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Disk Performance Royalty Faces Trouble In Senate

By MILDRED HALL

WASHINGTON—The performance royalty for recordings in the McClellan copyright revision bill S. 1361 is in trouble.

Broadcasters and jukebox operators who would pay the royalty under Section 114 of the bill, won a strategic move last week with the introduction of an amendment to kill the controversial record royalty by Sen. Sam Ervin (D., N.C.), with 13 senators co-sponsoring.

If the Ervin amendment fails during the Senate vote on the bill, a fall-back amendment to exempt broadcasters from payment of royalty for playing copyrighted recordings over the air, has been introduced by Sen. Edward Gurney (R., Fla.).

(Continued on page 70)

NY Area Concerts Show Healthy State

By ROBERT SOBEL

NEW YORK—Concert activity in the first six months of this year is spurring in the New York metropolitan area, if attendance and gross receipt figures released by Madison Square Garden can be measured as a yardstick for other venues.

According to the figures, the gross gate soared from \$2,115,867 in the

(Continued on page 10)

Latin Music's Growth Goes National Spotlighted In This Issue

Army Opening New Venues for Big Name Acts

By ELIOT TIEGEL

LOS ANGELES—The U.S. Army is marching into the multiple artist concert field, thus creating new exposure situations for name professionals.

The Army's Club Management Agency, headquartered at Ft. Meade, Md., is currently setting up a number of concerts involving several artists for domestic Army posts, explains Nick George, the agency's entertainment director.

The first concert involving several attractions took place recently at Ft. Gordon, Ga., and showcased Ray Charles, Diana Trask, New Birth, Liberation (an Atlanta act) and Bitter Blue.

(Continued on page 12)

Labels Trim Cutouts; Dealers Concerned

Finalists Disclosed For Radio Awards

By CLAUDE HALL

LOS ANGELES—Five record labels have made the finals in the annual International Radio Programming Forum awards, as well as four national record promotion directors, five regional and local promotion executives, and five independent record promotion executives.

In addition, a total of 37 program directors in eight different formats are in the finals.

Rod McGrew, chairman of the awards committee and station manager of KJLH-FM in Los Angeles,

(Continued on page 26)

LOS ANGELES—The availability of cutout and "schlock" merchandise seems to be grinding down slowly as a result of vinyl shortages and a tightening up of label releases.

Granted there are still the middlemen brokers who look for cutout albums and sell them to users around the country. But manufacturers indicate they are backing away from being in a position where over-runs provide cutouts.

In the West, indications are that manufacturers will be offering fewer cutouts as a result of the vinyl shortage and the resulting trimming of rosters and releases as well as price increases which have forced them to concentrate on "front line" product.

(Continued on page 14)

Piracy Conclave Attracts Heaviest Industry Names

By BILL WILLIAMS

NASHVILLE—The "first truly national conference dealing with the entire spectrum of tape piracy, with the largest and most impressive array of participants" will be held at Vanderbilt University here Sept. 13-14.

The announcement was made jointly by the NARAS Institute, which is involved in the mechanics of putting it together; by the Nashville chapter of NARAS and by Vanderbilt.

Robert Knauss, dean of the Vanderbilt School of Law; Henry Romersa, executive director of the NARAS Institute, and W. Robert Thompson of SESAC, newly named chairman of the chapter's antipiracy committee, made a joint announcement detailing the unprecedented seminar.

The "entire scope of piracy including a general history of copyright" will be included in the two-day meeting, brought about in part by a "substantial" donation from the local NARAS chapter to defray expenses.

Dean Knauss says the "historical and theoretical background of copyright law" will be covered, along with the economic impact of piracy.

There will also be sessions devoted exclusively to the various areas of enforcement of the statutory and civil remedies available at the present time.

A special legislative status panel will be moderated by Barbara Ringer, Register of Copyright. She will be joined by Thomas Brennan, chief counsel of the U.S. Senate sub-

(Continued on page 12)



E-X-P-L-O-S-I-V-E is the only word that can explain the initial reaction to Conway & Loretta's latest single & LP release. The song is destined to be the biggest record they've ever had as COUNTRY PARTNERS and that's saying a whole lot. Sales and airplay are both exceptional, as reflected in the Billboard Charts. The single & LP have both leaped to number 7 with stars on the Country Charts. Thanks to your fantastic support. Available on MCA RECORDS (Single #40251) (Album #427). (Advertisement)



The Peter Peter Ivers Band is breaking through on **Terminal Love** (Warner Bros. album BS 2804). "That's right," says Peter. "Terminal love and a fatal case of rock & roll. But I wouldn't say I'm suffering. It's more like being in heaven." (Thank God for smart, sexy music with a beat—and for minor flesh wounds.)

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Polygram Puts All Its Eggs In One Basket

By IS HOROWITZ

NEW YORK—Polygram Inc. is gathering most of its operating divisions into a single headquarters location here. At the same time, the burgeoning conglomerate is filling a cluster of remaining executive vacancies in its table of organization.

Both steps are designed to consolidate recent expansion moves and to help implement further growth thrusts.

Within the next few weeks all Polygram divisions with the exception of the Phonogram complex (Mercury and Philips) and MGM Records will be housed in new quarters at 881 Seventh Ave. Polygram

corporate headquarters, however, remain in a separate location.

Phonodisc, the company's distribution facility, is already based in the new location, which comprises 50,000 square feet of space on three floors. Polydor Inc. and Polydor Records move in next week, with Chappell Music to follow a week later.

Also to be housed at the new address will be James Brown Productions, and the following Polygram subsidiaries: International Music Consultants, which screens and picks up American disks for foreign distribution by Polygram companies abroad; Polymusic, the newly-formed direct marketing subsidiary; Polymedia, involved in videotape and the developing video disk; and Polytel, active in TV film and the distribution of American films abroad.

At Polydor Inc., new vice presidents in the areas of marketing and finance are soon to be named, according to Robert Brockway, Polygram president.

Polydor's classical division, DG Records, will gain a new measure of autonomy within the overall structure through the appointment of a label vice president and general manager. All these executives, plus the heads of Polydor and MGM Records, report to Gil Beltran, president of Polydor Inc.

Polygram is viewed by Brockway as a corporate resource for all its affiliates, participating in long-term planning and providing services to all its divisions in the fields of law, taxes, financing and auditing.

In the publishing area, Brockway says that a corporate executive will shortly be added to the Chappell roster to handle business affairs and administration. The new appointee

(Continued on page 70)

OSHA ADAMANT

Countdown on New Oct. 5 PVC Standards Under Way

WASHINGTON—With the windup of recent extensive hearings on a new Occupational Safety and Health Administration (OSHA) standard for worker exposure to vinyl chloride gas, the countdown begins on the Oct. 5 deadline for the new standard.

OSHA has proposed rulemaking to set a level of one or two parts vinyl chloride per million parts of air—a "no detectable" level.

Even if record pressing should

FCC Approves Dolby FM System

By RADCLIFFE JOE

NEW YORK—Dolby Laboratories has received approval from the Federal Communications Commission (FCC) for its recently developed Dolby B-Type noise reduction

system designed for FM radio stations.

The approval clears the way for the use of the system by FM stations without the need for special notification or application to the FCC by station managers.

Dr. Ray Dolby, developer of the Dolby Noise Reduction System, states that the new technique is a compatible way to allow increased dynamic range in FM broadcasts, while substantially reducing noise and distortion.

Plus factors to listeners of stations using the Dolby technique are reported improved signal-to-noise ratio, full program dynamic range, even at high frequencies; better reception in weak signal areas; and reduced likelihood of interference.

Spokesmen for Dolby claim that broadcast engineers have long wanted increased dynamic range. However, they claim that without the Dolby technique, even though the danger of over-demodulation would be reduced, present FM tuners and receivers would obtain a relatively dull sound.

"The Dolby B-Type noise reduction system results in brightened reception when applied to a signal received without decoding," Dolby officials claim.

They add that by linking Type-B with increased dynamic range, high quality compatible reception is obtained by all listeners. Listeners with the Dolby circuit will obtain an improvement which would otherwise require a substantial increase in transmitter power.

The Dolby spokesmen assert that because of the compatibility factor of the technique devised for FM stations, no equipment, either at the

nese imports. Countervailing expert Richard Self points out that "a variety of the alleged subsidies have to be checked out."

Among those were about a dozen very complicated tax incentives in the areas of research and development, and Japan's promotion of exporting. But a number of these practices have been dropped or phased out since 1968, so U.S. Tariff authorities must now determine how many are still being continued by the Japanese government.

Treasury, under present law, can "take forever" to decide on the complex countervailing duty action. A House-passed trade reform bill would limit decision making to 12 months after a formal investigation has begun.

But the bill would give the Secretary discretion to refrain from action for a four-year period if he fears it will jeopardize the multilateral Trade negotiations in progress.

Also, the House trade bill would assure manufacturers the right to challenge a negative ruling in court—a right that was ruled against in a Court of Customs and Appeals case in 1970.

However, the Senate is not expected to act this session on the bill, which is strongly opposed by labor, and is felt by some to give the President too much power in trade negotiations.

T. Catalano Starts His Own Label

LOS ANGELES—Producer Tom Catalano has formed his own label, Tomcat Records, with RCA set to handle distribution.

The label is a joint venture with RCA funding expenses for administration, production and talent.

Catalano plans signing five acts, musical groups, which he says will "progress the history of music."

He plans to produce half his talent, using outside producers for the remaining projects.

Catalano will begin work on the new label once he completes Neil Diamond's next LP. He expects to have that done within two weeks.

Catalano will hire one person initially to handle promotion and marketing liaison with RCA.

He had been negotiating a distribution-funding deal with Polydor in Germany when he read about Ken Glancy's returning to the U.S. as president of RCA.

Catalano knew Glancy when both were with CBS. Catalano as singles records merchandising manager and Glancy vice president of branch operations.

Glancy's return to the U.S., after working in London several years for CBS and RCA, prompted Catalano to think about taking his label to RCA and being reunited with Glancy on a business level.

The 39-year old producer has been a&ring since 1964 when he did several dates for Kapp, followed by two years of executive work with Bob Crewe's companies and moving into independent production in 1968 with Neil Diamond. Among his other clients have been Roger Williams, Peggy Lee, Bill Medley and Helen Reddy.

Paramount Shifts Gears, Moves Into r&b

By ROBERT SOBEL

NEW YORK—Famous is shifting the a&r policy of its Paramount label and is making a major move into the black market with the establishment of an r&b promotion department.

The Paramount move represents a radical change in its direction. Once a soundtrack and MOR label, the accent will now be on progressive rock, according to Tony Martell, Famous president.

Paramount, as beginning steps, has already tightened its roster from what Lou Ragusa, new director of a&r, calls 50 studio acts, down to some 12 acts who Ragusa feels have potential.

The key to Ragusa's concept in looking for new artists is the tour. It's his theory that if the act is a hit visually, they will also be successful as record artists.

His recent signing of two acts, Carmen, a flamenco-rock group, and Noah, a group from Canada, both seen initially on tour, reflect the direction he is taking. Noah is a Top

40 progressive ballad band produced by Randy Bachman of Bachman-Turner Overdrive.

Ragusa also believes that "every act we sign must have strong management, good production agency affiliation and must be ready to go the road." Carmen is set for a tour of the U.S. and Canada beginning Aug. 15 which will tie in with its debut LP; Noah's tour starts about Sept. 15. Its record is due out about the same time to coincide with its tour.

Martell, in announcing the forma-

(Continued on page 14)

More Late News
See Page 70

Taxe Jury Receives Case This Week; Did He Change Sound?

By JOHN SIPPEL

LOS ANGELES—Whether Richard Taxe willfully pirated post-Feb., 1972 hit recordings by electronically changing the original tape or record versions will be decided this week by a federal district court jury. In its fifth week before windup, it became increasingly evident that defense counsel, Steve Miller, Larry Flax, Bob Talcott and Don Saltzman, are framing such a defense (Billboard, July 6).

Numerous witnesses, including Taxe himself, buttressed the image of the chief defendant utilizing every means to get an interpretation of section 1f of the recorded music copyright provision of Oct., 1971, which indicated to the Galt Industries' president that if he changed the sound of the original recording, he would be complying with the law's provision regarding a "new fixation."

Taxe testified that he called various federal agencies, ranging from the Attorney General's office to the Supreme Court, seeking advice, but was told the government does not offer such consultation and was advised to seek legal counsel.

Earlier, George J. Siegel, an attorney who was rejected as Taxe's counsel by Judge Irving Hill when it was disclosed that he was not admitted to the state bar and not admitted to practice in federal court in the state, testified that he had advised

Taxe that if he changed an original recording, he could release it on his own label legally.

Taxe stated that changes to Galt Industry labels' tapes included speeding and slowing up of the original, using a variable speed oscillator; adding instrumentation, such as a rhythmair or moog, and changing volume and adding reverberation and sound effects.

Assistant U.S. Attorney Chet Brown came down hard on witnesses, holding that section 1f does not allow such changes of the original, but that the law demands that a completely new recording, imitating the original, must be made to comply with the law.

Judge Hill, who has a commitment to attend a legal conference starting July 29, is seemingly on his way toward meeting his July 26 deadline for end of the trial.

The most damaging testimony to the Taxe case came from Ladd Kopp, a former recording engineer employee who stated he had re-mastered 600 post-Feb. 15, 1972, hit albums for the alleged pirate labels.

Kopp said that Sean Ward and Geraldine Gonzales, codefendants, picked the tape selections from the Billboard hit charts. Kopp said that the two 10-slave high-speed duplicating lines could turn out approximately 20,000 tape albums per eight hour shift.

He said that unlabelled tapes of the post-Feb., 1972, tapes were made at 6330 Arizona Circle, Galt's base here and then labelled at a Hawthorne, Calif., warehouse nearby. Defense witnesses including Mrs. Gonzales, denied that such tapes were ever made there.

Taxe described an unorthodox procedure for duplicating the copyrighted-material-based tapes. He said that blank cartridges were assembled in Arizona and then transported by company truck or van to a rural address duplicating plant 12 miles from Salem, Ore., operated by Steve Grasser, or to a Phoenix address operated by ex-Galt employe Stewart Anderson.

Unlabelled tapes were duplicated in both plants, he said, being returned in the same trucks which waited for completion of the run and brought them back to Hawthorne, where his brother and codefendant, Ron Taxe, supervised their labelling and shipping to customers.

He explained that his high-speed duplicating line could not do the "short runs of tapes" as inexpensively as they could be done in the Oregon and Arizona plants.

Kopp testified he got pangs of conscience about mastering the post-Feb. tapes so he sabotaged them. Taxe later denied the tapes had been ruined. Kopp testified that he quit in December, 1973. Taxe and Mrs. Gonzales said he had been caught stealing and was fired.

Kopp said Taxe told him when queried about legality of the tapes that the firm would only make one or two runs of the copyrighted hits so that Taxe would have money to start a sound-alike firm, which would produce new imitated copies of the hit albums. Kopp stated that all defendants were directly involved in the operation.

Kopp said that Taxe instructed employees to follow a security plan if law enforcement men came to the plant, wherein incriminating material was to be hidden. Defense witnesses denied such a plan ever existed. Kopp said that printing-broker Jerry Merton warned Taxe of the imminent FBI visit in April, (Continued on page 14)

fact that they are a revue more than a band, and so, by solos, duets, trios (of different configurations) they were able to fill up a large block of time.

But it was obvious in spite of a number of new tunes that they were trading on past history. Crosby and Nash lack any cutting edge. Stills played some fine guitar, roused the crowd well with one of his acoustic political blues, but showed little that anyone hasn't seen before.

It was interesting to watch how Young—the one member of this band who speaks a truly contemporary tongue—continues to drift deeper into his own enigma. He has had his hair cut short, and he set off the haircut with mirrored sunglasses that over-all made him look like a refugee from an Elton John party.

Many of his new songs were strident and seemingly meaningless, his rhymes and themes predictable and tired.

This was the major fault of the ensemble band. The actions, the postures and the music were predictable. The electric guitar riffs, after a time, began to have a tedious sameness, and the harmonies were sometimes jangled and flat, although much of the precise harmonic vocal effect may have been destroyed by the wind.

But carping like this does not detract a cent from the profits, and it is unlikely that any headliners but these could have drawn such a large and devoted audience.

Colin Young was the perfect opener for such a day; Joe Walsh was perhaps best suited of all the bands to play in such a clear and spacy atmosphere, and the Band were their usually flawless professional selves. JACK McDONOUGH

Executive Turntable



MUSSO



BIBBY



DEXTER

Ken East, managing director of EMI Australia for the last three years, will become managing director of British Decca in October when Sir Edward "Ted" Lewis retires. East will be the first-ever managing director of Decca's record division since the company was founded in 1929.

Johnny Musso named vice president of artists and repertoire for MCA Records. He will be responsible for all product released by MCA and will be heavily involved in the signings of new artists. Musso was previously general manager of Kapp and joined MCA when Kapp, Uni and Decca were combined under the MCA banner. Also at MCA, Brian Boylan is transferred to the promotion division of the label's Minneapolis branch. He was formerly with the Chicago sales office. Richard Bibby is named vice president and general manager of MCA Records, Inc. (Canada). He will be in charge of all Canadian operations for the label.

At A&M David Ezzell is now national director of promotion. He was previously assistant national director of promotion. Charles Minor, formerly Southern special projects director, becomes associate director of national promotion. Al Moinet assumes Minor's former position. Moinet's former position as local promotion representative for the Atlanta/New Orleans region is filled by Wayne Lester, formerly local promotion man for Taylor Electric Distributors in Milwaukee.

Also at A&M, Judy Hoxsey becomes promotion co-ordinator of special projects. She was previously national album co-ordinator. Richard Pachter joins the firm as local promotion representative for the Buffalo-Rochester area. Don Tolle is now promotion representative for the Dallas-Fort Worth region; Lenny Bronstein shifts from promotion representative in New York to a similar position in San Francisco.

Arnie Orleans becomes national sales manager at A&M. Previously, he was Midwest sales representative. He will be replaced by David Steffen, who exits his current slot as promotional representative in Chicago. Marv Dorfman moves to the job of national co-ordinator of key accounts. He's responsible for concentrating on a select list of major buyers.

Dave Dexter Jr. joins Billboard in Los Angeles as copy editor, replacing Ed Sakamoto who is on leave of absence. Dexter was a writer-producer with Capitol for 31 years until April and has written since 1937 for Billboard, Down Beat and other publications. . . . MCA Records' new publicity director is Joan Bullard, former account executive at McFadden, Strauss and Irwin. She's also toiled as a press rep for Johnny Mathis. . . . Ex-Photog and journalist Todd Gray is ABC Records' new r&b publicity chief, reporting to Christie Barter. . . . Ms. Chris Clay checks in as r&b promotion director for the Wes Farrell Organization.



GRAY



CLAY



McNICHOLS

A man with an Eagle Boy Scout background, William B. Dryden, who for four years served in marketing with United Sound, Inc., in Burbank, replaces Paul Lindner as sales promotion and distribution manager of Sunrise Mercantile Co., Van Nuys, Calif. . . . Karol Koerner has been named advertising director for the Record Bar chain, Durham, N.C. She succeeds Walter Knox. Also new in the firm is George Schnake, who moves in as vice president in charge of marketing.

Joel Brandis wins his stripes as executive vice president in the management division of Far Out Productions. He will concentrate on directing upcoming concert tours by Eric Bourdon, War and Jimmy Witherspoon. . . . Irv Rothblatt becomes Chicago regional branch manager of Warner/Elektra/Atlantic as Al Abrams checks in as branch sales manager, Chicago; Robert Weinstroer, Minneapolis regional sales manager, and Pete Pidutti, St. Louis regional manager. Rothblatt is the veteran of the four with almost 19 years' experience in the industry. . . . Marty Wekser, after four years, resigned his post as Jobette Music's director of professional activities. . . . A former disk producer, Marlin McNichols, now is national r&b marketing manager for General Recording Corp., with offices in Atlanta.

CBS Records has appointed Al Bergamo to San Francisco branch manager. In other moves, the company appointed Richard Lemieux manager of packaging engineering at their Milford plant. George Garcia is a new CBS marketing analyst. . . . The new national promotion manager at Famous Music is Jim Brooks. Fred Ruppert is the national promotion chief.

Lynne Boris is new to the staff of Charles Morrow Associates, where she is toiling as production and sales co-ordinator. . . . Ron Bollman assumes post of national sales manager for Burwen Laboratories in Burlington, Mass., makers of noise-reduction products. . . . Richard Burkett is a new division executive vice president in charge of custom services operations at Viewlex, Inc.

JULY 27, 1974, BILLBOARD

CONCERT REVIEW

90,000 Attend Oakland Bash; CSNY Disappoints

OAKLAND—Excluding Altamont, which was a no-admission affair, the Bill Graham-promoted extravaganza at the Oakland Coliseum the weekend of July 13-14 was the largest rock event ever staged in Northern California.

The show featured Jesse Colin Young, Joe Walsh and Barnstorm, The Band, and reunited headliners Crosby, Stills, Nash and Young after four years, and drew close to 90,000 (at \$10 per) for the two shows.

The resultant \$900,000 gross is a bit staggering and proves above all that there is still a vast audience to be reached by promoting music as a psycho-social event.

There are many drawbacks to attending a concert in such a setting; hardly anyone can see the performers clearly, nor can they hear the sound, which in this case echoed through the Coliseum cavern and was blown about by the wind, so that at times one had the impression that the sound was coming from some far, spacy distance.

However, such an event is not so much a musical concert as a celebration of a lifestyle of which the music is an integral part, and in California that lifestyle is intimately allied to the outdoors. It was the prospect of that celebration that drew such crowds. The weather was perfect, sunny but slightly cool, and the air was filled with bubbles, frisbees and fireworks. Graham's only ultimate move after this would be to stage an affair as big on a California beach somewhere.

Unfortunately, CSNY are not worth the money that was shelled out for them. There is no denying that they produced many fine moments, and that they were perfect for the occasion, not only in their appeal to such a broad audience but in the

In This Issue

CAMPUS.....	19
CLASSICAL.....	27
COUNTRY.....	40
INTERNATIONAL.....	52
JUKEBOX PROGRAMMING.....	39
MARKETPLACE.....	36,37
RADIO.....	22
SOUL.....	38
TALENT.....	16
TAPE/AUDIO/VIDEO.....	49

FEATURES

Stock Market Quotations.....	8
Vox Jox.....	24
Studio Track.....	18

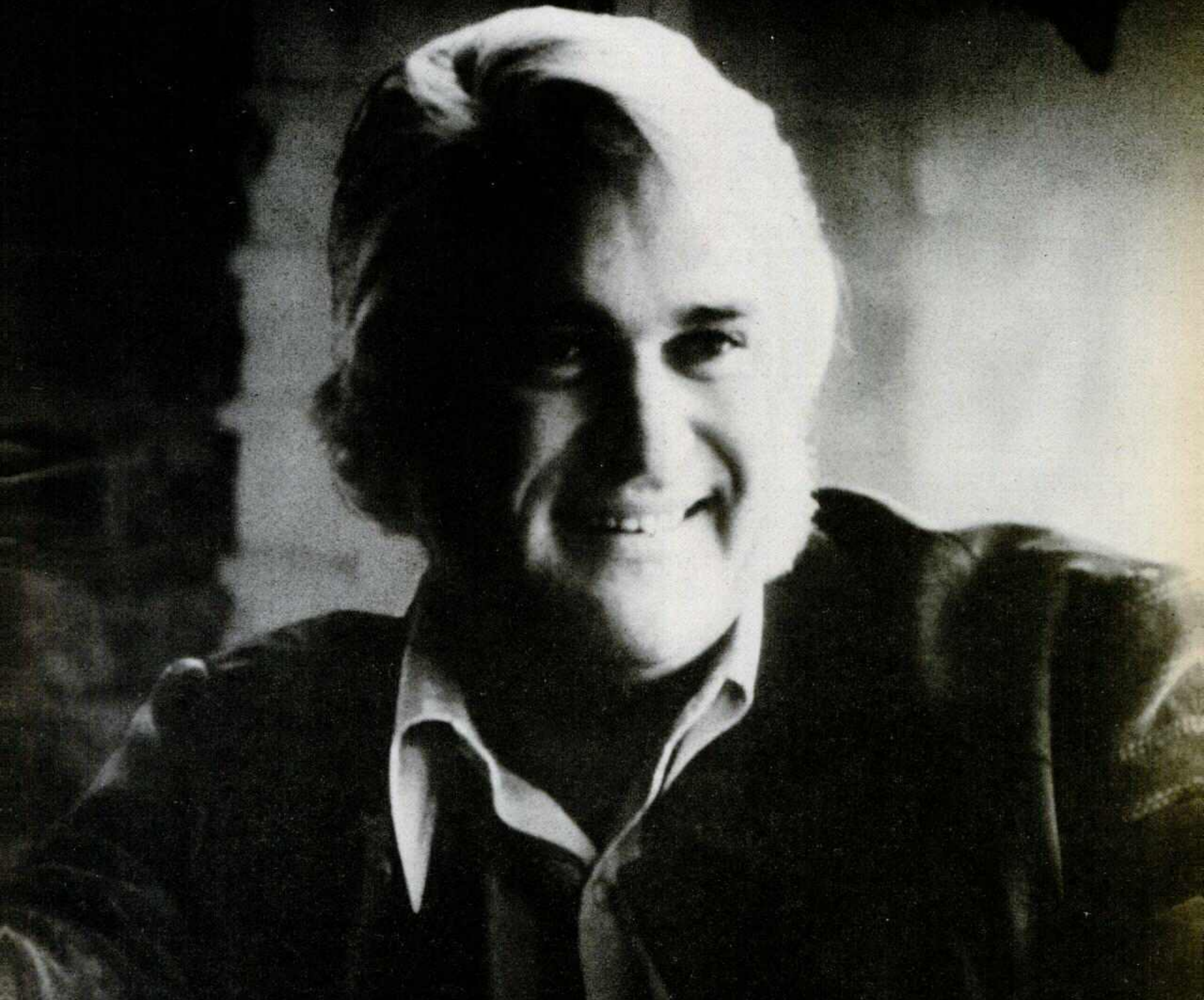
CHARTS

Jazz LP's.....	28
FM Action.....	28
Soul LP's.....	39
Hot Soul Singles.....	38
Hot Country LP's.....	44
Hot Country Singles.....	42
Hot 100.....	64
Top 50 Easy Listening.....	27
Hits of the World.....	55
Top LP's.....	66,68

RECORD REVIEWS

Album Reviews.....	60
Singles Reviews.....	62

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Vol. 86 No. 30

General News

Avco Into Pub, a&r Expansion

NEW YORK—Avco Records, riding the most profitable quarter in the firm's five-year history, is mapping an expansion program that will see the label broaden its repertoire base and given new stress to publishing operations.

The company's first expansion move is into country music with headquarters in Nashville. George Richey, a 20-year country music veteran, has been appointed vice president of the country music division.

Richey will be responsible for all phases of the operation, according to co-presidents Hugo Peretti and Luigi Creatore. He says his first move will be the hiring of a sales promotion manager for the division.

Until now, Avco's area of concentration has been r&b and crossover material. The company will continue its policy of a compact artist roster.

The company reports business for the second quarter of this year 25 percent over the same period in 1973, and 15 percent over the first three months of 1974.

To help implement its expansion plans, Avco has realigned its management assignments, placing more corporate authority in the hands of top executive personnel Peretti and Creatore were upped to co-presidents, with James Kerr elected to board chairman. Bud Katzel has been named vice president. A professional manager is shortly to be named to take over publishing responsibilities.

Lionetti Bares Pickwick Product

NEW YORK—Pickwick Int'l, marking its 21st year with the theme "That's Entertainment," unveiled its most extensive fall product release here July 17 in the first of four sales meetings.

Introduced during an audio/visual presentation given by Rich Lionetti, marketing vice president of Pickwick Int'l USA, were 30 albums and tapes, 24 twinpack tapes, five Christmas tapes, three two-record sets and 24 "Mr. Pickwick" 12-inch children's albums.

Artists in the Pickwick/33 titles include B.B. King, Andrews Sisters, Martha & the Vandellas, Burl Ives, Chuck Berry and Mary Wells. Titles are also available on Pickwick/8 tapes. Country artists include Mel Tillis, Kitty Wells, and Roy Clark. Twin-packs include a package by such big bands as Benny Goodman, Harry James and Woody Herman.

A children's line carries a price tag of \$1.89.

Both board chairman Cy Leslie and Pickwick Int'l USA president Ira Moss addressed the meeting. Leslie congratulated the Pickwick team and expressed confidence in Pickwick's continuing pattern of success.

Moss said that the recent price increases on full-priced lines make the Pickwick line the "biggest bargain ever." Other sales meets will be held in Chicago, Los Angeles and Toronto in the next few weeks.

Free Latin Seminar

Billboard presents a seminar on Latin-Chicano records, July 23-25 at the Holiday Inn, Emerald Beach, Corpus Christi, Tex. Free registration. Contact: Lupe Silva (512) 854-7707.



BIRTHDAY BASH—On the 74th birthday of the anniversary of the Nipper trademark, Oliver Berliner grandson of Emile Berliner, inventor of the disk record, celebrates the event with his children. "His Master's Voice" was registered by Berliner in the U.S. Patent Office July 10, 1900.

Booming Half-Year Sales by Columbia

NEW YORK — CBS Records Group notched its most successful half year of sales during the first six months of 1974, according to Goddard Lieberman, Group president.

In that time sales for CBS Records International were 36 percent above figures for the same period last year, when 17 gold record certifications spearheaded achievements for the Columbia, Epic and Columbia custom labels.

Internationally, powerful sales volumes were reported in the U.K. and Japan. Increases elsewhere included Holland, 58 percent; Argentina, 91 percent; Brazil, 20 percent; Canada, 53 percent; Mexico, 35 percent; and Australia, 65 percent.

Among the acts cited for contributing to the division's growth were such artists as the Wombles, David Essex and Mott the Hoople, U.K.; Thijs Van Leer, Holland; Michael Urbaniak and Ursula Dudziak, Poland; Roberto Carlos, Brazil; Sandro, Argentina; Vincente Fernandez, Mexico; Marcella, Gigliola Cinquetti, I Pooh, and Gianni Nazario, Italy; Sharif Dean and Albert West, Benelux; and the Four Leaves, Hiromi Go, Mayumi Itsuwa, Miyoko Asada, and Momoe Yamaguchi, Japan.

A number of U.S. artists, including Charlie Rich, the O'Jays, the

Expect 1,500 For Ertegun's

NEW YORK—An estimated 1,500 person, including top names in the music industry, are expected to attend the Ed Wynn Humanitarian Award dinner honoring Ahmet Ertegun, co-chairman of Atlantic-Elektra-Asylum Records Oct. 9.

According to Joseph D'Imperio, dinner chairman, the partial list of committee members includes Neil Bogart, Casablanca Records; Alan Cohen, president, Madison Square Garden; Edward Cramer, president, BMI; Clive Davis, Bell Records; Ken Clancy, president RCA Records; Irwin Segelstein, president, Columbia Records; and D. H. Toller-Bond, president, London Records.

This year a special journal will be published as part of the activities. Aaron Levy, vice-president, administration, Famous Music, heads the journal committee.

The dinner will be held in the grand ballroom of the Waldorf-Astoria. The Ed Wynn Humanitarian Award Dinner benefits the American Parkinson Disease Assn. in its research and patient care program.

Three Degrees, Neil Diamond, MFSB, Andy Williams, Rick Deringer, Chi Coltrane, Albert Hammond, and Herbie Hancock, were also cited by label executives for strong contributions to the division's overall growth.

Domestically, Columbia Records had 11 gold record certifications for product by such artists as Chicago, David Essex, Earth, Wind & Fire, Herbie Hancock, Loggins & Messina, Barbra Streisand, Johnny Winter, Paul Simon, and Jim Nabors. Epic and Columbia custom labels accounted for the remaining six, four of which went to the Philadelphia International label. MFSB and the O'Jays had two apiece, while the group Redbone and Charlie Rich each had one.

CTI/Kudu Unit Flies to Japan

NEW YORK—Continuing a tradition it originated four years ago, CTI/KUDU Records is sending a group of artists as a touring package to Japan.

The tour actually begins Thursday (25) in Fresno, Calif., and after four dates in the Pacific Northwest, the group will leave for Japan playing six dates in five cities commencing Aug. 3. The tour will wind up in Honolulu, on Aug. 11.

Artists scheduled to perform include George Benson, Ron Carter, Hank Crawford, Johnny Hammond, Hubert Laws, and Grover Washington Jr.

