-before-released collection of non-stop instrumental disco music, featuring the sounds of Motown’s Magic Disco Machine, an assemblage of musicians whose talents and energies have provided the driving force behind most of Motown’s biggest hits.

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Disc-O-Tech now makes it possible to take the fun of disco dancing anywhere there’s a turntable. Now everyone can literally be “Dancing In The Streets” at the drop of a tone arm. Disc-O-Tech #s 1, 2, and 3 are available now. Watch for more Disc-O-Tech volumes, coming soon. From Motown. Where it all starts happening.

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West Coast Labels Jump With Disco

By NAT FREEDLAND

Although the disco breakout market remains primarily in New York and the Eastern Seaboard, West Coast record labels are well aware of the trend and are acting to take full advantage of the disco potential.

Chelsea Records national promotion director Don Antì credits a three-week coast-to-coast discotheque road promotion trip by Mark Simon of Provocative Promotions with breaking Disc O-Tex and his Sex O-Letters first big hit "Get Dancin'."

"By the time all the major disco cities in the country, from Boston to San Francisco, had been visited by Mark with the record, we were already selling nice units solely on disco play," says Antì.

It took six weeks before "Get Dancin'" won any airplay at all—first at WBBR, an FM progressive serving Boston and then at New York soul AM powerhouse WWRL, which quickly spread the soul action throughout the Northeast.

But by that time, Disc O-Tex had already sold nearly 100,000 singles.

"At the first meeting when Wes Farrell played me the record, it was obvious we had to break it through the discotheques," says Antì. "So I called in a disco promotion specialist and that proved to be the right decision."

"Get Dancin'" sold 10,000 in Miami and 40,000 in New York strictly on disco play. Still another major break for the record was when Rich Robbin, then with Los Angeles FM station KKDJ, made a new edit of the best segments of what was originally "Get Dancin', Parts 1 & 2." The Robbins edit was eventually serviced nationally by Chelsea.

"The second Disc O-Tex single, "I Wanna Dance With You," is following the same disco route as "Get Dancin'" but it's all happening a lot faster," says Antì.

Gloria Gaynor was signed by MGM in Los Angeles because her Columbia debut single "Honey Bee" had received strong disco play and local sales in the artist's New York base.

Gaynor's "Never Can Say Goodbye" became a hit on the basis of three months of huge disco success before any significant airplay. Her high-energy version of a progressive soul classic was No. 1 on the New York disco chart for eight weeks before breaking on radio.

Warner Bros. Records is concerned enough with the potential of the disco market for hitmaking to have assigned creative services staffer Gary Borman as full-time coordinator of the WB disco effort.

Several months ago, Warner sent out their first Disco Survival Pack, a collection of some 25 classic oldies and new singles suitable for disco exposure. Five hundred packs were mailed out and problems promptly arose.

"Our current disco list deleted 200 names from the original mailing but added 400," says Borman, so we currently have a really effective list of 700 discotheques and disk jockeys, all fed into our computer.

Ward found out that, particularly back East, records must be sent directly to the homes of legitimate disk jockeys. If they are simply sent to clubs they will disappear.

WB has now also established a tracking network of key disco DJs who regularly fill out questionnaires about the effectiveness of current Warner product, in exchange for steady mailings of T-shirts and other promotional goodies. WB has assembled a representative sampling of DJs from all major types of disco: black, gay, teenybopper, singles and MOR.

Warner has since sent out five more Disco Survival Packs and has seen a Donna Summer single listed on four national disco charts.

Gary Borman has been on the road for Warner in New York and other major disco centers. He says, "Warner Bros. has totally committed itself to the idea that disco promotion is in no way a stepchild of radio, but in every way a separate route for breaking hits."

Disco-Tex and Gloria Gaynor right have gained prominence with West Coast disco labels and disco action is sweeping up the West Coast fast.

TriTone Discotheque Systems Limited have now opened ten locations in British Columbia. Six of them are in beer parlors where only beer or wine is served and there are cabaret style nightclubs. The firm is also piloting disco concept in a pizza restaurant. Pubs are playing middle of the road and a high percentage of "graffiti" while the disco cabaret is principally soul oriented. The equipment used is the TriTone Disco IV with either Phase Linear or B&G power amplifiers and TriTone Disco 12-B speaker systems, along with a cassette deck for fill in music during breaks when required.

Wes Farrell, President
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Bud Katznel, Vice President and General Mgr.
Avco Records Corporation

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God Bless "Chocolate City" and its Vanilla suburbs... and all the discos, around the world, for bringing the music to the people on Casablanca Records & Tapes.
Mobile Disco Action
- Continued from page D-8
and pulsars which vividly paint a room in mad, abstract, moving colors."

Attractive though she is, it’s Miss Brinton’s production equipment, constructed for her at a cost of more than $12,000, that dazzles the eyes, the ears and one’s emotions.

Her amps and speakers are custom-made by the British Kuschel firm and are so built that should one break down, no loss of audio is noted because of its automatic auxiliary system.

Her twin turntables are from the Swiss factory of Goldring Lenco. She can instantly switch from LP to 45 r.p.m. speed.

Kuschel also constructed, to Brinton specifications, the custom mixer. Malham’s of England supplied her variable speed rainbow strobe lights. Her six Oli King projectors revolve and jiggle to six different speeds. An additional six tri-colored pulsars are cunningly synchronized to the tempo of the record being played.

"It’s the lighting," she confides, "that controls the mood and the pleasure of the audience. The music is vital, of course, but all those vari-colored lighting effects are the topping on the cake. You can’t see that at home or in a club—there’s nothing like it visually."

Last fall, a California politician employed Miss Brinton’s services to entertain a party; he was hosting to increase his power at the polls. A major airline was near to signing a contract to present Jane’s show on its deluxe Hawaii run from Los Angeles until a union official nixed the idea.

About a year ago, working a wedding party honoring the late Laurence Harvey and his bride at the posh residence of writer Harold Robbins, Miss Brinton spun her first disk at 3 p.m. Fifteen hours later, at 6 a.m., the list of Robbins’ guests departed. "That’s the longest job I’ve worked," says Jane. "And it was one of the two or three most successful. Poor Mr. Harvey died just a few months later."

For all her enthusiasm, however, Jane is anything but a gushing little Miss Pollyana.

"In England," she declares, "they are about 10 full years ahead of the U.S. with discoes, mobile and stationary. Over there one finds hundreds of them in London and more out in the provinces. It’s a way of life.

"It’s also a powerfully effective medium for popularizing new records," she adds. "Except for two or three American labels that’s a coming exploitation opportunity for record companies. Most of them are shockingly slow to realize the disco’s value in popularizing disks."

"But one of these days they will all be adapting to it—and selling more product."

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“DISCO QUEEN”

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MCA RECORDS
Disco Hardware Boom

- Continued from page D-4

new customized manufacturers is being accomplished by a growing number of hi-fi dealers who likewise are recognizing the untapped profits in the mushrooming disco hardware field.

The seven-store Harvey Sound chain in metro New York is an excellent example—the first here to bring the old and new equipment together in an ad campaign to highlight its new Discotheque Sound Room at its 45th Street store just off Fifth Ave. (Billboard, Feb. 15).

Harvey officials had observed the growth in interest for specific disco audio hardware—bigger amps and more “muscular” speaker systems to handle the typical high sound volume—over the past year. “We saw no place for a disco owner to hear a setup,” advertising director Roger Dawson said in explaining the decision for Harvey to set up the first such facility in the area.

The demo setup, overseen by assistant manager Steve Galk, is “strictly an experiment,” Dawson emphasized. “We’ve got about $250,000 in equipment and controls installed in the room, with the latest additions several ‘computerized’ lighting controls that respond to frequency or volume.”

He believes that the more sophisticated lighting emphasis goes along with similar upgrading of disco decor—which in turn has led to even more customizing of speakers to blend in, such as the just introduced Meteor Sound Panel designed for unobtrusive wall mounting.

Before the room opened “our efforts just seemed to spread through the disco underground,” Dawson noted. “Going for us was our reputation since 1927 as one of the oldest and best hi-fi dealers in the city. And our established professional products division didn’t hurt either, with such well-known salesmen as Anton Schmidt, with us 36 years and the first to win the dB award as the top audio salesman in the U.S.”

Harvey just added a new BGW amplifier to its line of disco equipment, with Dawson pointing out its extremely reliable circuitry with continuous high-gain application that sacrifices some bandwidth for reliability.

Among major disco-styled components highlighted by Harvey, in addition to the custom GLI units, were:

- ESS Heil professional column two-way speaker system with air motion transformer. In the unique design, the driver units are fan-cooled diaphragms pleated like an accordion so air is squeezed between pleats to produce omnidirectional high-end volume levels.
- Sound Matrix (Phoenix) MIS 2 bass omnidirectional spherical speaker with two bass woofers in a critically tuned sphere lined with sound absorbing foam material to handle 500 RMS rated watts. Stevie Wonder and the Los Angeles Philharmonic each purchased a pair, Dawson said.
- Bose 800 pro loudspeaker system built for portability using small cones, powered by massive magnetic structures. Smooth frequency response of multiple-driver design allows unusually high average gain before feedback.
- Bazak CMA-102D stereo mixer/preamp with four stereo and two microphone inputs, program and input cueing monitor, has become one of the disco basics at its $195 price.
- McIntosh MC 2300 stereo power amp with 300 watts RMS per channel at $1,299 is at the high end of the market, but Dawson observes that the entire McIntosh line is built to last and has proved popular with disco.
- Thorens TD-125AB Mark II transcription turntable with built-in strobe at $410 is also near the high end, but the basic broadcast component is one of the best units for the typical disco’s needs, Dawson says.

In Chicago, Audio Circle, in business less than a year as a consumer hi-fi store in the new Circle Court Mall near Chicago Circle campus, is a good example of a dealer adding disco equipment to meet a need (Billboard, April 19). In president Bill Moore’s case, it was the rising demand from the many south side clubs and lounges for disco equipment assistance.

A recent all-day demo with several area disco deejays using a typical installation of mixer, amp, speakers and twin turntables brought several hundred observers to the store. A Cerwin-Vega rep was on hand to answer queries on the full line of C-V speakers, and the turnout was helped along by local print and FM advertising.

The disco installation will continue as a permanent part of Audio Circle. Moore notes, as the demand for the custom equipment has grown to a sizable portion of his business. The store has added Technics by Panasonic and Russco turntables, Sony and Grand Prix mixers, and Sound Craftsmen equalizers to a component line that includes Akai, Bic, C-V, Empire, Epicure, Bose, Garrard, Harman Kardon, Marantz, Mira cord, Philips, Sansui and TEAC.

Back in the metro New York area, GLI has been functioning for more than three years, since Harvey staffs Mike Klaas, Bruce Dofman and Tom Schwartz saw the coming disco boom. Also involved is Harvey Levine, still with the chain that has become a prime GLI dealer, plus Roger Soricio who works on custom speaker production.

Spokesman Klaas has two disco manuals in the works, one covering design/specs/installation for dealers not involved in the disco arena before; the other for customers to help them specify their needs by matching equipment and environment.

“It’s important to deal with professionals in the disco sound and light field,” Klaas emphasizes. “Even a well-meaning audio salesman often doesn’t understand disco needs. You have to spend solid money for a decent system—

(Continued on page D-18)
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**Disco Hardware Boom**

**Continued from page D-16**

$6,000 and up, and anyone who tries to tell you different isn’t doing the disco operator any good.

The GLI group realized that the first customized products they had to be competitive in price to consumer equipment that for the most part just couldn’t take the disco punishment. Their special line includes:

- **Disco Desk** control center console for mixer, preamp, two turntables, for portable operation in tandem with amplified speakers utilizing power amp with built-in optoelectronic limiter on input to prevent overloads, and two ceramic super-tweeters.
- **Special Effects Generator** for audio sound similar to phaser, a new feature that gives recording studio effect. Klasko terms it a synthesizer version of the 8000 Even-tide Clockworks state-of-the-art unit with digital line delay and phasers used in Steve Wonder disks.
- **Disco 3800** mixer has transition slide controls and rotary dial to feed from one turntable to the other, plus a tape input jack, one earphone to monitor alternate turntable or tape before mixing in.
- **Disco 3200** stereo preamp is optional add to mixer, with inputs for tape and microphone through front panel, mid-range tone control in addition to bass, treble outputs for two sets of power amps.

Four basic GLI speaker systems include:

- **Disco I** for Jamaican-style music, basically for smaller groups, with strong bass line, rising bass response ($775/pair).
- **Disco II** for bass, clubs peaking loud music level, utilizing cone array for midrange; overall sound presence in room; direct radiating, wide dispersion of sound ($1,175/pair).
- **Disco III** for outdoor use, projecting sound a long distance through two-inch bass speakers with radial fiberglass horns, using seven ceramic super-tweeters ($1,475/pair).
- **Disco IV** for basically bigger version of Disco II, dipole mid-range system with folded bass horn in the low-frequency section ($1,775/pair).

Klasko sees real form for the ideal disco turntable with quick start-up, good sound isolation. Direct drive units such as Pioneer and Technics remain to have the isolating from loud levels found in the radio station control room, while units like the Thorens with good isolation start up slow, a hindrance to the disco deejay, he says.

The GLI spokesman also makes an observation on quad sound which is found in relatively few disco operations, noting that it’s found it set up to synthesize music like the Sansui QS system. “With Variomatic you can hear all four speakers,” he says, “and quad is OK if there aren’t too many controls on the console. Otherwise it just becomes more complicated for the deejay. All options should be safe so equipment can’t be overloaded.”

Offshoots of the disco line for GLI are a super broadcast console built for Frankie Crocker, WBLS deep in New York, with 4-channel encoder for syndicated programming. Klasko hopes to have a smaller version at the Consumer Electronics Show next month in Chicago for about $500, including stereo and standard broadcast type features. The firm also is working on a home disco preamp/mixer unit for the consumer market.