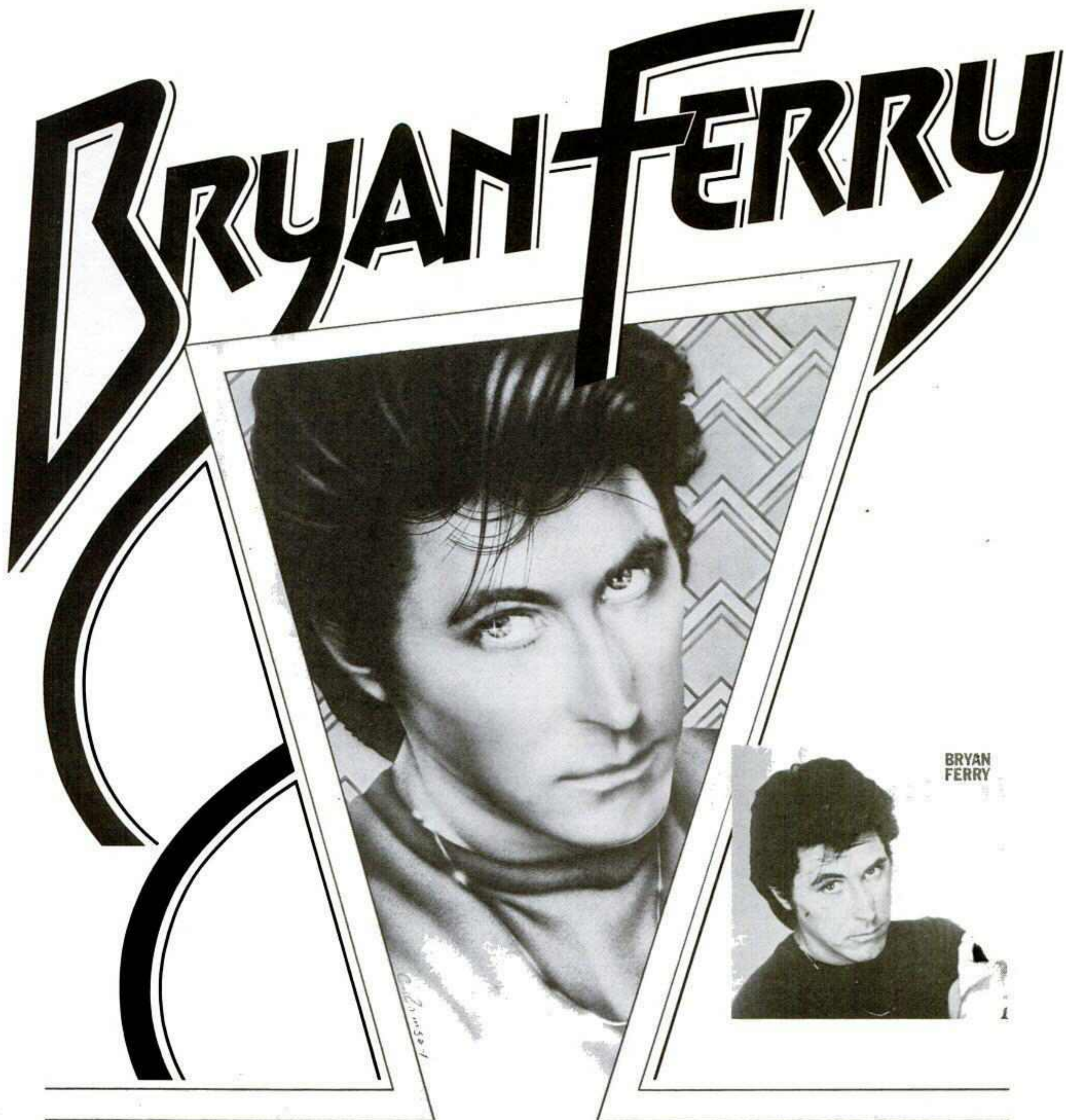
The group's Friday (26) performance in Seattle's Paramount Theatre will be videotaped for future distribution in 50 major markets.

RIA Produces Educ. Cassettes

NEW YORK—The Recording Institute of America is producing a series of educational cassettes on the music industry.

The cassette library will describe the functions and operations of departments within "The Recording Industry," "The Publishing Company," "The Management Company," "The Booking Agency" and "The Independent Production Company."

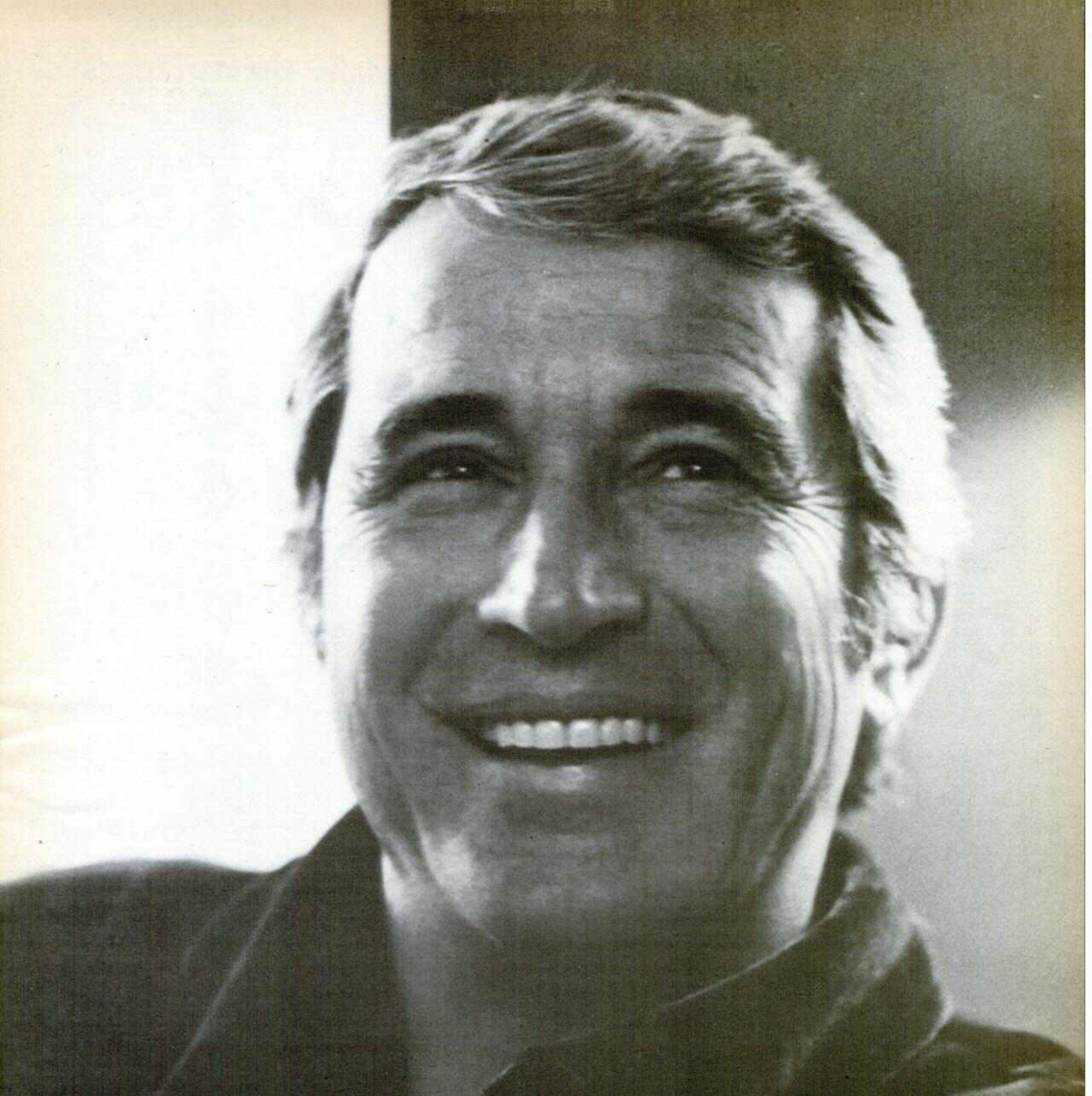
Industry personalities already recorded in narratives for the cassette library include Sid Bernstein, Al Teller and Kenny Gamble. The library will be available in late August and the Recording Institute of America will handle distribution itself.



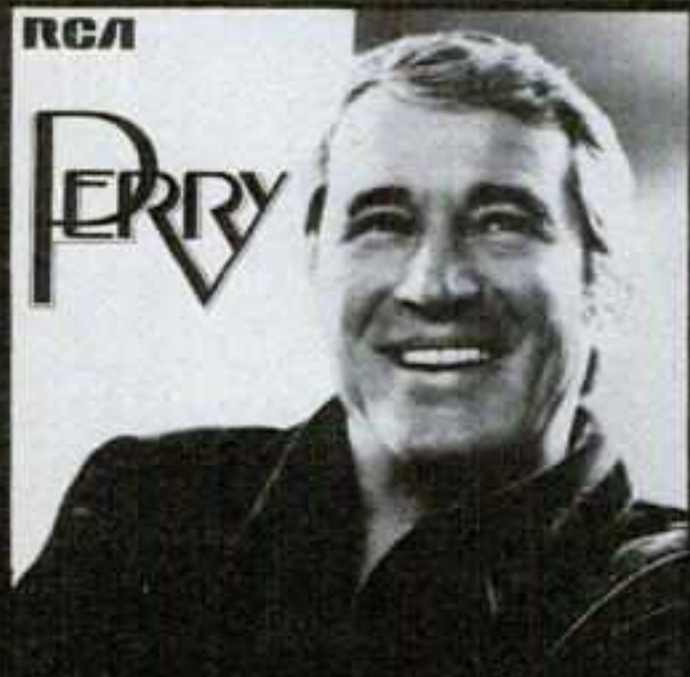
The first solo album by Roxy Music's lead singer Bryan Ferry combines the best of subtle crooners and brashness of all out hard rockers. The songs, reminiscent of the '40s and '50s, are clearly the sum of the '70s as Bryan inventively interprets songs by contemporary writers like Bob Dylan, the Beatles, Mick Jagger and Smokey Robinson.

**Bryan Ferry.
"These Foolish Things?"
On Atlantic Records and Tapes**





His newest album: "Perry"



- Includes:
- Temptation
 - You Are The Sunshine Of My Life
 - That's You (Eres Tu)
 - Behind Closed Doors
 - The Most Beautiful Girl
 - The Way We Were
 - The Hands Of Time (Brian's Song)
 - Beyond Tomorrow (Love Theme From "Serpico")
 - Weave Me The Sunshine
 - I Don't Know What He Told You

CPL 1/CPS 1/CPK 1-0585

RCA Records and Tapes

"This Town Ain't Big Enough for Both of Us!"

Single No. IS 001

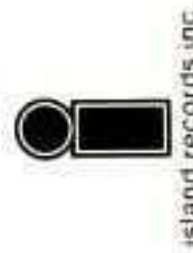
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MSG Concert Statistics

CONCERT	1973 NO. OF PERFS.	GROSS RECEIPTS	ATTEN.
Neil Young	1	\$11,316.00	20,000
Edgar Winter (Forum)	1	26,501.00	4,500
Latin Music Festival	1	110,231.50	16,412
America Concert (Forum)	1	28,734.50	4,500
Rock & Roll	1	97,314.00	15,488
Mahavishnu Orchestra (Forum)	1	28,759.50	4,500
Roberta Flack/Quincy Jones (Forum)	2	66,581.50	9,000
New Riders of Purple Sage (Forum)	1	28,707.50	4,500
Jeff Beck (Forum)	2	45,612.00	7,062
2001 Space Concert (Forum)	1	24,380.00	3,712
Procul Harum (Forum)	2	50,418.50	9,000
Deep Purple (Forum)	3	101,149.50	13,500
Humble Pie	1	90,000.00	16,243
One-to-One Concert	1	183,000.00	19,781
Rock & Roll	1	110,949.00	14,000
Latin Music Festival	1	84,772.00	14,000
Alice Cooper	1	130,000.00	20,000
Lawrence Welk	1	121,144.00	17,486
Calypso Festival	2	126,358.00	23,215
Chicago	2	250,000.00	40,000
Earth, Wind & Fire (Forum)	2	65,992.00	8,600
Johnny Winter	1	111,000.00	20,000
The Temptations	1	69,008.00	13,000
1960's British Rock Invasion	1	53,939.00	12,087
Allman Brothers Band	2	222,000.00	40,000
Jackson Five	1	110,000.00	18,000
Isaac Hayes	1	114,000.00	17,766
Led Zeppelin	3	396,000.00	60,000
Mott the Hoppie (Forum)	1	26,000.00	4,300
Jethro Tull	2	238,496.50	40,000
Jamaican Reggae (Forum)	2	40,459.50	7,000
Elton John	1	133,000.00	20,000
Rock & Roll	1	92,240.50	15,000
Moody Blues	1	130,000.00	20,000
Latin Music Festival	1	81,457.00	14,100
Eddie Kendricks (Forum)	2	61,430.00	8,000
Focus (Forum)	1	20,979.00	3,000
Genesis (Forum)	1	17,427.00	2,958
Loggins & Messina	1	129,931.00	20,000
The Osmonds	1	112,644.00	17,354
Thanksgiving Blues (Forum)	1	29,294.00	4,500
J. Geils Band	1	86,000.00	14,828
Barry White (Forum)	2	75,224.00	9,502
Sly & the Family Stone	1	133,260.00	20,000
Emerson, Lake & Palmer	2	222,465.00	32,000
The Beach Boys	1	130,000.00	20,000
Evening of Gold	1	132,504.00	20,000
Mountain (Forum)	2	68,580.00	9,000
1974			
Buck Owens (Forum)	1	30,889.00	4,500
Bob Dylan	3	538,765.00	60,000
Charlie Rich (Forum)	2	36,709.00	5,718
Yes	2	261,795.50	40,000
Latin Music Festival	1	98,787.50	14,850
Buddy Rich (Forum)	1	8,821.50	3,000
Barry White (Forum)	2	72,909.50	9,000
Deep Purple	1	127,174.00	20,000
Van Morrison (Forum)	1	33,602.00	4,500
Rock & Roll	1	123,516.50	18,184
Lynn Anderson (Forum)	1	31,200.00	4,500
The Spinners, Ashford & Simpson (Forum)	2	60,873.00	7,049
Stevie Wonder	1	148,561.00	20,000
Merle Haggard (Forum)	2	50,814.50	7,433
The Kinks (Forum)	2	62,289.00	9,000
Grand Funk Railroad	1	99,255.50	17,022
King Crimson (Forum)	1	28,967.50	4,500
Evening of Gold	1	132,601.00	18,500
Tammy Wynette (Forum)	1	26,814.00	4,200
Ten Years After	1	94,533.00	15,620
Procul Harum (Forum)	2	45,460.50	7,650
Slade (Forum)	1	29,097.50	4,500
Johnny Winter	1	95,281.50	16,063
Sly & The Family Stone	1	130,292.00	20,000
Mexican Festival of Song	2	222,007.00	34,100
The Who	4	530,000.00	80,000

New York Area Concerts

• Continued from page 1

January to June period last year to \$3,121,016.50 this first half.

This includes figures for its sister hall, the 4,500-seat Felt Forum, which rose from \$466,836 to \$518,447 in receipts.

Attendance and the number of performances for the six-month period were up at both spots, which reflect the increase in gross gate. Attendance at the 20,000-seat main auditorium in the first six months was 974,339 for 20 performances as opposed to an audience of 261,672 for 15 performances during a similar period in 1973.

At the Forum this year the attendance figure thus far was 75,550 for 19 performances, against 68,874 for 15 performances the first six months of last year.

The top drawing act for 1973 through June 1974 was Bob Dylan, who grossed \$538,765, attended by 60,000, for three performances. The highest grosser for four performances is Elvis Presley, who drew \$730,000, in three days in June 1972.

The Who came in second by drawing \$530,000 for four performances. Other top-drawing acts in the 1973-74 period include Stevie Wonder, who attracted a sold-out audience of \$149,561, for one performance. Led Zeppelin, \$336,000 (sold out) for three performances; Yes, \$261,795 for two dates; Jethro Tull,

\$238,496 for two performances; Sly did \$133,260 for one date, and Alice Cooper, \$130,000 for one performance.

Gross for 1973 showed a dip over 1972, but attendance was up due to the sharp increase of dates from 14 to 28 at the Forum.

Performances at the main venue differed by one: 36 in 1972, and 37 in 1973. Gross for all of 1972 for the top spot was \$4,988,988, but dipped to \$4,113,029.50 in 1973. Attendance there in 1972 was 639,065; last year, 650,720. Audience in 1972 at the Forum was 43,499; in 1973 it increased sharply to 117,134.

The discrepancies in attendance and gross between both years were due to two functions in 1972 for Sen. McGovern, a One-to-One show and the increased sale for Presley.

Shows of special interest added to the 1973-74 schedule were those involving country artists on a solo level and Latin music shows and a Mexican festival of songs, showing the widening inroads made by regional and ethnic music.

Urban League Jazz

SAN FRANCISCO—The Hampton Hawes Trio, Betty Everett and the Blackbyrds will perform Monday (29) at the National Urban League Convention here at the Civic Auditorium.

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JULY 27, 1974, BILLBOARD

Rock Has Made It on TV, Don Kirshner Says

NEW YORK—In a vote of confidence in Don Kirshner's weekly TV rock concert series, the show's eight major advertisers have re-committed their participation for another 52-weeks.

According to Kirshner, the show's executive producer, the move by the advertisers, who normally renew for not more than 13 weeks at a time, proves that rock music has found a permanent place in TV's schedules.

For the new season, Kirshner will broaden the show's concept to include such pop acts as the 5th Dimension, Tony Orlando & Dawn, Helen Reddy, specific soul shows, and such comedians as Robert Klein, David Steinberg, the Smothers Bros., and Freddie Prinze.

The show, which is being produced by Kirshner in association with Viacom Enterprises, was launched last fall as a bi-weekly series. Last January it was switched to a weekly schedule and picked up 124 stations in the syndicate.

Stations will continue to carry the program in weekend slots, a number of them in prime time, including KTLA in Los Angeles.

According to Kirshner, several of the new season's programs will be specials, highlighting particular performers in the manner of last winter's Jim Croce special.

Taping of the shows will frequently originate in the Los Angeles area, but according to Kirshner, on location taping will also be done "wherever the big performers are."

Piracy Conclave Pulls Big Names

• Continued from page 1

committee on Patent, Trademark and Copyright; Herman Finkelstein, retired general counsel of ASCAP; Theodora Zavin, executive vice president of BMI and Albert Ciancinino, house counsel, SESAC.

The other panelists are equally impressive. They include Stanley Gortikov; president of RIAA; Jules Malamud, executive director of NARM; Sal Chianti, president of MCA music; Albert Berman, managing director, the Harry Fox Agency; Joe Talbot, chairman of the board, Country Music Assn.; Mary Reeves Davis, president, Jim Reeves Enterprises and Al Bell, Stax Records.

Law enforcement officials will be represented by James C. Kraus, special agent supervisor, FBI; Bill Vest of the Tennessee Bureau of Criminal Identification and Bert S. Pines, city attorney of Los Angeles.

Legal figures include Donald Biederman, CBS Records, New York; Harold Ornstein, noted copyright attorney, New York; Howard Smith, Los Angeles, and Dick Frank, Nashville. Ray Patterson, dean of Emory Law School, Atlanta, will deal with copyright history.

Dean Knauss explains that, among other things, the symposium will be aimed at getting private attorneys involved in civil actions concerning piracy. He notes that, through the NARAS Institute, Vanderbilt has involved itself in the music industry for a couple of years, but calls this an important step in a closer co-operation.

Romera says that, while the majority of projects involving the Institute have been strictly educational in nature, he is glad to take on the mechanics of putting the program together.

General News



U.S. Army photo
SOULFUL SWING—Ray Charles (at the piano), the Raylettes and his band, perform at Ft. Gordon's Music Is the Message Festival.

Army Marches to New Beat

• Continued from page 1

The Ft. Gordon concert is the first time that a number of artists have appeared together in a concert situation on any domestic Army post, George explains.

It was also the first time a post commander closed down the installation to allow all his personnel to attend an outdoor concert. Some 10,000 attended the June 20 show.

The show at the Military Police training center was called "Music Festival '74" and ran from noon to 6 p.m.

Ft. Gordon became the first Army post to hold a multiple artist concert because its commander requested the Club Management Agency book him a show starring favorites of personnel at the post.

George took the list and hired Charles, Ms. Trask and the others—all of whom were in the Southern part of the country at the time.

All the entertainers received expenses, not salaries for the concert, but the term expenses is a loose one.

Charles had played an NCO club show on the post the previous night, for which he received a separate fee.

Under the new emphasis for booking name acts for concerts, George speaks of building concert rosters for both domestic and overseas posts.

The Army will pay all transportation costs plus room and board.

George is currently working up concert programs for these domestic Army bases: Camp Drum, N.Y.; Ft. Devens, Mass., Ft. Campbell, Ky. and possibly Ft. Benning, Ga.

And the commander at Ft. Gordon also speaks of having more concerts.

None of these shows is open to the public; only to military personnel, active, retired or dependents, so the service does not compete with commercial concert promoters, George points out.

The Army is not interested in making money with these concerts, George emphasizes. It's more for troop morale.

As for booking concert bills for overseas, George will work with acts which are already playing the service clubs in those areas. One day they'll play an NCO or officers club and the next they'll be teamed on a concert bill with other acts.

George handles bookings for the worldwide NCO and officers club circuit which totals around 600 locations. There are 301 clubs in the U.S. alone.

Talent working those events negotiate their fees with George. Their pay is usually lower than what they can get from a commercial booker. But George is able to provide a re-

spectable number of bookings. Ray Charles, for example, gives the Army 15 days plus any openings he has when his commercial schedule faces modification.

Among the artists working the Army club circuit regularly are Roy Clark, the Association, Dionne Warwick, Hank Thompson, the Platters, Shirelles, Ramsey Lewis, Count Basie, Lionel Hampton and The Duke Ellington band.

In his capacity as talent buyer, George also assists the Navy negotiate its overseas entertainment program for its own several hundred club venues.

When not on the road, George operates from Ft. Meade, Md.

OSHA Battles PVC Dangers

• Continued from page 3

quire extensive re-engineering of their operation.

The Labor Department hearings revealed a drastic standoff between the plastics industry and labor. Industry wants what it feels is a "reasonable" level of perhaps 10 parts gas per million parts of air, down from present interim standard of 50 ppm.

This standard was lowered from the original 500 ppm when OSHA received evidence that gas caused a rare form of cancer in workers exposed to it.

Labor spokesmen demand a no-detectable level with no compromise. Otherwise, they want a total phase-out of vinyl chloride production, with other products to be substituted for today's omnipresent plastics.

Government spokesmen at different levels within the Labor Department and its Occupational Safety and Health Administration, have assured labor that something will be worked out to assure safety of workers. But government does not rule out an industry standard of perhaps something less than the "no detectable level" if the collected data warrants it.

As for the industry viewpoint, Tenneco, a major producer of vinyl chloride, told the government it would take up to three years and \$10 million to reach safety levels proposed. A no-detectable level was impossible Tenneco's vice president Joseph Fath said.

A study made for the plastics industry claimed that a shut-down of all polyvinyl chloride resin plants in the U.S. and the subsequent scarcity of PVC resin could mean a loss of up to 2.2 million jobs, and a production value drop in the economy of up to \$90 billion annually.

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Labels Cutting Out Their Cutouts

• Continued from page 1

Retailers feel there will be fewer titles available, but the cutouts that are present should be more attractive artist-wise, to the consumer. Prices may go up slightly—but as list prices move from \$5.98 to \$6.98—the cutout market is not expected to be hurt.

At Nehi, one of the largest cutout distributors in the country, vice president Neil Heiman believes the days of the \$1.99 cutout are over and says that it is harder to get cutouts in general because manufacturers are being more selective in releases, thus eliminating the surplus product that is often called "cutout."

Lou Dennis, who is in charge of cutout product for Warner Bros., says that his firm recently sold some cutout or overstock product, but it was the first such sale since January.

"Cutout sales picked up at the beginning of the year," Dennis says, "probably because of the vinyl scare and price increases. I think retailers felt they needed lower priced merchandise to counter the higher list prices on new goods."

"As far as deciding when an item becomes a cutout," Dennis continues, "there is no set time period. We feel a record or tape is a cutout when unit sales no longer justify that it should be in the catalog. We don't like cutouts at all."

"In fact, the product we sold last January was the first batch in two years. Our cutouts are generally made up, then, of a certain amount of overstock as well as product of

artists who are inactive or no longer on the label."

At Capitol, executive vice president and chief operating officer Brown Meggs says that "We haven't sold any cutout product in six months, and even before that, our participation in that market was practically nil. Our basic policy is against cutouts, as we feel they dilute the market."

"Mike" Maitland, president of MCA Records, says his firm sells "very few cutouts. We are putting out very few releases," he adds, "which plays a part in this."

"Our roster has been cut 40 percent and releases 35 percent in the past year, partly due to the vinyl shortage and partly because we want to concentrate more on prime product."

Billboard reporters working on this survey include Bob Kirsch, Jim Melanson, Is Horowitz and Eliot Tiegel.

"We've been concentrating on fewer releases and more effort, and the more hit product you have the less you have to sell cutouts. Besides, cutouts are against our basic philosophy."

Lou Fogelman, vice president of the 40 store California-based Warehouse record chain, says that there is apparently "better titles available in cutout product. Prices of cutouts for us have gone up, but I can't say this is due to the vinyl shortage because everything else is going up as well."

"I think the titles are getting better because a lot of firms are cleaning house and cleaning up catalogs as a result of the vinyl shortage."

"If anything," Fogelman adds, "we anticipate the titles getting even better. We also anticipate a lot more cutout cassettes because the market for new prerecorded cassette product is dwindling."

The Warehouse sells cutout disks for \$1.97 to \$2.47 depending on the price they pay, and cutout tapes for \$2 to \$3.

At Nehi, Heiman says that "Front line cutout product is becoming more difficult to get. We are buying 500,000 pieces of an item now from one major company, but after that I see no large deals like this in sight. I also think that as list prices continue to rise, the days of the \$1.99 cutout will be over. A price of \$2.49 looks pretty attractive next to \$6.98."

Heiman believes a lot of manufacturers are "taking more care in what they press because of the higher cost of vinyl. So there is not so much surplus on top product, and this is where the cream of the cutouts, ac-

tually overstock, came from. We can still get cutout product, but it will be the less attractive titles."

Due to the vinyl pinch, cutouts were discontinued at CBS Records last year, says a label spokesman. Product, which previously would have been offered to cutout dealers, is now being scrapped.

Marvin Schlacter, president of Chess/Janus Records, says that the label in the past year has tried to control product shipped out to avoid excessive returns and cutting out product.

"When we do cut out, it's earlier than we might have done previously. We're trying to keep the catalog clean and up-to-date," he says.

At Bell Records, Gordon Bossin, vice president marketing, states that the label still cuts out product, but no more or less than before the vinyl shortage hit the music industry.

A spokesman for one major manufacturer characterizes the number of calls he receives daily from those seeking cutout merchandise as "staggering." The demand far exceeds the supply, he says.

When supplies are available, cutout brokers, sometimes known as "undertakers," will buy all offered in bulk at up to about 50 cents per LP. Other merchandise, offered directly to large retail outlets, will bring in 75 cents to \$1 each depending on title. But in the latter case, dealers will cherry pick among the stock available.

A year ago brokers were able to pick up cutouts in bulk for as little as 25 cents per. But no more.

Two specialists in buying cutouts indicate a different picture—they aren't having any trouble getting merchandise.

At Scorpio Music Distributors, Philadelphia, Pa., Mike Adler, president, says that there is "more than enough" cutout product on the market. He states that the firm recently purchased some 150,000 LP units, and that since the first of the year nearly 500,000 albums and 300,000 tapes have been handled by Scorpio.

"As long as you have the money, you can get what you want," Adler says. Prices on the cutout haven't been affected either, he adds.

Manny Wells of New York Records & Tapes agrees, and says that he is experiencing no difficulty in obtaining cutouts. He also says that he has had no indication of any forthcoming price increases.

If you can put up the money, you can take your choice of cutouts, states Wells.

Contract Terms NARAS Topic

LOS ANGELES—"Behind the Scenes of a Record Contract Negotiation" is the topic to be discussed by local NARAS members July 30 at a meeting at the Burbank Studios.

The discussion will investigate what goes on behind closed door discussions from four points of view: artists, record company, independent producer and business manager.

Set to appear are Jay Cooper, attorney; Bones Howe, producer; William Kaplan, attorney and Jerry Rubenstein business manager.

Hearings Held

• Continued from page 3

In cases involving audit claims, the disagreeing parties always settle out of court because an arbitrator's decision can become a case of precedence.

The arbitrator's decision can also be entered in court as a judgment.



TAYLORED GOLD—Johnnie Taylor receives his gold record for the Stax single "I Believe In You (You Believe In Me)" from Paul Isbell, the label's national promotion director and Ms. Effie Smith, national r&b promotion director.

Jury Receives Case

• Continued from page 4

1973, which was denied by the defense.

Merton was acquitted by Judge Hill early last week of involvement in the conspiracy to infringe on the recorded music copyrights.

Kopp said Taxe instructed him to set up an elaborate security system at the Arizona Circle address. Taxe and other witnesses stated that an "open door" policy always existed. Kopp said "speed changes do not modify the original music" leading him to distort the master tapes.

Dr. Thomas Klinck, executive vice president of Samco, Taxe's new sound-alikes firm (Billboard, July 6), described the formation of the new firm which is producing duplicated tapes from masters which he stated are cut by Taxe-employed musicians and singers. Klinck said he is being paid \$600 net per month.

Klinck said he used the controversial "barricaded room," which the government contends was a phone base for selling pirated tapes, as a storage room for Samco labels and that the room had been a storage room for junk prior to that.

Norm Goodwin, Samco marketing director, testified to the Samco operation's legitimacy. Goodwin and other defense witnesses elaborated on the Arizona address' utilization as a duplication point for a sound-alike series, 97 different Old Radio Show tape albums and numerous kinds of blank tape and a tape head cleaner cartridge production.

Merton, exporter Bruce Penslar and salesman Ben Turner, all local men, testified they bought substantial amounts of legitimate prerecorded tape, blanks and recording and playback equipment from Taxe.

Gary Belcic of Canton, O., said he bought 75,000 prerecorded tapes from Galt in 1973. He was unable to pinpoint how many were pre and post-Feb., 1972, titles. Taxe later stated he did \$300,000 gross through Galt pre-and-post tapes, of which he estimated \$100,000 was in post-Feb., 1972 tapes. Belcic said he received somewhere from 3,000 to 5,000 returned tapes from his customers either because they were defective or they did not sound like the original recording.

Taxe said he got into records in 1965 by buying salvage product from trucking lines. He said he duplicated tapes starting in Nov., 1971. Earlier Kopp said that the Arizona Circle plant duplicated 101 Strings tapes from masters left there by Audio Video Communications, from whom Taxe bought the plant, and they were labelled with labels left by the former owner.

Taxe stated that he gave the bank

official in Phoenix his American Express card to show he was Richard Taxe even if he used the "desk name" of Richard Taylor in conducting Galt business to differentiate it from his other activities. He said he was sole owner of Galt.

Fausto Poza, speech signal analyst, Standard Research Institute, in stipulated testimony, said Galt tapes he compared with known hit tapes were different in that he distinguished "speed changes; changes in volume; and the presence of different sounds." He said all tapes were from the identical source.

His testimony differed from that of FBI Laboratory sound technician Robert Nothdurft (Billboard, July 20).

Paramount Goes r&b

• Continued from page 3

tion of a separate department dedicated to promoting r&b, notes that over 40 percent of the records in the top 100 on the singles charts are r&b based.

"Black singles have become today's fastest-breaking hits and we have been strengthening our roster for the last six months."

Famous's r&b artists include Stephanie Mills, the Voices of Harlem, Norman Feels, Betty Davis, the Mission, Jenny's Daughters and the Jones Girls, among others.

Jim Brooks, recently named national r&b promotion director, will be responsible for the department. The department will coordinate the efforts of local promotion men and work with r&b stations.

Grace Spann, appointed director of Northeast r&b promotion, will work from Famous' New York office, reporting to Brooks, who is temporarily based in Detroit.

The new department will kick off with a Paramount Records and Pictures Day during the annual convention of the National Assn. of Television and Radio Announcers (NATRA), Aug. 5-11 in Los Angeles. Paramount's day, Aug. 6, will include a screening of the film "The Education of Sonny Carson," a luncheon, a tour of the Paramount studios and a cocktail party. Carson will attend the festivities. The track album's release date is Thursday (25).

Free Latin Seminar

Billboard presents a seminar on Latin-Chicano records, July 23-25 at the Holiday Inn, Emerald Beach, Corpus Christi, Tex. Free registration. Contact: Lupe Silva (512) 854-7707.

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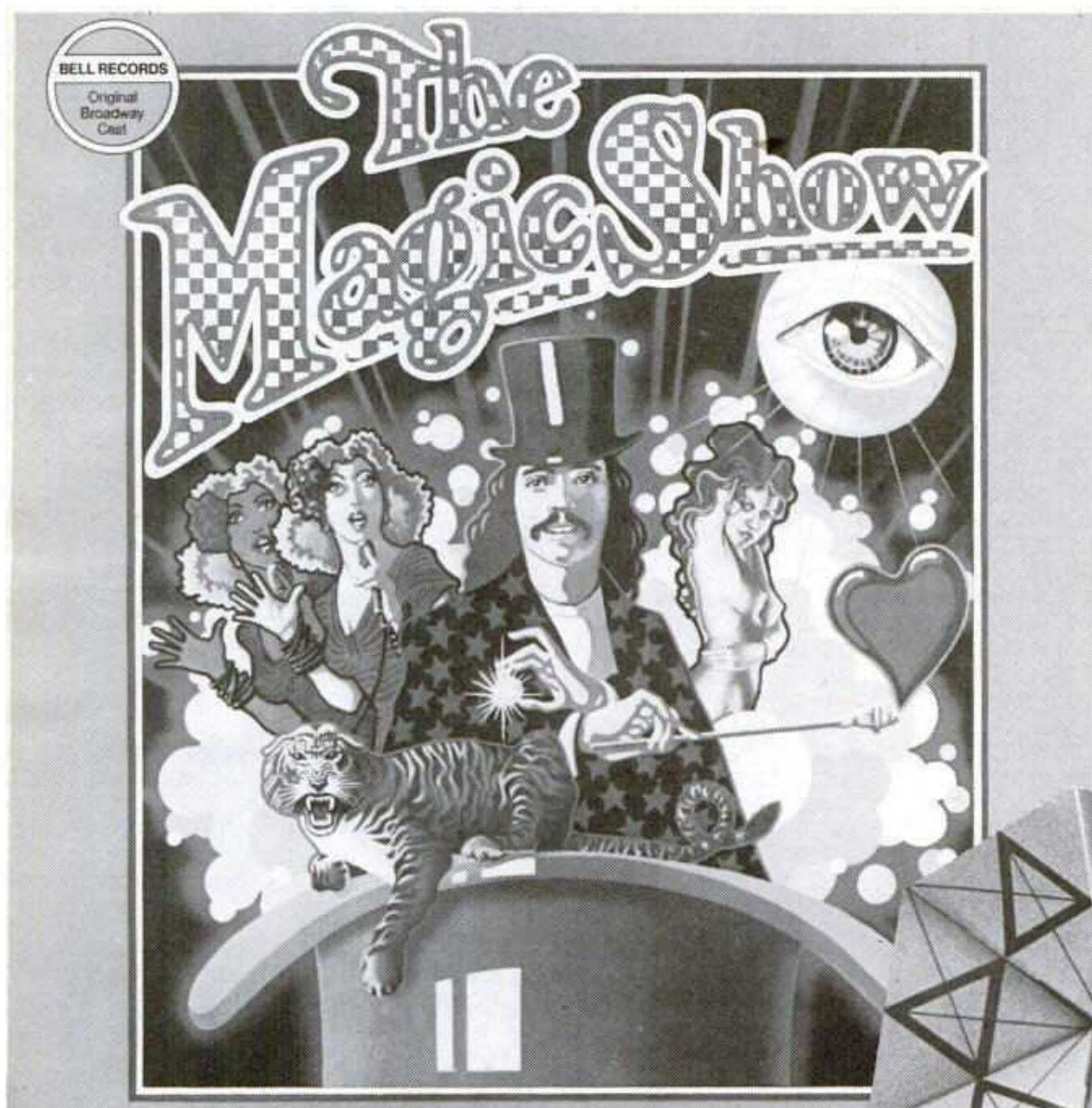
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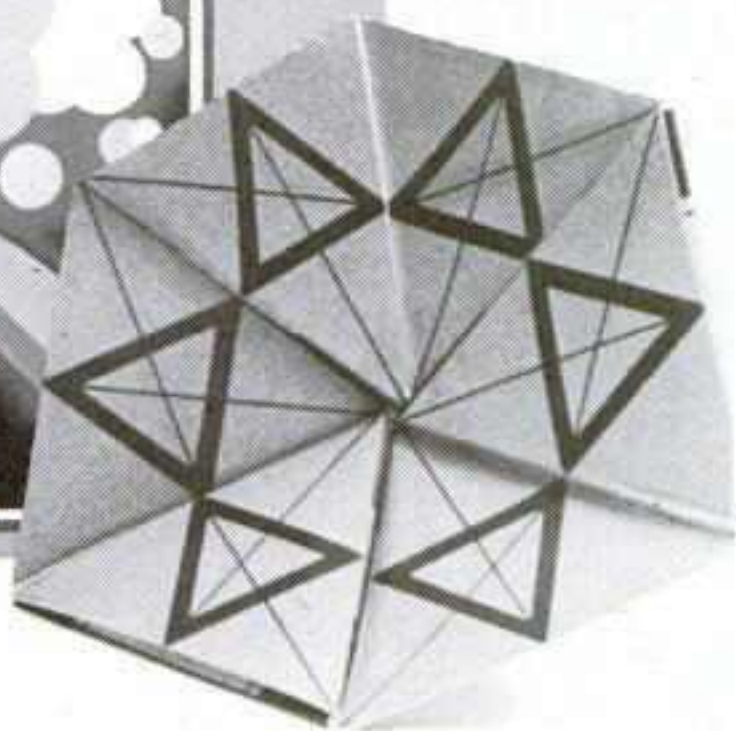
—Leonard Harris, *CBS-T.V.*

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—Alan Wallach, *Newsday*

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Talent In Action

THE SOUTHER HILLMAN FURAY BAND LEO KOTKE

Wollman Rink, New York

The Souther Hillman Furay Band is one of those gatherings of musicians that can do no wrong in the eyes of their fans, and their concert in Central Park July 15 was no exception.

There can be no doubt that the raw talent is in abundance among the six musicians in the group, with the backing of Paul Harris (keyboards), Al Perkins (pedal steel guitar), and Jim Gordon (drums) augmenting the strong front line. Songs like "Falling In Love," "Border Town," and "Heartbreaker" only served to confirm their multi-faceted abilities. But at their best, the group was only able to hint at their true potential.

In time they may mature to the point where they will exceed all expectations, but right now they must contend with several rough spots which permeate their music—most notably the disparate vocal harmonies, and the three lead guitars which only rarely played with any sympathetic relationship.

In addition to a generous helping of material from their new Asylum album, the group offered several unreCORDED selections including a number titled "Trouble In Paradise." There was also a series of solo spots including one which saw Furay perform an acoustic version of a Poco favorite, "Kind Woman," but it was Hillman who stole the limelight with a Flying Burrito Brothers song, "Devil In Disguise," with Al Perkins providing a spright banjo accompaniment.

Kotke, who opened the show, is unquestionably the master of the 6 and 12 string acoustic guitar. The Capitol Records recording artist occasionally accompanied himself with his hardened monotone of a voice, but he seemed more comfortable when he let the guitar speak for him.

BARRY TAYLOR

ROD MCKUEN HODGES, JAMES & SMITH

Troubadour, Los Angeles

Rod McKuen will be concentrating his efforts through the summer and early autumn on performing in clubs and hotel showrooms. After eight years exclusively in concert halls for his live shows, the writer-singer-poet is seeking a temporary return to more intimate audience situations and the warm relaxation he showed July 11 displays how the change has turned him on.

McKuen experimented with his new club act in New Orleans before opening here. Format uses 11 brass and reeds besides his core rhythm section. Main repertoire change is an interesting variety of other writers' songs programmed in with his usual standards like "Seasons In The Sun," "If You Go Away" and "Jean." He also did a lesser-known Carole King tune, the Croce hit "I Got a Name," and "Please Come to Boston." The interpretations were highly interesting and distinctive.

McKuen's unique hoarse voice even climbed all the high notes for a thoroughly individual reading of "The Impossible Dream" as the performer announced he was going to play in limited engagements of "Man of La Mancha" at theaters later this year. McKuen closed with his latest song "There Goes a Man Who Tried"

which is one of his best ever, a "My Way" summation-type ballad.

Opens Hodges, James & Smith, a female soul trio on 20th Century, also got to use the 11 horns. Their sound is generally on the shrill side and their entire show concept is so heavily Vegas lounge oriented it is hard to visualize them developing their own distinctive style for a full-term record career.

NAT FREEDLAND

CHAMBERS BROTHERS The METERS with KING BISCUIT BOY

The Boarding House, San Francisco

New Orleans' Meters, backing King Biscuit Boy (Richard Newell), and local favorites The Chambers Brothers, both were playing San Francisco for the first time in several years. Between them they had several local musicians, as well as regular folk, dancing in the aisles.

The Meters, who have just released a new Warner's package and are about to go on the road with Graham Central Station, worked about half their set alone.

For the other half they churned a thick beat behind the owl-looking Biscuit Boy, who did a series of mostly funky "old lady" type songs, including Allen Toussaint's "I'm Gone." The Meters have just concluded a long stint of studio work behind people like Toussaint, Biscuit Boy and Taj Mahal.

The Chambers freres delivered an intermittently inspired set of tunes that they have been working on only for about a week. They are about to go into Wally Heider's San Francisco studios to begin recording their second Avco LP, this time with David Rubinson, who produced their first two Columbia LPs in 1967 and 1968. As Joseph Chambers said afterward, this performance was "a dress rehearsal" for the LP sessions.

The material included such tunes as the Doobie Brothers' "Pursuit on 53d Avenue," Elvin Bishop's "Stealin' Watermelons," the Mills Brothers oldie "Smack Dab In the Middle," and the Bob Marley/Wailers number, "Stop This Train." They imparted a Ray Charles feel in some places, a rising semi-psychedelic swirl in others, and laid down the sweet Chambers Brothers harmonies throughout.

Doing such material is a continuation of the tack taken on the first Avco release which showcased songs of other artists.

At any rate the Chambers—to their credit—are studiously avoiding their old bag. When an audience screamer persisted in calling for "Time," Joseph finally replied, "I don't know if we even know that song anymore."

JACK McDONOUGH

BUCK OWENS

Busch Gardens
Los Angeles

Buck Owens holds one of the most impressive track records in country music and his July 8 outdoor performance here, which saw him offer his audience a little bit of everything, gave strong indication as to why he has been a major star for so long.

Possibly the best way to describe Owens is as a total entertainer. Pacing his set perfectly, he opened with several favorite songs and then combined a number of his dozens of hits into a long medley.

In between he engaged in a pleasant banter with the audience, played fine guitar and displayed a flair for comedy as he worked through several routines with his excellent band, the Buckeroos.

Judging from audience reaction, one of the highlights was Owens' rendition of his latest hit, "Monster's Holiday," which saw a number of "monsters" dancing in front of the stage. The set ended on a high note with several rock tunes.

Owens generally travels with a show that includes at least two other acts, but this time he was on his own and he showed himself just as capable of capturing an audience by himself and offering straight entertainment for more than an hour as he is with a troupe.

BOB KIRSCH

Barney Ales Returns

LOS ANGELES—Barney Ales, executive vice president and general manager of Motown Record Industries from 1960 through 1972, is coming out of retirement to manage Rare Earth lead singer and drummer Peter Hoorelbeke as well as group bass guitarist Mike Urso.

Osmonds Seek Wider Market In Soul LP & Picture Pastures

By ELIOT TIEGEL



Billboard photos by Michael Joseph

SOULFUL STRUT—Alan, Merrill, Donny, Jay and Wayne soar above some funky rhythms in Las Vegas.

LAS VEGAS—The Osmond Brothers are heading toward the soul field. Their next LP features their first concerted effort to have soul flavored dance tempos and sounds working behind their tight harmonic structure.

The LP features arrangements and songs by H.B. Barnum, marking a first collaboration between the veteran Los Angeles studio musician and the superstar brother act.

Barnum was hired for the project on producer Mike Curb's recommendation. In fact Barnum conducts the 32-piece Tropicana Hotel orchestra and the Osmonds' own sextet during the Osmonds' current engagement here which is being used to test some of this soul flavored material.

Barnum says he didn't change the Osmonds' vocal blend for the LP. He just added the right amount of soul ingredients to the tracks while using such studio players as David T. Walker, Henry Kane, Harold Masant and James Gaskin.

Barnum notes the brothers' high vocal range gives the songs a "lot of top." The LP, as yet untitled, plus a single, as yet unselected, are due for release in August, with the single scheduled for national debut on the "Tonight Show" August 2.

The brothers speak of the LP as setting them in a new direction, with greater emphasis on dance music. "This is a good boogie album," explains Wayne Osmond. "I don't think we've had an album which has dealt with the feel of music."

The LP is a departure in another sense: it has the brothers singing material by writers other than themselves. Their last four LPs were all their own compositions. Barnum and several other composers contributed to the new project.

Alan Osmond—who along with Wayne and Merrill—comprises the family writing team, says 20 non soul sides were recorded in the Osmonds' Utah studio but were rejected.

"It wasn't what is now," he says. But these recordings gave the brothers an inclination as to where they wanted to go, hence the birth of the soul project. "We needed someone to utilize our ideas and take them into the soul area," Alan says.

The first two cuts on the upcoming LP are among the first three tunes in the Tropicana show's opening medley. They include "We're Having a Party" and "The Girl I Love," with "Can't Get Next to You" rounding out the unannounced step into contemporary soul music.

Among the brothers' projected plans is to get into movies and they are currently looking for the proper script. They have blocked out No-



SURROUNDED—Is this Las Vegas? Donny is engulfed by teens as he steps into the audience at the Tropicana.

vember and December for the film project; if it doesn't materialize, they'll use the time writing songs. And they hope to write songs for whatever films they appear in.

The three writing Osmonds have provided Andy Williams with the title tune for the film "Where the Red Fern Grows."

The Osmonds as a family unit have signed with the Tropicana for four years which will bring them here for from six to eight weeks a year.

On records, there are five individual units which often compete with themselves for airplay. There is the Osmonds (Alan, Wayne, Merrill, Jay, Donny, Marie and Jimmy); 16-year old Donny by himself; Donny and Marie, 14; Marie by herself and Jimmy 11, by himself.

Having appeared in Las Vegas since 1962 (while working professionally 17 years), the Osmonds are cognizant of changing market conditions and how audiences are growing younger here every year. As Wayne notes: "It's almost five years since "One Bad Apple" and the people who were 19 then are now 24 and sitting in our audience here."

The Trop show is designed to appeal to adults as well as young people. Interestingly there was a good portion of teens and pre-teens in the hotel's main showroom on Saturday night (13) and so Donny's solo slot in the program was affectionately received by the young girls.

Over-all the act is a splendid blend of the best of songs-dances-costumes and scenery, with a plush production feeling uplifting the show to a high plateau.

An introductory film shows the Osmonds as little guys doing barber-shop harmonies and then growing up and finally blasting out onstage with their rocking soul medley.

There is a funny parody of 1950s rock tunes (complete with black leather jackets and dark sunglasses), an excellent Stevie Wonder medley

("Stevie's style is what we all agree upon," says Alan before the show), solo spots for Donny, Jimmy and Marie, a beautiful a cappella sit-down reading of "You Are the Sunshine of My Life," a salute to Dixieland, a reprise of past hits, some hoofing by all the family on "Singin' In the Rain," a little country courtesy of Marie's bland "Paper Roses" and Donny's "Young and Beautiful" type songs. His voice has settled down—down to B flat, brother Alan notes.

There was one incident during Donny's solo spot which had all the ingredients of planned staging, but was totally ironic and incidental.

Walking into the audience while singing "Puppy Love," Donny drew upwards of 20 young girls toward him, some walking, some running. They converged on him just as he uttered the prophetic words: "Someone help me, please."

His encirclement drew lots of laughs from the adults in the audience.

Seeing so many below 16 year old girls in the theater prompted one veteran high roller to comment: "I can't believe how things are changing in this town."

With seven members of the family working in the act, one can confidently call the Osmonds America's musical family.

Signings

Casablanca artist **Peter Noone**, former leader of Herman's Hermits, to **Creative Management Associates** for representation in all fields. . . . **Kyle** to ABC Records. The artist was brought to the label through **Artie Ripp**. His first single has been released and his debut LP for the label is set for August. Kyle and Ripp are acting as coproducers. . . . **Ritchie Lange** to Hyde Park Records. . . . **The Hudson Brothers**, stars of a CBS summer replacement series, to Casablanca. First single, "Hollywood Situation," will be released this week with an LP set for August.

Barbi Benton of TV's "Hee-Haw" to Playboy label of her longtime companion, Hugh Hefner. . . . **Peter Noone**, who led Herman's Hermits to world success in the mid-'60s British Invasion, the Casablanca after settling five years of lawsuits that kept his recent U.K. hits out of America.

Percy Sledge, "When a Man Loves a Woman" artist, to Capricorn Records. . . . Warner Bros. has two new additions to the roster, **Manfred Mann's Earth Band** and veteran English hard rockers **Trapeze**.

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Studio Track

PHIL KAYE JUBILANT

\$2 Mil ABC Studio Can Handle Anything

By BOB KIRSCH

LOS ANGELES—ABC Records has completed its \$2 million studio here, designed specifically to serve the rock, jazz, classical, blues and gospel needs of the label.

Built as a part of the ABC offices, the studio was first conceived in September of 1972 and required the replacement of several existing offices as well as additional construction.

"We wanted a studio that was as flexible as possible," says director of studio operations Phil Kaye. "We are a company with other labels within the confines of the ABC umbrella, all of which have different requirements."

ABC and Dunhill are into all kinds of things, Impulse is a purely jazz label, Westminster is classical and the Duke/Peacock family are blues and gospel. We are also into country.

"So," Kaye continues, "we have to satisfy a Steve Barri who can be purely commercial, can do soul with the Four Tops or blues with a Bobby Bland. We also have to satisfy an Ed Michel, who does the Impulse material, standing for the new jazz. Or we have to satisfy a Gary Katz producing a Steely Dan."

"To this end," says Kaye, "we built three acoustical cavities of varying sizes, bookended by two identical control rooms. The cavities are electrically capable of supplying either or both control rooms and the control rooms can supply any combination of the three cavities."

Among the other features are movable walls, individual temperature and humidity controls, 3M tape machines, various brands of microphones and a combination of Altec and JBL monitors. The studio is fully equipped for quad.

Studio A is the original studio, built before the new ones, and features a 16-track console. Studios B and C are pure 24-track. There is a production room which gives ABC the capability of making tape copies for foreign licensees and a disk mastering system.

The boards in the new control rooms were "designed by the people who would be using them," says Kaye. "They are logical and sensible so that a qualified engineer can look at them and know how to work them

without spending a day figuring things out.

"They are also designed so human beings can operate them. Not everyone is a Wilt Chamberlain. And they are designed to seat two people comfortably, because in many cases the producer is just as physically involved as the engineer."

"That's why the monitoring system goes down the middle of the board. There is an area of overlap between producer and engineer that I feel is necessary today."

Kaye says artist response to the studio has been "great so far. We officially opened July 1 and thought, let's try it. Now the damn thing is booked through August."

Among the ABC artists who have recorded in the new complex are Kyle, Michael White, Blessings, Freda Payne, Universal Love and Chuck Jackson. Some classical work has also been done.

The studio will be open to the recording public as well as ABC artists; rates will be \$100 per hour.

"You can't open a studio and make it only for custom recording," says Kaye. "I'd like others to use our studio. As for the rates, they will be the same at all hours of the day and during weekends and holidays."

"I don't feel you should penalize somebody because he wants to work at night or on a holiday. The owner of a facility is losing money when it's not being used, so why put a penalty on those using it no matter what the time?"

ABC is also launching an apprentice program in the studio. "There are three young men involved now," Kaye says, "and the program will be ongoing. We have to develop new talent and no studio can afford to shut the door on young people."

"Our apprentices will begin by setting up studios, we will teach them how to make tape copies, put them in the mastering room and expose them to production and engineering. Practical experience is a must. There is not time limit for an individual in the program, and we will bring someone along as fast as his abilities allow."

Other features of the complex include colorful walls, lounges for art-

(Continued on page 55)

Decade of Toil Paying Off for Gordon Lightfoot; Lauds WB Label

By MARTIN MELHUISE

TORONTO—Having just accomplished the feat of having his latest single and album, "Sundown," occupy the No. 1 position on Billboard's Top LPs and Tapes and Hot 100 charts concurrently, Gordon Lightfoot is taking a run at the Hot Country Singles penthouse position as well.

This climaxes a decade of assault on U.S. stardom.

As a songwriter, Lightfoot has few equals and over the years his work has been recorded by such artists as Bob Dylan, Jerry Lee Lewis, Johnny Cash, Elvis Presley, Barbra Streisand, the Carter Family, Glen Campbell, Peter, Paul and Mary, Anne Murray, Waylon Jennings, Marty Robbins, Judy Collins and George Hamilton IV.

After cleaning up some old deals by going around and buying up the masters in 1969, Lightfoot signed with Reprise Records. The deal with Reprise came as a bit of a shock.

"When my contract expired with UA, I got snapped right up all of a sudden by Warner Bros. and they gave me a tremendous deal. I said: 'Wow! What's this? All this front money and everything! This is fantastic! I can't believe this!'"

Even though Lightfoot likes to write to deadlines, he has attained the ideal relationship with the record company as far as material goes.

"When your backlog of material runs out, you've just got to come up with the stuff right on demand. The record company never pressures me or forces me to do it. If I didn't make an album for two years now, I'm quite sure that they would be willing to wait it out with me."

Lenny Waronker, who produced Maria Muldaur's Top 10 album, also produced the "Sundown" album with Lightfoot.

"When Lenny and I work things out for the albums I supply all the songs and the basic ingredients for the band which consists of five or six guys. In my situation, the producer acts as a guide to keep things moving along."

Following music study in Los Angeles, Lightfoot returned to his native Canada where in 1963 he played for the CBC and found himself working clubs and coffee houses and toiling as a regular on many of Canada's top music shows on TV.

Among the artists who became interested in him was Ian Tyson, who was instrumental in bringing him into contact with John Court and Albert Grossman, who got a production deal going with UA.

"I had some really good material on the five albums that I did for United Artists including songs such as 'The Last Time,' 'Ribbon of Darkness,' and 'Canadian Railroad Trilogy,'" says Lightfoot. "There was

(Continued on page 19)

Carter, Hanna At New Chi Club

CHICAGO—Paul Magit, owner of the Medium here, has opened the downstairs portion of the club as the Jazz Medium.

First attractions set for the spot are Ron Carter, Roland Hanna and the New York Jazz Ensemble.

Other artists set for the two clubs include Jobriath, Ralph Graham, LaPelle, Larry Coryell, Gato Barbieri, Don Ellis, Joe Henderson, Raasaan Roland Kirk, Stan Getz, Keith Jarrett and Freddie Hubbard.



Warner Bros. photo

BRIGHT MOMENT—Gordon Lightfoot celebrates his gold record status for the LP "Sundown" with Warner Bros. officials Mo Ostin, chairman of the board (left) and Lenny Waronker, Lightfoot's producer and label a&r vice president.

Flack Cancels; Big Loses Shake Japanese Promoters

By HIDEO EGUCHI

TOKYO—The cancellation of Roberta Flack's first Japanese Concert tour, which had been scheduled from July 24 through Aug. 4, will cost concert promoters between \$60,000 and \$80,000 in commissions on all tickets sold and refunded, says Tatsuji Nagashima, negotiator for Kyodo Tokyo.

The Japan-wide Playguide ticket agencies will keep their 8 percent commission on all tickets sold in Tokyo, 10 percent in Osaka and most other cities, and charge an additional commission amounting to the respective percentages on all tickets refunded. This is why so many concert promoters in Japan have folded, Nagashima says.

Promoter Kyodo Tokyo is one firm still operating. Eight concert dates had been fixed for the singer and all were sold out, says Jiro Uchino, head of the promotion and publicity firm. Four of the eight

Kyodo Tokyo '74 presentations were to have been sponsored by the Nippon Hoso Broadcasting Co. in commemoration of its 20th anniversary and supported by Coca-Cola Bottlers.

In terms of dollars, the tickets to the four scheduled shows at the 2,600-seat Shinjuku Kosei Nenkin Hall were priced at \$7.14, \$8.93, \$10.71 and \$12.50 (\$23.21 for a "love seat").

Kyodo Tokyo announced the cancellation of Miss Flack's scheduled tour July 12 "due to her sudden illness" and offered to refund all tickets sold for the eight shows.

The Atlantic recording artist was also set to participate in the One Step Festival, organized by Saburo Sato of Koriyama, about 140 miles north of Tokyo, with an outdoor show Aug. 4 in the city's 50,000-seat Kaiseiyama Park.

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Campus Music Goal Of NARAS Project

NASHVILLE—The National Assn. of Recording Arts and Sciences Institute is continuing to provide a communication bridge between the music industry and academia through a series of special projects.

Since it began in 1970, the institute has been helping introduce music curriculum on college campuses throughout the U.S.

According to NARAS Director Henry Romersa, many schools have approached the institute asking help in setting up musical programs and courses.

"We receive at least one college or university inquiry per week," Romersa says, "but thus far we have really limited our programs to cities near the hub of the nation's recording activity."

One of the institute's major programs is offered by a triumvirate of Nashville schools. Belmont College, Peabody College and Vanderbilt University are all participating in a reciprocal study arrangement in which students from any of the three schools can take commercial music courses on a rotating basis from any of the schools.

Other schools offering NARAS Institute-related courses in everything from music merchandising to musical jingles to engineering include Georgia State University, Memphis State University, UCLA, University of Tennessee at Nashville, Middle Tennessee University, Brigham Young University, North Texas State University, Syracuse University, Eastman School of Music, University of Wisconsin, University of Miami (Fla.) and Western Washington University. The latter is one of the nation's few schools offering a bona fide course in studio engineering.

"On account of the shortage of engineering courses in the country, we have set up a series of engineering seminars," Romersa says.

"Last year, we held one in Nashville and placed three of our students in jobs and we had the same results this year with our Memphis seminar."

"What we look for in our participants is a strong electronics background and also a good knowledge of music," Romersa states.

The NARAS Institute has chapters in all of the major recording cities and each of them has a special project it is working on.

They include New York and Los Angeles involving a project of bringing commercial music courses to students who can't afford them; Chicago, a project of presenting a series

Seek FM Station at Trinity University

SAN ANTONIO—An application for construction of a 10-watt FM stereo radio station has been filed with the Federal Communications Commission by Trinity University here.

The station is scheduled to begin operations in September if the application is approved. It is a gift, estimated at \$17,000, from Waterman Broadcasting Co., owners of radio stations KTSA-AM and KTFM-FM here.

In addition, students collected \$7,000 to establish the station. Facilities will be located in the Sid W. Richardson Communications Center. Trinity is requesting call letters KRTU, Radio Trinity University.

of high school assembly programs on the music industry; Memphis, the aforementioned engineering seminar; Atlanta, a summer project introducing next year's music curriculum at Georgia State; and Nashville, a tape piracy seminar with experts from the recording industry, the judicial system and prosecuting attorneys.

Romersa says one of the institute's future goals is to initiate a NARAS Institute library that will make musical material available to all interested students.

"We would like to make this library available to students because they are the major consideration and purpose of the institute," he says.

Birmingham Host To Songwriters' Prof. Workshop

ATLANTA—The Thevis Music Group, which includes six publishing firms headed by Michael Thevis, will hold a creative songwriters' workshop July 26 through Aug. 1 at the Moonson Music Publishing offices in Birmingham.

Rick Landy, head of the Thevis group will run the event with the assistance of Clinton Moon, Jesse Lewis and Dan Eckley.

Moon, r&b publishing manager of the Thevis group, says this is the first of several such seminars planned. Others are set for this year in Los Angeles, Detroit and New Orleans.

The first workshop is open to term writers for Moonson, Act One and Grapevine music companies. A spokesman said future seminars will probably be open to college students and others interested in creative writing.

Lightfoot's 10-Yr. Climb

• Continued from page 18

a middle-man, a production company between me and UA which immediately cut the money in two. Quite frankly it was a rotten deal but we tried to make good records. I worked with some good guys such as Elliot Mazur and John Simon, who produced Leonard Cohen and the Band's first album. We tried hard but that company just could not sell the records.

"It took five years for the albums to get a U.S. following. For instance, I'd do 20,000 of the first album and then 30,000 of the second, 40,000 for the next and so on and then all of a sudden I'd find out that the first one was picking up again. I was actually starting to get a pretty good following about four or five years ago."

Three years ago, Lightfoot's contract with Grossman expired and he has looked after his own affairs since, including the publishing company, Moose Music which controls all of the music that he wrote after the Grossman deal.

"Albert and I are still on very amicable terms. I have the people I need to look after things for me including a business manager and a secretary and I don't have to worry about that side of it much. I have good lawyers and an accountant who has been with me for 14 years. All I've got to do is write the songs and get out there and do my show."

NAME FROM COKE BOTTLE

The Main Ingredient Warns Tyro Groups: Learn the Music Business

By BOB KIRSCH

LOS ANGELES—The term "music business" means just what it says, according to the Main Ingredient, one of the top soul and pop groups in the country today. And as soon as they learned that lesson the climb to the top became a lot easier.

Over the past few years the group has enjoyed a number of major hits, including "Everybody Plays the Fool," "Just Don't Want to Be Lonely," "Black Seeds" and "Spinning Around." But things have not always been so easy.



Luther Simmons

"We grew up together," says group member Tony Silvester, speaking of himself, Luther Simmons, original lead singer Donald McPherson (who died several years ago) and current lead singer Cuba Gooding. "In the neighborhood we were in the fad was to become a singer. A lot of groups came out of that 110th to 160th St. area in New York."

The group landed its first contract in 1965 under the name the Poets, on Red Bird Records, a label owned by three music business veterans—George Goldner, Jerry Leiber and Mike Stoller.

"We had a hit called 'Merry Christmas Baby,'" says Simmons, but Christmas came and went and that was that. So they took the same track and added different words and we had another minor hit with 'Chapel Bells are Calling.'

At this point the group left the firm and became the Insiders. "We went back into the same room where we had spent two years rehearsing," says Silvester, "and we stayed another year. We started writing. Luther learned the piano and we tried to make a deal with MGM because Tom Wilson was producing for them then."

The band sees meeting Wilson as one of the most important points in its career, because, says Silvester, "Here was a black man who was a super professional dealing with white music and he was in a position of power."

"After all, he had produced Dylan, Simon & Garfunkel and Eric Burdon. And he was a brilliant man. At the same time we met Clarence Avant, who was another great influence. He'd tell us there are two words you have to know, music and business. He helped teach us about the business end and he took the time to educate us. He told us we weren't simply playing a little game. In fact, he and Tom paid for our next session, which was sold to RCA."

When the group got to RCA in 1967 they ran into Bob Cullen, one of the original members of Danny & the Juniors. "He got into us at a time when nobody was hearing black music," Silvester says.

"We didn't do too well our first time around at RCA, but I don't think it was all their fault. I don't think any major record company,

except for a Motown, was really geared then to make and merchandise black product. Anyway, we thought we weren't doing our job so we left the label and it was back into the room."



RCA photos

Tony Silvester

The group rehearsed for another year and came out as the Main Ingredient. "I thought up 'main,' laughs Simmons, and I also thought of 'liners.' That's all we needed, to be considered black junkies. Anyway, Tony was looking at a Coke bottle and saw the word 'ingredient' and that's where the name came from."

The group went back to RCA, having changed its name because "everyone knew the Poets and Insiders" and talked to Don Burkheimer, whom they consider "a good friend who understood our problems and wanted to help. He put us in touch with Buzzy Willis, who was heading the new r&b division," says Silvester.

"We knew Buzzy from the days when he sang in a group and we trusted him," Silvester continues. "He took the time to really work with us and put his head on the line more than once in the early years. The same is true of Bert deCoteaux, our arranger."

Around 1970, the group began having consistent hits, and also gained more control of its own product through producing and writing, putting the lessons they learned from Avant and Wilson to use. How do they use the business end?

"We look for material which is going to be universally accepted," says Silvester. "You have to approach production of a record from a marketing standpoint. A record can't knock only us out, it has to knock the masses out. So a producer who wakes up with some fantastic idea and runs to the studio may not be doing himself or his group justice."

"You must listen to the radio," says Silvester, "and hear what's happening. When we cut a record, we're looking at those programmers. I want them to like the record. We listen to the format of a station, hear the records they play and shoot for that pocket."

"I don't mean an exact copy of the record, I mean the pulse of what's going down. You don't need the same bass line, but you can have a similar tempo. Frankly, I don't think lyrical content means that much. I've heard a few songs lately that are absolutely ridiculous but they're in the pocket and smash hits."

As for crossover, Simmons says "We never considered ourselves an r&b group because we've always aimed our product at everyone. We've been forced to accept that soul label because of our color, just like a long hair is pop or someone with a Southern accent is country."

Silvester adds: "Everybody Plays the Fool" was nominated for a Grammy as best pop record of the

year in one category and best r&b song in another. Explain that one. Frankly," he laughs, "I think there should be one category—post box-space rock-bebop-r&b-blues-jazz-orchestra-group. Actually, I think we're now at the point where it's good music or it's not."

Why is r&b happening so big recently? "Because," says Silvester, "white people have learned to dance over the past 10 years. And a lot of this came from the early British bands."



Cuba Gooding

"I think the Beatles were the innovators of the century. Talking about dancing, this goes back to what I was saying about being aware when you produce a record. Most black records, the hits at least, are up-tempo."

"Just look at Dick Clark or 'Soul Train.' You don't have to be a genius to figure out what has a better chance than something else."

"Still," he continues, "the biggest black group in the country can't make 20 percent of what a Led Zepelin or a Stones make in a night, so we've got a lot of catching up to do."

"But I do see more promoters putting black groups in better halls and in different ones. Gamble, Huff and Bell have helped a lot with their music. And we've just played Disneyland."

As for the future, Silvester will continue producing a number of other acts, such as Ace Spectrum, Ben E. King and True Reflection. The group, according to Simmons, will be "trying to reach areas where our sales have not been so spectacular, which includes a lot of the Midwest. We're finding a lot more whites at our concerts and we think this is great, because every black group needs a white following."

The Main Ingredient has worked 10 years for its current success, and one of the high points for them now is that when people see a new Main Ingredient, or Spinners, or Harold Melvin record, they say, "that's a good record," not "that's a good soul record."