Meteor Light & Sound in suburban Syosset, N.Y., and Hollywood started up in the K. K. theatrical stage lighting firm but saw discos “crossing the pond” in just a matter of time some four years ago. Speaking for Colin Evans, director of U.S. operations, metro N.Y. sales rep Tom Miskiat noted how the firm had moved into the more sophisticated sound and light areas to meet increasingly sophisticated disco needs.

Most dramatic piece of disco equipment is the firm’s new Tenway Supercharger, a basic “color organ” that converts sound to light in response to high, low and midrange audio frequencies. It also can be programmed via an audio effect controller with dimming effect or audio chase with alternate red/blue-green bulbs integrated to frequencies. Unit has a separate speed control for audio or manual “chase” effect, and lists at $999. Each bank of three Trilites, three $100 watt bulbs in red, blue or green, is $75.

Another new unit is the Meteor 100 light projector which gives a kaleidoscopic effect from a series of circular disk “cassettes.” Sun-cooled, the projector has a ceiling mount or adapts to track lighting, and is $275 with one rotating effect disk. Some 26 others in the Meteor library are available at $32 each.

Designed for disco wall mounting, the custom Sound Panel speaker is 4 feet wide high and just six inches deep with a horn built in to the upper part for high gain. Meteor’s new Clubman Two mixer at $499 puts all controls within reach of one deejay, including turntable and microphone inputs, microphone/tape/master/tone controls and an optional $25 voice over feature that automatically cuts the music down to 20 percent.

Meteor equipment is now at 35 to 40 installations in the metro New York area, Miskiat notes, including such well-known spots as Phipps and Reflections in Manhattan, and Poor Peter’s Parlor, Farmingdale, L.I.

Electronic Environments in Milwaukee is a unique company that also evolved from the theatrical lighting field for which it was formed seven years ago. Co-owners Dick Fink and Tom Musial moved into disco lighting in early 1973 with their computerized plexiglass dance floors (Billboard, April 26). As the plexiglass area rises or dips 7% in inches above or below the

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Inter-Office Memo

To: All Concerned  From: Dick Kline
Subject: Atlantic Disco List  Date: April 28, 1975

Atlantic Records is about to embark in a new phase of discotheque promotion, a new series called "Atlantic Disco Discs". This series will have a new number, its own label and sleeve, and will be serviced locally through the WEA branch service centers.

The records will be 7", 33 1/3 speed, little albums, with one song stereo back-to-back. We will be releasing album cuts in long form, and songs that may never be released as commercial singles. This does not rule out the possibility of the discotheques forcing a record to be released commercially.

The first Atlantic "Disco Disc" release is:

"Disco Queen"--Hot Chocolate--DSKO-51
From the Big Tree album

"Base On Down The Road"--Consumer Rapport--DSKO-54
The long version of the Wing & A Prayer record

"Mad Love"--Barrabas--DSKO-50

"Tornado"--DSKO-52
From the LP "The Wiz"

"Clap Your Hands"--Manhattan Transfer--DSKO-53

With more album cuts for discotheque airplay being considered.
Gay Dancers

- Continued from page D-6

Howard Metz, disk jockey of Cabaret, proudly announced that their sound system speakers were made by Cerwin-Vega, makers of the sound system used in the film "Earthquake.

Other than the few disk jockeys who are fortunate enough to have record companies service them with product they purchase their own records.

"With the disk jockeys earning $25-$55 a night it is most difficult for them to supply their own records," says Annie. Ron Cutler, a former disk jockey in Philadelphia, opened Bahama Mamas, here.

"Bahama Mamas is a straight disco," says Cutler. "Opened just two months ago, we have 3,000 people visiting here a week," he adds.

Cutler has chosen to use disk jockeys from local radio stations. Machine Gun Kelly of KHJ, L.A., is the in-house disk jockey each Tuesday, and air personalities from KNX and K100 have appeared as guests.

Cutler, whose professional name is Ron Diamond performs the chore of spinning the records on the weekends, with J.J. taking over three nights during the week.

Cutler plans to program a syndicated radio show from Bahama Mamas, and his nightclub is one of the few with no cover charge.

As a professional disk jockey and promotor of record hops with close ties to the discos on the East Coast, Cutler tells of the different East to West Coast attitudes toward discos.

"The East Coast can command the $5-$10 cover charges because nightclubs are the primary form of entertainment there.

"Here, the disco competition is too great to try to encourage that kind of cover charge. There are just too many places for people to go out there.

"In the East, there is a mixture of gays and straights in most clubs, but here the discos are either gay or straight," he adds.

Bahama Mamas is an intimate club with several areas suitable for small social gatherings.

As one of the few clubs that do not play 98 percent soul music, we cannot get around the fact that soul is the only danceable, we now play about 75 percent," says Cutler.

"The rest is devoted to artists like The Rolling Stones, Doobie Brothers, David Bowie or Bachman-Turner Overdrive," he explains.

Cutler says that one of the major problems he has had to face is the lack of product from the record companies, how-
ev, record companies are beginning to involve themselves in the disco market.

Skip Blackburn, disco promotion coordinator of Capitol Records has led his company into the disco market by setting up a national mailing list for Capitol's disco records and distributing it to the discos across the country.

He also supplies the disco jockey with product and he says "disco promotion has become as important as FM radio and college promotions.

"We are doing the same type of promotion with discos that we are doing with radio stations," he adds and he continues, "I believe that discos are a tad that will last two-three years, but we want to get in on it because it is now a powerful force in exposing new talent.

Blackburn explains how Capitol produces a disco record.

"Producing a disco record means bringing up the heavy rhythm tracks, while using happy sounding instruments like the tambourines and whistles."

Stuart Goldber, owner of "Dance Your Ass Off!" disco in San Francisco, says his club attracts students, singles and gays, plus people who merely wish to watch the festivities on the inside.

Discomania

- Continued from page D-1

tions every week, hoping to capitalize on a boom similar to the singles bar craze several years ago.

Discos are generating money on many levels and, if anything, that's the key to the ever quickening bandwagon in motion right now.

Whether in New York, Los Angeles, Miami, Boston, Houston or Grand Rapids, tastes in any given market differ and the sex here is true from one disco to another. You have the "straight" clubs, where many of a white rock suburban flavor is usually found, the black discos, with their heavy funk sounds, Latin clubs and gay locations, with their reputation for anything new and exciting, as long as it has the "beat" to do it and to do your thing.

Whatever the scene, though, the music remains the key ingredient and it must be diverse enough to keep the floor packed. Opening time is usually six to eight hours a night, seven days a week. Most discos will tell you that the main emphasis is on having fun, and the music has got to match the mood. It can be light, sexy, or funky, but it's got to be "up."

Just how long the disco scene will last is open for speculation, but right now, like the music, it's "up" and the aficionados will tell you it has always been that way and will remain so—it's just a question of attention.
A full display of disco speakers, mixers, amps, pre-amps, turntables, and now disco lighting effects. If you own or plan to open a disco or if you're an amateur D.J., our professional audio consultants can help you do it right the first time!

The latest innovations from: GLI, Meteor Lighting, McIntosh, Bozak, Phase Linear, Bose Professional, Sculptured Sound, Crown, Stanton, Ampex, Thorens, ESS Heil, and more! Plus a fully staffed service department for installation and service to make sure you stay in business.

GLI DISCO 3800—A broadcast quality mixer for discotheque use as well as use in home by creative D.J. audiophiles. The disco 3800 can be connected to any recorder or pre-amp. Now you can mix your own discotheque style tapes at home with studio results. Facilities for simultaneous mixing of two stereo record players and a tape deck. You can pre-cue all inputs for truly professional mixing. Also shown is the GLI Disco 3200 stereo preamplifier. This unit complements and expands flexibility of the Disco 3800 mixer.

GLI DISCO 3800 $325.00
GLI DISCO 3200 $255.00

GLI DISCO III PROFESSIONAL LOUDSPEAKER. Designed for long hours applications, the Disco III utilizes two heavy duty 15" inch woofers to give deep tight bass. Midrange frequencies are protected by a radial fiberglass horn that adds no ringing noises common to metal horns. Upper frequencies are covered by 7 super tweeters with ceramic elements to insure continuous high level use without breakdown.

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GLI DISCO 3800—A broadcast quality mixer for discotheque use as well as use in home by creative D.J. audiophiles. The disco 3800 can be connected to any recorder or pre-amp. Now you can mix your own discotheque style tapes at home with studio results. Facilities for simultaneous mixing of two stereo record players and a tape deck. You can pre-cue all inputs for truly professional mixing. Also shown is the GLI Disco 3200 stereo preamplifier. This unit complements and expands flexibility of the Disco 3800 mixer.

GLI DISCO 3800 $325.00
GLI DISCO 3200 $255.00

BOSE 800—Professional loudspeaker system. These little speakers pack real wallop in clear, natural sound. free of artificial coloration. Featuring unprecedented portability, the Bose 800 is permanently built into a case made of T-ply birch plywood covered with heavy-duty cloth-backed vinyl. Bound with hard-vulcanized foam corners and angle clamps these speakers have been used quite successfully in some of the more famous discotrees around town. The use of multiple drivers in an air-sealed cabinet provides smoother frequency response than ported cabinets and provides a more natural sound.

$700.00 per pair.

THORENS TD-125A MARK II transcryption turntable. End your feedback problem! The pro's do it with the use of the Thorens TD-125A MARK II. From its excellent tone-arm all the way to its isolated balanced platter, this unit has been number one with professionals for years. The name THORENS means virtually no audible rumble and with its built-in strobe you know the speed is right.

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STANTON 500AL—Stereo cartridge. Built to take punishment, this extra sturdy styli assembly will survive the roughest use by D.J.'s but still delivers great sound.

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STANTON 685E—Stereo cartridge. For critical listening and ultimate frequency response this cartridge employs a heavy duty styli assembly for use in discos systems.

$66.00

MERRY-LIGHTING—Tenney Super Chaser Computer technology used to strike the state of the art lighting controller, for creating lighting effects that stagger the imagination. It's a ten channel thousand watt per channel sequencer and can be used to drive up to one million watts with additional slave units. With this unit you can create your disco with rows of lights that will run any speed, any direction, skip around in a pattern, jump from one light in adjustable, sequential, stationary back and forth. It also can fire up to ten strobes in sequence. Can be manual or set to run with the beat of the music.

$1300.00

METEOR LIGHTING—Audiflect Controller. A three channel, 2000 watt per channel controller which produces a fantastic variety of lighting effects. Divides sound into bass, mid, and highs with manual override. This unit makes light to music an exciting array of color guaranteed to cause gasps and awwws. $699.00

BOSS 100—Visual effects projector. This unit accepts over 100 interchangeable lighting effects that make your discotrees rainbows of color, moving liquid colors, prism effects, and more! You'll have to see it to believe it! $275.00 with one effect cassette.

THE LATEST PROFESSIONAL DISCO EQUIPMENT, LIVE AND IN PERSON AT: 2 WEST 45TH STREET, MANHATTAN!
Disco Hardware Boom

main floor level, the neon and strobe lighting program varies in basic red, blue and green, as well as a newly engineered sys-
tem offering pastel shades.

The computerized lighting pattern exchange is controlled by
the disco deejay with a button for what Fink calls "psycholo-
gical crowd control." The company manufactures and in-
stalls the units, and also builds the sound system connected
to the computer. Package runs from $15,000-$45,000, and
already is installed in 10 Wisconsin locations.

Musial and Fink are now expanding across the country
for the first time, and report excellent reactions on their recent
trip that included a solid visit with Elmer Valentine of Whiskey
& Go-Go in Los Angeles. Firm got a big boost from a two-min-
ute spot on WTMJ, local NBC TV affiliate, picked up by the
network in early February.

Just down the road in the Windy City, Disco Chicago is flour-
ishing as one of the industry's first total consulting services,
according to Rufus Smith. In the area for two years after film
and sound production/mixing experience in Miami, he has
brought together several smaller firms and talented person-
nel to provide as complete a package as the customer wants.

Noting that the basic disco sound/light installation runs
$6,000 and up, Smith's umbrella company already has in-
stalled about 20 of the more than 125 locations in the state,
he says. Wayne Tignor from Grant Stage & Lighting is the light
maven; Lee Windmiller, with a Ph.D. in physics, designs cus-
tom cabinets for speakers using Cerwin-Vega and JBL ele-
ments, including a small room cabinet just added to the line.
Video elements are provided by Phil Roston of Roscor, a sub-
sidiary of his Audio/Video Center that was one of the first con-
sumer videocassette outlets in the Midwest.

Musco Dealer Service is the hardware rep firm for a number
of major audio companies, Smith says, as well as Disco Chi-
cago's custom units. Firm has two or three basic disco mixers
including a new unit just off the assembly line for about $250
that utilizes integrated circuit (IC) chips with multiple tape in-
puts, a 10 dB microphone override and cueing on all sources.
Among the more popular standard hi-fi units in the area are
BGW, Crown and Dynaco amps with special circuits to prevent
overloads, according to Smith. A round-the-clock repair serv-
ices is a vital part of the company's package offer, especially
with the many breakdowns in consumer oriented equipment,
he says.

Disco Tech, a 10-page monthly newsletter now in its third
issue, ties the Disco Chicago scene together. The firm also dis-
tributes major label product to about 50 discos in the area,
trains new disco deejays and provides complete charts, maps,
lists, and subscriptions.

Boston's Famous

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and radio demographics on disco growth for prospective operators.

Not quite as ambitious as Disco Chicago but also flourishing in the new disco environment is Graybar Productions in Manhattan, headed by former deejay Barry Lederer. Emphasizing that a good deejay is immensely valuable to a club if he's creative, Lederer observes that few go beyond just playing records. "A great deejay creates a crowd," he believes. Graybar is now programming tapes for discos who can't afford a back-up deejay or for owners turned off by deejays who were just too abusive with expensive equipment.