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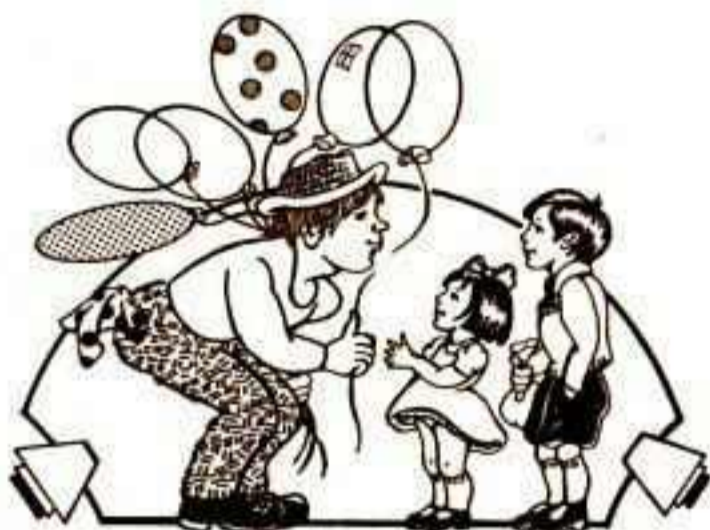
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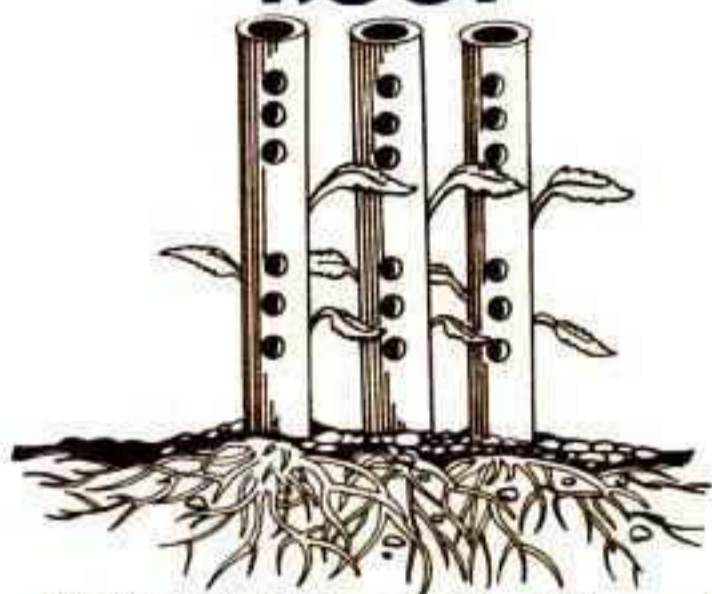
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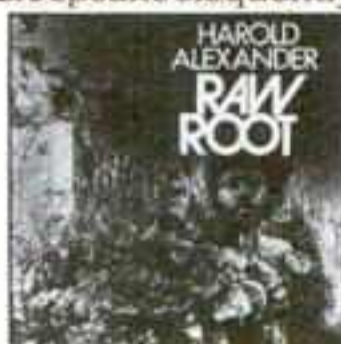
SD 36-101

On Atco Records and Tapes

TAKING ROOT



Getting into the heart of "real" jazz and producing the purest of sounds is saxophonist/flautist Harold Alexander's main concern on his first Atlantic album, "Raw Root." To this effect, his album contains written notes explaining the inner meaning and intent of each particular cut. Explanation almost unnecessary, however, for the validity of the music speaks eloquently for itself.



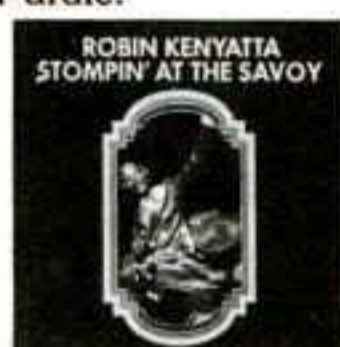
SD 1657

On Atlantic Records and Tapes



A REAL FOOT STOMPER

"Stompin' at the Savoy" is part jazz, part reggae, part r&b and all funk. Robin Kenyatta's musical collage is assembled by a masterful artist and embellished by the help of fine talents like Eumir Deodato, Dr. John and Bernard Purdie.



SD 1656

On Atlantic Records and Tapes

TAKE REFUGE

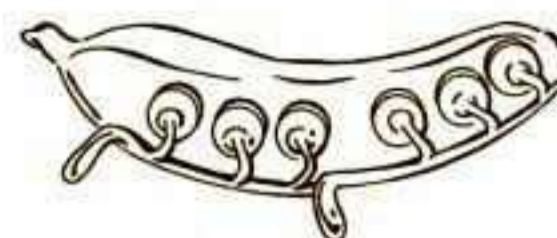


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FC 6066

On the Famous Charisma Label (Records and Tapes)



TROPICAL FLUTE

Another facet of Herbie Mann is exhibited on his newest album, "Reggae." The noted composer/arranger/flautist perfectly captures the catchy reggae spirit with the expert-help of Mick Taylor, Albert Lee, Pat Rebillot and Jimmy Cliff's back-up group, The Tommy McCook Band.



SD 1655

On Atlantic Records and Tapes

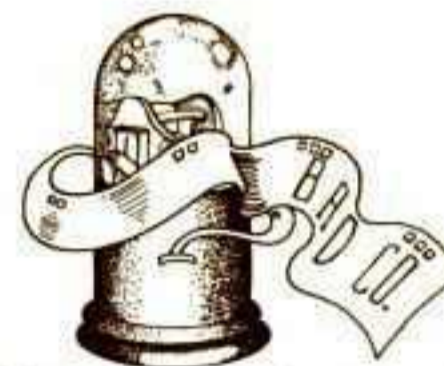
HEY THERE, DAVE

The sincerity that lingers in all of David Rogers' songs has earned him recognition as one of the best singers in the country music field. His newest album, "Hey There Girl," includes a variety of musical moods from relaxed to up-tempo. In addition to David's talents, Pete Drake, Johnny Gimble, Tommy Cogbill and Jerry Carrigan aid in making this a truly fine recording.



SD 7306

On Atlantic Records and Tapes



A GROWING CONCERN

The New York Times says, "Bad Co. is what rock is all about." And they are right. Paul Rogers, Simon Kirke (ex-Free), Mick Ralphs (ex-Mott the Hoople) and Boz Burrell (ex-King Crimson) play solid, straight ahead rocking music on their excellent and dynamic debut album. Bad Company!



SS 8410

On Swan Song Records and Tapes

Bay Area Radio Don Sherwood's Return Tops Major Moves at 3 Stations

By JACK McDONOUGH

SAN FRANCISCO — Major shakeups in personnel and musical direction at KFSO-AM, a time shift for KSAN-FM's best known and most durable disk jockey and the entrance of KNEW-AM into the modern country field have marked a month of hectic activity in Bay Area radio.

The changes at KSFO came about with the rehiring of Don Sherwood, at one time one of the Bay Area's most respected radio voices.

This came at a time when KSFO was far up on top of the ratings heap. Sherwood had been gone from KSFO for five years but came back a little over a month ago as program director as well as returning to his morning slot.

His entrance on the scene meant the ouster of Al Newman, who had been program director for 15 years, and of Dick McGarvin, who was low man on the jock seniority pole. In addition to McGarvin, Scott Beach and Jim Lange—all popular air personalities—are now gone, as well as several writers and lesser air talents.

Sherwood claims to be responsible for the exit of only two persons, the others already having been let go by management before his arrival on the scene.

Sherwood has a scheme for the station:

- His first aim is to get his jocks, who suffer from what he calls "terminal mouth" to stop talking so much.

- Aside from that, his energy is going into crafting a sound that will make the station unique and that will take it away from what Sherwood calls "the fascism of rock. Every commercial, every TV show, every tune you hear on every station has a rock orientation. There were seven recognizable stations, all sounding exactly the same within four inches of each other on the radio dial.

"But I think there's less feeling among station owners and managers now that there need be such a heavy catering to the youth of our land. I think the tyranny of the young has abated. I think we've run out of meaningful lyrics, and that the first guys that begin to sound different are going to be the winners. Our station id's promote us as 'KSFO: An Adult Station—Parental Guidance Suggested'.

"So we're changing our musical direction. I think there's so much rock, not because the market wants it but because it's the easiest way to go. The toughest thing in the world is to pan for these beautiful tunes I want KSFO to play.

"You've got to go through these albums and pick out these gems that have that sound. I want to play stuff that's almost timeless, non-hits, but those great sounds that exist in every music library if you search them out. I want to play that timeless stuff—Vic Damone singing "Soft Lights and Sweet Music," Eddie Cono playing "Mr. Lucky," Nelson Riddle doing "Colors." You can't tell me when those were recorded. One was 10 years ago, one five years ago, one about two weeks ago.

"It's taking some guts to do this. It might be the biggest bomb in history and I might be out of here in a month. But I stand by it because you can't hear this stuff on any other sta-

tion. We're offering something you can't get anywhere else."

That the move is taking guts will not be argued by many in local radio. KSAN-FM's general manager Tom Donahue says, "Don Sherwood was one of the best morning men and air personalities I ever heard. But I don't understand what he's doing now. I don't think you can go backwards."

The major change at Donahue's own station is the shift of the enormously popular Dusty Street from her 10 p.m.-2 a.m. weeknight slot, where she has become a Bay Area radio institution over the past five years, to a new 6 to 11 p.m. Sunday show. The change, says Donahue, had nothing to do with Dusty's ratings, which were up (KSAN-FM over-all continues to lead the 18-34 survey market), but with Dusty's own desires to get involved with some film projects and to spend more time at home. But, says Donahue, "I think the time will come when Dusty will want to come back full time."

Bobby Cole, formerly the KSAN-FM music director who had been doing two six hour stints a week, has taken over Dusty's spot. Ben Fong-Torres is now doing Sunday afternoons rather than Sunday evenings, and Rachel Donahue has become music director. These changes are in addition to Phil Buchanan's takeover of the weekday early morning slot, which had formerly been held down by program director Tom O'Hare, a long-time KSAN-FM associate who left the station at the end of May. Larry Lee is now serving as program director.

Donahue says the changes "don't denote anything so far as attitude or policy is concerned."

(Continued on page 37)

Orenbach and Lane Beam As Jazz Rockets WRVR-FM

By JIM FISHEL

NEW YORK—Jazz, currently undergoing a renaissance in this city, has WRVR-FM as one of the vehicles helping to lead the way.

Ever since it moved into a 22-hour a day jazz format at the beginning of February, the influence of this station has been steadily growing, claims program director Barney Lane.

The station originated in 1961 as a service of this city's Riverside Church, where WRVR-FM has broadcast since its inception. Jazz has always played a part in its format, although until recently, public affairs was its major offering.

Lane says the station's past has been stormy. The station didn't go commercial until 1971 and at that time it featured an all-talk format. The programming didn't work, so management decided to delve further into jazz, and two summers ago they moved into 18 hours of jazz each day.

It remained that way until station general manager Robert Orenbach added the extra four hours of jazz per day recently.

The popularity of jazz in New York can be accurately demonstrated by the extent of WRVR-FM's jazz format. In addition to the recorded music, which covers all periods of jazz, the station also offers live jazz.

Each Monday night, WRVR-FM presents "Live at Boomers," a show originating from the New York club. Artists presented in recent weeks include Houston Person, Etta Jones, Cedar Walton, Horace Arnold and Michael Urbaniak.

Another musical series, "Jazz Adventures at the Half Note," was recently discontinued for the summer. This show was broadcast live

from the famed club and presented on a delayed basis. Both of these shows have met with positive success, according to Lane, and for this reason the station plans to experiment more in the future with live broadcasts from other jazz clubs.

WRVR-FM was the nation's only radio station to broadcast live the funeral of Duke Ellington, and the response to that event was so great that the station rebroadcast it several weeks later. The station has the largest potential jazz market in the country, with a power of 50,000 watts and a 60 to 90-mile broadcast radius. Lane says WRVR-FM has steady listeners throughout Connecticut, New Jersey and New York.

Station manager Robert Orenbach says that the station has made a

(Continued on page 37)

One-for-10 Offer Made by Caedmon

NEW YORK—Caedmon Records has introduced a merchandising program which will feature a one-for-ten bonus offer. For every "Carol Channing Christmas Special" prepack ordered, four free records are included, and for every 10 additional copies of "The Year Without Santa Claus and Other Stories" read by Ms. Channing, the dealer receives a free bonus disk.

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Forum Registration List

EDITOR'S NOTE: These are a few of the latest registrations for the seventh annual International Radio Programming Forum, which will be held Aug. 14-17 at the Hotel Plaza, New York City.

Ted J. Atkins Station Manager WTAE-AM Pittsburgh	Richard Barron Executive Vice President Triangle Broadcasting Winston-Salem, N.C.	Bob Gooding Program Director WCOL-AM Columbus, Ohio	Norm N. Nite Air personality WCBS-FM New York
Chuck Brinkman Music Director WTAE-AM Pittsburgh	Don Browne Field Inspector Federal Communications Commission San Francisco	Carl Hamilton Program Director WROK-AM Rockford, Ill.	Charles Peterson Program Director WWSW-AM Pittsburgh
Rod Weller Operations/Program Director WFLA-AM-FM Tampa, Fla.	Chuck Camroux CFTR-AM Toronto	Hillery Johnson Director, R&B Operations Playboy Records Los Angeles	Larry Saunders General Manager WTAR-AM Norfolk, Va.
Tom Barsanti Program Director WOW-AM Omaha, Neb.	Dan Clayton President/General Manager WBBF-AM Rochester, N.Y.	E. Karl Program Director WNCI-FM Columbus, Ohio	Jim Slone President Rex Broadcasting KCUB-AM Tucson
John Whitney Managing Director Capital Radio London, England	Ernie Colburn Program Director WDOV-AM Dover, Del.	Gerald Kendrick CHNS-AM Halifax, Canada	Tom Takayoshi Executive Vice President Playboy Records Los Angeles
Peter James Music Producer Capital Radio London, England	George Cooper Program Director WLW-AM Cincinnati	Dick Lamb Program Director WTAR-AM Norfolk, Va.	Ron Tudor Managing Director Fable Records South Melbourne, Australia
Jack Lawyers Program Director WSPD-AM Toledo, Ohio	Joseph P. Cuff President Joseph P. Cuff Co. Encino, Calif.	John Mackey CFCF-AM Montreal, Canada	George W. Weaver Program Director WFNC-AM Fayetteville, N.C.
Mr. & Mrs. Jim Glassman Vice President Community Service Broadcasting Mt. Vernon, Ill.	Keith Dancy CFTR-AM Toronto	Paul Michels Operations Manager WFNC-AM Fayetteville, N.C.	Jim West Senior Vice President TM Productions Dallas
Dan Anti National Promotion Director Playboy Records Los Angeles	Tom Darling President/General Manager CHML-AM Hamilton, Canada	Jay Mitchell Beck Ross Communications Babylon, N.Y.	Christy Wright Music Director WRKO-AM Boston
Ralph C. Arrigale Program Director WEOK-AM Poughkeepsie, N.Y.	Tom Gelardi President Tom Gelardi Promotions East Detroit, Mich.	Don Nelson General Manager WIRE-AM Indianapolis	Garvin Rutherford General Manager 2NX Radio Newcastle, Australia

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Vox Jox

By CLAUDE HALL
Radio-TV Editor

Talk about **Bill Brill!** My T-shirt, which states: Who is **Bill Brill?** Ask **Claude Hall**, created a lot of comment in Moorea, on the beach, in Australia, but did nothing in Tahiti (the KFRC-AM Tennis Bum hat scored well in Tahiti). By Bill Brill T-shirt also did well in Sydney.

Mitch McCracken called up a week ago and, apologetically, said that he had to fold the Radio Magazine, which was the leftovers of the old Bob Hamilton Radio Report. Just did not have the contacts and credibility that Hamilton had, he says, and had to go bankrupt. All of the subscribers will be listed as creditors.

* * *

I've got a bet on with a friend. I say that there are at least five black country music air personalities. He says: No way. Those in the know please write.

* * *

Mark Driscoll is the new program director of WBBF-AM in Rochester, N.Y. He'd been at KSLQ-FM in St. Louis. . . . **Jeff Kaye** (nope, it's another one; **Jefferson Kaye** is still in Philadelphia so far as I know) is the new program director of KNAK-AM in beautiful downtown Salt Lake City. He'd worked there as a personality about a year and a half ago, but had been fooling around in both radio and TV in Waterloo, Iowa, until now. . . . **Jim King**, family man, 12 years' experience in country music and MOR radio as both air personality and program director, is looking for a new position. His home phone is 616-669-6646. He'd been program director of WYGR-AM in Wyoming, Mich., in the Grand Rapids area.

* * *

Pete Edwards, program director of WRCP-AM-FM, Philadelphia, is looking for a country air personality. Submit tape and resume. . . . **Jim Henchey**, 401-434-8819, is looking for an MOR or soft rock personality job. . . . **Francoise Madeleine Hawkins**, currently running a DJ show for a lounge and hotel in Seattle four hours a day, is seeking a full-fledged air personality job in a decent-sized market. She worked at KJR-AM once writing copy and doing production. Her address is 8032 83rd Ave., S.W., Tacoma, Wash., and her phone is 582-1593. . . . I talked to a friend a while back and he mentioned **William "Boy" Brown**. Brown was the victim of a beating and is paralyzed from the waist down. I think he's currently working for Motown Records, out of his home, 4404 Raven, Beaumont, TX 77705. Brown is one of the best black program directors in the business. KJET-AM, Beaumont.

* * *

Jack Long, now program director of WTHO-AM in Thomson, Ga., reports that the station format is solid country gold and "to keep us above par, we need country records, new and old, single and album." . . . **John Harmon** reports that he's resigned as 7-midnight personality at KIKK-FM in Houston to take over as program director at WVOJ-AM, Jacksonville, Fla. Says he feels "very fortunate in inheriting a fine staff from retiring program director **Gene Pope**, who will remain on to do 6-10 a.m. and will be getting further involved in his other love aside from radio—real estate."

More
Radio-TV Programming
See Page 37

Dean Sherwood at WIBU in Pyette, Wis., advises that his company—Community Service Radio—has just bought KTWN-FM in Anoka, Minn., and "we're going to

try something new for us. We will be programming classical music for the

Twin Cities. Being an old rock jock, classical is a little out of my league, music wise.

"And, since this means a change in format, we've got to gather a com-

plete classical library right away." Can any of you people help him out? Takes a lot of guts to program a classical music station these days and he

(Continued on page 37)

OKAY? WHAT'S WRONG WITH
YOUR STATION? CAN IT BE
REPAIRED TO FACE
TODAY'S
AUDIENCE
DEMANDS?

There's only one way to find out . . . attend the seventh International Radio Programming Forum which will be held Aug. 14-17 at the Plaza Hotel in New York. Your Forum Chairman is Jack G. Thayer, vice president and general manager of Nationwide Communications, headquartered in Columbus, Ohio, and last year's director of the programming session for the National Association of Broadcasters convention in Houston. Forum Director is Claude Hall, one of the most astute men in radio programming and radio-TV editor of Billboard Magazine for more than 10 years.

HERE'S DETAILS!

These are just a few of the people who'll be talking to you shoulder-to-shoulder about radio:

Ben Hooks, commissioner, Federal Communications Commission, Washington; **George Wilson**, executive vice president, Bartell Broadcasting, New York; **Gary Owens**, air personality, KMPC-AM, Los Angeles; **Mardi Nierbass**, music coordinator, RKO General Broadcasting, Los Angeles; **Steve Popovich**, vice president of promotion, Columbia Records, New York; **Jack G. Thayer**, vice president and general manager, Nationwide Communications, Columbus, Ohio; **Burt Sherwood**, general manager, WMEE-AM, Fort Wayne, Ind.; **Kevin O'Donohue**, assistant general manager, 2SM Radio, Sydney, Australia; **Bobby Vee**, recording artist, Los Angeles; **Dick Drury**, national program director, Susquehanna Broadcasting, York, Pa.; **Bob Berry**, morning air personality, WOKY-AM, Milwaukee; **Scott Burton**, program director, KSD-AM, St. Louis, Mo.; **David Klemm**, director of marketing and operations, Blair Radio, New York; **George Milady**, president, Gilbert Youth Research Inc., New York; **Jack McCoy**, vice president research & Bartell Broadcasting, San Diego; **Richard Roslow**, Pulse, New York; **Frank Boyle**, Robert E. Eastman, New York; **Joseph B. Somerset**, senior vice president, Capitol Cities, New York; **Gordon Hastings**, KATZ Radio, New York; **Robert G. Herpe**, president & general manager, WPLR-FM, New Haven, Conn.; **Pat Whitley**, program director, WNBC-AM, New York; **Ron Shawn**, radio director, Zoo World Magazine; Fort Lauderdale, Fla.; **Jack Fawcett**, ARB, Beltsville, Md.; **Ernie Farrell**, record promotion executive, Los Angeles; **George Williams**, nation program director, Southern Broadcasting, Winston-Salem, N. C.; **Tom Cox**, president, Hooper, New York; **L. David Moorhead**, general manager, KMET-FM, Los Angeles;

WOW-AM Soars as Pilot Station For 'Lovewords'

By CLAUDE HALL

LOS ANGELES—WOW-AM in Omaha, programmed by Tom Barsanti, is the pilot station for the new contemporary version of "Lovewords," the programming concept

developed by broadcast producer Harry O'Conner, Los Angeles.

In fact, Barsanti recently spent a week in Los Angeles helping design the package and left town with

somewhere around 75 items, the foundation for the programming concept which focuses on unique amusing or philosophical intros to hits and past hits, each written and

produced with professional actors in the Hollywood studios by O'Conner.

WOW-AM is a clear channel Top 40 operation that has been a winner in the market for some time and ag-

gressive when it comes to promotion. Recently, the station introduced a WOW-AM "Listen to the Music" T-shirt (hinged on, of course, the TM Productions jingle package that the station uses for IDs). The station offered the T-shirt for sale for \$2.49. And sold more than 1,000 in the first four days. But the kicker is that around the end of July there's going to be a concert by the Righteous Brothers at local Peony Park. Everyone wearing a WOW-AM T-shirt gets in free.

Barsanti points out that any T-shirt in Omaha would cost you \$3 or more . . . and that's without the Righteous Brothers.

WOW-AM features a playlist of around 20 current singles; the playlist varies two or three records each week. The format features a lot of oldies and "this is the reason the playlist is so short," Barsanti says. "At least 55 percent of our air time is devoted to oldies."

The current records are slated; however, the air personalities can choose their own oldies within certain categories. The oldies are divided into five different time periods (i.e., 1955 to 1960, 1960 to 1965, etc.) and listed on color-coded charts. Depending on the time during his show, an air personality can choose any oldie from those within a color code.

"My philosophy," Barsanti says, "is that it's the job of the air personality to not spend a lot of time picking records for his show, but to entertain . . . thus we help him out as much as possible."

The air personalities of the station include Jimmy O'Neill 6-10 a.m. (he used to host the "Shindig" TV series); Eddie Hudson 10 a.m.-3 p.m.; Jimi (Marshall Foxx) Foxx 3-7 p.m.; Mike Rivers 7-midnight and Bob Knight midnight-6 a.m. John Driscoll is production director and Steve Shannon is general manager and vice president of the Meredith station. O'Neill is also music director of the station, which, because of its signal and low position on the dial, gets into six states.

The air personalities earn well . . . as much as major market personalities in most cases and, in addition, O'Neill and the other personalities have revived the old-fashioned record hop in the market. Barsanti says the personalities are doing hops as far away as 200-plus miles and O'Neill is averaging at least two hops a week.

Strangely enough, the station still seems to be unknown among record promotion people.

"We had a promotion man from 20th Century Records come by the other day. It seems that he landed at the airport en route to visit KOIL-AM or another station in the city and the radio in the car he rented at the airport was tuned to WOW-AM. He came to see us, claiming that he hadn't known we existed, but that we sounded great."

True, Barsanti admits, WOW-AM is not playing much new product, but the station is extremely powerful in the market in ratings and "we can help sell a lot of records once a tune gets on the playlist."

The philosophy of the programming is directed toward having the whole family listen rather than "just the teens or just the adults." Some stations, Barsanti feels, reach a point where the adults like the personalities and "tolerate" the music; other stations have kids listening who like the music and "tolerate" or even dislike the personalities. "We think you can achieve a blend of

(Continued on page 37)

Richard Aikens, Rick Trow Productions, Philadelphia; Harold Lipsius, president, Universal Distributors, Philadelphia; Mike Curb, independent record producer, Los Angeles; Phil Walden, president, Capricorn Records, Macon, Ga.; Steve Wax, vice president of promotion, Elektra/Asylum Records, New York; Don Graham, director of national promotion, United Artists Records, Los Angeles; Chris Jonz, promotion executive, Motown Records, Los Angeles; Lou Galliani, promotion executive, Elektra/Asylum Records, Los Angeles; John Lund, program director, WNEW-AM, New York; Casey Kasem, host, "American Top 40," Watermark Inc., Los Angeles; Rod McGrew, station manager, KJLH-FM, Los Angeles; and dozens of others yet to be announced.

TO REGISTER—fill out the coupon and send \$160 registration fee to: International Radio Programming Forum, c/o Billboard Magazine, 9000 Sunset Blvd., Los Angeles, CA 90069. At that time, we'll send you a hotel room reservation form which will allow you a special discount on your hotel room . . . for Forum registrants only!

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Please register me for the **Seventh Annual International Radio Programming Forum**, August 14-17, 1974, at the Plaza Hotel, New York City. (If you wish to register others besides yourself from your organization, please send in names and titles on your letterhead and enclose total payment.)

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Rod McGrew Shares Love, Joy With KJLH-FM Staff, Listeners

LOS ANGELES—KJLH-FM operates as a station in which communication amongst the staff creates a healthy on-the-air environment.

One reason for this internal philosophy is the presence of Rod McGrew, the manager, program director and air personality.

"I have cut out the lack of communication which is present at other stations, and everyone now knows they have a voice in this station. And it's a voice that will be heard."

McGrew says he's told all new disk jockeys that they were free from program director and management slavery. "We don't want a playlist which has to be adhered to. Whatever they want to spin within the format of the station is fine with me."

"Their only guideline is to communicate kindness, love, joy and happiness."

McGrew has been with the station one and one-half years and does not feel it unusual performing three roles.

He describes the format as being a true contemporary 360 degrees of musical variety. The playlist, a mixture of jazz, mellow soul and contemporary MOR, is comprised of 40 LP's, 15 singles, 10 still going strong records and five oldies.

"Our playlist isn't like the average list per se. We don't go by the charts nor do we have a No. 1 and so on. Every record has equal status. The list is not limited in the least bit. We have Tower of Power, our heaviest sounding soul album, on up to Barbra Streisand."

"Not too long ago a friend of mine who has a record store in the black community called me because he couldn't understand why all of these brothers were coming in the store requesting the Streisand album featured on my station. Once he got the album in, it sold as well as Diana Ross. This is the reason I don't like to follow the charts. I don't want to dictate to or restrict my listeners' ears."

"Billy Paul's 'Mrs. Jones' was

being played on this station a week before it broke in Los Angeles. We were the only one playing Deodato's '2001' for quite a while as well."

The way McGrew breaks records, you would expect to find a mass of gold on his office walls. "Anything awarded to me is the station's, it belongs to all of us. I'm just part of the station. The gold records and plaques go out in the hall for everyone to share. One man could not have done it alone."

McGrew's shows are programmed around his listeners. For each day of the week a theme is followed. "Mondays are a drag for most people—especially the businessmen. So every Monday is dedicated to the businessmen. I know they must be edgy and ready to take it out on their secretaries so my show tries to pacify them."

"Tuesdays are dedicated to secretaries; they are the ones who had to take all of the abuse from the businessmen on Monday. Wednesdays are for housewives. I have interviews over the phone and I take a lot of requests. Thursdays are special days, they are for institution dwellers. My theme is love."

"I know it must be hard to be in jail or prison, hard and lonely. So I try to communicate to them with poetry. I'll have a set of songs with the theme being love. I'll play 'Where Is the Love' and records like that, using radio as a communication link with records to get the message of love across. The response has been very favorable."

"Fridays are children's day. I'll play records such as 'Rock 'n Roll Baby' and 'Little Ghetto Child' where children are the theme. I'll gear my philosophies on love and patience to the parents and children. In many households with children, three of four different radios will be going on. I feel I have bridged the radio gap so young and old will listen and relate to our music."

"The radio is such a powerful tool to communicate with, yet, not many people use it for more than just commercial gain. I've found a way to use radio as a commercial enterprise and at the same time not nullify the radio's original function—communication."

In McGrew's eyes communication should not be limited to the listening audience, rather extended into the record industry. At present, promotion men are the only staffers in the record business who really know what is going on in radio and the listening public according to McGrew.

"The industry needs a go-between. Someone who knows radio and the record industry. It is quite obvious record companies don't know what the public wants to hear, the way they are servicing us with their singles. The a&r guys and producers are not aware that the East Coast is different from the West."

"When there is a split decision between a&r and producer in picking a single, they'll only regard the A side and disregard the B side. There are many times when the A side would be more compatible with the West Coast and the B side more for the East. The record will sell a million—500,000 in the West and 500,000 in the East—if they changed A and B sides according to its region."

"Bunny Sigler has a single out now called 'Love Train.' The song dominates both A and B sides. I'm sure it will sell heavy in the East and sell moderately in the West. What they should have done was take 'Your Love Is Good' as side A and

(Continued on page 37)

Finalists Announced For Radio Awards

Continued from page 1

says that finalists in the competition for air personality of the year in all of the major formats and radio station of the year will be announced within a few days.

Selections for program director of the year and the record promotion awards came via a ballot printed a few weeks back in Billboard and represent a composite view of almost every radio man in the U.S. and Canada.

The five labels which made the finals as record company of the year are RCA, Atlantic, Columbia, Bell and 20th Century. The winner is to be decided by the awards committee and will be announced at the International Radio Programming Forum Aug. 14-17 at the Plaza Hotel in New York.

Emcee of the Awards Luncheon, which will be held on Saturday (17) in the Grand Ballroom, will be Gary Owens, air personality at KMPC-AM in Los Angeles. The PAMS jingle singers will sing the awards.

Finalists for national promotion executive of the year are Harold Childs, Steve Popovich, Stan Monteiro and Ray Anderson. Finalists for regional and local record promotion executive of the year are Gene Denonovich, Bud O'Shea, Chuck Meyer, Skip Schreiber, and Steve McCormich.

Finalists for independent promotion executive of the year are Chuck Chellman, Tony Richland, Ernie Phillips, Jerry Morris and Mike Borchetta.

Out of the more than 5,000 radio subscribers to Billboard, the voting was highly dramatic in the competition for program director of the year.

The number of votes cast was positive assurance that it took more than just a few friends voting for a particular person to get him into the finals.

The finalists for Top 40 program director of the year are George Klein, WHBQ-AM, Memphis; Gary Peterson, KHJ-AM, Los Angeles; Al Mason, KGW-AM, Portland; Jay Robert Dark, KOMA-AM, Oklahoma City, and Jay Cook, WFIL-AM, Philadelphia.

Soul program director finalists include Roland Bynum, KGFJ-AM, Los Angeles; Lucky Cordell, WVON-AM, Chicago (Cordell is manager of the station, and highly regarded in programming circles); Larry Hayes, KAOK-AM, Little Rock; Dave Samuels, WDIA-AM, Memphis; and Rick Roberts, KYOK-AM, Houston.

DJ Broadcasts From Sub in 68 Hr. Stunt

CHARLESTON, W. Va.—Rick Johnson broadcast from a sub for 68 hours as part of a "Yellow Submarine" promotion. The sub used by the disk jockey is a metal tube 6 feet long and 4 feet wide. It was originally built for WLIT, a sister station owned by Capitol Broadcasting in Steubenville, Ohio.

The sub was immersed in a portable swimming pool located in a car dealer's window. Johnson stopped at 68 hours in honor of the station's promotional slogan "The Great 68."

'SpeakEasy' Grows

NEW YORK—"SpeakEasy," the syndicated rock-talk TV series, is now in 66 markets. Chip Monck is the host and among the performers guesting are the Beach Boys, Emerson, Lake and Palmer, and Alvin Lee of Ten Years After.

In the MOR format, finalists in the program director competition are Al Newman, then with KSFO-AM, San Francisco; Dick Ives, KEX-AM, Portland; Don Hoffman, KVI-AM, Seattle; Dean Tyler, WIP-AM, Philadelphia; and Bob Riggins, KTOK-AM, Oklahoma City.

In the progressive field, making the finals are Tom O'Hair, KSAN-FM, San Francisco; Tom Yates, KLOS-FM, Los Angeles; Mikel Hunter, KMET-FM, Los Angeles; Peter Perisi, KADI-FM, St. Louis; and Ron Jacobs, KGB-AM-FM, San Diego.

In the contemporary field, finalists are Chuck Collier, WGAR-AM, Cleveland; Frankie Crocker, WBSL-FM, New York; and Dan Brennan

Country music program directors making the finals are Jay Hoffer, KRAK-AM, Sacramento; Hal Smith, KLAC-AM, Los Angeles; Larry Dean, KXLR-AM, Little Rock; Terry Wood, WONE-AM, Dayton; and Johnny Gray, WYDE-AM, Birmingham.

In the oldies format, the finalist are John Hawkins, KNEW-AM, San Francisco; Ernie Andrews, WFYR-FM, Chicago; Jim Nettleton, WCAU-FM, Philadelphia; and Jim Pewter, KRTH-FM, Los Angeles.

In jazz, finalists are Sid Mark, WWDB-FM, Philadelphia; Charlie Brown, WRVR-FM, New York; and Burt Burdin, WSDM-FM, Chicago.

Registrations are still available for the Forum, which will deal in topics ranging from data on the youth market and the buying habits of teens and young adults to critical studies of ratings services.

To register for the four-day meeting, send \$160 to: International Radio Programming Forum, Billboard Magazine, 9000 Sunst Blvd., Los Angeles, Calif. 90069.

Vikki Carr, El Chicano Set for KMPC Benefit

LOS ANGELES—Vikki Carr, El Chicano, Roger Miller and Nelson Riddle and his orchestra are the first stars announced for KMPC-AM's fifth annual Show of Shows Sept. 28 at the Forum.

Tickets go on sale July 15 and are priced from \$3.50 to \$10.

Ms. Carr, El Chicano and Miller are making their first appearances at the event; Riddle returns for the fifth year.

All proceeds go to charity.

What are the real names of: BIG BOPPER ★ BOBBY DARIN CHUBBY CHECKER ★ CONWAY TWITTY ★ MUDDY WATERS BO DIDDLEY ★ HOWLIN' WOLF

Contains the answers to above as well as listing the top singles and albums of every month and every year from 1950-1973! Complete with indexes by artist and song!

849. When she was seven, she won first prize on the Ted Mack Amateur Hour. In '58 she joined the Pips. Her name and the name of the Pips?

842. A car crash near London in April, 1960 resulted in the death of Eddie Cochran and the amputation of a leg of what famous singer?

9. Marvin Gaye started his career as a member of what group? Don Covay and Billy Stewart were two other members who made it very big later.

922. When Diana Ross left the Supremes to go solo, who replaced her?

1193. Chuck Jackson was a member of which famous integrated group in the 50's? Hint: Peaslee label.

867. Levi Stubbs, Jr. was lead singer for a group that started having hits for Motown in the middle 60's. Name the group.

257. Name the two big "pop" music TV shows that debuted in 1964.

882. Sam Cooke was a member of what famous gospel group before he went solo?

Eric Burdon sang with the Moogies in 1956 he organized the Triffids; and later he became the leader of a group consisting of himself, Lynne Taylor and Guard early in 1963. Name of group? Hint: "Walk Right In"

76. Gordon Stoker, Not Hawkins, Neal Matthews and Ray Walker were the members of what group? Hint: "Big Bird". They backed up Elvis on many RCA Victor recordings.

819. The artist who recorded "Hide and Seek" fought 25 heavyweight bouts including 18 wins and 2 draws. His name? Hint: Male label in 1962.

75. James Sheppard was the lead singer of a group with Walt Crump, Robbie Adams, Vernon Walker and Melly Walker. The group's name? Hint: MID 50's.

820. In what year did Decca release Bill Haley's "Rock Around the Clock"?

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Classical FCC Rule May Force WFLN Format Shift

PHILADELPHIA—WFLN Radio, the city's only full-time classical music station, may be forced by the proposed new FCC ruling to abandon serious music programming and switch to another format. While WFLN meets the FCC requirement by broadcasting on FM 24 hours a day its classical music programming, the AM station is a daytime operation only and at present the programs are simulcast.

Raymond Green, station president, says that unless the FCC allows an exception, Philadelphia would stand to lose classical music on AM completely. The economics of daytime operation, he says, make it unrealistic to operate two classical music stations in a metropolitan advertising market which can only sustain one.

While trying to get a waiver from the proposed new rule, WFLN is already airing spot announcements on its AM branch, soliciting listener opinion on what kind of programming they would like in place of the classical program they get now. Green said he had no idea of the sort of programming WFLN-AM might switch to if the waiver cannot be secured.

Some 500 letters from listeners have already come in and virtually

Wein Launches Duke's Cancer Fund Campaign

NEW YORK—The Duke Ellington Cancer Center fund drive was kicked off during the Newport Jazz Festival here when Festival director George Wein presented Mercer Ellington with the fund's first donation in the name of the Jazz Festival.

The national campaign to raise funds to build the center on eastern Long Island begins officially Aug. 2.

The music industry's executive committee for the fund already includes many of the top names in the music world. Mercer and Ruth Ellington will serve as honorary chairmen and the committee will be co-chaired by presidents of America's three major music licensing firms: Stanley Adams, ASCAP; Ed Cramer, BMI; and Alice Prager, SESAC. Serving on the 61-member committee are presidents of leading record companies, as well as many top artists, music publishers, and composers.

In addition to the national executive committee, local committees are being formed in Nashville, Chicago and Los Angeles.

all favor retaining the present classical format, which is interspersed with NBC news and two daily interview talk shows by Frank Ford and Ralph Collier. Listener surveys give WFLN a listening audience of 250,000, but, since the programming is simulcast, station has no data on how many listen in on the AM band. However, a lot of its advertising is done during rush hours when most motorists tune in on AM, which means the FM station could be hurt on advertising revenues.

GRC Ups Singles

ATLANTA—GRC Records has raised its suggested list price on singles to \$1.29, effective immediately, according to vice president, marketing, Oscar Fields.

Numbering system will remain unchanged on all GRC product.

London de Larrocha Tie With Mostly Mozart Fest

NEW YORK—London Records has released a new recording by Alicia de Larrocha in conjunction with the Spanish pianist's appearance at Lincoln Center's Mostly Mozart Festival. The record will be available to the public during the course of the festival. The new record is titled "Mostly Mozart," and features works which Mme. de Larrocha has played in the series.

Mme. de Larrocha has been asked to open the festival this year, her fourth consecutive year on the series. She will be making three appearances this year: the opening concert on July 22, when she will play two Mozart piano concertos; a repeat of the opening program on July 24; and a solo recital featuring sonatas of Mozart and Schubert, on Aug. 8.

In keeping with the spirit of the festival, the new London recording will consist mostly of Mozart—the "Rondo in D, K. 485"; the "Sonata in A, K. 331"; and the "Fantasia in C Minor, K. 475." The remaining work on the record is the Bach-Busoni "Chaconne in D Minor."

The cover of the record features a portrait of Mme. de Larrocha at the piano, with an insert photograph of Avery Fisher Hall, site of the festival. The album bears the sub-title, "Acclaimed performances from Lincoln Center's popular summer festival. Officials of Lincoln Center and London Records classical division

Joplin LP's Take Top Four Spots

NEW YORK—The Joplin craze continues unabated. A glance at last week's classical chart shows that the composer's songs captured listings in the top four positions.

In addition, the Nonesuch Rifkin-played albums, volumes 1 and 2, which were released separately and which have been hot-selling items for several years, made the chart as a two-record set. A highly unusual if not unique achievement, it turned up as No. 15.

The Nonesuch package is also on the pop chart, last week it was 97, a dip from its No. 84 position the week before.

Joplin albums now have six spots on the classical chart, the latest being the Max Morath version on Vanguard. It bowed last week at No. 36.

are discussing joint efforts in promotion of the album and the festival. Later in the summer, Mme. de Larrocha travels to Los Angeles, where she will appear at the Hollywood Bowl. A West Coast release of the "Mostly Mozart" album coupled with a print and radio promotion are planned in conjunction with the concert.

New Manual Out On Songwriter's Success Theme

NEW YORK—Lee Pincus' "The Songwriters' Success Manual" is not exactly all you wanted to know about the music business but were afraid to ask, but it does adequately fill the bill for the beginning or would-be songwriter who wants to know the ABCs of the profession. Separating each chapter, the soft-cover book runs 160 pages and covers how to get the song recorded, record royalties, songwriter contracts, types of music publishers and the songwriter as ripoff victim, among others.

A glossary at the end of the book gives some excellent and capsule explanations of many of the key terms applicable to the industry. The book is available by Music Press.

ROBERT SOBEL

Fraternity Moves Cincinnati Hqtrs. To Ft. Lauderdale

CINCINNATI—Harry Carlson's Fraternity Records, which for many years has maintained headquarters in the Sheraton Gibson Hotel here, last week moved its base of operation to Fort Lauderdale, Fla.

The Sheraton Gibson, Cincinnati's largest hotel, had its final closing following the Ohio Valley Jazz Festival here last weekend. The building is being raised to make way for a 52-story hotel and office complex.

Fraternity's Fort Lauderdale quarters are located at 4625 N.W. 44th Street (33313) (305-731-4669). The firm will be represented in Cincinnati by Gene Hughes, area booker and long a Fraternity Records artist.

Billboard
Top 50

Billboard SPECIAL SURVEY for Week Ending 7/27/74

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	7	YOU AND ME AGAINST THE WORLD Helen Reddy, Capitol 3897 (Almo, ASCAP)
2	1	9	ANNIE'S SONG John Denver, RCA 0295 (Cherry Lane, ASCAP)
3	6	12	THE AIR THAT I BREATHE The Hollies, Epic 5-11115 (Columbia) (Landers-Roberts, April, ASCAP)
4	5	11	PLEASE COME TO BOSTON Dave Loggins, Epic 5-11115 (Leeds, Antique, ASCAP)
5	3	13	COME MONDAY Jimmy Buffett, Dunhill 4385 (ABC/Dunhill, BMI)
6	4	11	HAVEN'T GOT TIME FOR THE PAIN Carly Simon, Elektra 45887 (C'est, Maya, ASCAP)
7	12	8	IF YOU TALK IN YOUR SLEEP Elvis Presley, RCA 0280 (Easy Nine/Elvis, BMI)
8	17	5	FEEL LIKE MAKIN' LOVE Roberta Flack, Atlantic 3025 (Skyforest, BMI)
9	7	12	WEAVE ME THE SUNSHINE/I DON'T KNOW WHAT HE TOLD YOU Perry Como, RCA 0274, (Mary Beth/Roncom, ASCAP)
10	9	9	TRAIN OF THOUGHT Cher, MCA 40245, (WB, ASCAP)
11	15	7	WORKIN' AT THE CAR WASH BLUES Jim Croce, ABC 11447 (Blendingwell/American Broadcasting, ASCAP)
12	10	14	GEORGIA PORCPINE George Fischhoff, United Artists 410, (United Artists, ASCAP)
13	14	10	YOU'LL NEVER KNOW Denny Doherty, Paramount-Ember 0286 (Famous) (Bergman, Vocco & Conn, ASCAP)
14	8	16	IF YOU LOVE ME (Let Me Know) Olivia Newton-John, MCA 40209, (Al Gallico, BMI)
15	19	9	RIKKI, DON'T LOSE THAT NUMBER Steely Dan, ABC 11439 (American Broadcasting, ASCAP)
16	18	8	LOVE'S THEME Andy Williams, Columbia 46049 (Sa-Vette/January, BMI)
17	13	17	SUNDOWN Gordon Lightfoot, Reprise 1194 (Moose, CAPAC)
18	21	4	CALL ON ME Chicago, Columbia 46062 (Big Elk, ASCAP)
19	11	15	YOU WON'T SEE ME Anne Murray, Capitol 3867, (Maclean, BMI)
20	24	4	DON'T LET THE SUN GO DOWN ON ME Elton John, MCA 40259 (Leeds, ASCAP)
21	23	7	ROCK THE BOAT The Hues Corporation, RCA 0232 (High Ground, BMI)
22	16	14	YOU MAKE ME FEEL BRAND NEW The Stylistics, Avco 4634, (Mighty Three, BMI)
23	26	5	ROCK YOUR BABY George McCrae, TK 1004 (Sherlyn, BMI)
24	25	8	THIS SONG IS DRIVING ME CRAZY Tom T. Hall, Mercury 73488 (Phonogram) (Hallnote, BMI)
25	27	6	MOONLIGHT SERENADE Deodato, MCA 40252 (Robbins, ASCAP)
26	29	4	YOU TURNED MY WORLD AROUND Frank Sinatra, Reprise 1208 (Warner Bros.) (Screen Gems/Columbia, BMI)
27	31	2	I'M LEAVING IT ALL UP TO YOU Donny and Marie Osmond, MGM 14735 (Venice, BMI)
28	30	4	(YOU'RE) HAVING MY BABY Paul Anka, United Artists 454 (Spanka, BMI)
29	28	9	KING OF NOTHING Seals & Crofts, Warner Bros. 7810 (Dawnbreaker, ABC Dunhill, BMI)
30	36	5	YOU CAN'T BE A BEACON (If Your Light Don't Shine) Donna Fargo, Dot 17506 (Famous) (Martin/Fargo House, ASCAP)
31	32	6	WHEN THE MORNING COMES Hoyt Axton, A&M 1497 (Lady Jane, BMI)
32	38	5	LOVE IS THE ANSWER Van McCoy & The Soul City Symphony, Avco 4639 (Avco Embassy, ASCAP)
33	39	6	MAKIN' THE BEST OF A BAD SITUATION Dick Feller, Asylum 11037 (Tree, BMI)
34	37	6	GOODBYE Rex Allen Jr., Warner Bros. 7788 (Tree, BMI)
35	44	2	RINGS Lobo, Big Tree 15008 (Atlantic) (Unart, BMI)
36	35	6	THE MAN YOU ARE IN ME Janis Ian, Columbia 46034 (Frank, ASCAP)
37	40	5	IT COULD HAVE BEEN ME Sami Jo, MGM 7034 (Senor, ASCAP)
38	43	3	CANNED MUSIC Nick DeCaro, Blue Thumb 251 (Great Guns, ASCAP)
39	42	3	BE MY DAY The Cats, Fantasy 727 (Prodigal Son, BMI)
40	41	4	SIDESHOW Blue Magic, Atco 6961 (Friday's Child/Poo-Poo Six Strings, BMI)
41	45	4	SECOND AVENUE Tim Moore, A Small Record Co. 0601 (Famous) (Burlington/Andustin, ASCAP)
42	48	2	SAVE THE SUNLIGHT Herb Alpert, A&M 1542 (Low-Sal, BMI)
43	50	2	FREE MAN IN PARIS Joni Mitchell, Asylum 11041 (Crazy Crow, BMI)
44	-	1	RUB IT IN Billy "Crash" Craddock, ABC 11437 (Ahab, BMI)
45	47	3	ROCK ME GENTLY Andy Kim, Capitol 3895 (Joachim, BMI)
46	-	1	NOTHING FROM NOTHING Billy Preston, A&M 1544 (Almo/Preston, ASCAP)
47	49	2	YOU CAN TAKE MY LOVE Duncan McDonald, United Artists 436 (Unart/J.J. Gold, BMI)
48	-	1	HANGIN' OUT Hank Mancini And The Mouldy Sever, RCA 0323 (20th Century/Twinchris, ASCAP)
49	-	1	TOUCH ME IN THE MORNING Lettermen, Capitol 3912 (Stein & Van Stock, ASCAP)
50	-	1	WILDWOOD WEED Jim Stafford, MGM 14737 (Famous/Boo, ASCAP/Parody, BMI)

JULY 27, 1974, BILLBOARD



London Records Photo

ROMEOS ALL?—Is Horowitz and Robert Sobel of Billboard, Dick Bungay, national promotion manager of London classical product, and John Harper, classical sales chief of London, left to right, sport Maazel T-shirts produced to promote London's Berlioz "Romeo et Juliette" package. Distribution of T-shirts went to key classical stores and classical radio stations throughout the U.S.

Billboard Best Selling Jazz LP's

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	33	HEAD HUNTERS Herbie Hancock, Columbia KC 32731
2	2	12	CROSSWINDS Billy Cobham, Atlantic SD 7300
3	5	8	BODY HEAT Quincy Jones, A&M SP 3617
4	3	16	STREET LADY Donald Byrd, Blue Note BN-LA 140-F (United Artists)
5	15	5	MYSTERIOUS TRAVELLER Weather Report, Columbia KC 32494
6	4	12	LOVE IS THE MESSAGE MFSB, Philadelphia Intl. KZ 32707 (Columbia)
7	11	8	WHIRLWINDS Deodato, MCA 410
8	8	12	SCRATCH The Crusaders, Blue Thumb BTS 6010
9	9	8	BIG FUN Miles Davis, Columbia PG 32866
10	14	8	APOCALYPSE Mahavishnu Orchestra, Columbia KC 32957
11	13	35	SPECTRUM Billy Cobham, Atlantic SD 7268
12	7	70	BLACK BYRD Donald Byrd, Blue Note BN-LA047-F (United Artists)
13	6	12	STRAIGHT AHEAD Brian Auger's Oblivion Express, RCA APL1-0454
14	17	21	BLACKS AND BLUES Bobbi Humphreys, Blue Note BN LA 142-F (United Artists)
15	30	5	THE BLACKBYRDS Fantasy F-9444
16	12	12	INTRODUCING The Eleventh House With Larry Coryell Vanguard VSD 79342
17	19	8	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Joshua Rifkin, Nonesuch 71248 (Elektra)
18	18	8	SCOTT JOPLIN: THE RED BACK BOOK Gunther Schuller, Angel S-36060 (Capitol)
19	28	8	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra)
20	10	62	SWEETNIGHTER Weather Report, Columbia KC 32210
21	27	5	WINTER IN AMERICA Gil-Scott Heron, Strata-East 19742
22	22	47	CLOSER TO IT Brian Auger's Oblivion Express, RCA APL1-0140
23	16	70	LIGHT AS A FEATHER Chick Corea, Polydor PD 5525
24	29	8	GOODBYE Milt Jackson with Hubert Laws, CTI 6038
25	35	3	SCOTT JOPLIN: PIANO RAGS, VOL. 1 & VOL. 2 Joshua Rifkin, Nonesuch HB-73026 (Elektra)
26	20	3	VISIONS Paul Horn, Epic KE 32837 (Columbia)
27	37	8	CRYSTAL SILENCE Gary Burton/Chick Corea, ECM 1024ST (Polydor)
28	31	43	DON'T MESS WITH MR. T. Stanley Turrentine, CTI 6030
29	21	25	LAYERS Les McCann, Atlantic SD 1646
30	23	16	LONDON UNDERGROUND Herbie Mann, Atlantic SD 1648
31	24	47	2 Deodato, CTI 6029
32	-	1	SOLO CONCERTS Keith Jarrett, ECM 3-1035/37 ST
33	25	12	SCOTT JOPLIN: PALM LEAF RAG Southland Stingers (Grierson, Sponhaltz) Angel S-36074 (Capitol)
34	33	5	SOLAR WIND Ramsey Lewis, Columbia KC 32897
35	40	3	LIVE AT CARNEGIE HALL Cleo Laine, RCA LPL1-5015
36	39	3	BODY TALK George Benson, CTI 6033
37	-	1	BLUES ON BACH Modern Jazz Quartet, Atlantic SD 1652
38	32	3	HYMN OF THE SEVENTH GALAXY Chick Corea, Polydor PD 5536
39	-	1	ASANTE McCoy Tyner, Blue Note BN-LA223-G (United Artists)
40	26	12	TOM SCOTT & THE L.A. EXPRESS Ode SP 77021 (A&M)

Billboard FM Action

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1	BAD COMPANY, Island: WRRN-FM, W149-FM, WIOT-FM, KFMY-FM, WABX-FM, WBEU-FM, KQIV-FM, WRAS-FM, KZAP-FM, WMMR-FM, KSHE-FM, WOUR-FM, WSDM-FM, WKNT-FM, KLOL-FM, CHUM-FM
2	BOBBY BLUE BAND, DREAMER, ABC: KAGB-FM, CHUM-FM, WABX-FM, KQIV-FM, WPLR-FM, KZAP-FM, WOUR-FM, KUTE-FM, WNEW-FM, KJLH-FM
10 c.c.,	SHEET MUSIC, U.K.: WIOT-FM, WBRU-FM, WQVI-FM, CHUM-FM, WSDM-FM, KZAP-FM, WMMR-FM, WPLR-FM, KFMY-FM, KSHE-FM
3	COLD BLOOD, LYDIA, Reprise: WPLR-FM, WBRU-FM, WORJ-FM, WIOT-FM, WBAB-FM, WQVI-FM, WSDM-FM, CHUM-FM
4	SLY AND THE FAMILY STONE, SMALL TALK, Epic: KAGB-FM, WMMR-FM, WNEW-FM, W149-FM, WBAB-FM, WORJ-FM, KLOL-FM, KZAP-FM
	TRIUMPHANT, ILLUSIONS ON A DOUBLE DIMPLE, Harvest: KCFR-FM, WSDM-FM, KLOL-FM, WORJ-FM, WOUR-FM, WPLR-FM, KFMY-FM, KSHE-FM
5	JIMMY CLIFF, STRUGGLING MAN, Island: KZAP-FM, KLOL-FM, WOUR-FM, WPRB-FM, KFMY-FM, WABX-FM, W149-FM
	NEIL YOUNG, ON THE BEACH, Reprise: KSHE-FM, WOUR-FM, WORJ-FM, WBAB-FM, WNEW-FM, WMMR-FM, KPRI-FM
	WENDY WALDMAN, GYPSY SYMPHONY, Warner Bros.: WPLR-FM, KTMS-FM, WIOT-FM, KOME-FM, KFMY-FM, KZAP-FM, WABX-FM
6	PHOEBE SNOW, Shelter: KZAP-FM, WQVI-FM, WOUR-FM, WBEU-FM, KFMY-FM, WSDM-FM
	DARRYL WAY'S WOLF, London: WSDM-FM, KCFR-FM, WBEU-FM, WPLR-FM, WQVI-FM, WOUR-FM
7	JIM DAWSON, RCA: WOUR-FM, WBAB-FM, KPRI-FM, WBEU-FM, W149-FM
	FOCUS, HAMBERGER CONCERTO, Atco: WMMR-FM, WORJ-FM, KSHE-FM, WBAB-FM, WOUR-FM
	PARLIMENTS, UP FOR THE DOWN STROKE, Casablanca: WOUR-FM, WQVI-FM, WABX-FM, WNEW-FM, WMMR-FM
	LINK WRAY, LINK WRAY RUMBLE, Polydor: KZAP-FM, WQVI-FM, WOUR-FM, KFMY-FM, WMMR-FM
8	BRYAN FERRY, THESE FOOLISH THINGS, Atlantic: KZAP-FM, WABX-FM, WMMR-FM, WPLR-FM
	MATTHEW FISHER, I'LL BE THERE, RCA: WORJ-FM, WBAB-FM, WRAS-FM, WBEU-FM
	JERRY RIOPELLE, SAVING GRACE, ABC: KFMY-FM, KZAP-FM, KQIV-FM, WIOT-FM
	REFUGEE, Famous/Charisma: WQUR-FM, WPLR-FM, WNEW-FM, WMMR-FM
	NINO TEMPO AND THE FIFTH AVE. SAX, COME SEE ME ROUND MIDNIGHT, A&M: KZAP-FM, WPLR-FM, KAGB-FM, KJLH-FM
9	ATLANTA RHYTHM SECTION, THIRD ANNUAL PIPE DREAM, Polydor: KZAP-FM, KFMY-FM, WQVI-FM
	BLACK OAK ARKANSAS, STREET PARTY, Atlantic: WORJ-FM, KFMY-FM, W149-FM
	BLOODSTONE, I NEED TIME, London: KAGB-FM, KJLH-FM, WOUR-FM
	JIM CAPALDI, WHALE MEAT AGAIN, Island: WORJ-FM, WNEW-FM, WOUR-FM
	PAUL DAVIS, RID'EM COWBOY, Bang: KOME-FM, WSDM-FM, KFMY-FM
	GEORGE DUKE, FACES IN REFLECTION, MPS/Stereo: WABX-FM, KJLH-FM, WIOT-FM
	CHRIS JAGGER, ADVENTURES OF VALENTINE VOX, Asylum: WIOT-FM, KZAP-FM, WABX-FM
	BONNIE KOLOC, YOU'RE GONNA LOVE YOURSELF IN THE MORNING, Ovation: WPLR-FM, KSHE-FM, KZAP-FM
	MAHOGANY RUSH, CHILD OF NOVELTY, U.A./Kotai: CHUM-FM, WIOT-FM, WOUR-FM
	MAN, RHINOS, WINOS AND LUNATICS, United Artists: WBAB-FM, WRAS-FM, KSHE-FM
	HERBIE MANN, REGAE, Atlantic: WORJ-FM, CHUM-FM, KZAP-FM
	MASEKELA, I AM NOT AFRAID, Blue Thumb: KZAP-FM, KJLH-FM, WPRB-FM
	METERS, REJUVENATION, Warner Bros.: WPLR-FM, WQVI-FM, KAGB-FM
	SANTANA, THE BEST OF, Columbia: WRRN-FM, WBAB-FM, KLOL-FM
	SPARKS, KIMONO MY HOUSE, Island: WKNT-FM, WORJ-FM, WNEW-FM
	JIM WEBB, LAND'S END, Asylum: WIOT-FM, KTMS-FM, WOUR-FM
10	RAW ROOT, Atlantic: KJLH-FM, KAGB-FM
	BRIAN AUGER, GENESIS, Polydor: KCFR-FM, KJLH-FM
	GATO BARBIERI, YESTERDAY'S, Flying Dutchman: WRAS-FM, KZAP-FM
	BEACH BOYS, 20 20 WILD MONEY, Reprise: WABX-FM, KLOL-FM
	SANDY BULL, THE ESSENTIAL SANDY BULL, Vanguard: WPLR-FM, KCFR-FM
	JOHN COLTRANE, THE AFRICA BRASS SESSION #2, ABC/Impulse: KJLH-FM, WQVI-FM
	JEFFERY COMANOR, Epic: KZAP-FM, WOUR-FM
	BETTY CRUTCHER, LONG AS YOU LOVE ME, Enterprise: KJLH-FM, KAGB-FM
	WILLIAM DE VAUGHN, BE THANKFUL FOR WHAT YOU GOT, Roxbury: KJLH-FM, KAGB-FM
	STEVE EATON, HEY, MR. DREAMER, Capitol: WRAS-FM, KZAP-FM
	FUNKADELICS, STANDING ON THE VERGE OF GETTING IT ON, Westbound: WABX-FM, KFMY-FM
	ISAAC HAYES, TRUCK TURNER, Enterprise: KJLH-FM, WSDM-FM
	ALEXIS KORNER, BLUES INC., Just Sunshine: WBRU-FM, WQVI-FM
	DAVE LEIBMAN, LOOKOUT FARM, ECM/Polydor: KCFR-FM, WPRB-FM
	MARTIN AND FINLEY, DAZZLE 'EM WITH FOOTWORK, Motown: KZAP-FM, WOUR-FM
	LITTLE MILTON, BLUES AND SOUL, Stax: KUTE-FM, WOUR-FM
	MICHAEL MURPHY, A&M: WBEU-FM, KQTV-FM
	FREDA PAYNE, PAYNE AND PLEASURE, ABC: KJLH-FM, KAGB-FM
	SEALS AND CROFTS, ONE AND TWO, Warner Bros.: KLOL-FM, WBAB-FM
	SEVENTH WAVE, THINGS TO COME, Gull: WKNT-FM, WOUR-FM
	NINA SIMONE, IT IS FINISHED, RCA: KZAP-FM, KJLH-FM
	LONNIE LISTON SMITH, KOSMIC FUNK, Flying Dutchman: KJLH-FM, WIOT-FM
	JAMES LEE STANLEY, THREE'S A CHARM, Wooden Nickel: KTMS-FM, WBEU-FM
	THREE MAN ARMY, TWO, Warner Bros.: KOME-FM, KEFC-FM
	U.F.O., Chrysalis: WIOT-FM, WOUR-FM
	VARIOUS ARTISTS, THE DRUMS, Impulse: KCFR-FM, KJLH-FM
11	ABBA, WATERLOO, Atlantic: KPRI-FM
	BILL AMESBURY, JUST A TASTE OF THE KID, Casablanca: CHUM-FM
	DWANE ALLMAN ANTHOLOGY VOL. II, Capricorn: W149-FM
	GENE AMMONS, BRASSWIND, Prestige: KJLH-FM
	DAVID AXELROD, HEAVY AXE, Fantasy: KJLH-FM
	STEVE BARRON, Dunhill: WOUR-FM
	SYD BARRETT, SYD BARRETT AND THE MADCAP LAUGHS, Harvest: KCFR-FM
	BEES MAKE HONEY, MUSIC EVERY-NIGHT, (Import) EMI: W149-FM
	ANDY BEY, EXPERIENCE AND JUDGEMENT, Atlantic: KJLH-FM
	BREWER AND SHIPLEY, Capitol: WNOE-FM
	KENNY BURREL, UP THE STREET, ROUND THE CORNER, DOWN THE BLOCK, Fantasy: KJLH-FM
	CAPT. LOCKHEED AND THE STAR-FIGHTERS, (Import) U.A.: WOUR-FM

These are the albums that have been added to the nation's leading progressive stations. The albums are ranked in order of number of stations playing the LP. A cross-index appears below showing stations playing specific LP's.

	CHAPMAN AND WHITNEY, STREET WALKERS, (Import) Reprise: WBRU-FM
	CLIFTON CHERTER, OUT WEST, Arhoolie: KCFR-FM
	CYMANDE, PROMISED HEIGHTS, Janus: WWS-FM
	JACKIE DE SHANNON, YOUR BABY IS A LADY, Atlantic: KZAP-FM
	MICHAEL DINNER, THE GREAT PRE-TENDER, Fantasy: KFMY-FM
	DR. MUSIC, BEDTIME STORY, GRT: CHUM-FM
	ELEPHANTS MEMORY, RCA: WIOT-FM
	ELF, CAROLINA COUNTRY BALL, (Import) EMI: WOUR-FM
	LORRAINE ELLISON, Warner Bros.: WMMR-FM
	JOHN FAHEY, THE ESSENTIAL JOHN FAHEY, Vanguard: KCFR-FM
	NORMAN FEELS, WHERE OR WHEN, Sunshine: KAGB-FM
	DICK FELLER, NO WORD ON ME, Asylum: KFMY-FM
	FRESH START, WHAT AMERICA NEEDS, ABC: W149-FM
	HENRY FRANKLIN, THE SKIPPER AT HOME, Black Jazz: KCFR-FM
	RON GARDNER, MCA: WWS-FM
	DON SUGARCANE HARRIS, I'M ON YOUR SIDE, BASF: KZAP-FM
	GIL SCOTT HERON, WINTER IN AMERICA, East: WBRU-FM
	JOE HENDERSON, ELEMENTS, Milestone: WIOT-FM
	FREDDY HUBBARD AND STANLEY TURRENTINE, IN CONCERT, CTI: WRAS-FM
	THE INCREDIBLE STRING BAND, HARD ROPE AND SILKEN TWINE, Reprise: KCFR-FM
	PETER IVERS, TURMINAL LOVE, Warner Bros.: WABX-FM
	ISOTOPE, (Import) Gull: W149-FM
	KEITH JARRETT, PIANO SOLOS, ECM: WABX-FM
	WAYLON JENNINGS, THIS TIME, RCA: KZAP-FM
	ROBIN KENYATTA, STOMPIN AT THE SAVOY, Atlantic: WSDM-FM
	KEN LITTLE, SOLO, Dharma: WKNT-FM
	JASON LINDH, CTI: WSDM-FM
	MEGAN McDONOUGH, SKETCHES, Wooden Nickel: WORJ-FM
	JAE MASON, CROSSROADS, Buddha: KFMY-FM
	GEORGE MCREA, ROCK YOUR BABY, T.K.: KAGB-FM
	FRANKIE MILLER'S HIGHLIFE, Chrysalis: WOUR-FM
	MULE SKINNER, Warner Bros.: KQIV-FM
	MICKEY NEWBERRY, I CAME TO HEAR THE MUSIC, Electra: CHUM-FM
	WILSON PICKETT, PICKETT IN THE POCKET, RCA: KAGB-FM
	RARE BIRD, BORN AGAIN, Polydor: WOUR-FM
	BOB SIRGLER, SEVEN, WNOE-FM
	SONNY STITT, THE CHAMP, Muse: KCFR-FM
	SONNY STITT, SOUL GIRL, Paula: KJLH-FM
	MICHAEL UREANTAK GROUP, INACTIN, Spiegele: WKNT-FM
	EBERHARD WEBER, THE COLORS OF CHLOE, KCFR-FM
	LENNY WILLIAMS, Warner Bros.: KAGB-FM
	BOB WILLS AND HIS TEXAS PLAY-BOYS, FOR THE LAST TIME, United Artists: WPRB-FM
	MIGHTY JOE YOUNG, CHICKEN HEADS, Ovation: KQIV-FM

Following lists participating stations. Numeral after each specifies selections programmed.