"We're selling a custom service—our sound," Lederer emphasizes. "Too many newcomers are MOR people who just don't understand the disco scene. I was never satisfied with the typical disco sound so I got together with designer Peter Sparrow who came up with our own systems."

The first custom speaker was the BMF monitor, a 7-foot-tall monster, and from that developed a half-size SMF unit for smaller rooms. Latest unit is a small stereo bookshelf speaker for the home disco market. Firm also has a portable system for private parties using durable Pioneer turntables, a Bozak preamp with microphone and tape inputs and controls, and a custom-designed mixer from Dick Long's Disco Sound Associates, another metro area specialty firm that concentrates mainly on oversized installations.

Lederer cites success on both fronts. The firm is redoing the new "12 West" disco in Manhattan's Greenwich Village which opened with four Cerwin-Vega speakers and is now getting a pair of BMF Monitors. And the followups are coming in strong from a recent portable disco party he arranged at the Ameri- can Modeling Assn. convention at the Waldorf-Astoria.

The highlights of the booming disco hardware scene have just been touched with these limited examples. But the vitality of the new market is becoming a more important part of the proffit picture for both old and new companies recognizing the disco "Sound & Light Show."

**New York Disco**
- Continued from page D-8

would not come into Manhattan—we are pleased to travel to them.

"And that, as we see it, is effective promotion that every record label desperately needs, particularly on its new artists. Jeff and I feel we are pioneering a new music business trail in the East."

DAVE DEXTER JR.

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Don't be ripped off with the "high cost" of setting up a discotheque. Call us for full details.
The Disco Sound

Continued from page D-10

How about some of the artists Silvester and deCoteaux are producing?

“Start with Ben E. King,” he says (King’s “Supernatural Thing” was a top five “Hot 100” hit). “We hadn’t heard from Benny in years when we began working with him. We didn’t even know if he could sing anymore. Well, we wanted to avoid the old Ben E. King sound, as good as it was, because we wanted to start fresh. But I did notice that everyone who cut him before cut him in a low register. We were playing around with the keys to try and find what his range was and we discovered he had another, higher range that nobody had ever used. So we used that range and the disco format to help bring him back.”

The story of the song is an interesting one. Silvester felt the old Little Willie John hit, “Fever,” could hit the charts again with a slightly different arrangement. “We changed the bass line,” he says, “put a chorus on the track and gave it to some writers. They came up with the ‘Supernatural’ idea, which has nothing to do, of course, with ‘Fever.” But we liked it. Benny did the song in one take, reading the words off a piece of paper. We didn’t add a thing to the basic track.”

As for Les McCann, Silvester and deCoteaux (who Silvester calls “75 percent of the whole thing, a guy who is just unbelievable”) plan to cut some disco jazz.

“Most jazz things are very flowing and fluid, on the top,” says Silvester, “and there is a lot of color on it. The bottom is equally fluid. To fit into disco jazz you make the bottom solid and put the bottom right in the pocket. And you let the top remain the same.”

Peter Nero has also cut a disco record with the prolific pair. “Here,” says Silvester, “we took tunes that had been hits already, like ‘Louie, Louie,’ ‘Superstition,’ ‘Jazzman’ and ‘Feel Like Makin’ Love.’ We did the arrangements over and just made them a bit funkier. There are lots of good old songs that could be turned into disco hits.”

Musicians are also important, according to Silvester. “We use a pretty basic core on most of our disco records. We’ve got Jerry Friedman, Jeff Smirnoff and Lance Allen on guitars, Carlos Martinez on congas, Jimmy Young on drums, Bob Babbit on bass, Ricky Williams on clarinet and Derek Smith on piano. We use MediaSound a lot, but the studio should not make a great deal of difference to a professional. If you know what you want, have good equipment and a competent engineer, you can get basically the same sound anywhere. Besides, the studio where a disco hit was cut makes no difference to a consumer.”
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Full payment or purchase order must accompany your order form.
NEW YORK—A record retailer here has been booking 15 mobile discotheque DJs for private functions, adding another dimension to the growing linkage between the disco world and the more traditional areas of the music industry.

Mark McCurdy, co-owner of the Music Hut and director of the new Music Hut Discotheque DJ Assn., first started booking spinners some three months ago. And, to date, that move is paying off handsomely for the "association" and the spinners alike, says McCurdy.

"It's not unusual for our top DJs to be working anywhere from three to five nights a week," offers McCurdy.

Rates for a spinner for an evening vary according to the affair, but the average fee is in the range of $200, explains Ron Plummer, who along with such other DJs as Cameron Flowers, Linda "Lady J" Conway, Mahou Dagger, Phil Euphoria and Ash The Hyper Freak make up McCurdy's frontline spinners.

McCurdy himself gets a 10 percent cut out of the action as a booker's fee.

NEW YORK—Interested in capitalizing on the disco boom with its built-in product exposure on the consumer? If you are, it might prove worthwhile to take a few lessons from Billy Smith, 20th Century Records East Coast representative, who is generally regarded here by label and disco staff as one of the leading advocates of the changing of musical ties between the club scene and labels.

It was for two years now, Smith has a number of "tricks" up his sleeve, among which are:

- A Top 10 list comprised of some 80 local spinners and another 110 across the country in Canada.

- A philosophy that disco should be visited as often as possible by label promotion personnel.

- A separate service list of some 150 bars in the metropolitan area which get mostly disco-oriented song. Support initial interest on the club level with fringe support, he says.

- Smith says that his interest in disco dates back to the sixties when disco were the "thing," but only for a narrow audience than today. Following a stint with Alice Cooper's Alive Enterprises, Smith became associated with Beta Distributors here and was named 20th Century's East Coast representative.

- Billy Smith has on product sales first hit us when we were getting strong store reports on Barry White and the Illustri- tated Orchestra's 'Love Theme.' We knew that radio hadn't gone on it yet and we couldn't think of any other campaign in effect, so the only logical answer was that sales were being generated off disco play.

Billy Smith: a true believer in disco and music for the medium.

that period, continues Smith, White and the Love Unlimited Orchestra were one of the strongest commodities on the local club scene.

Following that incident, what Smith describes as an occasional passing along of product to friends who were spinners became a systematic method to help break a record locally.

Johnson has constructed a team of four independent promotion men across country, Don Lewis in the Chicago area, Ray Evans, South; Rocky G., East Coast, and Jimmy Bee, West Coast.

Johnson handles ad and is responsible for all acts signed to Play- boy • • •

Sixty-nine-year-old Edith Wilson has recently signed with Delmark Records in Chicago, and will record with a group of traditional jazz vet- erans led by pianist Little Brother Montgomery.

Ms. Wilson co-starred with Louise Armstrong in the Broadway review, "Hot Chocolates," and she has played many character parts in films. Other shows with which she has been associated are "South Pacific," "Amos and Andy," and Duke Ellington's Club Cotton review.

Eric Mercury, recently signed to Mercury Records, has released his first album for the label, "Eric Mer- cury." The album was produced by Trevor Lawrence (husband of Linda Lawrence, a former member of the Supremes) with arrangements by Mercury and Lawrence. Broad- cast Enterprises Network Inc. is filling with the FCC to buy its third radio sta- tion KAT, St. Louis, B.E.N.

president Ragan Henry disclosed the purchase price in the neighbor- hood of $2 million.

B.E.N. operates WAOA, Atlanta, and WGTH. • • •

Capitol artists Tavares with a new single "Remember What I Told You Today" is being exclusively repre- sented by Regency Artists. Singer/dance/actress Lola Falana is releasing her debut for RCA Rec- ords, "There Is A Man Out There Somewhere (Who Can Turn Me On)", "Remember what I told you today?"

Set Cleffers Meet

NEW YORK—A New York songwriters' writers' workshop seminar will be held July 12 and 13 at Hofstra Univ. in Hempstead, L.I. A crash course and workshop covering the basic techniques of successful lyric writing, as applied to jazz, country, rock, and rock and roll educational songs will be featured.

It will be conducted by two song- writers and producers from Ul- trasonics Records, an educational record album company, and the la- bel can be contacted for more infor- mation.

How To Promote Music Via Discotheques

Automation Out At St. Louis' KKSS

- Continued from page 32

"There's the problem of celluloids, the wettable deposits on hips and legs. They must get some movement there, and that's the problem for both men and women in our classes. The 'Double Bump' is just ideal for what we do here," adds DaLomba.

- Sorry about the typo in last week's column that stated that the program director of WJHR, New- jark, N.J. Actually it's WJNR...Da- vid Banks, the current program director of Warner Bros. Records has resigned in favor of producing country music for his own label.

Banks is producing a new live al- bum on Pryor, starting here and working up to the Latta Casino in Cherry Hill, N.J.

One year ago Playboy Records ventured into the disco cazy with Hilly Johnson in the role of na- tional r&b director.

During the period the label has acquired such artists as Brenda Lee Eagle, Bobby Taylor (formerly of Bobby Vee and the Platters), Buck, Ronnie and the Ramblers, Phyllis St. James, Major Lance and Morey Winter (fellow of Ruby and the Romantics).
Show Panasonic Line

NEW YORK—Panasonic, optimistic about the future of the home electronics business in this country, has announced a complete new line of cassette and record players, some with AM/FM radio, and others built into three new compact systems. The company has also released its first mini-cassette recorder, previewed at the last Winter Consumer Electronics Show.

In unveiling the line to dealers at the annual dealer meeting at the Dorial Country Club, Miami, recently, Ray Garies, Panasonic’s new consumer electronics group president, said that despite concern over the present state of the industry, Panasonic was optimistic that the home electronics market will grow stronger next year, and that it will be sold by mid-1976.

The line includes five compact systems, three with cassette recorders and one with a 8-track player. Among those compact systems incorporating cassette systems is the top-of-the-line model SE2250 with $500 A/FM multiplex radio, an 11-inch diameter record changer with cueing and anti-skating controls, a dual-cassette mechanism for synthesized 4-channel sound with the addition of two optional speakers.

The cassette deck in this unit features a selector for chromium dioxide and regular tape, as well as three-digit tape counter, level meter and pause control. The speakers are two-way air suspension with 6-inch woofer and 2-inch tweeter. The unit carries a manufacturer’s suggested retail price of $349.99.

Model SE-4005 compact system, with a suggested manufacturer’s retail price of $249.95, incorporates

Dual, BSR Hike Prices

NEW YORK—Both United Audio and BSR (BSR), Ltd., have posted price hikes on their turntable lines. United Audio, which distributes Dual turntables in this country, will raise prices to between 4 and 11 percent. The BSR McDonald line will be upped about 8 percent.

In the Dual changer line there will be an across-the-board increase of $10 per unit on models 1225, 1226 and 122Q. The manual turntable model will be upped $25 to $295, while the Dual model 901 cassette deck is being upped $50 to $350.

At BSR, Vic Amador, president of the company’s consumer products group, explains that the increases are due to higher material and labor costs. The price hike at BSR is being limited to turntables at this time.

Dealer Demo ‘O’ Disks

Suggested cuts for demonstrating the best effects of the major 4-channel modes—most effective after playing the corresponding stereo band, if available. Information about the home sources and Billboard Record Reviews includes type of music, demo cut, LP title, artist, label “O” code number.

Philips Asks All Stock of Magnavox

NEW YORK—The board of North American Philips Corp. (NAPC) is being advised to acquire the entire stock of Magnavox Co., a company in which Philips already owns an 84 percent interest. The recommendation comes from Peter Poniatoff, Ampex founder, who, in a letter to Harvey Schein, president of the company, says, "I base my theory on the belief that area retailers will be anxious to hold prices, at least for the time being, largely because of profit orientation triggered by present business conditions."

However, instead of dealing with the immediate problems and the need to cancel deals with CB manufacturers, Schein is said to be writing a letter to time to acquire their equipment stock, rather than being anxious to do so.

Whether the stampede to discount the once-rigidly fair-traded Sony products will have any immediate effect on the company’s profits and prestige remains to be seen. Schein has already announced that present business conditions have affected Sony, and that he is not happy with the position the company is in.

Meanwhile, Ray Steiner, Sony senior vice president, explains that the company decided it was better to eliminate its fair trade policy now than wait for the law to become effective (Aug. 4 in N.Y., Oct. 1 in Calif.). In this move facilitates the transition from a price maintenance policy to non-fair trade. He discloses that he is considering a "丝丝到右 up to the start of the industry’s major sales season.

But if that advantage of the economy and the possible long-term repercussions of the new fair trade regulations are not realized, will they bring about the multimillion dollar investment in the eastern U.S. that would prove beneficial to the stock of 150,000 BASF tape products.

According to Schein, Sony is giving every indication of interest in a U.S. facility because of the size of this market, the fact that the U.S. is a major manufacturing center for these tapes, and because Sony’s Japan plants are already operating at full capacity. Although they are looking at potential plant sites, Sony hopes to have the facilities operational by 1977.

www.americanradiohistory.com

AES To Cite 8 At L.A. Meet

continued from page 1

A Sure Big New Volume Builder, Tradestore Agree

But if tape player marketers are mystified by the surge in CB interest, they can share the quandary with FCC Commissioner Ray Spence, chief engineer, and Charles Higginbotham, chief of safety and special events bureau of FCC.

The FCC’s application facility at Gettysburg is swamped with CB applications (up to 75,000 a day in May and 18,000 to 20,000 for April). Moreover, the FCC is proposing more CB channels. The concept is to add high power linear amplifiers that will crowd the airwaves and interfere with AM/FM radio and CB, according to a declarant who will be heard. The FCC will also witness some identification by CBers, who now escape notice through wacky prose.

Schein says the number one complaint about CB is from hi-fi system owners who pick up chatter or other program material that exchanges.

No one claims they can forecast the potential dollar volume CB can deliver, but because the top is blowing off it.

More NEWCOM highlights and TV photos next week.