ATLANTA, GA.: WRAS-FM, Drew Murray; 1, 8, 9, 10, 11
 BABYLON, N.Y.: WBAB-FM, Malcolm Davis; 3, 4, 5, 7, 8, 9, 10
 BEAUFORT, S.C.: WBEU-FM, Bill Calvert; 1, 6, 7, 8, 10
 CHICAGO, ILL.: WSDM-FM, Burt Burdette; 1, 2, 3, 4, 6, 9, 10, 11
 COMPTON, CA.: KJLH-FM, Rod McGrew; 2, 8, 9, 10, 11
 DENVER, COLO.: KCFR-FM, Bob Stecker; 4, 6, 10, 11
 DETROIT, MICH.: WABX-FM, John Petrie; 1, 2, 3, 5, 7, 8, 9, 10, 11
 EUGENE, ORE.: KFMY-FM, Janice Whitaker; 1, 2, 4, 5, 6, 7, 8, 9, 10, 11
 HOUSTON, TEXAS: KLOL-FM, Jim Hilty; 1, 2, 4, 5, 9, 10
 INGLEWOOD, CA.: KAGB-FM, Kal Shields; 2, 4, 8, 9, 10, 11
 KENT, OHIO: WKNT-FM, Harry Suttill; 1, 9, 10, 11
 KNOXVILLE, TENN.: W149-FM, Tony Yoken; 1, 4, 5, 7, 9, 11
 LOS ANGELES, CA.: KUTE-FM, Lucky Pierre; 2, 10
 NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarh; 2, 3, 4, 5, 6, 8, 9, 10
 NEW ORLEANS, LA.: WNOE-FM, Lee Armstrong; 11
 NEW YORK, N.Y.: WNEW-FM, Dennis Elsas; 2, 4, 5, 7, 8, 9
 NORFOLK, VA.: WOWI-FM, Larty Dinger; 2, 3, 6, 7, 9, 10

ORLANDO, FLA.: WORJ-FM, Mike Lyons; 3, 4, 5, 7, 8, 9, 11
 PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen; 1, 2, 4, 5, 7, 8, 11
 PORTLAND, ORE.: KQIV-FM, Jerry Lubin; 1, 2, 8, 10, 11
 PRINCETON, N.J.: WPRB-FM, Dalsann McLane; 5, 9, 10, 11
 PROVIDENCE, R.I.: WBRU-FM, Peter Mast; 2, 3, 10, 11
 SACRAMENTO, CA.: KZAP-FM, Robert Williams; 1, 2, 4, 5, 6, 7, 8, 9, 10, 11
 SAN DIEGO, CA.: KPRI-FM, Mike Harrison; 5, 7, 11
 SAN JOSE, CA.: KOME-FM, Cliff Feldman; 5, 9, 10
 SANTA BARBARA, CA.: KTMS-FM, Mike Stallings; 5, 9, 10
 ST. LOUIS, MO.: KSHE-FM, Shelly Grafman; 1, 4, 5, 7, 9
 TOLEDO, OHIO: WICT-FM, Dave Lonco; 1, 2, 3, 5, 8, 9, 10, 11
 TORONTO, CANADA: CHUM-FM, Benji March; 1, 2, 3, 9, 11
 UTICA, N.Y.: WOUR-FM, Steve Huntington; 1, 2, 4, 5, 6, 7, 8, 9, 10, 11
 VALDOSTA, GA.: WWS-FM, Bill Tullis; 11
 WARREN, PA.: WRRN-FM, Max Patch; 1, 9
 WACO, TEXAS.: KEFC-FM, Doug Thurman; 10

Dues Long Paid

Texas Chicano Scene On Verge of Major Growth

The year 1974 may well become a milestone for the Texas-bred Chicano sound. The Chicano recording industry is presently in a high state of flux, with talk of ventures into films, TV productions, concerts and of securing new channels of distribution.

There is also an increasing awareness of the type of problems that beset a fledgling industry and willingness to consider

solutions to some of the problems at an industry-wide level.

No one is more excited about the current "movement" within the Chicano industry than the artists themselves, some of whom have displayed strong perseverance throughout the past to attain the present status of their sound.

"It's definitely exciting, what's happening now," says Chicano star Carlos Guzman. "I'm proud to be a part of the industry and am especially glad to see some of my fellow performers get the recognition they deserve after so many years of struggle."

Guzman, presently recording for Arnaldo Ramirez' Falcon Records, has been around since the early sixties, and remembers well the days when top Chicano bands could expect around 70 to 80 dollars a night for a performance. Today, top draws like Guzman, Freddie Martinez, Sunny Ozuna, and the Latin Breed demand and get top dollar.

Talent and quality in productions, both live and recorded, are two important factors cited as responsible for the increasing demand for the Chicano sound.

"There is an abundance of talent within the Chicano industry today," states Joe Hernandez of La Familia, one of the early stars of the industry who is still one of the most popular. "My company (Buena Suerte Records) was formed with the idea in mind of providing an outlet for this talent. Unfortunately, I did not have the capital when I started to invest in the type of studio facility that could bring out the best in the Chicano sound. But we are planning greater things and we are hopeful of proving to the world someday soon that the Chicano is as capable a musician as anyone else in the business."

The Chicano artist's current preoccupation with quality in his product is stressed by Mike Chavez of KINE-AM, Kingsville. "The Chicano sound, or as I call it 'La Onda Chicana,' is strictly a product created by, serviced and sold for Mexican-Americans who are more interested in better quality music. The songs are old, but the arrangements are modern and are combined with the big band sound prevalent among most Chicano groups today. Today's 'La Onda Chicana' is created with the same sophisticated equipment used by most American Anglo bands. This applies not only to the recording studio, but to live performances as well."

There was a time when the serious aspiring Latin musician would shy away from the Chicano sound, drifting instead to rock or soul bands. The present trend toward innovation and experimentation has attracted these young Chicano musicians back to the scene. As the "movement" evolves, they are beginning to display an enormous amount of pride in their sound.

"My goal in forming The Latin Breed was to make Chicano music as heavy as Anglo music and we have accomplished that," states Rudy Guerra, who has produced two high-volume sellers on his GCP label during the past year.

While the Chicano artist concentrates on perfecting a quality product, the Chicano businessman within the industry moves ahead in learning the difficult promotion and distribution game. There is a great concern for presenting a solid catalog to newly acquired channels of distribution by most of the companies turning out Chicano product.

"The Chicano sound is quickly getting there as far as we are concerned," says Johnny Zaragosa, business manager for Sunny Ozuna's Key-Loc Records. "In the case of Key-Loc, we have gained access to most of the major discount stores who had previously refused to carry Chicano product. Retailers are finding out that our product has a high resale value. We have very few defectives, a good catalog, and our sales are consistent."

Most industry leaders credit many of the distribution inroads that have been gained thus far to the hard work of Manuel Rangel of Rangel Distributors of San Antonio. After taking over most of the heavy workload from his father, Rangel has worked hard to bring the Chicano industry out of "the dark ages" in regard to distribution.

Having gained a decisive victory within the discount chain store scene, the Chicano marketer is eyeing other channels as well. "We would like to increase promotion of our product in Armed Forces outlets in Europe," states Johnny Gonzalez of El Zarape Records. There are others who would like to see the Chicano sound displayed as a separate segment in Anglo record outlets, noting that Chicano products are often chucked away within the foreign music department in such stores outside Texas.

"Lack of understanding of what Chicano music really is among record distributors, rack jobbers and stores is our biggest problem outside of Texas," explains Freddie Martinez, the popular Chicano artist that has built his Freddie Records operation in Corpus Christi into a multi-faceted, highly profitable business enterprise. "Our immediate goal as an industry must be to educate the sophisticated record retailing businessman, both nationally and internationally, what he is missing financially by not stocking Chicano product."

The shortage of PVC and its attendant price increase for custom pressing has also given Chicano sound producers a headache.



By LUPE SILVA and CHARLIE BRITE

"I feel that this shortage of PVC will result in the demise of many small labels," says Johnny Zaragosa. "This will leave only the companies with a solid product on the market, but I do not see how we can avoid retail price increases. Not only are we getting it from the PVC shortage, but we are also affected by the paper shortage and other inflationary trends. Despite this, we are presently trying very hard to hold the line on our prices."

When asked whether an increase in price would result in a sales decline, Zaragosa explains, "Definitely. The middle class Mexican-American who buys our records does not have the discretionary income that his Anglo counterpart has, and thus will not be able to afford our product in the same

volume at the higher price."

If price increases are imminent, then there is a feeling among the larger Chicano companies that the product should be expanded. In attempting to do this, the Chicano marketer finds himself facing another obstacle, promotion.

"Promotion is expensive," says Joe Hernandez, "The industry is composed of people like me. I not only have to produce and lead my band, but I have to record, play, package, distribute, the whole works. We do not have the key people to work with. The big companies, they have one person assigned a&r, another distribution, another promotion, and so on. This is why I have always stressed unity in this area. We have to push Chicano music as an industry. We have to understand that once we sell the product, other avenues will open up to us. This way, if I can break into the national scene once, I can be assured of another crack at it at a later date."

Hernandez feels that another way of promoting the Chicano sound is through the concert circuit that takes the top Chicano acts all over the United States. His band, La Familia, has recently been featured at some of the best known West Coast halls.

(Continued on page 35)

Ritmo Recognition

Growing Latin Music Awareness Only The Beginning

By RALPH LEW

Has the Latin music industry come of age? Many of us directly involved in the music believe that it has—that it has finally arrived on the U.S. music scene, especially with the success achieved by a number of Latin concerts, records and films in recent years.

Even with the success stories of the Latin Festivals in New York's Madison Square Garden, the Fania and Tico/Alegre All-Star concerts, the films "Nuestra Cosa" and "Un Dia Divino," and of the numerous engagements of Latin artists in major concert halls throughout the U.S., we should be careful not to fool ourselves into complacency. Now is the time to further enhance our hard-earned acceptance and prestige, and to look for new avenues of growth.

We should be changing our attitudes to seek out additional recognition for our composers, arrangers, artists, and orchestras.

There are many as yet untapped areas, such as additional concert productions, network television and radio coverage and the musical demands of young Latins attending colleges throughout the country. All these and many more areas of opportunity is where the future of Latin music lies.

After many years in the music industry, and having produced over 30 albums with such artists as Eddie Palmieri, Chivirico, Machito, Graciela, Joe Quijano, Rey Roig, Roberto Torres, and Mike Martinez, among others, I

have experienced, as well as experimented with, many forms of Latin music. More often than not, I have been elated with taking part in the creation of new sounds and with the opportunity of working with many of our talented artists.

Sadly, though, I have also witnessed a lack of true professionalism on the part of Latin artists, in the recording studio as well as during live performances. For our own advancement, these shortcomings will have to be straightened out.

The one musical fact that seems to be totally disregarded by those that have the potential of making Latin music become acceptable to non-Latins, is that "salsa" music is for dancing, and that it is quite difficult to sit still when a son-montuno or a guaguanco is being played. The thought behind this comment is: "Why bother going to a concert to see and hear the same bands play the same music they play at dances?" It can't be any simpler.

It is time that arrangements and compositions be especially written for concerts. Interesting and creative assignments should be commissioned to our talented composers. Add to this a medley of hits, some uniforms and a bit of choreography and what we have is a show with flair, creating audience appeal, not only for los chavos, but for the respect Latin artists deserve as a part of the world of music.

(Ralph Lew is music director of Mericana Records) Reprinted in part with permission from Latin New York.

Salsa Rhythms Explode On The Southern California Market

By RAY TERRACE

The "Salsa Movement" (Cuban-based Latin music), has finally come into its own with the recognition given to it by such Los Angeles stations as KWKW-AM, KAGB-GM, KBCA-FM, KCSN-FM, KPFB-FM and KALI-AM.

With increased enthusiasm in promotion, advertisement, and distribution (such as that of Nehi Distributors in Los Angeles, the aggressive, percussive, lively sounds of Salsa have come to the fore in Los Angeles, observers believe.

Latin music itself has a long and distinguished history in the American pop scene. Beginning in the '20s with the Spanish tango, and the rumba and samba of the '30s and '40s, the 1950's was the era in which the Latin craze was dominant with the cha-cha-cha (derived from the mambo). Later it reached a plateau, and was revived in jazz forms such as the bossa nova. Latin music then became somewhat stagnated until the late '60s with the increased interest of Santana.

Latin music has various subdivision such as the "Chicano" music of the Southwest, the California passive sound of "ranchero" and now, the more explosive sound of "salsa." Being Cuban-based, it includes the extension of Puerto Rican, Dominican, and other Black-Tropical influenced rhythms.

The history of salsa originates back a few centuries to West Africa where powerful African tribes enslaved less powerful ones and sold them into slavery for a profit.

The Yorubans were transported to Cuba and with them went their tribal cultures, music and primitive instruments. With the North African Moors already influencing Spanish music before Cuba became a Spanish colony, the African Yoruban rhythms combined the Spanish and Moorish rhythms.

The Afro-Cuban music reached New York City in the early '20s, eighteen years after Cuba became a republic in 1902, when Afro-Cuban musicians heard about the success of the

Afro-American musician, Duke Ellington.

As the Puerto Rican and Cuban populations increased in 1930, a Puerto Rican Civil Association in East Harlem rented the Golden Casino for a Saturday night dance. With the success of this venture, it elicited a chain of dance halls, social clubs and record stores.

Today, rock artists such as Joan Baez, Vikki Carr, Mako, Azteca, Sapo, War, Chicago, Mandrill, and Stevie Wonder employ Latin Flavor—in their music. Though a product of the Puerto Rican communities in New York, salsa has now reached the meccas of Los Angeles, and by revitalizing the music scene, the Latin craze has experienced a resurgence, not enjoyed since the 1950's.

Ms. Irma Hernandez, manager of the Latin Dept. at Nehi Distributors sees further awareness of the salsa in Los Angeles.

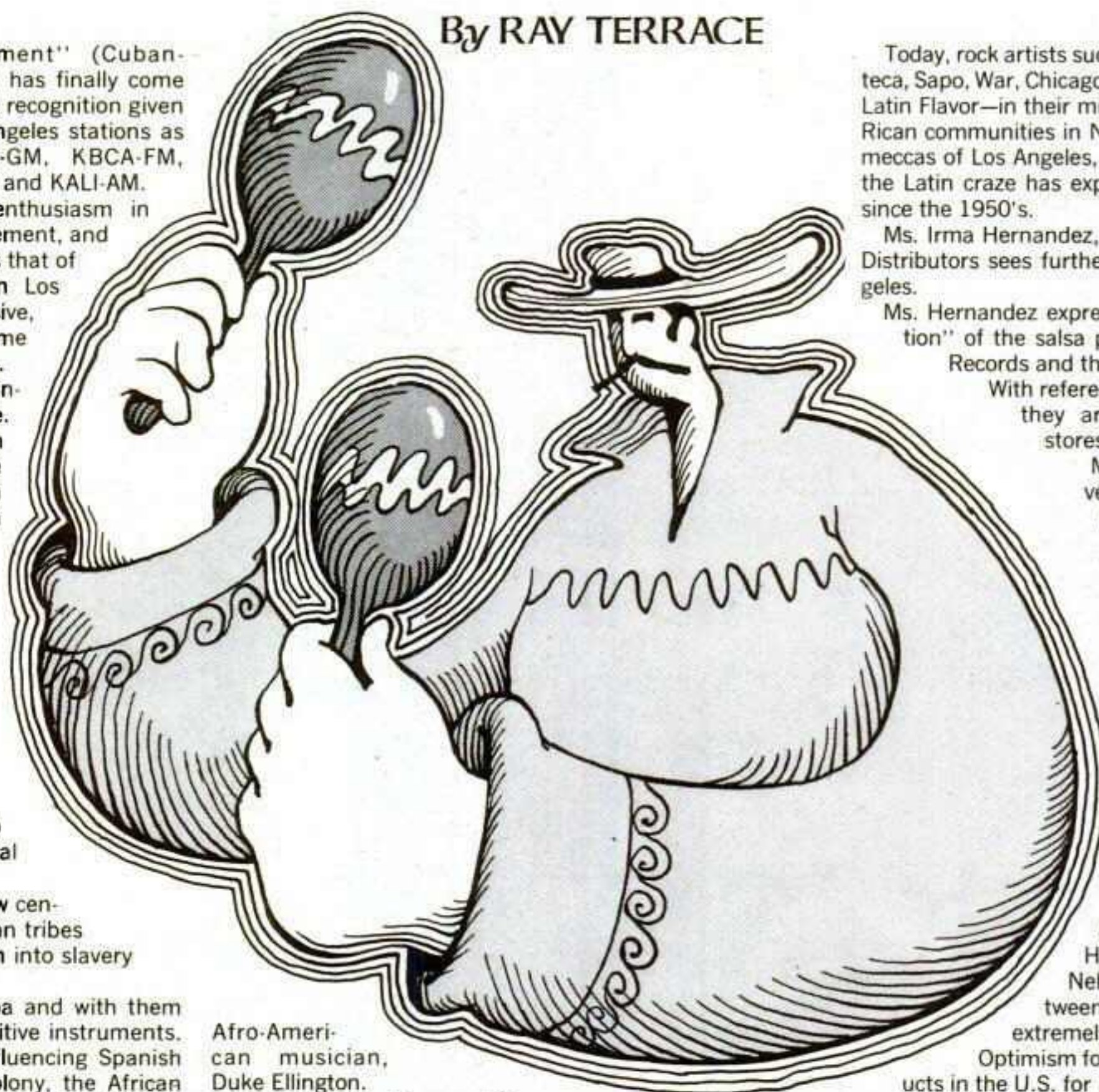
Ms. Hernandez expressed the need for "further distribution" of the salsa product. "I received calls from Coco Records and the Fania label to distribute for them." With reference to store sales, she estimates that they are serving between "150 to 200 stores."

Ms. Hernandez reported that salsa is very popular with Blacks, Latins and Anglos. "Within two weeks after I sent letters out, I received orders," she says. Ms. Hernandez felt that it took so long for Los Angeles to awaken to the "Salsa Reality" because initially, "there was no one to take care of it with advertisements and promotion." She further sees the need for airplay and having a "good distributor." She stated that, "There had been a lack of communication with management, until now."

Ms. Hernandez announced product. "Now, salsa can be offered to all markets; "it is not just one kind of music," she stresses. Ms. Hernandez further disclosed that Nehi's initial orders to Fania were between "\$11,000-12,000, and that they are extremely pleased with the quick responses.

Optimism for increased sales of Latin music products in the U.S. for 1974 is the keynote to the feelings of many key Latin executives. In the belief that the Latin product is approaching top priority in popularity in the U.S. marketplace, record executives have reported plans to step up promotional and marketing activities for the coming year.

(Continued on page 35)



JULY 27, 1974, BILLBOARD

Cover Ritmo

Latin Album Covers Reflect Music's Sophistication

By IZZY SANABRIA

Pleasant images breed pleasant thoughts . . . and people buy with their eyes. They buy what pleases or stimulates them.

This obvious fact is the basis for selling used by Madison Avenue to move products, as well as by most American record companies. However, in the Latin Music Industry, this is still a new idea which still is not understood or is ignored by many. For years, most Latin companies believed that the only way to sell records was solely through radio, and the album covers reflected that philosophy. Remember all those bikini clad women on the covers? Or the posed head shots of the recording artists?

Growing up in New York City as a Latin Artist, I was always concerned about the negative images that were projected about Latins in all the media. Latin covers was just one of them, and one which I thought might be within my reach. Most young aspiring Latin artists dream about doing an LP cover for a Latin group. It's a way for him to glorify the music that has so much to do with our lives in the ghettos. It is also a great place for him to display his skills and earn recognition.

My first LP design was a three-way first. It was also Johnny Pacheco's first recording and producer Al Santiago's first LP on Alegre records. This LP was such a successful seller, that thanks to Johnny Pacheco, I instantly established myself as a record designer. Al Santiago, who in my estimation was and still is one of the most innovative and creative

people in this business gave me a lot of freedom in those days. Perhaps a little corny by today's standards, those original Alegre All-Star covers created quite an interest. One of them even featured the first comic strip on an LP cover.

Johnny Pacheco again involved me in LP covers when he cofounded Fania records with Jerry Masucci. I had just come out of the Army and working from a basement studio I started doing their covers. In those early days of Fania, Jerry and I would spend hours in his apartment designing the covers. At Fania I have designed some real horrors as well as some innovative covers. Fania's covers lifted the standard of Latin covers and eventually everyone followed suit as Fania became more successful. One of the reasons why

Fania's covers were such an improvement was because we used some good photographers and in general paid more for their covers than anyone else. This is still mostly true today. However, price is not the only solu-



tion to good graphics as is evident by Coco Records. Harvey Averne demands the best for less, so in his case it's not money. Harvey happens to be very avante garde. Some of his upcoming covers are really great. One in particular which I saw a proof of is an LP for Charlie Palmieri, it features a construction by Charlie Rosario. Look for it.

I feel that it should be the responsibility of the record companies to demand from artists/art directors fresh new ideas instead of the artist always suggesting and fighting the businessman's point of view. And here is the eternal conflict, the artist vs. the businessman. The businessman should stay out of the artists hair, but then what else would you expect me to say? I'm biased. I do however understand their point of view, for example there have been times when a new recording artist has come to me with an idea that would cost much too much to produce.

In most cases working directly with the recording artist has been the most fruitful for me as an artist. When you combine the minds of artists working together harmoniously things happen. An example would be Ray Barretto covers. Ray and I discuss his music and particular theme of his album and I try to visually interpret the feelings he has put down musically. A good example of this was the prize-winning "Que Viva La Musica." I understood the frustrations of trying to elevate our art forms in a society that doesn't quite understand us. The feeling of being chained artistically, economically and politically and always living with the desire to break

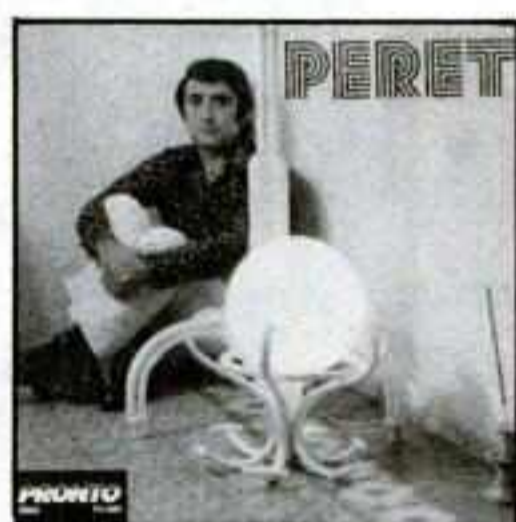
(Continued on page 35)

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By RON SCHLACHTER

As a city that is accustomed to using such adjectives as biggest, tallest and busiest to describe everything from buildings to airports, Chicago is bidding to add still another superlative to its list of modifiers: the broadest.

Instead of referring to the width of Michigan Avenue or the chest measurement of the current Miss Chicago, this particular adjective describes the city's claim of having the broadest representation of Latin Americans of any major city in the U.S. With a Latin population of approximately 500,000, Chicago also has developed as a major center for Latin American music.

"The Chicago market is a true cross section," said Marshall Frenkel, who along with his father, Harry, just observed the 30th anniversary of Pan American Records, Inc., wholesaler and retailer of Latin American records and tapes and exclusive distributor-manufacturer for all Disneylandia product in the U.S. and Canada. "We feel the pulse of every market. Los Angeles doesn't feel the Puerto Rican market and New York doesn't feel the Texas market—but we do.

"As a distributor, we represent approximately 165 different labels. At the same time, we feel it's important that our employees can relate to the customers. For this reason, we have people on our staff who are Mexican, Chicano, Central American, South American, Cuban and Puerto Rican. These are people who know what's going on in the market."

As for the breakdown of Chicago's Latin population and record business, Frenkel explained:

"Sixty percent of our total volume is Mexican and of that, something less than half is Chicano. Another 25 percent would be Puerto Rican and the remaining 15 percent would be everything else from Cuban to South American.

"It's difficult to talk about best selling Latin records because there is always a long duration of catalog sales. In addition, the majority of hit records are popular here because they took off first in a Latin American country. There are just not that many Latin artists living in the U.S. The only music that starts here is salsa—or Latin soul—and Chicano.

"For the most part, a recording artist's popularity rests with his own people. Consequently, a Mexican will tend to buy Mexican music; a Puerto Rican will usually buy Puerto Rican music, etc. However, there are some artists who cross over all lines to enjoy a universal popularity. An example is Mecedades and their hit, 'Eres Tu.' We sold 4,000 copies in a month's time, which is a real big seller for a Latin record. Of course, they were also a big hit with the English-speaking public.

"Some other examples of Latin artists who sell across the board are Nelson Ned and Roberto Carlos. Both are Brazilian and very popular. The major difference between the two is that Carlos sings in his native Portuguese and Ned sings in Spanish. Regardless, the two artists appeal to a broad range of Latin Americans. Carlos' latest hit is 'Amada Amante' while Ned's 'Happy Birthday, My Darling' (only the title is in English) is proving to be very popular.

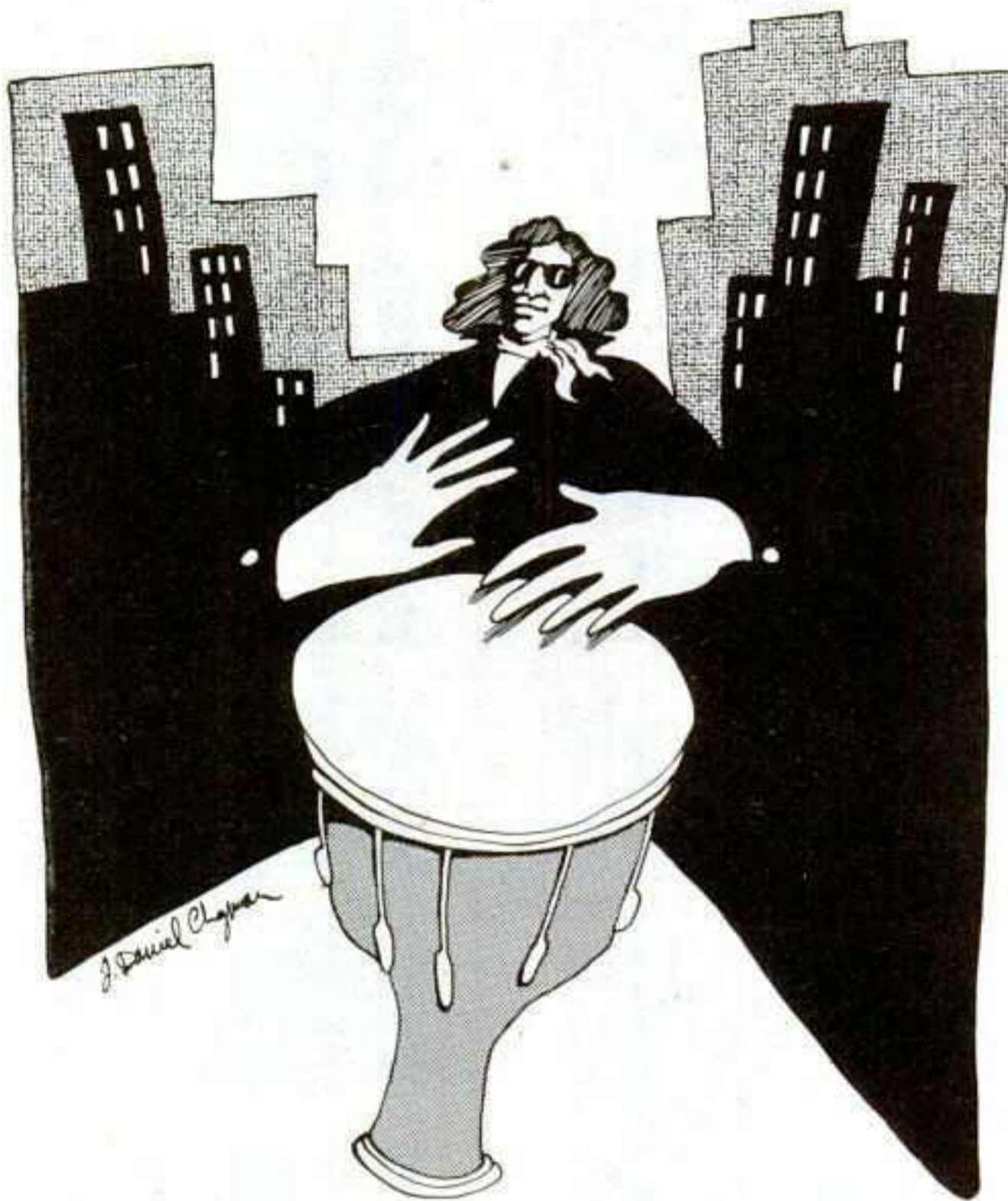
"A group that sells across the board is Los Angeles Negros. They're from Argentina and enjoy wide appeal."

As with the English-speaking market, the Latin record market has its trends. Frenkel commented:



A show that appeals to the entire Latin American community of Chicago, as well as the "gringo" community, is the annual rodeo featuring Antonio Aguilar at the International Amphitheater. During the recent show, a reception at the Sheraton Chicago Hotel brought together (left to right) Marshall Frenkel, owner of Pan American Records; Aguilar, Musart recording artist; Flor Silvestre, Musart recording artist and Aguilar's wife; and Blas Rodriguez, sales manager of Pan American Records.

Chicago Becoming Crossroads For Latin Music Of All Types



"I can't remember selling a solo instrument as much as we're now selling organ combined with 'mariachi' and rhythm. These two separate presentations represent a phenomenon of the last couple of years and are selling to all markets. Two of the most popular organists are Juan Torres and Roberto Sasian. Both artists are Mexican.

"Cumbia music is also popular across the board. This is the only Latin American dance craze that has hit since the cha, cha, cha."

The Chicago Latin American community has grown in size and scope and so has the number of Latin recording artists that make their home in the Windy City. Esteban, Antonio Velazquez, Americo Gomez, Los Aristocratas de Chicago and La Plaga are some of the artists who call Chicago home and frequently perform on local radio and TV shows and in various night spots around town.

Esteban is another example of an artist who appeals to all elements of the Latin market. Originally from a small village in the state of Durango, Mexico, Esteban has even included a rendition of "Mi Puerto Rico" (My Puerto Rico) on his latest LP, "Esteban."

"The Chicago market for Latin music has progressed considerably in recent years," said Esteban. "Before, it was very small. Now, many artists come here and I'm sure the progress will continue. I also feel that Chicago has the broadest base of Latin Americans of any city in the country."

Esteban and Antonio Velazquez are brothers and head a family of musicians and artists that includes their sister, Luciana, whose latest releases of "Salado" and "Canciones de Mi Raza" (Salty and Songs of My Race) are out on the Evelco label. Brother Antonio records for Pan American Records while Esteban is with Capitol of Mexico City and Latin International of Los Angeles.

As host of the top-rated "Viernes Espectaculares con Esteban" (Friday Spectaculars with Esteban) on Chicago's channel 26, Esteban finds himself in the role of talent scout for Latin American artists in general:

"I'm constantly on the lookout for new talent—regardless of the country of origin. If I see or hear someone I like, then I try my best to give the artist a chance to perform. This is really how I formed my own group, Los Espectaculares de Esteban, that appears with me on the TV show.

"With the growth of the Latin community in Chicago, there has also been a growth in the number of night spots and restaurants that feature Latin singers and entertainers. Sure, there could be more places but at least, a young Latin singer or performer has a chance to gain some experience."

Some of the more popular Latin night spots for live entertainment include the Boston Ballroom, Apache Ballroom, Ali Bar, El Tanampa Club, Su Casa and La Margarita. Popular for concerts are the Aragon, International Ballroom and International Amphitheater.

As is the case with record buying, many artists appearing in a live performance will attract primarily their fellow countrymen. One promoter who specializes in bringing Mexican artists to Chicago is Willy Miranda of Valmar Azteca.

"We try to book dances for the Aragon and concerts for the Amphitheater," explained Miranda. "Our most popular artists and groups have been Vicente Fernandez, Angelica Maria, Alberto Vazquez, Imelda Miller, Los Babys, Sonora Santanera and Los Freddys.

"Speaking from my 10 years of experience, I can say the public is much more sophisticated. Years ago, we could provide an orchestra and everyone would be happy. Now, for the same type of dance, we have to provide two orchestras and a singer. And the competition is getting greater and greater."

Some of the most popular concerts are billed as "caravanas" (caravans) and feature from 10 to 12 prominent Mexican recording artists appearing in one show at the Amphitheater.

There are also shows or concerts that appeal to all the various segments of the Latin market. One such example is the rodeo which Mexican recording artist Antonio Aguilar brings to the Amphitheater each year. Aguilar, who appears

(Continued on page 35)

Salsa Ritmo

Salsa Surge Blends Many Facets of Modern Latin Music

By JOE CAIN

If any feeling pervades the Latin music industry today, it's one of optimism for the continued growth and acceptance of our music, both domestically and internationally.

As other segments of the music industry, ethnic and regional in nature, have moved into the mainstream of the recording market, Latin music, long carrying a momentum of its own, as did the "race" records of years past, is sure to carry over as well, into the American radio, concert promotion and retail markets.

Actually, the Latin music happening is already upon us, and it will continue via "salsa" music (swing or musical sauce). But why now, and why "salsa?"

We know that Latin Music has reared its head in the past with rumbas, sambas and novelty records with such artists as Xavier Cugat, Pres Prado, among others, and that artists such as Trini Lopez and Jose Feliciano have done much

to introduce a Latin flavor into the pop music field. But, it's different now. Before salsa every so often a Latin song or artist would breakout on the major markets, creating interest and excitement for the musical listener at large. Now we have salsa as an entire movement, which in its own way is very similar to the early stages of rock 'n' roll music in the U.S.

The importance of salsa is found in the fact that it no longer restricts Latin music to Spanish ghettos, as r&b music was once found primarily in black communities, prior to its national breakthrough.