N.Y. SONY SITUATION

Fair Trade Repeal Triggers Retailers

BY RUDOLPH JOE

FAIR TRADE views of H. YEAGLE MULLIN, former RIAA chief engineer, and Charles Poniatoff, Ampex founder, will be heard here (Billboard, April 26) that RIAA was studying an encroachment on its turf by the National Association of Broadcasters, and by the NAB’s recently proposed recommendations to the International Electrochemical Commission (IEC) on the location of the display hole in 12- and 14-inch LPs within an 8-mm diameter of the center of the disk, and on continuous 8-track tape cartridges.

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FREEDMAN MAKES SPEAKERS

Only 20, He's Boss Of 38

By ANNE DUSTON

MILWAUKEE—From playing in a band at age 12 to road manager at 16, 20-year-old Mark Freedman has evolved into the sound business as president of his own company, Creative Sound Ltd., a manufacturer of speakers. The nine-model line is completely built and assembled from an $11,000-square-foot facility employing 38 persons.

The firm, started by Freedman in October 1972 and branching out to the present 28-state area through reps and distributors in April 1974, is also expanding its business to the manufacture of turntable bases and wood record racks for store display of albums.

G-J Preps Premiere Speaker Line At CES

STEVENS POINT, Wis.—Gamber-Johnson Inc., will unveil a new Premiere line of speakers at the summer Consumer Electronic Show, in the $40 to $100 price range.

The series includes three systems with 15 watts RMS power capacity. Model PB-8A is a six-inch dual cone speaker and fits into standard bookshelves; model PB-8A, a two-way system with tuned port design, has an 8-inch woofer and a 3-inch-wide dispersion tweeter.

A 10-inch three-way system, model PB-10A, features a 10-inch free-edge woofer, a 5-inch solid back midrange, and a 3-inch-wide dispersion tweeter.

Gamber-Johnson will also be showing its Classic series of piezo-electric tweeter-equipped systems at the show.

The company offers a two-fold program of brand name speakers and private label speakers with custom designing for volume orders. Complete custom sound systems will also be designed from the facility.

To be introduced at the Consumer Electronics Show are two models of speaker towers, the 10-inch three-way TSF10, woofer, tweeter and midrange, at a $299.95 suggested list; and the 8-inch three-way TSF8, at a suggested $135 list. The towers measure 4 feet high by 2 wide by 2 deep.

Other speaker models, aimed at the home consumer market, through audio chains, independent retailers and mass merchandisers, include a laminated series of six models, from a 6-inch speaker listing at $29.95 to a 12-inch, three-way top-of-the-line model listing at $92. A three-model hand-rubbed walnut series lists from $79.95 to $169.95.

Freedman says the recession has had a negative effect on his business, and he plans to extend his rep organization to encompass the country. Shortages in lumber and steel that existed a year ago have been by-passed by dealing directly with the source.

The completely automated manufacturing facility includes a five-step inspection process that limits returns to less than 1 percent. Warranties offer two years on labor and five years on parts and materials.

“The market is looking for a product that offers more than a 30 percent profit margin for discounting, and our philosophy of supplying a long-term deal, face quality and best price fits that need,” Freedman comments.

Records & Tape Consultant to the Industry

Walter S. Heebner
Box 1278
N. Hollywood, Cal. 91604
(213) 763-3173

NEW YORK — Finetone Distributors Inc. is the new banner under which the 20-year-old Brooklyn-based company will produce its own full line of record/tape cases and accessories at the upcoming Consumer Electronics Show in Chicago. The new company is successor to the former Finetone Audio Products Inc.

Under the management of Len Finkel and Herb Hartman, Finetone began as a distributor, adding jobbing and importing. They will now be selling record-tape carrying cases, home storage units and LP cabinets, and a complete line of Finetone accessories.

A separate distribution division, under sales manager Jack Haddad, will continue to service approximately 1,000 retailers in the metro N.Y.-N.J. area.

Marketing manager Irv Glasser notes that among the first new products are walnut-grain wood roll-up door units for 12-track or cassette in individual compartments at suggested $29.95; Walnut-finished ma- sonite record storage cases for 30 cartridges or 36 cassettes, designed for flexible mounting at $119.95 each, and a bar literature rack case for 24 cartridges at suggested $8.95 list. “Everything we used to buy we are now producing,” Glasser explains.

For its new line, Finetone already has signed its first rep firms and expects to contact a number of others in the automotive, electronics and music fields at CES.

The company recently shifted as distributors to Clarion car stereo from Pioneer and to Lloyds home entertainment units from Hitachi. According to Glasser, Finetone also has added Jensen autound speakers, and will continue to distribute Watts for tape products, Golden Records, Superscope Storyteller cassette-book sets, Amberg and LF carrying cases, large record cabinets and phonograph tables, Ev- ready and Mallory batteries, among other product lines.

In addition to its own Finetone-label blank tape, the company also is distributors for Clarion, Technics and Classic, BASF, Memorex, Ampex, Columbia Magnetics, Capitol Magnetics and Certron.

New Finetone graphics are being created for the entire new line as well as existing blank tape and re- cord/tape accessories, and will be unveiled at CES.

HENDERSONVILLE, Tenn.—In a long-term plan designed to ultimately capitalize on the expected boom in home videodisc and video-cassette systems, Rhoades National has introduced a hi-fi audio tuner designed to bring high fidelity reproduction to all conventional TV sets.

The unit, model TE-300, is a step-up from the popular Rhoades TE-200 Teledapter. Unlike the TE-200, the Tele-Tuner does not connect to the TV set, nor depend on it for operation. Instead, it is an FM tuner that picks up two separate monoaural hi-fi signals directly from the TV station, and feeds them into any stereo amplifier thereby achieving a super- ior quality hi-fi sound through two speakers, the company claims.

The TE-300 has a frequency range that covers all VHF and UHF signals. Like the TE-200, it plugs into the auxiliary inputs of the stereo amplifier. The unit is priced at $169.95.

Also on the Rhoades drawing board is a stereo multiplex unit, which, according to president David Rhoades, will be released as soon as the TV networks gain FCC approval for switching to stereo broadcasting.

The Rhoades model TE-200 Tele- dapter forerunner of the TE-300, connects either to the headphone jacks or the speaker terminals of any TV set, and feeds them into any stereo amplifiers.

Rhoades explains that the monaural signal from the TV set is then split by the Teledapter’s matiring system to provide a simulated stereo effect.

Model TE-200 sells for $199.95, and according to Rhoades, the unit, about half the size of a paperback novel and weighing about one pound, achieves as much as 25 dB separation with a gain of 2 db at 100 Hz.

Both units are being marketed through hi-fi equipment dealers across the country. They will be on display at the Rhoades hospitality suite at the Playboy Towers, Chi- cago, during the run of the summer CES.

Rhoades is also planning an ex- tension promotion for the units with print ads in leading trade and consumer magazines including Bill- board, Stereo Review, High Fidelity, National Lampoon, Playboy, and Rolling Stone. This will be further supported by point-of-purchase dis- plays, including posters, banners and pennants.

Rhoades markets the units through hi-fi reps, and some direct- to-dealer sales. The units are sold throughout the U.S. and Europe. He has no immediate plans for going through mass merchandisers, as he reasons a move like this may imply that the units are gimmicks not to be taken seriously.

New Headphone From Superelex

YONKERS, N.Y.—A lightweight, isolation-type headphone that uses a vinyl ear cushion that conforms to the ear shape to seal out environ- mental noises is being introduced by Superelex Electronics Corp. It will be featured at the firm’s CES exhibit in Chicago.

Named the Classic, the stereo headphone is 11 1/2 inches and has a frequency response of 20-20,000 Hz using a mylar diaphragm. The $55 unit, in a cordovan and gold design with stock-shaped ear pieces, fea- tures a padded steel and aluminum headband and coiled cord.
Schaak falsely led one by U.S. Chapter canations.

Paul, Commercial (Billboard, April filing for pany's account that precipitated tronic, Inc., has filed $20 Ltd., Birmingham, England, and pany; John Ferguson, board presentation awarded Audio Ltd., and formed Rapoport and Steinberg, and phone products repped.

A Schaak's parent firm was set for 766 Hollywood, Calif. AND

The 1975 membership directory of the Sa, Calif. Chapter of Electronic Representatives Aza. (EKA) is available to engineers, buyers, purchasing agent and marketing execu- tives. The 100-page directory offers complete profes- sions of the 113 members, including company name, address, Telephone, branch office loca- tions, offices, number of employees and special services and facilities, as well as manufacturers and tips of products repped.

The directory also includes a listing of prod- ucts, showing which representatives handle products broken into 58 different categories, and an alphabetical listing of over 1,200 manufactu- res along with the local rep and his telephone number.

Bob Rapoport and John Steinberg have formed Rapoport and Steinberg, Manufacturers' Agents, to cover Sa, Calif., So. Nev., and Ariz. Lines currently being handled include Lexan Audio Ltd., Design Acoustics, Micro/Acoustics, and Staticmaster Record Brush. The new firm is located at 4878 Lankershim Blvd., No. Hollywood, Calif. 91602 (213) 766-6300.

Radio Shack president Lewis Konfeld was awarded a gold tunable plaque in recognition of firm's having purchased and sold over a million BSR record changers. Also on hand for recent presentation were Charles Randy, board chairman of Randy Corp, Roll Shack's parent com- pany, John Ferguson, board chairman of BSR Ltd., Birmingham, England, and John Odds, president of BSR (USA), Ltd.

Schak asks $20 Million

MINNEAPOLIS—Schak Electronics, Inc., has filed a $20 million suit against three banks over the seizure of $1.2 million in the company's account that precipitated its filing for Chapter XI protection in U.S. District Court here on April 4 (Billboard, April 19). The suit charges the American National Bank & Trust Co. and Commercial State Bank, both of St. Paul, and Manufacturers Hanover Trust Co., New York, with breach of contract, fraud, misrepresentation, wrongful conversion of the company's assets and interference with its business and contractual relations.

It is the second court action in re- cent weeks to be filed against Ameri- can National following Schak's Chapter XI petition. A suit brought by U.S. Pioneer Electronics Corp., one of Schak's biggest creditors, asks at least $1.4 million in damages. Pioneer alleges that American Na- tional and other unnamed banks falsely led Schak's creditors to be- lieve that a $4 million loan agree- ment had been reached with Schak.

A creditors' meeting was set for May 9, and Schak is continuing to operate its eight Allied Radio stores, 18 Schak Electronic stores and three franchises in the Midwest.

After six years with Hallmark Electronics, Norman Green returns to Philadelphia-based Alme Electronics Corp., radio/audio/video components distributor, as field sales manager for industrial sales division. He reports to execu- tive president Sam Chapin, and was with the former Alme Radio Co. from 1951-64.

Bill Gross of Radio Broadcasting was among suppliers demonstrating their items at a "New Equipment to Help You" forum at the May 12 dinner meeting of Mid-Lantic Chapter, Electronic Representatives Assn., Pres- ident Apartments, Philadelphia. Program chairman was Joe Austin, Fort-Austin Assoc., Wellington, N.J.

1974 "Dealer of the Year" is U.S. Pioneer Electronics Marty Guttenplan of Stereo Warehouse, Brooklyn and Long Island, and Montclair, New Jersey, for outstanding marketing achieve- ments in the hi-fi industry. Pioneer president Bernie Mitchel made the presentation.

The Moonachie, N.J.-based manufacturer also awarded Churchill Audio Centers, with 23 outlets in the New York metro area, a "Thanks A Million" plaque in recognition of over $1 million in factory shipments to the retail chain, a dia- gnostic of Friendly Free (Audio division). Director Bernie Dubler accepted the award from Lee Gold, Pioneer Eastern regional sales manager, and Gil Miller, head of its own rep firm that reps Pioneer in area.

**HITACHI ADDITIONS—** John Merchant, right, new Hitachi audio sales man- ager, regales reps at introduction of new line (Billboard, May 10). From left are Harold Brandt, Consumer Product Marketing (CPM), San Francisco; Myrna Selby, Cardinal Sales, Indianapolis; Ed Mason and Don Smith, Japo CMP; Bob Sullivan and Jim Fjelde, Fleekart & Sullivan, Seattle.

**NEW BUSINESS BUILDERS FROM TDK.**

**NEW SUPER AVILYN, IT OUTSOUNDS CHROME AND THE NUMBER ONE FERRICHROME.**

**NEW S OPEN-REEL TAPE, TDK QUALITY AT A POPULAR PRICE.**

Ready for new TDK profits? Well, here's how to make it big. The new Super Avilyn cassette and Studio Quality open-reel tape. They're the newest money-makers from TDK's top-quality recording tape line, the Professional Range, and the ones your audio customers will be asking for.

SA is TDK's new particle, advanced-technology cassette. Lab tests proved that SA outsounds chrome, the best-selling ferrichrome, and the top-ranked ferric-oxide tapes. In fact, it had the most brilliant sound overall with the least distortion. Super Avilyn is the new state of the art.

New S open-reel tape offers your customers TDK quality at a popular price. It's a high-output, low-noise tape and a new competitive sales edge for you.

And there's news about Audua, too. Because of Audua's success, TDK is now able to permanently reduce the price. Now the "greatest tape" is even more desir- able to your most demanding customers.

**MORE BUSINESS BUILDERS.**

Don't forget the profit story in the rest of TDK's Professional Range products—ED, SD, KR, and SD 8-track. They're all popular, priced right, and can make big money for you.

Are some of your customers even more economy minded? Then offer them TDK's new Full Fidelity Range—like the new Maverick cassette, D 8-track cartridge, or popular new-priced D cassette.

Contact your TDK distributor, sales representative, or regional sales office for details.


**Wait till you hear what you've been missing.**
Tractor Speakers By Quam-Nichols

CHICAGO—A line of replacement speakers for tractor tape players, designed with heavy moving elements to withstand constant high volume, and special weatherproofing for resisting moisture, dust and temperature changes, has been introduced by Quam-Nichols.

The 15-watt speakers have 10-ounce barium ferrite ceramic magnets and list for $13.50 to $15.20 for three sizes.

Actor Walker Set To Promote Panasonic Line

NEW YORK—Panasonic has retained Jimmie Walker of the “Good Times” comedy series CBS-TV show to promote many of its home audio products, with special emphasis on the “Dynamite-8” and “Take ‘n’ Tape” portable tape players.

Walker will be used on national and regional TV co-op ads, as well as radio commercials, trade and consumer magazines and newspaper ads and point-of-purchase displays. He will do personal appearances for Panasonic and participate in other sales promotion activities for one year, with an optional second year contract.

Panasonic officials feel Walker is a “perfect spokesman” for their products, especially in view of the fact that Panasonic portable tape players have a heavy sales appeal among young people. The “Good Times” show is said to have heavy youth audience appeal with viewers in the 6 to 11 and early teen years.

Walker’s commitments include a limited number of personal appearances at major Panasonic distributors.

Buyers of Dynamite-8, or Tape ‘n’ Tape players during the promotion will be offered cassette or 8-track versions of Walker’s new “Dyn-O-Mite” comedy album on Buddah Records, at reduced rates.

Now hear this!

And hear it better at our place. Gauss loud speakers, high speed tape duplicators and tape loop bins, the new Series III automated audio control console and our incomparable line of broadcast and live media consoles.

Catch our act at Booth 46, 47, 48, AES, and see it all happen in the Detroit Room. We’ll be waiting.

Panasonic Boss Optimistic

included are mechanical pause control, auto stop and one-touch recording button. Price is $99.95.

The mini-cassette recorder, model RR-2135, incorporates many of the features of the larger unit, as well as a quick battery charge system that takes about five hours. The unit can also be used with AC power, via an adapter. Price is $139.95.

Panasonic’s new 8-track player line effects its top-of-the-line unit model RE-8125 with AM/FM stereo and built-in stereo 8-track player/recorder. This unit comes with two 6-inch air suspension speakers, and a number of jacks and terminals for recording, photo, tape and headphones. Other features include Quadriplex circuitry, built-in A7C for drift-free FM reception, auto-stop, lockout player with FM/AM/FM multiplex radio. The unit, model RS-4605, has two 3½-inch speakers, two microphone inputs for its two built-in mikes, twin volume controls, and FM auto selection. Price is $139.95.

Model Q-323S is an AC/battery portable cassette recorder with recording and sales promotion and optional foot switch for transcriptions. Also

Magitran Promo For Its Speakers

MOONACHIE, N.J.—The Magi- tran Co. has launched a special dealer promotion on its home and auto speaker systems. Scheduled to run through June 4, it offers special displays on the firm’s Poly-Planar loudspeaker systems, as well as on the regular Magitran automotive speakers.

The Poly-Planar loudspeaker display (worth an estimated $125) is being offered in a package which includes 12 assorted Poly-Planar speakers at a dealer cost of $495. Estimated retail value of the equipment is $1,182.

Included in the display are nine pre-mounted Poly-Planar speakers in automotive, built-in and outdoor configurations. Four of the systems are pre-wired for demonstrations.

The regular auto speaker promotion includes 42 pairs of Poly-Planar speakers at a dealer cost of $395, and an estimated retail value of $921.60.

Radio Shack Sets Song Fest Tie

NEW YORK—The 2,000 stores of the Radio Shack audio retail chain nationwide will make available entry forms for the upcoming 1975 American Song Festival, according to R.C. Richards Jr., retail advertising and promotion director.

The promotional tie-in is designed to give Radio Shack an introduction to itself to thousands of music oriented people who, according to Richards, represent a large segment of the audio retail market to which they ships cater.

Radio Shack is recommending its popular brand of Realistic Supertape Cassette for use in the recording of song entries submitted to the festival committee.

Deadline for the competition is June 3, and prizes valued up to $129,776 are being offered in six separate categories including rock, MOR, folk, R&B, country and gospel.
Tape Duplicator

By ANNE DUSTON

Several conventions for manufacturers and users of videotape equipment are looming in the immediate future.

The 31st national convention of the American Society for Training and Development (ASTD) will be held May 11-15 at the MGM Hotel, Las Vegas. Almost 100 exhibitors and 30 concurrent sessions on sales and training, including the use of A/V, will be offered. Special interest group meetings involving 20 different areas are planned for Tuesday, to avoid conflict with the other sessions.

ASTD certificates, continuing education units, and college credits are also available.

For further information, contact Jett Bratke, conference coordinator, P.O. Box 5307, Madison, Wis. 53705 (608) 274-3440.

Also upcoming is the NAB Show, May 22-26, at the Las Vegas Convention Center, and the Western Audio Visual Dealers Assn. and NAVA Conference, which will include, as a member of the Senate appropriations committee, an education-related appropriate.

For further information, contact NAVA, 3150 Spring St., Farifax, Va. (703) 273-7200.

Finally, VIDESEC 75, at McCormick Place, Chicago, June 1-3, in conjunction with the summer CES, will offer four hours of video labs each day, with applications reports by prominent users in universities, medical schools, business and industry. Products to be demonstrated include portable video, studio and lighting equipment, videotape duplicators, editing systems, time base correctors, and videocassette recorders/players.

Participating in the presentions will be Philips Audio Visual Corp., CNX Division—Dover Corp., Kanes Inc., Sony Corp. of America, AKAI America, NEC Industries, Bell & Howell, Berkey Co., Panasonic, Kansas State Network, and a demonstration of video art by Colorado Video.

An extensive exposition of video hardware and software, including a 500-title library of both cartridge and cassette, will be available for viewing.

Conferences cover the production process, state of the art, comparative video systems, casset tape programming design, and video case histories. Speakers will specifically treat subjects of video use in business, community, local government, experimental, military, distribution, portable systems, color cameras, video display, recording and playback of tape, editing, primary education, insurance, medical, data processing, etc.

1,200 Dealers At U.K. Hi Fi Show

LONDON—This year's High Fidelity audio exhibition at the Heathrow Hotel attracted 1,200 dealers from Britain and throughout the world—more than twice as many as attended the debut show in 1974.

First day of the six-day High Fidelity '75 saw 525 dealers visiting, with 357 the second, and 392 the third. In addition there were 70 members of the press during the three days. More than 20,000 members of the public visited the exhibition during its last three days.

A spokesman for High Fidelity '75 said that the organizers were delighted with the success. "The feeling is that we have finally established the show as one to be taken seriously and on an international level. Many of our Continental visitors were amazed at the high standard of the show and we fully intend to consolidate this success with High Fidelity '76. We shall establish it as an important European trade show."

Last year's show, set up as a competitor to the British Audio-sponsored Sonex, also at Heathrow, attracted 602 dealers and 20 exhibiting companies. Despite the present depression in the audio industry, this year's event attracted 52 exhibitors and 100 trade names.

Look No Further... Billboard's At The CES Show!

For further information, contact VIDESEC 75, 331 Madison Ave., New York, N.Y. 10017 (212) 682-4802.

Soviets Hosting Their Own Show

MOSCOW—"Communication 75," billed as the largest international consumer electronics showcase ever presented in Russia, is set for May 22-June 5 in the Sokolniki Park. Companies from more than 20 countries will exhibit communications and TV studio systems and equipment, including representatives from the U.S., U.K., Japan, France, Holland and Eastern Europe.

If You Can't Be At CES, Be There With Billboard.

Contact Your Nearest Sales Representative

For More Details:

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New York, N.Y. 10036 (212) 764-7300

CHICAGO:
Bill Kaper
150 N. Wacker Drive
Chicago, Ill. 60606 (312) 236-9818

AD DEADLINE: May 23 ISSUE DATE: June 7

Bonus Distribution Of June 7 Issue At CES!
NEW YORK—Country music's glaring weakness of the past, that of capturing the youth market, gets a strong shot in the arm in a multi-company promotion announced here.

More than a dozen major marketers will take part in the mammoth "Country Girl" promotion, going after young persons in metropolitan and rural areas, with more than $50,000 in prizes.

It is the second contest to run simultaneously, with regional winners selected around the nation and finalists to be chosen in Nashville. The other is a talent search conducted by the "Grand Ole Opry." This one is sponsored by the U.S. Suzuki Motor Corp., geared for bringing an increase in traffic to dealerships, and the other firms have joined in the plan. The concept is that of TRG Communications, Inc., a sales promotion agency here.

The basic idea of the contest is to submit a photo of an attractive girl perched atop or standing next to a Suzuki motorcycle. This entry is accompanied by a short essay describing the qualities which make the entry a "country girl!" Some of the marketers who have joined in the promotion include Samsonite, Gillette, Wrangler and Maybelline. They alone have put up prizes valued in excess of $50,000. Accepting the demographic studies which shows that most record buyers are female, the contest obviously is geared in this direction. Other participants include American Airlines, Panasonic, Hyatt Hotels, GAF, Copal, RCA Records, Opryland and Open Road Motor Homes. The winning "country girl" and the Suzuki dealer will win duplicate prizes.

Joseph Coleman, president of TRG Communications, notes this is the first time such a mass promotion has utilized country music as a marketing medium. "Heretofore marketers have not recognized its value as a medium capable of carrying commercial messages to potential consumers," Coleman says. TRG also has produced six one-hour country music radio specials for syndication to more than 200 markets, featuring the leading names in country music. There also are in-store displays at all Suzuki dealerships.

The promotion will run throughout the summer months, winding up in September. At that time, twelve regional finalists are flown to Nashville for a special night at Opryland, where the winner and two runners-up will be selected by judges.

Although totally unrelated, "Opry" contest is seeking youthful talent, and is engaged in searches throughout the United States and Canada, with participation by several hundred radio stations.

The winner of this contest will receive, among other things, a recording contract, an appearance on a network special, and a songwriter's contract with Tree Int'l.

Ace Cannon has brought the saxophone back to country music, while Floyd Cramer continually turns out class material on the piano. Tony Parr began his own label and has had moderate success with a fine steel guitar, while Benny Kurbash has done excellent things with the Homa label in Oklahoma City.

The Stonewall label, in Houston, has been phenomenally successful for years with instrumentalists, the most prolific of which is Chubby Wise.

On some of the major labels, there are the Buckaroos, Johnny Gimble, Earl Scruggs, Josh Graves, Billy Grammer (just signed), Boots Randolph and Shoji Tabuchi.

Epic has a group of session musicians who play instrumental music, and are known simply as Nashville. The group is headed by Tommy Allsup. ABC, too, has its group headed by Don Gant and called the Nashville Chorale.

Obviously the response for instrumental music was exceptionally strong, and there is no let-up.

**Wilder Serenades Playgirl**

**OKLAHOMA CITY**—In an unusual promotional tour beginning next week, Homa recording artist Wali Wilder will do a series of personal serenades to the Playgirl of the Year for Playboy Magazine.

The winner of that honor was scheduled to be announced May 12. Wilder is the writer and singer of the new release, "I Love The Girl On The Chevrolet Of Playboy Magazine." In connection with this, he will accompany the Playgirl on trips to Charlotte, N.C., Atlanta, Houston, Dallas-Fort Worth, and here.

He will be accompanied by Mickey Sherman, who heads the label.
“Quick, name a current hit by Hank Williams, Jr.!”

“‘Bocephus’, his album and ‘Where He’s Going I’ve Already Been’, its smash single.”

“That’s two hits. I’m impressed.”

“That’s Hank—with the greatest album and the greatest single of his career!”

“Double dynamite from MGM.”

The Single:
“Where He’s Going, I’ve Already Been” b/w “The Kind Of Woman I Got”
M14794

The Album:
“Bocephus” (pronounced Bo-see-fus)
M3G 4988

Produced by Dick Glasser
Distributed by Phonodisc
A Polygram Company
Marty Robbins has decided to give up his hobby of soybean farming. He had his third crash in as many races last weekend at Talledega, Ala. While he has never been seriously injured in this time, when he got out of his car he couldn't remember anything. "I started singing El Paso to myself to see if I could remember the words," Robbins said, "and decided after that it was time to give it up."...A special piece has been written into the upcoming Roy Rogers movie for Jerry Clower, who will work the shooting in between scheduled dates. ...Debbie Smarkis...will be the next of the Stoney Mountain Chuggers to be married. An October ceremony is scheduled. The groom is Glen Barber Jr., son of the Hickory artist, and drummer for Roy Drusky.

Old-time fiddler Ed Hyde is in a delayed stage of leukemia at Vanderbilt Hospital. He was one of the first Fruit Jr. Drinkers, oil the whiskey and water that was the base for his style. Though he was forced to give up his fiddling career, he continued to give his personal agent management to radio syndication put out by the Southern Baptist Church. ...Loneo...are the words,"...will be some classic retail accounts,..."(Continued page 52)

Old-Timers Are Heard Again On Gusto Release

NAVILLE--Old-time masters of such artists as Johnny Bond, Red Smiley, George Morgan, the late Hawkbaw Hawkins and Cowboy Copas, George Jones and others will be released immediately now that Gusto has purchased the rights to 22,000 masters on the old Starday and King labels.

Tommy Hill, vice president of Gusto, says albums and tapes will be released for retail accounts, with singles for one-stop, jukeboxes and radio stations. Hill many years ago was associated with Starday and was involved in some of the production of the early records.

This "Golden Oldie" series will include some hit songs, including "Giddyup Yo, "Candy Kisses," "Room Full Of Roses," "Lonesome," "Slowpoke," "Alabam," "Why Baby, Why," and many others.

These will be made available at once in record stores everywhere. There will also be some classic r&b singles out of the past from King, including such artists as Bill Doggett, the Dominoes, Earl Bostic, Wayne Cochran, Otis Williams and more.
Ronnie Robbins has a country sound as fresh as the crisp mountain air!

"WALK YOUR KISSES" mca 40393

Thanks to everybody already playing "Walk Your Kisses". I really appreciate it.

exclusively on MCA Records
Now a single
(MR-1230)
from her recent
album “Gather Me”
(MLPS-609)

Produced by
Clarence Selman

“Gather Me” written by
Gene Dobbs/Tony Austin

Full Swing Music (ASCAP)

ON MEGA RECORDS & TAPES

ON FULL SWING MUSIC (ASCAP)
WE'RE HEADING FOR A LONG, HOT SUMMER!