Previously, California and the southwest regions of the U.S. were strictly molded into the Mexican musical bag—the mariachi, etc. And, now, that are is beginning to swing with the Latin-rock sounds coming out of New York, Miami and Puerto Rico. Ask Bob Allen, disk jockey at radio station KXEW-FM, Tucson, Arizona, who had a lot to do with the introduction of salsa in the market.

He will tell you that the young listeners in the area, regardless of their background, are increasingly accepting the Afro-

Cuban and tropical rhythms from Puerto Rico that we term salsa.

Meanwhile, the salsa movement is being molded together by several Latin promotional efforts, including the likes of a Jerry Masucci, president of Fania Records, who has staged several Fania All-Star concerts in a number of cities; of a Richard Nader with his Latin Music Festivals in New York's Madison Square Garden; of a Bill Graham, who introduced Tito Puente to a strictly rock audience in San Francisco; and our own Tico/Alegre All-Star concert, recently recorded live in Carnegie Hall in New York.

Latin music buffs should also be encouraged by the success of such groups as Santana and Malo, who have recorded numbers like "Oye Como Va" and "Para Los Rumberos." Also, many rock groups, currently popular on the American market, have borrowed much from our basic rhythms and arrangements. Where there is smoke, there is fire, and our composers should be flattered.

(Continued on page 35)

Miami Latin Music Scene Going Through Changes

By ART "Arturo" KAPPER

When bob Dylan wrote "The Changes, they are a-comin'" he could have been thinking of the Latin music industry in the Miami area. Within little over two years, drastic changes have taken place in the distribution setups, the radio format, the night scene, the music being produced locally and musical tastes in general. Taking them from the top, the distribution of Latin product in Miami is going the way of cities like New York and San Juan. Where in the past six distributors each had exclusive rights to distribute one or more lines, and these same distributors also owned racks, retail stores, their own labels and even pressing plants, big firms like Caytronics and Alhambra decided to open their own warehouse operations and other firms of major status are considering doing the same at this time. Major firms like Fania and Tico and UA also have their own promotion men working exclusively for them, and so they know there will no longer be any conflict of interests.

Latin radio in Miami has been very much like radio in Cuba was, before Castro, heavy on news, loaded with novelas (soap operas) and with no interest in wooing the youth audience (the very audience American stations fight for). There was a bilingual radio show on a small Hialeah station for 2 years, but new owners cancelled it. Then WCMQ-AM came along, and with its all music format made its mark on the community and in the ratings. Now radio executives like Paul Bethel of WRHC-AM, whose station programmed a bilingual show, sees the future of radio in Miami as bilingual programming. (Dade County was declared legally bilingual two years ago.) WQBA-AM, although rated number one of all radio stations in Dade County, retains its format geared to the older population, and WFAB-AM, now going through personnel and format changes, is seriously considering changing to an all-music format. Some top American stations are throwing in an occasional Spanish song and a "promo" for the station geared to the large bilingual audience that flips from station to station and has not found a permanent home yet. Latin Editor for the Miami News, Hilda Inclan sees the Latin radio audience in three categories: The "ghettoized" older people who have no intention, interest or need to learn English, the youth who have become almost completely "Americanized" and speak "Spanglish" and the 18-40 educated Latins who speak English and Spanish fluently, eat lunch at McDonalds and arroz con pollo for dinner and would like radio pro-

gramming to be directed to them also, via bilingual programming.

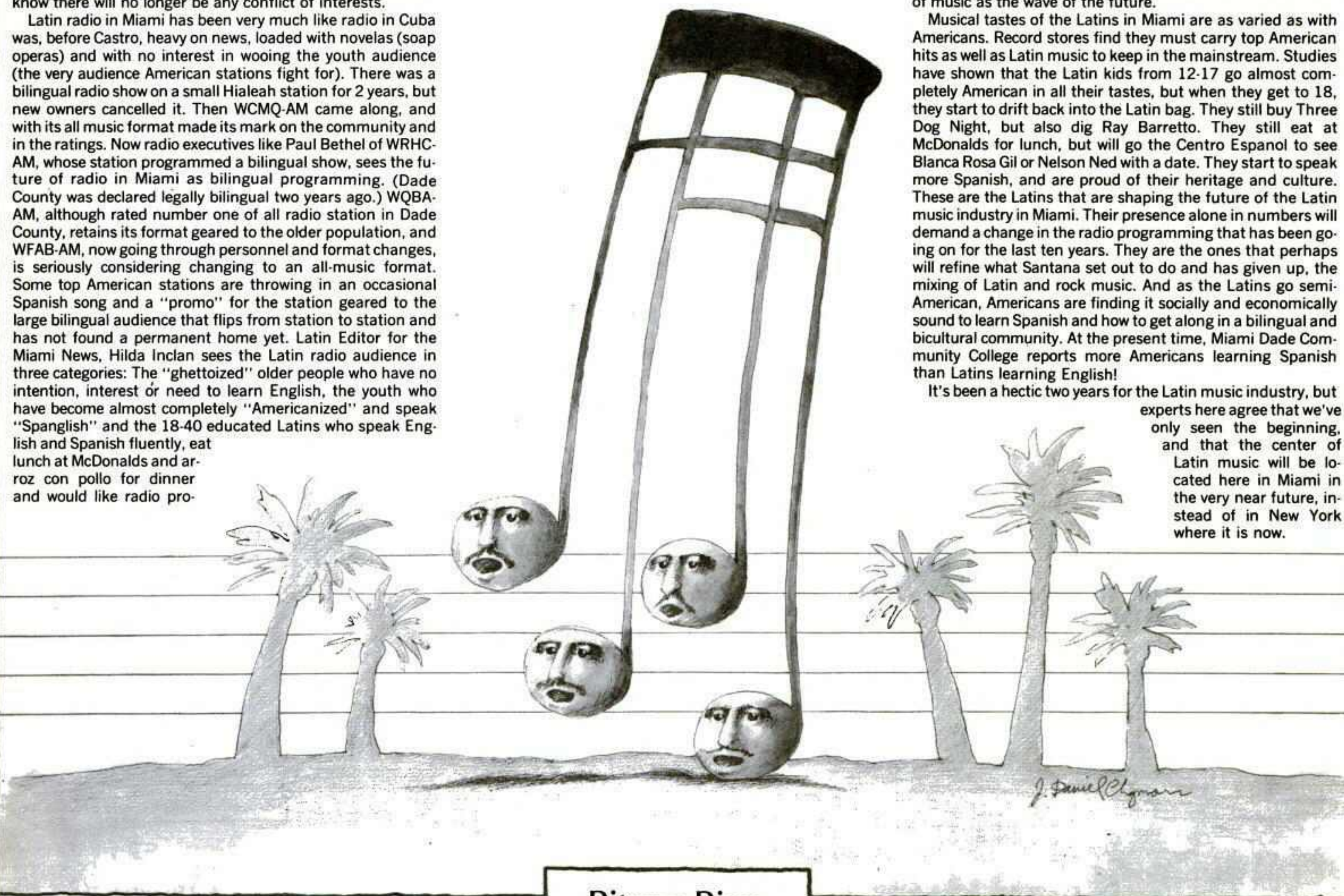
Only two years ago, the only successful night operation was a Saturday night dance. Now successful dances are held Friday through Sundays. Night clubs like Centro Espanol, Montmartre, Numero Uno, Gatsby's and many others are flourishing with Latin music and Latin entertainment for the huge Latin population hereabouts (over 500,000), and ventures like bringing the Fania All-Stars to Miami in August are no longer considered the gamble they once were.

The local music business is leaping. Local salsa bands, like Conjunto Universal in Orch. La Suprema are recording and traveling out of Miami, just like the famous N.Y. bands that once came here for dance dates. Besides the Latin music, Lat-

inos are producing their own style of Latin/Rock/Soul. Groups like The Antiques, Wild Wind, Opus, Pearly Queen have records on the market that sell very well locally, and these groups appear at local rock dances and private parties. Their dream is to make the national scene like one local group did. Cafe was playing at Numero Uno when Fania president Jerry Masucci came to town on a vacation. He heard them and signed them to a recording contract on the spot, flew them to N.Y. to record and appear with the Fania All-Stars at the Yankee Stadium concert (which was filmed), and they came back to Miami ready for the big time. Because they recorded for a major label, they were hired at the Diplomat Hotel and then the Sonesta Beach Hotel in Key Biscayne. They are now playing the Sonesta in Connecticut for the summer while their new LP gets airplay on American as well as Latin station locally and nationally. The mentor of most of these groups is Manny Mato, president of Sound Triangle Records, who has his own recording studio, racks, distribution set-up and sees this type of music as the wave of the future.

Musical tastes of the Latins in Miami are as varied as with Americans. Record stores find they must carry top American hits as well as Latin music to keep in the mainstream. Studies have shown that the Latin kids from 12-17 go almost completely American in all their tastes, but when they get to 18, they start to drift back into the Latin bag. They still buy Three Dog Night, but also dig Ray Barretto. They still eat at McDonalds for lunch, but will go the Centro Espanol to see Blanca Rosa Gil or Nelson Ned with a date. They start to speak more Spanish, and are proud of their heritage and culture. These are the Latins that are shaping the future of the Latin music industry in Miami. Their presence alone in numbers will demand a change in the radio programming that has been going on for the last ten years. They are the ones that perhaps will refine what Santana set out to do and has given up, the mixing of Latin and rock music. And as the Latins go semi-American, Americans are finding it socially and economically sound to learn Spanish and how to get along in a bilingual and bicultural community. At the present time, Miami Dade Community College reports more Americans learning Spanish than Latins learning English!

It's been a hectic two years for the Latin music industry, but experts here agree that we've only seen the beginning, and that the center of Latin music will be located here in Miami in the very near future, instead of in New York where it is now.



Ritmo Rico

Puerto Rican Music Scene Growth Rivals Mainland Pace

By ANTONIO CONTRERAS

Many think this small overpopulated island holds a special place in the recording-entertainment and publicity fields of the world. Some factors in this situation are American citizenship, currency and nearness to the U.S. mainland (3 hours by jet).

In the recording field they cite the following: There are ten principal local record labels, each with approximately the following active albums in their catalogs: Alhambra (8), Borinquen (15), Gema (36), Hit Parade (10), Frago (20), Flamboyant (20), Marvela (50), Montilla (20), RCA (300) and Velvet (20).

Alhambra also has 300 catalog items that sell the year-round but these are pressed under license from masters of Columbia Discos of Spain though carry the Alhambra label.

These 300 items are pressed by RCA's local representatives, Kelvinator Sales of Puerto Rico and comprise old RCA Victor masters of "nostalgia and collector's items" that are also year-round sellers.

On the other hand there are the following New York and Florida based labels that enjoy excellent sales for their albums, singles and cartridges/cassettes in the Puerto

Rico market: Ansonia, Caytronics, Cotique, Fania, Kubaney, Musart, Parnaso and Tico/Alegre. Most of these labels have their own distributors with offices and warehouses in the San Juan area.

Then add to this the labels one or two active albums that form the now-famous Cerra Street of Santurce (Record Row) and which include: All Star, Artilleria, Astro, Audio Vox, Borincano, Canovar, Coco, Corattini, Discuba, E.G.C., Empire, Exitos, Karen, Mary Lou, Marfil, Mavi, Mate, MiCris, Michel, Manopla, Neliz, Panart, Pegassus, Promus, Remo, Radura, Rico, Raybo, Regional, T.R., Tari, Tizor, Varon, Vico, West Side, and Zeida, to mention some.

Puerto Rico has four modern record pressing plants. All are located in San Juan. They are: Montilla (10 presses), Puerto Rico Records (12), Rio Piedras Records (8) and San Juan Records (5). The island has seven recording studios: Borinquen, Commonwealth, Echo Sounds, Film & Dubbing, Mayoral, Montilla and Ochoa. These studios also do a large number of television advertising shorts (jingles) using a large proportion of TV-Recording artists. These commercials have

won many prizes in International Film & T.V. Festivals for local advertising agencies and producers. In the recent 1973 International Festival, two members of the Puerto Rico Rum Industry won two gold medals, one silver and one bronze, in competition with entrants from the United States and some Latin American countries.

Advertising agencies are growing too. It should be noted that besides the very important local-talent ones with yearly billings running into very high figures, stateside biggies like McCann Erickson, Norman Craig & Kummel, J. Walter Thompson and Young & Rubicam, have maintained offices in Puerto Rico for many, many years. According to non-official figures, the size of the yearly advertising/promotion, all-media, budget of Puerto Rico runs over \$100 million.

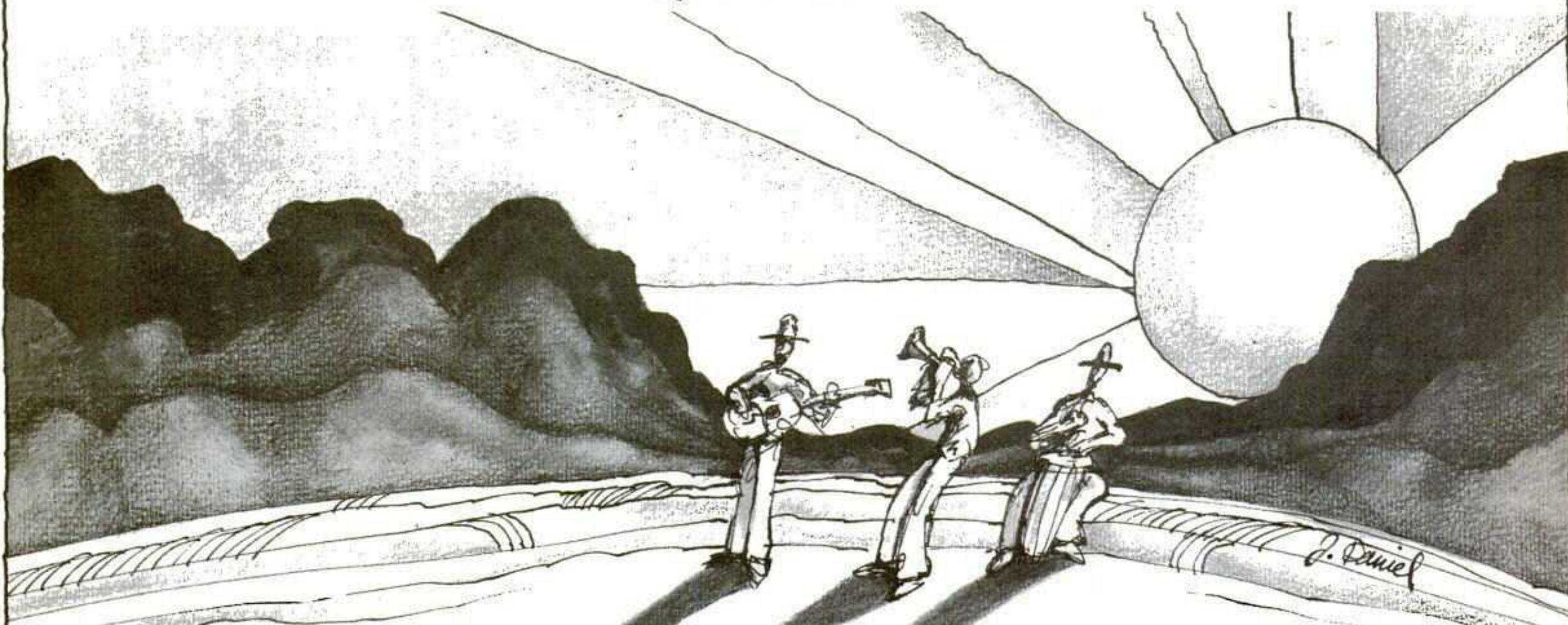
Another phase that has had a rapid growth in the last few years is the number of non-record stores dealing in just tape goods (blank and recorded). Very big users of blank tapes are: most government offices, hospitals, schools and colleges, doctors and other professionals, and not to leave out, radio and television stations.

Another factor in record retailing in Puerto Rico is that

(Continued on page 35)

Latin Music Industry Recognizes Rocky Mountain Region

By EARL PAIGE



JULY 27, 1974, BILLBOARD

The Latin music industry is for the first time focusing on Colorado, where Caytronics has just opened up a record-tape distributorship in Denver as part of Caytronics' national expansion. Also new in Denver is Christy's Record Sales,

an exclusive jukebox one-stop. With this kind of new recognition people who study the Rocky Mountain market soon find that there are many cross currents of Latin music with the result that radio station and jukebox programmers and certainly merchandisers of recordings have to be equally

as alert if not more so than in any other market. What's more, Latin music is not limited to Denver. Seasonal agricultural business swells the population by 80 to 100 percent in cities such as Greeley, Fort Collins, Brighton, Fort Lupton and influences markets in Wyoming and surrounding states. Adding to the music mix and cross currents is the fact that Americans are even buying Latin product, says Ali Noboachauvin, Caytronics' Denver manager. An Ecuadorian, Noboachauvin is himself reflective of the broad cross section of Latin people in the Rockies, making for a highly visible minority population.

Speaking of the various types of music, Noboachauvin says that over in Pueblo stores and stations and jukebox operators will use no Tex-Mex or Norteno but prefer instead the classic Mariachi and Ranchero and such artists as Vincente Fernandez. "The point is that even in Colorado there are distinct markets."

Long involved in trying to program for the various music tastes is Ralph Ludi, programmer of jukeboxes for the Apollo Stereo division of Interstate United, a giant national vending firm. Ludi has found he must leave much of the judgement to people such as Ms. Chris Marquez, who owns Christy's, and people such as Noboachauvin and his staff.

On influence noted by Ms. Marquez is the reflection of what she calls New Mexico music, characterized by such artists as Al Hurricane and Tiny Morrie from Albuquerque. "This is a different music than say Tex-Mex. It has

a lot of guitar and is styled with more, shall I say, simplicity."

Ms. Marquez points particularly to the song, "Ni Por Mil Punados de Oro," freely translated as "Not For All the Hands Full of Gold," as an example of the Hurricane New Mexican style. She believes the style is being copied by bands from below the border representing still another but different cross current factor.

She also notes that the influence of the New Mexico style with all its guitars is being reflected in music from groups far to the south in Mexico such as Los Coyotes Del Rio Bravo and their recording, "La Mula Bronco."

She says, "It used to be that Mexican musicians looked down on the music ideas of American-born Latinos. It was a kind of discrimination. But nowadays we are finding that Mexican bands are copying the stylings of bands and composers in America. I think an example might be Los Diablos' 'Que Vullva Conmigo' on Musimex, a Los Angeles label. This is a Mexican group performing what is essentially a Tex-Mex sound."

Noboachauvin was born in Ecuador of French and Lebanese parents and has been in America eight years. Now 28, he has worked as a deejay on KFSC-AM, pioneer Latin station in Denver, for the U.S. Government, a furniture store with a record department he managed and finally at Los Amigos Dist. before coming in to head up Caytronics' operation.

Of Denver's Latin population, he puts the Puerto Rican at 1.5 percent and says there are probably 2,000 Cubans and 2,000 South Americans with the preponderance of population being Tex-Mex and Mexican.

Because of the relative music mix and the nomadic nature of agribusiness workers, the recording distributor in the market must make the hits. Noboachauvin does this by buying time on stations as far away as Cheyenne, Idaho, Nebraska and Kansas.

He finds several stations very influential. One he mentions particularly is KAPI-AM, a 100 percent Spanish station in Pueblo owned and operated by George Sandoval, that Noboachauvin says reaches as many Latin-speaking listeners as the Denver station, KFSC-AM. He believes KFSC-AM probably reaches 120,000 in three counties surrounding Denver.

KFSC-AM was founded by the late Paco Sanchez who died in Denver a year ago. Sanchez was in the State Legislature and one of the best known Spanish leaders in Colorado. He founded the station 17 years ago and pioneered in such concepts as automatic translated news from the wire service and heavy music format. Andrew Neidig is music director of KFSC-AM, now continuing well after Sanchez' death.

Of the new recognition for Latin music in Colorado, No-

boachauvin says he was actually surprised when Caytronics set up Cayre of Colorado three months ago. Compared to the other giant population centers where Caytronics has branches, Denver is small, Noboachauvin believes. Still, the move is one that gives Caytronics continuity and stabilized the market after the closing of Los Amigos Dist. by founder Dick Siegel, who now is into consumer electronics repping.

Cayre handles nine labels: Caytronics, Arcano, Calinente, Carino, Charro, Normex, Audio Latino, Mericana and Pronto. Only two have 45 releases, Caytronics and Arcano, but Noboachauvin sees a surge in singles coming now that Caytronics has started to release some. "You have to have singles to break albums," says Noboachauvin, "just as in the American music market."

In this direction, Noboachauvin is highly complimentary of Ms. Marquez and her nerve in starting a small one-stop strictly for jukebox programmers. Ms. Marquez worked at Discolandia Records, a retail outlet, for three years and during that period found that often jukebox programmers were disappointed at not getting the kind of product they wanted.

Since retailers often give jukebox operators a discount, she says that the store would habitually sell out to regular street customers because of the extra profit this represents. "Then the jukebox programmer would come in and we would be sold out."

As with Cayre of Colorado, Ms. Marquez ships to jukebox programmers in a wide area of the Rockies. She also works closely with area stations programming Latin music. She says she receives orders from as far away as Seattle.

One lament of Ms. Marquez is the lack of promotion by Latin labels.

"This is really a shame. Latin record companies could do so much better if they would just promote more."

Noboachauvin says the distributor of Latin music must take up the slack. He mentions how he can work with Sandoval over in Pueblo because Sandoval in addition to KAPI-AM owns a record shop and functions as a sub-distributor for Cayre. When it is not possible to co-op or trade-out air time, and especially where unknown artists are concerned, Noboachauvin will buy time on the air.

Promotion becomes hectic during May to September in what Noboachauvin calls the "Norteno Season" when the farm workers come into the Rockies. He will work out exposure on KRAB-AM in Cheyenne and on stations in Idaho, Nebraska and Kansas.

Tied in to following the farm workers via radio is coordinating talent shows.

The main venue in Denver is the G. A. O. (Good American Organization) where caravans appear almost every weekend. Many talent shows are coordinated by KAPI-AM and KFSC-AM.

Noboachauvin says that for the most part there are relatively few appearances in the market by really major acts. "We will for example bring in Vincente Fernandez twice a year."

Of Cayre's operation, Noboachauvin says it is gaining more recognition every month. "We have developed J. L. Marsh as a major account," he says, referring to the Minneapolis-based rackjobbing branch in Denver. "What is happening is that the Latin-speaking population is spreading out in all directions. This has been happening for years. The regu-

(Continued on page 35)

Puerto Rico

• Continued from page 33

Stateside companies like: Barkers, K-Mart, Kresges, Penneys, Sears and Woolworth, with many stores here, are big movers of records and tapes. Both Penneys and Sears also have auto service stations that retail impressive volume of recorded tapes for auto owners. Bargaintown and Gem stores chains have record departments owned outright by local firms. All these stores and chains are serviced by local wholesalers except Penney's non-Latin items, which are supplied by Handleman of Miami through a resident man who takes care of this account.

Still another factor people credit for making Puerto Rico an exciting recording market is the fact that tourist hotels bring so many recording artists to their night clubs thereby creating interest in their records. The heavy tourist season 1973/74 just ended saw the following artists appearing here: Paul Anka, Teresa Brewer, Tony Bennett, James Brown, Chubby Checker, Lana Cantrell, Aretha Franklin, Robert Goulet, Jackson Five, Sammy Davis, Jr., Gladys Knight & the Pips, Jerry Lewis, Mama Cass Elliott, Lil Anthony & Imperials, Eartha Kitt, Tony Martin, Barbara McNair, Frank Sinatra, Jr., 5th Dimensions, Freda Payne, Temptations, O'Jays, O.C. Smith, Sly & Family Stone, Jerry Vale, Nancy Wilson, Liza Minelli, Tom Jones and Engelbert Humperdinck. Of course Latin and Puerto Rican acts such as Raphael, Julio Iglesias, Lucecita, Olga Guillot to name a few, these are considered regulars of every season. The fact remains that the holder of the all-time act, with yearly engagements of over five weeks (for the past nine years) is Marco Antonio Muniz (RCA Records) singer from Mexico, solo act, who opens in mid November every year and stays till after Christmas. Jose Feliciano (RCA Records) Puerto Rican born, just managed to squeeze a six-day engagement into his busy schedule for shows at the Royal Room of Flamboyant Hotel playing with just three-man back-up group to full-houses at all shows and standing ovations at each one.

Rocky Latin Music

• Continued from page 34

lar stores in the Denver suburbs get requests for Latin music and the rackjobbers and independent retailers are feeling this more and more."

Ms. Marquez backs this up and even has her one-stop located in the suburb of Westminster (for the present in her home).

The spreading population has helped defuse any really significant racial conflicts, Ms. Marquez believes.

Nobochauvin, Ms. Marquez and others in the Latin music industry in Colorado put the number of Spanish-Americans in the Denver area at around 80,000-120,000 if the whole three-county region is included.

As for tape, he says two-three years ago there was very little business in tapes. "Now, this is a fast-growing business. But it's strictly an 8-track business. I would say that cassette is less than 1 percent of our tape sales."

Nobochauvin and Ms. Marquez both believe Latin artists are finally recognizing Colorado. "At first," says Ms. Marquez, "I think some artists coming through thought I was just some clerk in a store wanting to see them for free. Now they look me up when they come to town."

Ms. Marquez was born and raised here and believes the upward mobility of the Spanish-American in the market is on a par with that of any other major city in America. She cannot believe there is a serious strain of resentment, or what has been referred to in Chicago, as a "Brown Power" movement.

Nobochauvin points out the "Americanization" of young Spanish-Americans in Denver as in other cities, but also finds that Latin music is being sold to Americans. "We find it especially so when stores cater to people who travel to Mexico. These stores will ask for the classic Mariachi type music."

Over-all, Nobochauvin sees Cayre sales breaking down to 60 percent LP's, 35 percent tape and 10 percent 45's.

At retail in the market, LP's go for from \$3.49-\$3.99; tapes from \$5.49-\$5.89; singles, 89-99-cents.

S. California Salsa

• Continued from page 30

Predictions are based on the growing cross-over potential of a number of top Latin acts. Bands that have already played in Los Angeles are, Willie Colon, (Fania) and Eddie Palmieri (Coco), who played to 4,000 people at the Hollywood Palladium, April 20, 1974. Future headliners expected this summer are Ray Barretto, (Fania), Tito Puente (Tico) and El Gran Combo, (E.G.C.). Also favorable indications are a wider acceptance of Latin music on radio station play lists and the fact that the Latin sales accumulated in 1973 were at their highest.

With a look toward the future, it is felt that to broaden the "Latin Soul" horizon, salsa should approach the many untapped areas such as major concerts, network TV and radio, and the present and future influx of Latins in colleges demanding representation of their music.

With approximately 90 percent of the rock groups borrowing or copying verbatim from salsa music and reaping the profits, fame and popularity, there is a need for more creative innovations, experts believe. These would include some commercialism to the extent of including English lyrics of experimentation with electronics and instrumentation.

Album Covers

• Continued from page 30

loose. the painting on the cover was done by my partner. Walter Velez, graphic designer/illustrator.

One of the most controversial covers I ever designed was the Willie Colon "Wanted by the F.B.I." album. Now here is a perfect example of how a cover could have been used to its greatest potential, and yet it wasn't. The album was an exact copy of a FBI wanted poster and was also packaged with another poster in the inside. The album came to the attention of the FBI in Puerto Rico because people who weren't able to read English or who didn't stop to read its humor, were reporting Willie, who was in town, to the FBI. They then investigated and made the record shops turn the album around. Fania was then visited in their N.Y. offices and informed by the FBI that it was against the law to print any facsimile of an FBI poster that in anyway gave the impression that it was an official FBI document. The words FBI had to be removed from all further printing of jackets. The original albums became automatic collector's items.

Whenever I have taken this LP cover to American companies they have all reacted the same way. What a great opportunity to have taken out full page ads in the trade papers announcing the... "The LP The FBI Banned," "a Collector's edition." They could have even fought it in court just for the publicity. Unfortunately Fania didn't utilize this gimmick to it's fullest potential. Fania records is considered the avante garde of the Latin Industry but is still conservative by American standards. You can imagine the attitudes of some of the rest of the industry.

There are many changes that have to be made in our industry if we are to break this business wide open. Our music is one of the most alive and vibrant forces in the world today. It's a new sound and one that many groups throughout the world are picking up on. Although we have all of South America to sell, there is a fantastic market right here in America that we must also gear ourselves to. Of course there are many hurdles we must overcome the same as any other American company—but there are also many things we have to do within our own industry.

For one thing, we must try to communicate vocally (English) with the rest of America. Our tumbao (basic rhythms) and salsa feeling must stay, but we have to have more imaginative musical changes. Our image must also go through changes.

I feel that LP covers should reflect the cultural beauty and feeling of our music. We should also start using some fresh new talent. If some of the new artists on the scene cannot because of their inexperience produce the best quality, then at least their ideas should be utilized. At this point I would like to mention some of my competitors because of their contributions to rising standards of Latin album covers. First a gentleman who has done many covers for the Tico-Alegre line, Ely Besalel. I first became aware of Eli when many people complimented me on the great job I did on Eddie Palmieri's "Super Imposition" LP. It wasn't mine, I would answer with envy, it's Eli's. Chico Alvarez, art director at United Artists has done some fine work. In Miami there is also Drago and I would like to single out Alal Rodriguez, a fine illustrator now working for Essence magazine in New York.

(Izzy Sanabria is co-owner of W-2, graphics and publisher of Latin New York Magazine)

Texas Chicanos

• Continued from page 29

"It spoils you to play before tens of thousands of people and then come back to the smaller dance halls, where the most they can accommodate is two or three thousand people, but at this time we all depend on the dance halls," he adds.

Freddie Martinez sees another avenue of exposure. "On my tours that take me all over the country, my one objective is to push the disk jockies in areas outside Texas to gamble and expose Chicano music. The deejays in areas like Los Angeles who play the music are very popular, but not enough of them are playing it. In Mexico, I pull packed houses for personal appearances, but have little luck in convincing radio stations to play more than just a smattering of Chicano music."

Television is also beginning to play an important part in future plans for promoting the Chicano sound. Domingo Pena of KIII-TV in Corpus Christi is the "grandfather" of the Chicano television producers. Pena's show, which has been running for two hours each Sunday for ten years, has opened the door for many Chicano performers. Falcon Records of McAllen presently produces a TV show, "Fanfarria Falcon," which is shown over some 160 TV stations nationwide. In South Texas, J.J. Garcia's "Mi Linda Raza" over Houston's Channel 39 has gained wide exposure through cable television, as has shows in San Antonio and Dallas.

Perhaps the most ambitious move toward wider exposure is Freddie Martinez' move into motion picture production. For years, Carlos Guzman has appeared in Mexican films, but it was the recent appearance of Martinez and Sunny Ozuna in Tony Aguilar's "La Muerte de Pancho Villa" that sparked the move to the movies.

Ozuna and Martinez, both top names in the Texas Chicano circuit, had only minor parts in the Mexican film in which each sang a song, but the movie played to packed houses in Houston, San Antonio, Corpus Christi and throughout South Texas.

"Our industry is growing up very rapidly," Martinez explains. "As a result, we must explore every avenue to keep our companies solvent and take the attitude that nothing is too good or too demanding to make Chicano music a viable force in the entertainment industry."

Salsa Surge

• Continued from page 32

Additional encouragement comes from the calls received by New York Latin labels for their product from a number of radio stations in Oregon, Idaho, Georgia, Ohio, and even Canada for programming purposes.

Many Latin music critics have cited the language barrier as a determinental aspects of Latin music. Very simply, there is no such barrier if the music is treated properly. Scoring this point is the obvious success being enjoyed by the group Moce-dades with their single "Eres Tu," along with the success such artists as Vikki Carr, Eydie Gorme and Perry Como have had with Spanish lyrics.

More importantly, our own artists, ranging from such recording and writing giants as Tito Puente and Charlie Palmieri to the younger acts coming into the market, are constantly expanding their musical awareness to include both aesthetic and technical innovations from the American pop market with their own sense of what's Latin.

If anything, the talent is there, but to make it happen we need help. The same kind of help that lifted r&b, country music and gospel music out of regional acceptance to national prominence with proper radio and television coverage and marketing strategy. With increased exposure, Latin music, without a doubt, will gain the recognition it rightfully deserves. (Joe Cain is general manager and a&r director of Tico/Alegre Records)

Chicago Latins

• Continued from page 32

with his wife and recording artist, Flor Silvestre, draws a broad Latin audience, as well as a "gringo" or English-speaking audience.

In addition to Chicago television's channel 26, there are approximately 10 radio stations that devote a portion of their programming to Spanish-speaking programs, which include all forms of Latin American music. The only problem is that the deejays tend to limit their record selection to the music of their respective countries.

"Mexican announcers favor Mexican music and Puerto Rican announcers favor Puerto Rican music," explained Esteban. "As a step toward changing this situation, several Latin announcers, including myself, have formed a group called Publiment (Metropolitan Publicity) for the purpose of increasing the scope of Latin American music on radio. Monday through Saturday, we have a daily seven-hour program on WOJO-FM where we play representative music of all the various Latin American countries."

While several of the radio stations devote considerable time to Spanish language broadcasts, there are no stations that broadcast 24-hours per day in Spanish. However, this situation may be changing in the near future.