MARGO SMITH
"THERE I'VE SAID IT"
TC-2172 PRODUCED BY JIM VIENNEAU

FIDDLIN' FRENCHIE BURKE
"COLINDA"
TC-2182 PRODUCED BY A.V. MITTELSTEDT

BILLY THUNDERKLOUD
"WHAT TIME OF DAY"
TC-2181 PRODUCED BY JIM VIENNEAU

LOIS JOHNSON
"YOU KNOW JUST WHAT I'D DO"
TC-2187 PRODUCED BY JIM VIENNEAU

EXCLUSIVELY ON 20TH CENTURY RECORDS
HADEN REED
WITH HIS NEW HIT SINGLE . . .

"Your My Everyday Woman"

b/w

"You Bring Out The Best In Me"

ELKEE MUSIC, BMI
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THANKS TO
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Country

Nashville Scene

Continued from page 48

aye to watch out for unauthorized sales of souvenir books, programs, ads and/or personal accessories. Publications and accessories are handled only by representatives of CMA or the "Grand Ole Opry." Unknown callers may be checked out by contacting the CMA at 844-2840, or the "Opry" at 615-1315. Jimmy Buffett will be booked by Magna Artists of New York after June 1. Don Light, Buffett's personal manager, will continue to manage him, but is assigning booking responsibilities to Magna, allowing him to spend more time on the road with Buffett. Karen Kelly is Melodyland's newest artist, and her first single has just been released. It was written by Mr. Kelly and produced in Nashville by Don Eastman, Tom Alsop, and Roy Clark. Buffalo has been named Grand Marshal for the 44th annual Rooster Day celebration Parade May 17 in Broken Arrow, Okla. He will also take part in the ceremony that day designating Broken Arrow an official bicentennial city. Crystal Gayle and Del Reeves, accompanied by the 35-piece Dayton Symphony Orchestra, sold out 7,000 tickets in Dayton's Civic Center May 2. T. G. Shepard has decided to close down his individual promotion company, Umbrella Productions. He will now work for T. G. Shepard Ent. on what is proving to be a very successful career. His first album for Melodyland will be released May 15. Gunilla Hutton has signed with Arnold Mills & Assoc. of Los Angeles for personal management. Mike Douglas was guest of honor at a party hosted by Chuck Glaser of the Nova Agency.

Contrary to what we were told a week ago, Teddy Wilburn is recovering nicely from his bout with hepatitis, and will be back on the road shortly, keeping his scheduled appearances with his brother, Doyle.
Soft-Soul Artists Finding U.K. Filled With Crossover Success

LONDON—The soft soul approach is paying big dividends in 1975. Certain acts who began their professional careers in the same mainstream have evolved into what might loosely be termed “black pop” artists and are consequently reaching beyond the regular R&B and pop audiences.

The Stylistics are Three Degrees and Barry White appear to be firmly ahead in the black mor stakes at present. Phonogram has done them with their chart-topping “Best Of The Stylistics” LP which, aided by TV advertising, has sold 300,000 units within six weeks.

This month, CBS launches its expensive push behind the Three Degrees’ “Take Good Care Of Yourself” album, embracing $240,000 worth of TV advertising. The firm expects to sell a minimum of 300,000 copies within nine months.

Barry White’s “Just Another Way To Say I Love You” long-player came straight into the top 20 of the LP charts three weeks ago without the aid of TV and it has already gone silver, while the artist’s three scheduled U.K. concerts this month—in two weeks, one place out within hours of the boxoffice opening. The sell-out has led to promoter Robert Paterson fixing another show for White, probably at the end of the month after he has completed his European dates.

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LONDON—In the wake of its no-punches-pulled campaign in Italy last month (Billboard, May 3), Chrysalis has announced five major executive appointments affecting its home and overseas operations.

Terry Connolly moves to deputy managing director of the Chrysalis group, which he replaces as the group's managing director, Doug D'Arcy becomes managing director, Chrysalis Records, an appointment that hints in his convention address, is to undergo a major transformation.

Following Del Swanson's appointment as head of international exploitation, three new positions have been created.

Ryostyn Eldridge, formerly head of creative services, becomes international marketing manager. Reporting to him will be Alton Lewis, who becomes international promotion coordinator, and Joan Meenaghan, who becomes personal assistant, who is appointed assistant to the group's chairman, Chris Wright.

Chrysalis is international merchandising coordinator. Ellis and his co-chairman Chris Wright has passed remarks at the convention about the need for greater effort abroad. The expansion of the international market is seen as the first step in a growing overseas orientation for the Chrysalis group.

The new unit, headed by a new director and head of creative services will be announced shortly.

LONDON—U.K. Records has announced three new records to retail outlets.

Chrysalis currently available on the American orders, dealers in all five catalogs made for U.K., which Decca will continue to distribute exclusively worldwide for a one-year period. Additionally, Decca has a non-exclusive six-month sell-off period for all U.K. bookings.

LONDON—U.K. Records has not renewed its contract with British Decca and is close to negotiating a new deal with Polydor, expected to be confirmed soon.

Exempted from the expiry of the current deal were the recent, including all 10cc catalog made for U.K., which Decca will continue to distribute exclusively worldwide for a one-year period. Additionally, Decca has a non-exclusive six-month sell-off period for all U.K. bookings.

Decca will soon release a best-of album, entitled, "100--The Greatest Hits of the U.K." (U.K.).

David Bieber, director of sales and marketing for Polydor, said: "We are not in favour of keeping anything in stock, while we are operating with just one tape per week. We hope for two tapes to arrive.

Bieber has said that the promotional tapes were not reaching a total of 250 stores including those selling records and clothing stores.

He says: "Harlequin have agreed to continue to send us three tapes a week. This is a minimum of five copies per outlet, or nearly 300 overall. Reaction to our service has been better from both sides--retail outlets and record companies. We guarantee 12,000 copies per week to dealers, but we pay no sub-service.

On Wilde Rock's Programme Two tape release there were 22 tracks from Wilde Rock, New Kids, A.M., Polydor, Apple, EMI, Fresh Air, Mooncrest, Private Stock, King, Advance Exchange, RSC and Bus Stop.

Says Highams: "Three new companies, PWS and Waterstones, have come in on the last tape. With each new tape, we are proving to be a service the record companies and we soon start music and trade paper advertising, carrying the complete play list.

"We are not in favour of keeping any tapes now. The point is that with the tapes playing, you get the customer interested. An advantage is looking for anything--the product goes straight into his ears. Provided the material is there on instant sale, it can only do good in terms of sales.

Raymond Mon, of Harlequin, says, "The tape are already in 30 of our outlets, with the rest to follow. In fact, we have to turn some some months ago to check the value. We wanted to save our staff spending time calling in to tape dealers to play and anyway ending up just playing something they particularly liked."

LONDON—Wilde Rock, the new group of the following, the company's second of the month marks the third time in two months that Atlantic is putting up its own local campaigns for last month's Super Soul On Tour concerts and this month's Yes dates.

As well as the product pack, Atlantic is supplying dealers with Zeppelein window display kits, banners, posters, brochures, units, extra album sleeves, and other promotional products.

The group's concerts take place at London's Earls Court stadium over May 17 and 18.

The latest campaign marks the third time in two months that Atlantic has worked the order--a pack, get-free-records idea for dealers. It was used as part of the merchandising campaigns for last month's Super Soul On Tour concerts and this month's Yes dates.

It has its own classical label but its catalog includes recordings on other labels. However the Guilde doesn't record any of its variety repertoire. It is making recordings ready under contract with other record companies.

Sales policy includes five discs for the price of two and one free disc when two are bought. It is worth noting that 80 percent of the classical records are Guilde recordings. Members on request are sent discs which they may play in their homes and stores if they are not satisfied with the recordings.

LONDON—At the launch in November 1973, Oldfield had built the catalog up to 87 titles. He was formerly with Phonogram and intends returning to the full-time work. With a move to a casino and with another company soon.

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BRITAIN'S NO. 1 MUSIC PUBLISHING GROUP

with all these in the 'Music Week' Top 50 singles since January.

Bob Crewe Bob Gaudio Bye Bye Baby – Bay City Rollers
No.1 6 weeks – 8 weeks in chart

Bobby Russell Honey – Bobby Goldsboro
No.2 – 6 weeks in chart

David Paton William Lyall January – Pilot
No.1 3 weeks – 10 weeks in chart

David Paton Ian Bairnson Call Me Round – Pilot
No.34 – 3 weeks in chart

Bob Crewe My Eyes Adored You – Frankie Valli
Up to No.5 – 11 weeks in chart

Billy Swan I Can Help
Up to No.6 – 8 weeks in chart

Freddie Mercury Killer Queen – Queen
10 weeks in chart

Kris Kristofferson's Help Me Make It Through The Night –
John Holt Up to No.6 – 13 weeks in chart

And other hits such as...

Bob Crewe Kenny Nolan Get Dancing –
Disco Tex and The Sex-O-Lettes

Johnny Wakelin's Black Superman

Brian May's Now I'm Here – Queen

Denny Randell Sandy Linzer's Skiing In The Snow

Wigans Ovation

Tammy Wynette Billy Sherrill's Stand By Your Man

Little wonder we're number one!! (and it's still early in the year).

B. Feldman & Co Ltd Francis Day & Hunter Ltd

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LONDON—A new managing director, George Lukan, will take over at RCA in London next month, following the resignation to Geoff Hannington, who has accepted a post at RCA's New York headquaters (see Executive Turntable).

The new top man, whose appointment was announced by Bob Summer, international vice-president, is George Lukan, marketing manager of the Decca U.K. firm, whose company's marketing manager for three years and took over in December 1967 when Mr. Hannington's return to America. Despite Hannington's close ties with RCA, the company has improved its U.K. market share, with particular strength in the full-price LP market with such best-selling artists as David Bowie, Jack Jones, Perry Como and John Denver.

His departure comes at a moment when RCA, having disposed of its low-price business to Pickwick, is poised to finally switch from van-selling to direct distribution with the aim of making a full-fledged improvement in its volume sales.

**British Decca Reshapes Marketing & Promo Deps.**

LONDON—British Decca has announced a wide-ranging staff shuffle which it hopes will revitalize its pop, middle-of-the-road and classical marketing and promotion departments.

David Rickery has been appointed assistant marketing manager, middle-of-the-road product, reporting to marketing manager Cola Borland. He was previously head of Decca's popular promotion arm. Taking up Rickery's post is Lyndon Holloway, up to now a senior member of the promotion team. He reports to John McReady, who is also pop promotion and marketing manager.

A new classical marketing and promotion director, who has been appointed under the aegis of former classical promotion manager Peter Goodchild, he will also be responsible for liaison with Decca's overseas associates and distributors on matters relating to classical marketing and promotion.

John Parry is appointed Decca classical-label managing controller, calling the company's reissue lines, responsible for "World Of . . .," as well as Ace of Diamonds and Eclipse. He will also assume the functions of the company's marketing manager for Decca's L'Oiseau-Lyre and associated labels.

Parry's assistant, Andrew Dalton, will also move to the classical marketing and promotion division, while continuing to supervise production of Decca's new-style technology product lists and support services for the sales force, on behalf of both pop and classical divisions.

Ray Crick, currently assistant to Peter Goodchild, will be appointed as classical promotion manager. Goodchild says: "It makes sense that the marketing and promotion divisions should be formally integrated, and I am sure the increased effectiveness of our consumer actions will quickly impress itself on retailers."

Sales managers are trying to put a stop to imports by offering retailers better terms. Instead of $8.80, records are being sold for $6.40, but because royalties are still being included in the price, profits are falling.

**Rising Number Of Imports Hurting German Disk Cos.**

HAMBUG—German record companies feel threatened by the steady rise of direct imports from England, France and Holland. More than 15 percent of the total turnover of such imports and, therefore, lost for the record industry. Distribution experts make their own rules to combat the special code or colored stickers. Otherwise, retailers could return or exchange them for others. The motto of the record companies is, "We've got to live with the bomb."

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**Billboard Big OneWorld.com**

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**International Lukan New RCA Director in U.K.; Hannington to U.S.**

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Due to the cost of records in England, imports will be more expensive on the whole. It can be compensated through the adjustment of the exchange rate. Unbeknownst to the consumer, it means that the hard competition will remain.

Teldec director Gerhard Schulze says: "We have to convince the consumer to spend more on the prices when we have hot international product. Our flexibility will help us to remain competitive.

On the other hand, retailers who deal mainly with imports will have to be more aware that they can claim all imports through the industry on the same reasonable conditions.

But on all thoughts on prices and how to undercut importers, Teldec's Schulze says the best way is to have home productions playing a more important role in the local charts. That sort of success would help sell the complete repertoire. But the bomb is still "sickening" in the German record industry. Direct imports are still flourishing.
Peter Townshend and Columbia Pictures for choosing the
Sansui QS multi-channel system for your spectacular Quintaphonic® Sound.
Millions will experience the dramatic effect of your exciting sound.

QUOTED FROM "4-CHANNEL SCENE" APRIL '75 ISSUE

Spectacular new effects, never before heard in a theater, created by five channels of sound played back around the audience, are made possible by the Sansui QS 4-channel encoding system technology. Two magnetic tracks on the film use a QS matrix encoded signal to create four channels of sound for four corner speakers around the theater. The third track is fed to a speaker directly behind the screen.

QS multi-channel technology, by providing for an increase in storage information density of films, allows standard projection equipment to create a multi-channel presentation. According to John Mosley, technical advisor for the Project, "We selected QS because it was the only way to get full frequency response, wide dynamic range and the excellent separation we needed for the effect in 'Tommy.' We are equipping over fifty theaters in the United States with QS vario-matrix decoders and additional speakers and amplifiers for the playback of this film. 'Tommy' will be the first of many films produced with this new multi-channel sound technology and will hopefully create a revived interest in movie going."

QS 4-Channel Stereo
Are you listening?

SANSUI ELECTRIC CO., LTD. Tokyo, Japan • Woodside, New York 11377 • Gardena, California 90247
TORONTO—BMI Canada presented its annual Canadian music awards on April 30 at a dinner held at the Royal Regency Hotel in Toronto, with 34 Canadian composers and 29 music publishers honored.

Besides winning the Harold Moon Award as "The BMI Canada affiliate who exercised internationally the greatest influence for Canadian music during the year," Randy Bachman of Bachman-Turner Overdrive was the recipient of two certificates of honor for his songs "Takein' Care Of Business" and "Let It Ride." Other dual winners were Gilles Valiquette and Jean-Pierre Manseau of Montreal; Bob D'Ambrosio of Toronto; Terry Jacks of Vancouver; and Burton Cummings of the Guess Who from Winnipeg.

Gordon Sinclair received a special certificate of honor along with the Toronto publishing company Co-産音 Publishing for the record editorial "The Americans (A Canaian's Opinion)."

Gerry Plamondon's Les Editions Kasma Publications of Montreal was the top award winner in the publishing category, taking home eight certificates for three hits.

Les Editions De La Marque

B.C. Music Mgt. Expansion Move

MONTREAL—B.C. Music Management, headed up by Brian Chater, has expanded its operation to Toronto with the appointment of its first Toronto-based manager, Allan Cameron. Chater, who is known for his unique in-house production studio, will now be able to work with Canadian artists directly.

An agreement has also been signed whereby B.C. Music Management will represent Lead Music and Buchan Music worldwide. These companies are associated with the newly-opened Montreal Sound Studio.

Says Chater: "Plans call for many in-house productions to be recorded and the catalog with songs by Canadian writers for worldwide consumption!"

The 18th annual BMI Awards Dinner was held at the Las Vegas Country Club.
Let's hear it for Canada's Music Creators!

BMI Canada Limited is proud to recognize the outstanding contributions to Canadian music made by these affiliated writers, composers and publishers, all recipients of Certificates of Honour for 1974.

The Harold Moon Award presented to Randy Bachman
Special Certificate of Honour presented to Gordon Sinclair and Conestoga Music for "The Americans (A Canadian's Opinion)"

BMI CANADA LIMITED
Serving the creators and users of music since 1940

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(416) 445-8700

1462 West Pender Street
Vancouver, B.C. V6G 2S2
(604) 688-7651

www.americanradiohistory.com
Savala's, "Audio Fidelity Records bum, according to

**General News**

**Spend To Hypo Economy—Schory**

- **Continued from page 3**
  
  Economies have been put into effect in the number of pressings, ex-
  pectations are not high, except where a major product war-
  rants an all-out effort. "We are not in the business of cutting
  the whipcord because the consumer has it in the armory."
  
  Other programs have been evaluated, and where the
  results are not mandatory, the expendi-
  ture, they have been cut down. Staff
  cuts were made over a year ago. Travel
  and parties have been re-
  duced.

  One area Schory firmly believes in
  spending is in advertising. "When the
  going gets tough, you have to

- **One-Stop Survey**

  - **Continued from page 3**
  
  his weekly mailer. Another cites its
  broad inventory.

  WEA was ranked as "best selling sign
  ings of the New York market."

  One stops were ranked to their top
  three singles lines, with a first selec-
  tion earning three points, second,
  and third. Following WEA were
  in order were: Columbia, 15; Atlan-
  tic, 13; ABC, 11; Atlantic, 9; RCA
  and ABC, 8; and RCA records.

  One stops favor the present large
  45 hole, with only one dissector
  who reported little 45's per week. The
  average single is priced at 76 cents,
  the survey shows.

  One label cooperated in the survey
  were: Dick's, Deduhn, Mass.; Detroit,
  and New York; Concord, San Fran-
  cisco; and Atlantic, New York.

  "We don't have a stopping off point
  in this market," Perry says, "and
  we believe can cross to pop. But she
  must reach a certain point on the
  composition before we try. Then
  we look for pop interest some-
  where, zero in on one or two markets
  at a time, keep going until we cross.
  If we don't cross this time, we
  try with the next appropriate record.
  "With An English and Linda
  Reddy," Coury continues, "both are
  established superstars. But you still
  must keep in mind that one's us-
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**Cap Builds Superstars**

- **Continued from page 3**

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  and initially the record had
  found MOR and even soul markets
  opening up afterwards. "Afterwards
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  but she was with everyone she met,"
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  promotion tour would be a perfect
  vehicle for Evie."

  "Connie Cato, who is way up
  the country charts with 'Hurt', is
  an act signed by Capitol Records.
  We believe we can cross to pop.
  But she must reach a certain point
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  "'Daddy's hometown' is out in
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  we can cross to pop. But she
  must reach a certain point on the
  composition before we try. Then
  we look for pop interest some-
  where, zero in on one or two markets
  at a time, keep going until we cross.
  If we don't cross this time, we
  try with the next appropriate record.

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In the beginning, there was Free: Andy Fraser on bass, Paul Kossoff on guitar, Simon Kirke on drums, and a singer named Paul Rodgers.

Once, while on tour during their short-lived career, the band worked up a song backstage which came to epitomize what Free was all about. "All Right Now" took Free straight to the top.

Since then, Paul Rodgers and Simon Kirke have formed Bad Company and created a sound that is more than vaguely familiar. And which proves once again that one of the best things in life is Free.

BEST OF FREE
ON A&M RECORDS

Includes
"All Right Now" "Fire And Water" "The Stealer" "Little Bit Of Love" and 8 more.

Produced by Chris Blackwell.
Free, Andy Johns, John Kelly, Guy Stevens.
BOOK REVIEW

Oh, Those 1950s...Shaw Work Brings 'Em Back

LOS ANGELES--The 1950s produced perhaps the widest variety of pop music of any decade in U.S. history. One recalls Mitt Miller's frantic French horns and harpsichord and the numerous hit singles he produced with Frank Sinatra, Nat King Cole, and Tennessee Ernie Ford to lead captionist's best-seller lists.

It was an era when Les Paul and Mary Ford and Kay Starr and Les Baxer vyed with a revitalized Frank Sinatra, Nat Cole and Tennessee Ernie Ford to lead captionist's best-seller lists.

Then came Bill Haley's Comets on Decca.

Arnold Shaw takes it from there in his memories-echoing "The Rockin' 50s" paperback (Hawthorne Books Inc., $3.95) just published in New York.

Haley's "Rock Around The Clock" became the mitloom theme of the music. And when Elvis Presley charged out of the South and brought children and their adults could not understand.

It's a situation, for better or worse, which still exists in 1975.

Shaw's views of the period emphasized the records, the charts, the triumphant albums and flops and the recording industry's performance (many of them forgotten today)--and all his text is literally presented and accompanied by 33 half-images. The "Rockin' 50s" is a galactic nostalgic reading.

DAVE DEXTER JR.
Fasten your seat belt.
Here comes BTO.
"Four Wheel Drive"
The page contains a mixture of sections, possibly tables and other formatted text. Here is a transcription attempt:

**Country**

JOHNNY RODRIGUEZ—Just Let Up And Close The Door. Mercury 1-032. The title song is his new single, and it's a great tune. There are no old standards really worth noting for the way he has sung them. These include "Am I That Easy To Forget," "Influence To The Blues," "Too Many Rivers," and "Ineffable." [Details about the song's production and reception are provided.]

**Dealers:** Vocalist and country music performer known for his engaging stage presence and soulful voice.

**Country**

GEORGE DORKE—The Aura Will Prevail, BASF 10536. Dukes's new piano style, whether on electric or working a synthesizer, produces fresh, innovative ideas. His live performances are a complex and understandable phenomenon that's both the obvious and the obvious. His music is being appreciated by new groups of fans. As an LP, this is probably the most creative that Brown (the master of the single) has put together in several years. As always, the sound is top-notch, and it seems that the music of the day is consistently put together with care.

**Dealers:** Debut album featuring a new vocalist and energetic live performances.

**Country**

OLIVER NELSON—Skull Session, Flying Dutchman 001. Oliver Nelson's new LP is back in his big-band sound with this record, an original composition. The materials range from the romantic to modern. Recorded on the West Coast, musicians include Sylvia Mune, Mike Wolford, Jerome Richardson, Bobby Byrd, Stan Bush, Buddy Cala-ette, Oscar Bisterman and William Bode. Also featured on different cuts are guitarists Alvin Hand and pianist Ronnie Laws. Nelson's new solo alto saxophone is also very visible throughout.

**Dealers:** Debut album featuring a new vocalist and energetic live performances.

**Country**

WILLIAM AMBERS—Feelings, RCA APL1013. The title cut (penned by Allen) leads the listener so far as he ever been covered songstewards, and an excellent song is too. But don't rush to judge Morris on the basis of this fine, fine, fine, fine. The man is able to rock along with the weather, with his sustained and powerful voice, he handles the ballads and mid-tempo things best. Basically, you would have to say he has an R&B voice. Yet he isn't caught in a Vegas bag. A, B, or C for a good cut, featuring a new album, he doesn't have his usual sound, and he may impress. Really, it is a very good work. As a fact, it is a rewarding of a A: cut. Overall, a truly pleasant surprise or good escape from the world of heavy metal and other LPs.

**Dealers:** Debut album featuring a new vocalist and energetic live performances.

**Country**

JIMMIE WALKER—Doin'-O-Matic, Buddah 85536. Stays Of Your's "Getdowns" comes up quite an amusing album, the band for the most part around an organ. Tame enough for radio, but very effective. Appeal here should be to the part of the LP. Though Walker has been making a lot of better appearances at the albums, with Walker's delivery fully appreciated by the audience and the rhythm not upset by the producers. On the whole, an excellent LP.

**Dealers:** Debut album featuring a new vocalist and energetic live performances.

**Country**

BLUE GOOSE—Anchor ANC305 (45s). Fairly standard rock and roll from British quartet, with instrumental work (particularly fine electric guitar and keyboards) the stronger end. You're aware about but a bit in spots, with the major problem lying in the production, which tends to run all the instruments together and produce a generally cluttered atmosphere. Long cuts with long instrumental breaks after the opportunity for FM play, and group is working in an area that most new groups tend to stay away from. Theubby rock popularized by the Fleetwood Macs and Savoy Brown a few years back. Best of all, "In today's "Stations" Go To Me, "Inside Your Soul." They have a singular and plain cover for display.

**Dealers:** Debut album featuring a new vocalist and energetic live performances.
Hey RCA, Thanks for making our "Lady" a hit and our "Styx II" album gold!

Styx

James Young
Chuck Panozzo
Dennis DeYoung
John Panozzo
John Curulewski

management

www.americanradiohistory.com
MAC DAVIS—Burning Thing (2:37); producer: Gary Wells; writers: Mac Davis, Dave James; publishers: Screen Gems Co/Person/Sweet Grits, BMI, Columbia 3 (104). Change of pace here as Davis comes up with a solid rocker with the title used as its most effective hook since his "Baby, Don't Hook On Me." Strong vocals and powerful production make this a natural AM record, particularly with the TV show offering him weekly exposure.

BACHMAN-FURIEER-Over You (3:33); producer: Randy Bachman; writers: Fred Bachman/g. Richard; publishers: Renegade/Top/MB, BMI, Mercury 31073. Similar sound for this top group, but there is nobody around who does it as well as they. Bachman: guitar riffs and repetitive vocals as well done as always, and the song itself is a better one than the last single.

RUFUS Featuring Chaka Khan—Please Don't Blame Me (You're The One Who's To Blame) (3:42); producer: Bob Monzer; writers: G. Gordon & Russell; publishers: Reunion/Polystyrene/ASCAP, ASCAP 120. Top pop/soul group takes a more peaceful route than with the last single, but the result is an equally skillful song, with the mid-tempo cut sure to get pop, soul and disco play. Unique powerful Chaka Khan vocals.

HOLLY—Another Night (3:15); producer: T. Sylvester & Bert DeSotto; writers: T. Sylvester & Bert DeSotto; publishers: Nudie DeCoteau; BMI, AMGIA 0012. A gigantic hit, comprising this classic platinum song, and with nifty vocals, this is a song which again showcases her multitalent of talents, as it's a top hit.

JAN JANSON—Cry, Cry, Cry (3:05); producer: Sylvia; writers: Sylvia Robinson, publisher, Gambi, BMI Vivora 535 (All Platinum). If all first do succumb, why not try again? After scoring high on the soul and pop charts, Shirley comes back with a strangely similar song that is just different enough to make it. Expect soul and pop action.

PHILLY DEVOTIONS—We've Gonna Make It (3:01); producer: John Davis; writers: J. Davis; publishers: John Davis By-Week, ASCAP. Columbia 101143. Group's first effort hit the charts, and the smooth ballad should take them high. Quite close to the Stylistics in style, close to the Spinners in quality, but all in overall original sound. Expect positive crossover here.

J. WALLER AND THE ALL STARS—What Makes It (2:58); producers: Frank Forbes & John Davis; writers: Garland Jeffreys; publishers: Castle Hill/Sheephead, ASCAP, Arista 0119. MERTLE HAGGARD—Hand Me A Chance (2:18); producer: Sylvia; writers: Shirley Hidalgo, Shade Tree/Aplith, BMI; Capital 4048. Not the old Hank Song but the theme from the NBC TV series, and Merle is back in fine shape, and he again gives a high energy cut this one from his LP to give us some up-tempo shuffl. A great new record to feed us. Expect soul and pop action. With strong lyrics, it won't diminish with pop.

JOHNNY RODRIGUEZ—Just Get Up By and Close The Door (2:58); producer: Jerry Kendall; writers: L. Huggins, Winfield; BMI, Mercury 73362. Same hit lyrics here, and a very country tune, the sort which took John on up the charts, and it is another strong hit. Expect country and Western. Expect a crossover hit here.

CONWAY TWITTY—Touch The Hand (3:06); producer: Conway; writers: Conway Twitty, Twitty Bird; BMI, ASCAP. When Conway now has more strong songs, he simply writes them himself. It is something in his thing of powerful songs, and it won't diminish his position in any way. Don't cry, we've got a new Conway.

RAY BURNHAM—I've Been Loved By You Today (2:18); producer: Russell; writers: R. Anthony, A. Jolie; BMI, Sony 4048. When Conway now has more strong songs, he simply writes them himself. It is something in his thing of powerful songs, and it won't diminish his position in any way. Expect this to be a crossover hit. We've got a new Conway.

THE SONGS OF JIMMY RODGERS—A State of Mind (2:38); producer: E. M. Allen, writer; BMI, ASCAP, BMI, BMI. ASCAP, BMI. One of the finest records of 1965, with that amazing vocal overdrive that is Jimmy Rogers. Expect a crossover hit. We've got a new Jimmy Rogers.

BILL AND LEE DAVIS—Here We Are (3:20); producer: Ward Kimball; writers: W. Davis, L. Davis; publishers: BMI, ASCAP, BMI. Expect a crossover hit. We've got a new Ward Kimball.

WILLIE NELSON—Who's Sorry Now? (3:09); producer: Billy Sherrill; publisher, Sony, BMI, ASCAP. This is one of the finest records of 1965, with that amazing vocal overdrive that is Willie Nelson. Expect a crossover hit. We've got a new Willie Nelson.

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K.P. ORCHARD—Catch a Falling Star (3:10); producer: John Davis; writers: Best Ballew, F. Ballew; publishers: John Davis Publishing, BMI, ASCAP. Columbia 101143. Group's first effort hit the charts, and the smooth ballad should take them high. Quite close to the Stylistics in style, close to the Spinners in quality, but all in overall original sound. Expect positive crossover here.

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Over ten years in the spotlight.
An early hit with "See The Funny Little Clown."
Then the classic "Honey" and a whole string of hits that followed.

‘And Then There Was Gina’

Bobby Goldsboro’s first smash of 1975

on United Artists UA Records

Produced by Denny Diante, Spencer Proffer and Bobby Goldsboro

©MCMLXXV United Artists Music and Records Group, Inc.
<table>
<thead>
<tr>
<th>WEEK ENDING</th>
<th>TITLE - Artist</th>
<th>Label &amp; Number</th>
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<tbody>
<tr>
<td>MAY 17, 1975</td>
<td>HE DON'T LOVE YOU (Like I Love You) - Two Shades of Blue</td>
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<td>SHAKY GROUND - Escapades</td>
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<td>BEFORE THE NEXT TEMPTATION FALLS - Freeway Funk</td>
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<td>I'LL PLAY FOR YOU (Hear the Band) - Suki &amp; Cuddy</td>
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<td>JACKIE BLUE - Drummond Brothers</td>
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<td>TAKE ME IN YOUR ARMS</td>
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<td>SHINING STAR - Maxine White</td>
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<td>BLOODY WELL RIGHT</td>
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<td>ONLY YESTERDAY - Carpenters</td>
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<td>WALKING IN RHYTHM - Becknord</td>
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<td>I WANNA DANCE WITH YOU</td>
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<td>EASE ON DOWN THE ROAD - GEORGE BADEY</td>
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<td>THE WAY WE WERE TRYING TO REMEMBER - Gayle Knight &amp; The Prince</td>
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<td>LOVIN' YOU - Mighty Mites</td>
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<td>AMERICAN BEAUTY - Bill Withers</td>
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<td>WHAT AM I GONNA DO WITH YOU - Barry White</td>
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<td>BLANKET ON THE GROUND - Ike &amp; Tina Turner</td>
<td>BCC</td>
</tr>
</tbody>
</table>
| | | B | TRYIN' TO BE THE MORNING MAN - E.T. 
Barrett | BCC |
| | | B | NO CHARGE - Little River Band | BCC |

**HOT 100 A-Z (Publisher/Licenses)**

<table>
<thead>
<tr>
<th>NO.</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL &amp; NUMBER</th>
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<tbody>
<tr>
<td>1</td>
<td>SHE LOVES YOU (Like I Love You)</td>
<td>Two Shades of Blue</td>
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<td>2</td>
<td>BEFORE THE NEXT TEMPTATION FALLS</td>
<td>Freeway Funk</td>
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<td>3</td>
<td>JACKIE BLUE</td>
<td>Drummond Brothers</td>
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<td>SHINING STAR</td>
<td>Maxine White</td>
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<td>5</td>
<td>ONLY YESTERDAY</td>
<td>Carpenters</td>
<td>BCC</td>
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<td>6</td>
<td>WALKING IN RHYTHM</td>
<td>Becknord</td>
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<td>Mighty Mites</td>
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<td>9</td>
<td>AUTOBIOGRAPHY</td>
<td>L.O.V.E.</td>
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<td>10</td>
<td>WHO'S HAD THE BEST OF YOU</td>
<td>WE ARE THE MUSIC</td>
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<td>ME AND MRS. JONES</td>
<td>Box Tops &amp; The Dramatics</td>
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<td>12</td>
<td>I'M ON FIRE</td>
<td>Wayne Fontes</td>
<td>BCC</td>
</tr>
<tr>
<td>13</td>
<td>THANK YOU BABY</td>
<td>The Isley Brothers</td>
<td>BCC</td>
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<td>T-R-U-O-U-B-L-E</td>
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<td>BCC</td>
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<td>LIKE ROMEO &amp; JULIET</td>
<td>Dee &amp; Rick O'Steen</td>
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<td>16</td>
<td>THE BERTHA BIGHT Boggie Pie</td>
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<tr>
<td>17</td>
<td>WHAT AM I GONNA DO WITH YOU</td>
<td>Barry White</td>
<td>BCC</td>
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<tr>
<td>18</td>
<td>SHAVING CREAM</td>
<td>Freda &amp; Faron</td>
<td>BCC</td>
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<td>THE FUNNY GIBBON</td>
<td>The Gibbons</td>
<td>BCC</td>
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<td>MIDNIGHT BLUE</td>
<td>metis Manchester</td>
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<td>SWEETHEARTS</td>
<td>John Travolta</td>
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<td>MONEY JOE</td>
<td>The Righteous Brothers</td>
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<td>23</td>
<td>SEX MACHINE (Part 1)</td>
<td>Brown</td>
<td>BCC</td>
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<tr>
<td>24</td>
<td>YOU NEED LOVE</td>
<td>John Denver</td>
<td>BCC</td>
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<tr>
<td>25</td>
<td>I DREAMED LAST NIGHT</td>
<td>Little Feat &amp; John Lodge</td>
<td>BCC</td>
</tr>
<tr>
<td>26</td>
<td>MINNIE MINNE</td>
<td>Little Zephyr</td>
<td>BCC</td>
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<tr>
<td>27</td>
<td>SLIPPERY WHEN WET</td>
<td>Commodores</td>
<td>BCC</td>
</tr>
<tr>
<td>28</td>
<td>ROCKFORD FILES</td>
<td>Mike Post</td>
<td>BCC</td>
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<tr>
<td>29</td>
<td>LOOK AT YOU</td>
<td>Larry Galbraith</td>
<td>BCC</td>
</tr>
<tr>
<td>30</td>
<td>ROCK AND ROLL ALL NIGHT</td>
<td>Ace Frehley</td>
<td>BCC</td>
</tr>
<tr>
<td>31</td>
<td>BLANKET ON THE GROUND</td>
<td>Ike &amp; Tina Turner</td>
<td>BCC</td>
</tr>
</tbody>
</table>
| 32 | TRYIN' TO BE THE MORNING MAN | E.T. 
Barrett | BCC |
| 33 | NO CHARGE | Little River Band | BCC |

A reflection of National Sales and programming activity selected by dealers, one stops and radio stations as compiled by the Charts Department of Billboard.
THE GOLD MACHINE
THE MAESTRO BARRY WHITE
Has a New Single
"I'LL DO FOR YOU ANYTHING
YOU WANT ME TO"

From the Album

Produced by BARRY WHITE
A Soul Unlimited, Inc. & Barry White, Inc. Production
<table>
<thead>
<tr>
<th>SUGGESTED LIST PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>STAR PERFORMANCE: LPs registering greatest proportion of upward movement between two issues</td>
</tr>
<tr>
<td>SUGGESTED LIST PRICE</td>
</tr>
<tr>
<td>STAR PERFORMANCE: LPs registering greatest proportion of downward movement between two issues</td>
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</tbody>
</table>

### Top Coral Label Singles

<table>
<thead>
<tr>
<th>SUGGESTED LIST PRICE</th>
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</thead>
<tbody>
<tr>
<td>1 2 3 4 5 6 7 8 9 10</td>
</tr>
<tr>
<td>11 12 13 14 15 16 17 18 19 20</td>
</tr>
<tr>
<td>21 22 23 24 25 26 27 28 29 30</td>
</tr>
<tr>
<td>31 32 33 34 35 36 37 38 39 40</td>
</tr>
<tr>
<td>41 42 43 44 45 46 47 48 49 50</td>
</tr>
<tr>
<td>51 52 53 54 55 56 57 58 59 60</td>
</tr>
<tr>
<td>61 62 63 64 65 66 67 68 69 70</td>
</tr>
<tr>
<td>71 72 73 74 75 76 77 78 79 80</td>
</tr>
<tr>
<td>81 82 83 84 85 86 87 88 89 90</td>
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<tr>
<td>91 92 93 94 95 96 97 98 99 100</td>
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</table>

### Top Coral Label LPs

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<tr>
<td>STAR PERFORMANCE: LPs registering greatest proportion of upward movement between two issues</td>
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### Billboard Top 10 Singles

<table>
<thead>
<tr>
<th>SUGGESTED LIST PRICE</th>
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<tbody>
<tr>
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<td>81 82 83 84 85 86 87 88 89 90</td>
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<td>91 92 93 94 95 96 97 98 99 100</td>
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### Billboard Top 10 LPs

<table>
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<tr>
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<tr>
<td>1 2 3 4 5 6 7 8 9 10</td>
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<td>81 82 83 84 85 86 87 88 89 90</td>
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<tr>
<td>91 92 93 94 95 96 97 98 99 100</td>
</tr>
</tbody>
</table>
FINE ART FROM ATCO RECORDS.

"Newborn."
The new album from The James Gang.
Cover Painting by Salvador Dali.

On Atco Records and Tapes.

Produced by Tom Dowd.
## TOP LPs & TAPE

**TOP LPs & TAPE**

<table>
<thead>
<tr>
<th>POSITION</th>
<th>ARTIST</th>
<th>ALBUM</th>
<th>SUGGESTED LIST PRICE</th>
<th>NUMBER</th>
<th>SUGGESTED LIST PRICE</th>
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<td>1.00</td>
<td><strong>BARRY GUY</strong></td>
<td><strong>THE KINKS</strong></td>
<td><strong>7.95</strong></td>
<td><strong>$7.95</strong></td>
<td><strong>$7.95</strong></td>
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<tr>
<td>1.01</td>
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<td><strong>The Heart Is A Lonely Hunter</strong></td>
<td><strong>7.95</strong></td>
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<td><strong>$7.95</strong></td>
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<td><strong>The Beatles</strong></td>
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<td><strong>$7.95</strong></td>
<td><strong>$7.95</strong></td>
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<td><strong>DAVID BOWIE</strong></td>
<td><strong>The Rise And Fall Of Ziggy Stardust And The Spiders From Mars</strong></td>
<td><strong>7.95</strong></td>
<td><strong>$7.95</strong></td>
<td><strong>$7.95</strong></td>
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<td><strong>The Zaire Album</strong></td>
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<td><strong>$7.95</strong></td>
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<td><strong>The Kinks Are The Village Green Preservation Society</strong></td>
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<td><strong>$7.95</strong></td>
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<td><strong>$7.95</strong></td>
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<td><strong>$7.95</strong></td>
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<td><strong>$7.95</strong></td>
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### SUGGESTED LIST PRICE

- **7.95**
- **$7.95**

### ACKNOWLEDGEMENT

This list is compiled from the records charts kept at the Muzak, Inc. office of the Chart Department and the National Research Department of Billboard.
IT WAS A GREAT APRIL

APRIL 8...“OSCAR”

For

“WE MAY NEVER LOVE LIKE THIS AGAIN”

By Al Kasha and Joel Hirschhorn

From

“THE TOWERING INFERNO”

APRIL 20...“TONY”

For

“THE WIZ”

(BEST SCORE By CHARLIE SMALLS)

20TH CENTURY MUSIC CORP. **
FOX FANFARE MUSIC, INC. **
**subsidiary of 20th Century-Fox Film Corp.
HERBERT N. EISEMAN, PRESIDENT

* co-published with Warner Bros. Music
most with very little copyright legis-

Fairly far down on the list was record

However, he hopes it will he bene-

Also in dispute is the mechanical

The whole question of “fair use” of

But the controversy over a proposed

Reggie Ringer said the public policy

Ms. Ringer argued that this belief

Ringer argues that the idea

He agrees with the idea that the

George Harrison is in Los Angeles

The whole -conference on

Nippon Phonogram (Japan),

and imports

The whole -session on copyright

The whole -conference on

The whole -conference on copyright

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ONE OF A KIND

You may never need a Write Angle Pencil... and then there's the Billboard International Directory of Recording Studios—if you're in the music industry, you'll need it! Here's why:

- Detailed information on facilities available in recording studios throughout the US and in over 20 foreign countries
- Manufacturers and importers of recording studio equipment
- Recording studio equipment manufacturers by category

Full of information necessary to record company A&R departments, personal managers, booking agents, motion picture soundtrack companies, independent producers, and studios themselves.

Billboard’s International Directory of Recording Studios: indispensable...and one of a kind.

ISSUE DATE: JUNE 21
AD DEADLINE: MAY 23