"My father and I are involved in the incorporation of an organization which will operate a broadcasting station with a 24-hour Spanish language format," said Frenkel. "This will be the first of its kind in the Midwest."

An example of how Chicago's Latin American population base is broadening is the recent opening of Disco Cumbia, a Colombian record shop on the city's far north side. When owner Jorge Vargas, a native of Colombia, was asked why he chose to open his record shop in a neighborhood long known for its Jewish residents, he replied:

"A lot of Colombians are moving into this neighborhood. For this reason, there is a need for Colombian records. If there were a lot of Ecuadorians living in the neighborhood, then we would sell records from Ecuador. As it is, we sell a variety of Latin records—including Mexican and Puerto Rican."

"Nine years ago when I arrived, all that could be heard on the radio was Mexican and Puerto Rican music. I never heard a cumbia but now, the situation has changed considerably with the arrival of more people from other parts of Latin America."

"Even South American artists and groups are arriving here for concerts and dances. They include Los Graduados and Los Hispanos of Colombia and Billo's Caracas and Melodicos of Venezuela."

Vargas, who publishes a monthly newspaper for all Latin Americans, also has his own radio program every Saturday on WSBC called "La Hora Radial Colombiana" (The Colombian Radio Hour).

Latin-Chicano Seminar

Billboard presents a seminar on Latin-Chicano records, July 23-25 at the Holiday Inn, Emerald Beach, Corpus Christi, Tex. Free registration. Contact: Lupe Silva (512) 854-7707.

JULY 27, 1974, BILLBOARD

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- Box Number, c/o BILLBOARD, figure 10 additional words and include 50¢ service charge for box number and address.

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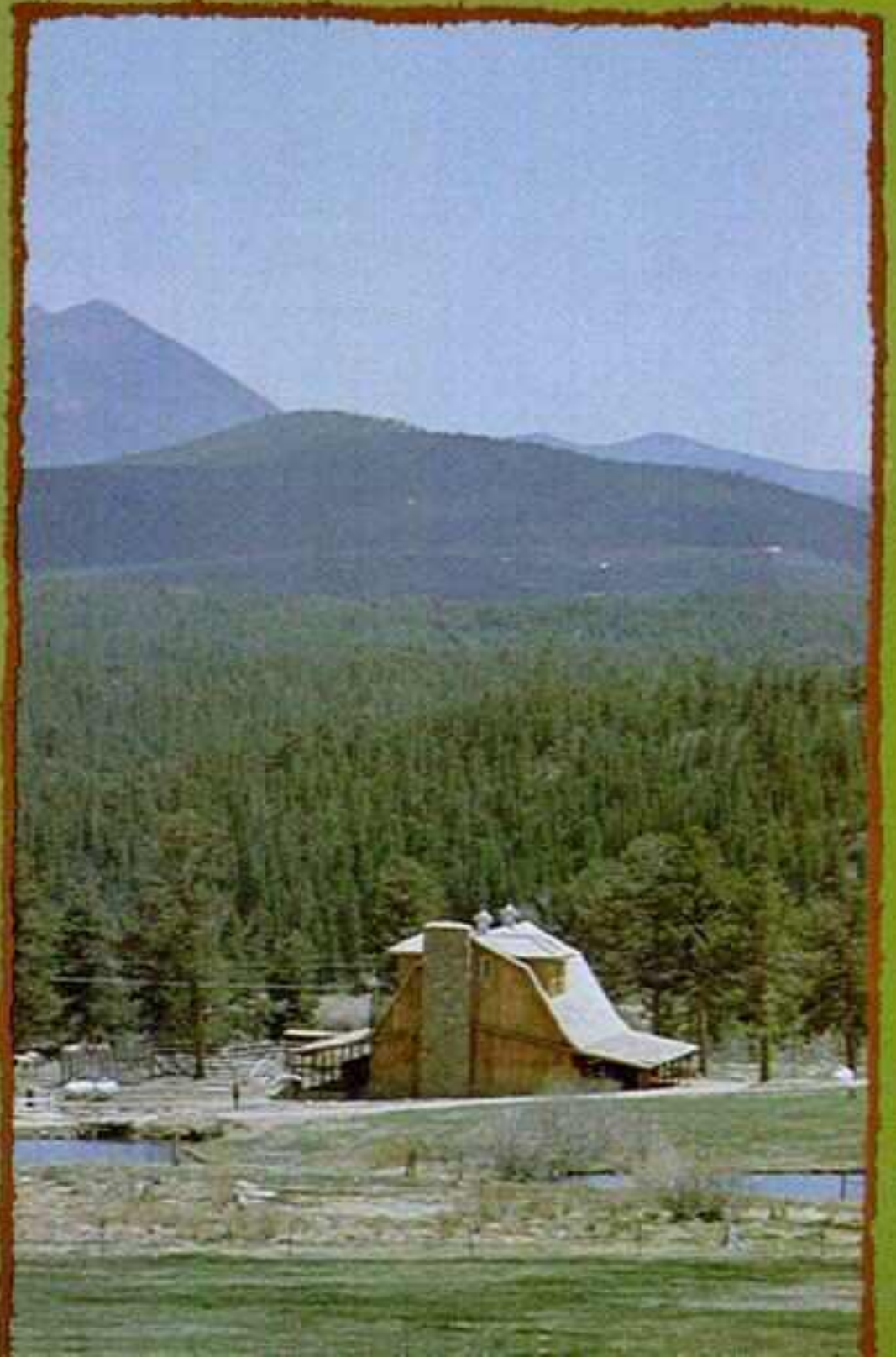
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See Page 37

A Billboard Spotlight



Colorado

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Colorado music people toasting Billboard include the whole James Gang country music act. George Carroll, Athena Enterprises, and Keith Case, Stone County (right), representing the state's major booking agencies, welcome everybody. Others from Stone County: Lance Smith, Penny Case, Madi Berger and Sami Cable along with Dave La France of KIMN.

Story Behind The Colorado Story

By EARL PAIGE

The party pictured on this page was originally set for 200-250 and over 600 came. This is the kind of mushrooming growth in Colorado's music industry that the Billboard crew discovered over and over as this special issue came into fruition. It is a kind of growth, a kind of steady migration, a definite recognition of Colorado's existence as a

wonderful place to live and be creative. Constantly as people were interviewed the key words kept popping up—"fresh air," "no hassles," "tranquility," "peace." There are variations of this theme and they too are refreshing. And of course, the Caribou recording ranch of Jim Guercio epitomizes the search for unspoiled quiet in which to be creative and introspective.

Billboard's initial work in Colorado was spearheaded by Bill Moran of the sales staff, Bill Williams, the country and gospel editor and special issues editor Earl Paige. Williams' involvement is especially interesting in that again it points up the national scope of what is happening in Colorado. Country music has grown significantly in Colorado because of pioneers such as Gladys Hart and her festivals and country radio innovator Pappy Dave Stone, who along with others have long made Williams and Nashville aware of the Colorado scene.

The diversity of the industry in Colorado was a special interest and in this regard independent writer Eric Coggins spent a week interviewing for Paige a cross section of individuals and companies. Some included stage sound equipment innovator Jim Malatchi, consumer electronics reps, the jukebox people at Apollo Stereo and



Perhaps without a Guercio there would be no Colorado story, but then there is Guercio.

As Billboard kept moving in more and more people, everyone was asking "What is so big in Colorado, besides Guercio's ranch?" Of course, this was the question Billboard staffers had to ask long before the plans for the Colorado story were set.

The fact is that the music industry in Colorado is growing in national significance. The tip-off is in the two talent agencies, Athena Enterprises and Stone County. And without the encouragement and assistance of the key people in these agencies the Colorado story would not be what it is. Specifically these individuals are Keith and Penny Case and Lance Smith of Stone County, which grew out of Athena, headed by Chet Hanson and George Carroll.

There are, of course, dynamic individuals in the state of national importance and even international importance. Take promoter Barry Fey. He has been so helpful and such an encouragement to the Rolling Stones that they have had him over to Europe as a guest while planning U.S. tours. Others of wide influence would include John Denver, Steve Stills and the Nitty Gritty Dirt Band. Denver, in fact, has been made poet laureate of the state.

Clockwise we have artist Doug Kershaw and Bette Kaye, Sacramento, Calif. promoter. Signing in are Herb Neu and wife Carol of KBPI and helping are Mary Howe, Crested Butte, Cheryl Hodgson, Stone County. Nat Freedland, Billboard, lawyers Steve Brett and Jim Cunningham, Crested Butte president Carlos Schidlowski and Ms. Howe. Karol W. Smith, director Colorado Motion Picture & TV Advisory Commission, and Billboard's Bill Moran. In center Billboard special issues editor Earl Paige (arms folded).

audio store people at stores such as May D&F and independent outlets as well.

Next into Colorado was Nat Freedland, talent editor, who along with Moran and independent photographer Kai Shuman, spent most of a day at the Caribou. By this time, the coverage leading up to this special issue was in a state of frenzy. Williams was meeting with country music people at Holiday Inn in downtown Denver around the clock. Paige arrived and immediately began a series of interviews.

The party, actually, was far from any climax to the coming out of the Colorado industry. What happened was that people came together who had never known each other. For example, David Youngstrom of the Denver Post, who was immediately assigned a story, met for the first time at the party Chet Grabowski, of The Music Scene published out of Colorado Springs. Grabowski was also assigned to do a piece.

A number of notable quotes emerge from the frantic and wonderful weeks of putting together an enormous special issue such as this. We especially like the line from J. Carlos Schidlowski, president of Crested Butte Records: "Success in Colorado is to keep from going under." It's not all that fatalistic we must conclude.

(Continued on page C-26)

Guercio's Fabulous Caribou Ranch

3,000 Acre Million Dollar Studio Shangri-La Wilderness Complex

By NAT FREEDLAND

Unspoiled Peace Only 70 Minutes From Denver

NEDERLAND, Col. — James William Guercio's astonishing Caribou Ranch is more than a million-dollar recording facility. It's a complete world, an 8,600-foot-high rock 'n' roll Shangri-La on 3,000 acres bordering the Continental Divide, a site complete with

two ghost towns, a 100-foot-high waterfall, and the settings for the remake of "Stagecoach."

And the whole self-supporting utopia came into being three years ago, solely through the drive and vision of a musical creator not yet 30 years old. . . . Guercio, the producer and manager of Chicago.

Not that Caribou Ranch itself is three years old, only Guercio's conversion of it to one of the world's great recording centers. Caribou was claimed from the wilderness in 1863 and stopped being a working cattle ranch early in the 20th century when it became the headquarters of the aristocratic Van Fleet family, introducers of the Arabian horse to the U.S.

The astonishing reality is that Caribou Ranch, for all its unspoiled peacefulness, is exactly 70 minutes driving from the Denver International Airport. The highway goes through Denver, then 20 minutes north to Boulder, the scenic home of the University of Colorado. Still following the same road, the mountains close in until a small valley opens up on the next town, Nederland, where many of the University's more adventurous students live.

This accessibility gives Caribou easy access to all the staff help it needs. One of the pretty, charming graduate students in languages at the University. And like many of the rock stars at the studio across the central meadow, she prefers to spend her work breaks riding one of the 30 horses in the corral next door.

Despite all the outdoors recreation literally at the studio doorstep—such as a fully-stocked trout pond and for wintertime fun 30 sets of cross-country skis and boots or eight snowmobiles—Guercio has found that the visiting stars get far more work done than under normal studio conditions.

Elton John had only a few Bernie Taupin lyrics for the new album he wound up titling "Caribou," when he arrived. But in three days at the superb grand piano in the main guest lodge, Elton had completed five songs.

Guercio actually bought the place from Transamerica Corporation, who were planning a massive luxury subdivision but didn't get past building four houses on a ridge at one edge of the property.

The townsfolk at Nederland, some four miles away from the ranch, had mixed feelings about Guercio's arrival at Caribou. On one hand, they were relieved that the crowding of the subdivision didn't take place. On the other hand, they were worried about what they thought would be an unending procession of rock bachelors in their backyard.

To help ease their minds, Guercio's parents moved into one of the TA subdivision houses and began taking part in community affairs. Guercio's father was an electrical engineer in Chicago and he soon convinced the town fathers that recording on the scale his son meant to go into it was a highly serious business.

Guercio had been seeking an unspoiled western rural base for his vision of a new kind of musical community for several

years before he found Caribou. He searched throughout the West and turned down one site after another because it was either too inaccessible or the neighboring communities were too prejudiced against the rock culture.

"Once the artists get into the pace of their work here, they can record at whatever hours they like," says Guercio. "There's no such thing as having to repatch the studio board because another client is waiting for the hours he booked."

After considering long and hard, Guercio has decided not to add more studios, lodges, or a mixing room to Caribou. Much of the ranch's unique charm is due to the fact that none of the buildings are new. The wood-and-stone original ranch buildings have only been remodeled and modernized, a process probably even more costly than erecting new buildings would be.

"Sure, it would be convenient to add a small mixing studio so we didn't have to tie up the main facility," says Guercio. "But logically that means you have to expand the housing facilities so that two bands can stay here at the same time. And every expansion leads to another expansion."

Groups come to Caribou in blocks of either two weeks or a month. There is quite a waiting list. The visiting artists generally bring their own producer and engineering team and



their personal instruments. Everything else they need is right on the site.

The booking is done from Guercio's Los Angeles headquarters building by Larry Fitzgerald, Guercio's business administrator and manager of Three Dog Night and the Beach Boys for Caribou Management.

Most of the albums produced at Caribou during its first year of operation aren't exactly cut-outs. There's War, "Deliver the Word"; Joe Walsh and Barnstorm, "The Smoker You Get . . ."; Rick Derringer, "All American Boy"; Steven Stills and Manassas, "Down the Road"; "Badfinger"; Earth, Wind & Fire, "Open Our Eyes."

Guercio found that the two Chicago gold albums he produced at Caribou, "Chicago VI" and "Chicago VII" actually took a much shorter time to finish than under standard studio conditions. And while the group was around, they also starred



in two TV specials on the site. The latest show, produced by Dick Clark, will air later this summer.

The only permanent residents of Caribou Ranch are the boys in the bunkhouse, including Guercio's two younger brothers who are assistant engineers in the studio, plus Guercio and his wife and their infant daughter born in May.

The brookside building they chose as their home was completely remodeled just before the birth. Guercio is married to Lucy Angle, one of New York's top fashion models, who is like him of Italian heritage. They still own an elegant apartment on Beekman Place in Manhattan.

As for the Caribou Studio itself, the heart of the operation, it



is truly a wonder. It is housed in a modernistically remodeled barn, the loading entrance is actually the original barn doors. Inside, the recreation areas are like an old west mansion.

But the second floor studio, reached by an elevator, is like something out of Buck Rogers. For one thing, it has complete temperature control. The artists can work at whatever temperature they prefer. Guercio considered adding a humidifier system in case the extreme dryness of the air parched the vocalists' throats, but found it would cost hundreds of thousands of dollars.

There is, however, always an oxygen tank kept in the leather-seated control booth in case the musicians—particularly the horn players—overdo it during the first few days before they adjust to the high-altitude thin air.

Heart of the electronics is a Neve board imported from England and two Ampex 24-track tape decks. Except for the board itself, every electronic system in the studio is matched with a back-up duplicate. The obvious reason for this expensive precaution, and for the vast component stockpile warehoused at the ranche, ranch, is that if any equipment breaks down during a session at some odd hour otherwise work would be halted until replacements were air freighted in or driven from Denver the next day.

Caribou's official specification list of their studio equipment is 4½ pages long. Westlake Audio of Los Angeles was main design consultant, and their plan is studied in detail in another story in this section. However, the control room is state-of-the-art for quad monitoring. And one of their projects between outside sessions is preparing quadrasonic editions of every Chicago album.

Presiding over all this equipment is audio engineer Frank Lee; a very Eng-



James Guercio is framed above left by a shot of the ranch while inside a recording is being mixed. At right of console is Larry Fitzgerald, Guercio's business administrator and manager of Three Dog Night and the Beach Boys for Caribou Management based in Los Angeles. Billboard talent editor Nat Freedland is at left rear with Bill Moran of Billboard sales. Don Puluse, a Columbia Records engineer, is mixing. Out for a ride between sessions are Columbia artist Ian Page, his wife and manager. Page and his group are shown upper right in the studio. Ghost towns, luxurious living quarters, dining rooms, and the pure sky of Colorado add to the fantastic setting at Caribou.

lish gentleman who came to Caribou with the studio's first board. Lee spent months trying to get his Canadian employer's futuristic board working properly. Eventually he had to give up and the company went out of business. But Lee happily moved his family to Nederland at Guercio's invitation, and he now takes great pleasure in twitting his yank neighbors about Watergate.

If Caribou Ranch sounds suspiciously like Paradise on Earth, that's only because it is. Any night when things get dull, Guercio simply shows some of the movies in his huge library, or the word gets passed to the Boulder and Nederland party set that some visiting rock greats at the ranch are hosting a fun bash tonight.

What Guercio has created in this breathtaking mountain site is simply a totally new way for musical artists to make records, and a new form of community that may be giving social scientists a lot to think about for years to come.



Rocky Mountain High

Denver Natural Choice As Colorado's Poet Laureate

By NAT FREEDLAND

On June 25, Gov. John Vanderhoof proclaimed John Denver the poet laureate of Colorado. But really that is just putting an official stamp on what everybody has already known for at least two years, ever since "Rocky Mountain High" burst into the world's ears.

"Rocky . . . High" made John Denver the superstar he had been working towards becoming for over eight years. It made him pioneeringly able to coordinate his lifestyle between the grueling demands of his artistic career and his remarkably disciplined drive to live a nonpretentious pleasurable life in an unspoiled environment.

It has also brought new pressures. Outside his home—and he really does live in Starwood At Aspen—is a large sign saying "Please Do Not Bother Us."

Denver is far from being a hermit. He's on extremely friendly terms with many Aspen acquaintances. But one of Denver's musical sidemen explains the keep-off sign: "Since John has gotten so big, he's continually being hit on by 14-year-olds who insist that he tell them the secret of the meaning of life . . . right now."

Starwood, though beautiful indeed, is no lost Shangri-La. If it were, Denver couldn't possibly play three or four concerts each weekend and then head home to rest. Of course, it's a lot easier now that he can charter a private jet to pick him up at Aspen airport.

But for the first years there, he and his band made out quite nicely via the two shuttle airlines between Aspen and Stapledon International Airport in the city of Denver. "If the weather reports said a big snowstorm was coming, I'd just leave for the concert a day early," says Denver. "Or if the storm came in without warning, I'd put the chains on the tires and drive to Stapledon. It's only five hours under normal road conditions and the shuttle flight is 50 minutes."

Starwood is two or three miles from the center of Aspen. It is, in effect, a groovy and tasteful newly opened subdivision along a ridgetop meadow. Denver's house looks like a futuristic barn and has the most commanding view over the 8,900-foot-high skiing utopia below.

"When I get to the mountains, I'm happy," he says. "That's all there is to it."

Aspen is no bumpkin town. Its 8,000 population goes

up to 20,000 during the height of ski time. The place is considered the most jet-set winter resort in the U.S. The Kennedy family stops in every winter. It has superb gourmet restaurants, clubs of national circuit quality and a cultural atmosphere as hip as it is relaxed.

"What I do is separate my life in the mountains and my work," says Denver. "The atmosphere has obviously inspired my writing, but I don't need to be surrounded by all that to make a record. I won't even have pictures or interviews done at my house with my family."

The way he recorded his latest LP "Back Home Again," is typical of the way he works. He would spend four consecutive 10 a.m.-to-midnight days in a Los Angeles studio and then go home for three days. The album was completed in 15 studio days on this schedule.

Denver must have suspected early that he wanted to base in Colorado. After all, he did adopt Denver as his last name rather than going on stage as John Dutchendorf, the name on his birth certificate.

He considers Starwood his first real home and says he had been getting increasingly conscious of wanting a home.

His father is an Air Force career man and the family was constantly on the move. Denver spent his school



vacations driving a harvest tractor and later in lumber camps. He dropped out of college to sing and made his first national mark replacing Chad Mitchell in the Mitchell Trio on the Mercury label.

He married his wife Annie, of "Annie's Song" fame, seven years ago in Chicago. The Minnesota-born Mrs.

(Continued on page C-33)



Barry Fey Earns International Recognition As Concert Promoter

"I love music but I don't consider myself any artistic producer," says Barry Fey, one of the most respected concert promoters in the world. "What I've learned how to do really well is sell tickets to concerts and set up a show so that the artist, the promoter and the audience all get a fair return."

The figures bear out that Fey has done exactly that. During the past two years, his Denver-based Fey-Line Productions has grossed well over \$3 million annually.

And despite Fey's over-modesty about his musical role, he went an astonishing 4½ years since starting concert promotion in 1967 without ever having a show that lost money. Naturally, he remembers the exact date. "It was July 14, 1971 with Steven Stills at Kansas City Municipal Auditorium. I came out \$2,800 in the red. I forgot to subtract the admissions tax when I was figuring the break-even point and I got too busy with concerts in other cities to push the advertising as much as I should have."

Needless to say, such oversights have continued to be extremely rare in Fey's promotional career. His turf, the cities in which he produces most of the concerts, is Denver, Phoenix, St. Louis, Kansas City, Houston, Dallas, Salt Lake City, Albuquerque and Lincoln.

About half the total concerts are in Denver or Colorado's large campus facilities; the Air Force Academy at Colorado Springs, Colorado State at Fort Collins or the University of Colorado in Boulder.

His basic economic credo for promotion is, "If you need to sell half a big hall just to break even, you're doing something wrong."

He is also an unabashed Denver booster. "Denver

has done a lot more for me than I've done for it, though I'm proud to have taken a central part in creating a strong music market. With the kind of audience enthusiasm you find here, bringing in good artists is like a license to steal."

When Fey arrived in Denver, late in 1966, he had few ties with the music business and certainly no major music success. He spent most of his earlier years in Chicago, holding various jobs after college with no particular direction.

He came to Denver as his wife, Cindy, was about to give birth to the first of their two children, simply because he liked the city for its natural surroundings, clean air and relaxed pace. He got into the rock world because he was impressed by the hip scene he saw springing up during a visit to San Francisco.

In 1967, he put together some financing and got the Family Dog, then Bill Graham's neck-and-neck San Francisco promotion rivals, to send a delegation East to open a Family Dog branch near the University of Denver. Opening night was attended by 2,200 youths.

But Family Dog's flamboyant chieftain, Chet Helms, soon got into a series of angry confrontations with the city police who were unsure of how to cope with Denver's first taste of the Love Generation. Consistent scare publicity in the local press shuttered the club within a few months.

However, Fey changed the name of the operation and ran it successfully by himself as a dance concert hall through the rest of the year, by the simple expedient of dealing reasonably and courteously with the straight establishment.

The shift to concerts followed naturally. Of course, Fey had to scramble for operating capital at first. But in

(Continued on page C-33)

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WATCH FOR HER NEW ALBUMS
OF OLD AND NEW COUNTRY
YOU'LL BE SEEING HER IN
YOUR AREA SOON.



It was inevitable that country music, which had its commercial origins in the Appalachian hills and Texas plains, would move to the hills and plains of another area.

Colorado is, of course, the heart of the Rocky Mountains, and Denver has always been the "Queen City of the Plains," despite its mile-high altitude and somewhat rarified air.

Now, within a 50-mile radius of the heart of Denver there are more than 50 clubs which showcase country music. There may be more of it there per capita than any place in the world. Radio stations abound with it, and live country bands are everywhere.

Despite this inevitability, it wasn't a happenstance situation. It probably is incorrect to single out a few who are responsible in most cases, but in this situation it is obvious. A charming lady named Gladys Hart almost singlehandedly made country music happen in Colorado, and a colorful radio pioneer named Dave Stone gave it its early fulfillment.

Considering that Mrs. Hart is still as active today in the promotion, promulgation, and protection of country music as she was when she started a generation or so ago, it's somewhat inspiration to watch her perform. She performs only in the sense that she works long into each night to do the job she feels she must do (she works at something else fulltime in the daylight hours). This year, under the guidance of the dynamic lady, the 12th Annual Country Music Festival of Colorado was held in June, with record crowds, meaningful seminars, and outstanding talent.

This is only part of the story. Over the years Gladys Hart has literally knocked on doors of clubs, imploring the owners to bring in country music. She did the same with radio stations, seeking a change of their format to country. She took very young artists under her wing, taught them the basics of showmanship, had them perform at benefits for experience, and then carried the word around the mountainous countryside.

Her first festival, known originally as the Country Music Caravan, was in June of 1963, and most of the talent then was provided by promoter Richie Johnson of Belen, New Mexico. Also present were the Johnson Sisters of Wild Horse, Colorado, with whom we will deal



Dave "Pappy" Stone, Bonnie Paris and Johnny Paycheck.

later on. It was modest in proportions, but highly successful in attaining its aims.

The following year, Governor John Love (later to become, briefly, our energy leader in Washington) issued a proclamation listing the second week in June as Colorado Country Music Week. Love frequently was cited by the organization for his contributions to this music form.

By 1965, the Festival had really caught on. Twenty-eight states were represented at the Denver-area gathering, and the first of the big names came in. Buck Owens was on

50 Denver Clubs Showcase Growing Country Music Scene

Country Promoter Gladys Hart Pounded On Doors And Won Over Colorado

By **BILL WILLIAMS**

hand. He received a plaque from members of the CFM for what he had done.

Marvin Hoerner, a talent promoter from Illinois, joined forces about this time, brought in more big names, and the event continued to grow. Suffice to say it has never even slackened, and each convention becomes more meaningful. Patsy Montana, one of the original fe-

list was a lengthy one, and mostly the people of that area were showcased.

"We never want to take anything away from Nashville," Mrs. Hart has said. "We only want to show that talented people are here, and that we can be an extension of what is taking place there."

Moving now to Pappy Dave Stone, we find another kindred pioneer soul. A Texan by birth, he founded KDAV Radio in Lubbock,

Jennings, Billy Walker, and Buddy Holly. He was instrumental in getting Holly his first recording contract.

Stone, whose real name is David Proctor Pinkston, recalls playing his first country record in 1946, Ernest Tubb's "Rainbow at Midnight." He later became a charter member of the Country Music Association.

Among his close friends are the Johnson sisters of Wild Horse, and they are something



Gladys Hart, president, Country Music Foundation of Colorado, and Bill Williams, country and gospel editor, Billboard.



Country music foundation members (from left) Ms. Hart; Bonnie Nelson, United Artists; Terry Pirkle; Connie Kruse; Cindy Myers; Bill Cook and CMFC director; Bill Clossey, secretary of CMFC. Randy King (above left) owns Club Corners, A Denver night club with country music every night. He along with Dewey Knight (above right) are pioneers in the Colorado country music scene. Below, radio excitement and at right 14-year-old Mike Franklin, who has his own label and radio show.

and it has long made the undisputed claim that it was the first station ever to play an all-country music format.

Stone built himself a network, moving up highway 87 through San Angelo and Amarillo, and finally into Colorado Springs. Actually, Stone moved to Denver in 1954 to put a country station on the air, but found that both available frequencies were gone by that time, and KLAQ had gone to a country format. So he went back to Colorado Springs, applied for 1580 kilocycles, and in June of 1957 went on the air with his station there. Since that time, he has helped spread country music all over Colorado and Texas, and in surrounding states. He continually brought in top acts from Nashville to the city auditorium, and finally formed his own Western Festivals Corp. to bring in more shows. Now in the Colorado Springs area, a dozen or so clubs feature live country music. A heavy military region, it has widespread acceptance.

While Stone pioneered in country music, he also took a major step in another direction. He hired a remarkable lady, Bonnie Paris, to become his general manager—of all four of his stations. To say she knows her country music would be, of course, an understatement.

Together, they initiated the first all country music FM station in Colorado, KPIK. They originated the term Country Gold. By the way, Stone still broadcasts daily, doing a two-hour country show as he has done for the past 25 years.

The Pappy Dave Stone Country Music Festival was originated in his honor in 1972 as a tribute to this great man, and was designed to give new talent a chance to be heard. Bonnie Nelson was one of his "discoveries." She was awarded an appearance on the "Grand Ole Opry," and UA promptly signed her to a five year contract.

Stone was always the champion of the unknown artist. Among others who will attest to this are Johnny Cash, Sonny James, Waylon

special to country music devotees around the world. The sisters, Loudilla, Kay and Loretta, are the collective presidents of the International Fan Club Organization, and also head the Loretta Lynn Fan Club.

These marvelous and attractive girls have been in the business a long time, despite their youth. And they are genuine ranch girls of the plains, who mend fences, tend cattle, and still find time for hundreds of other things, all centered around country music.

The girls first got involved with Loretta Lynn when she recorded for the Zero label in Washington state. For 11 years, they have headed her fan club. Other fan clubs rose and fell, and there was no real concerted effort to bring them together in a unity. They were approached by others to try to find the formula, among them Dorothy Owens (sister of Buck), and they eventually formed IFCO. As a result, the Johnson sisters now represent 150 fan clubs around the world. Each year, in Nashville, IFCO holds a banquet, and this year it broke all records for attendance and performance. Twenty-two acts put on a five-hour show, and drew a capacity-plus crowd to the Municipal Auditorium. There was a complete sell-out of banquet tickets, and the audience overflowed into the balcony. There has never been anything quite like it. Loretta Lynn, by the way, has appeared at all eight of the shows.

The girls also run Tri-Son, which is a publicity and promotional firm, and keep the fans informed everywhere of the activities of the artists. The fan clubs, by the way, extend as far as Czechoslovakia.

Another bright light in Colorado is Bill Clossey, who works closely with Gladys Hart as secretary of the CMF. His lead man in his band, Bill Cook, also works in the CMP office. Clossey is an outstanding artist, who now devotes much of his time to helping others through the organization.

But then, Colorado has produced many arrived and coming talents in this field. Sonny Wright, husband of Peggy Sue and a brother-in-law of Loretta Lynn, is from the state. He, too, has demonstrated talents over the years.

So has Jack Leacock, a Coloradan, a writer-artist in Bakersfield.

And the list goes on. Jim Peters, executive vice president of CMF, records for Mountain Records. He and his group appear regularly at a club called the Flight Deck. After 20 years in the Marine Corps, he now devotes much of his time to helping the youngsters. It was he who helped get the Colorado Country Hall of Fame going, and to get Colorado recognized as a country music center. A daughter, Carman Ray, also is an artist. Wife, Vickey, is assistant secretary of CMF.

There are the Malouff Twins, whose father is involved in many Colorado industries. Louis Albert and Albert Louis Malouff have been singing since they were two years old and

artist who owns his own label and publishing company. Yet he is just 14 years old.

Sandy Jarrad and the Possum Trotters are one of the top bluegrass groups of the area. Members of his organization are Jo Ann Owens, Alan Lovejoy, Don Curtis and Lynn Massa.

Rudy Grant is that rarity which seems to be growing in strength, a good black country entertainer. Bob Britton, who works as a member of the Bonnie Nelson band, has just had his own first release. The same is true with Jerry Lee, also part of Bonnie's boys. Bill Settles still calls Denver home though he lives in Decatur, Ill. He has been in the country field for years, worked as a performer for eight of them, and returns every year for the big con-

vention. Sister Janet Pirkle is part of that group, and is a drummer playing with other units.

Von Wigley makes his contribution as a talent promoter and club operator. Dan Crowley works diligently helping build artists in the area, and is a musician. John and Cora Crowley are non-entertainers who help work behind the scenes.

Randy King is the owner of Rival Records, and is considered one of Denver's most professional acts. He also owns a club, was a pioneer of the conventions and owns the Hall of Fame cornerstone. He is a member of that Hall of Fame, and is a strong credit to the industry.

E.L. Hathaway contributes as a sound engineer, and has recorded the convention for the past eight years. All of those tapes are kept for posterity.

Add to these the names of Walt Clark, Bobby Leahy, Shirley McKay, Angelo Pacheco, Stan Pulliam, John Owen, Marion Owen and Joe Wells. Other recordings artists are Dewey Knight, one of the first to become involved in the area; Jim McGraw, who was the first to offer his band for the June gatherings.

Stan Rutka is one of the early leaders of country music in Denver. He is a musician, a publisher, and a music sheet printer. He also is a composer.

Leon Keyes books in top talent to the area as owner of Countryland. Rocky Starr is a name familiar in the history of Country music in Colorado.

Phil Brewer, owner of KUAD Radio, was the first to utilize his station to promote the festival.

believes in spending his own money at times in promoting others, and he does all of the outside promotions for CMF. Now he's getting a release out on Rival Records, which is published by Randy King Music (BMI). Even his eight-year-old daughter is getting into the act. Lou Ann Woods is a talented youngster. On his promotional tours, he makes radio and television appearances, combining it with his non-music job as he moves through the interlands.

Gladys Hart's CMF was begun simply because she felt Denver could be a major center for country music. Now the Colorado Country Music Hall of Fame has 200 members, all of them workers, all who contribute. Money is being raised to construct a building, primarily through sale of an album cut at last year's festival by Illini Records. And it looks as though Mrs. Hart may donate the ground for it.

For eight years, the groups of CMF have been putting on monthly shows at the Veterans Hospital. Every Sunday, new talent is showcased at Randy King's Club Corner, and the youngsters are groomed for professionalism. Even Bonnie Nelson, who now has it made, stops in frequently to help out. Bill Cossey provides his staff band for a usual five-hour show. The number of acts range from 20 to 35, and there is plenty of talent therein.

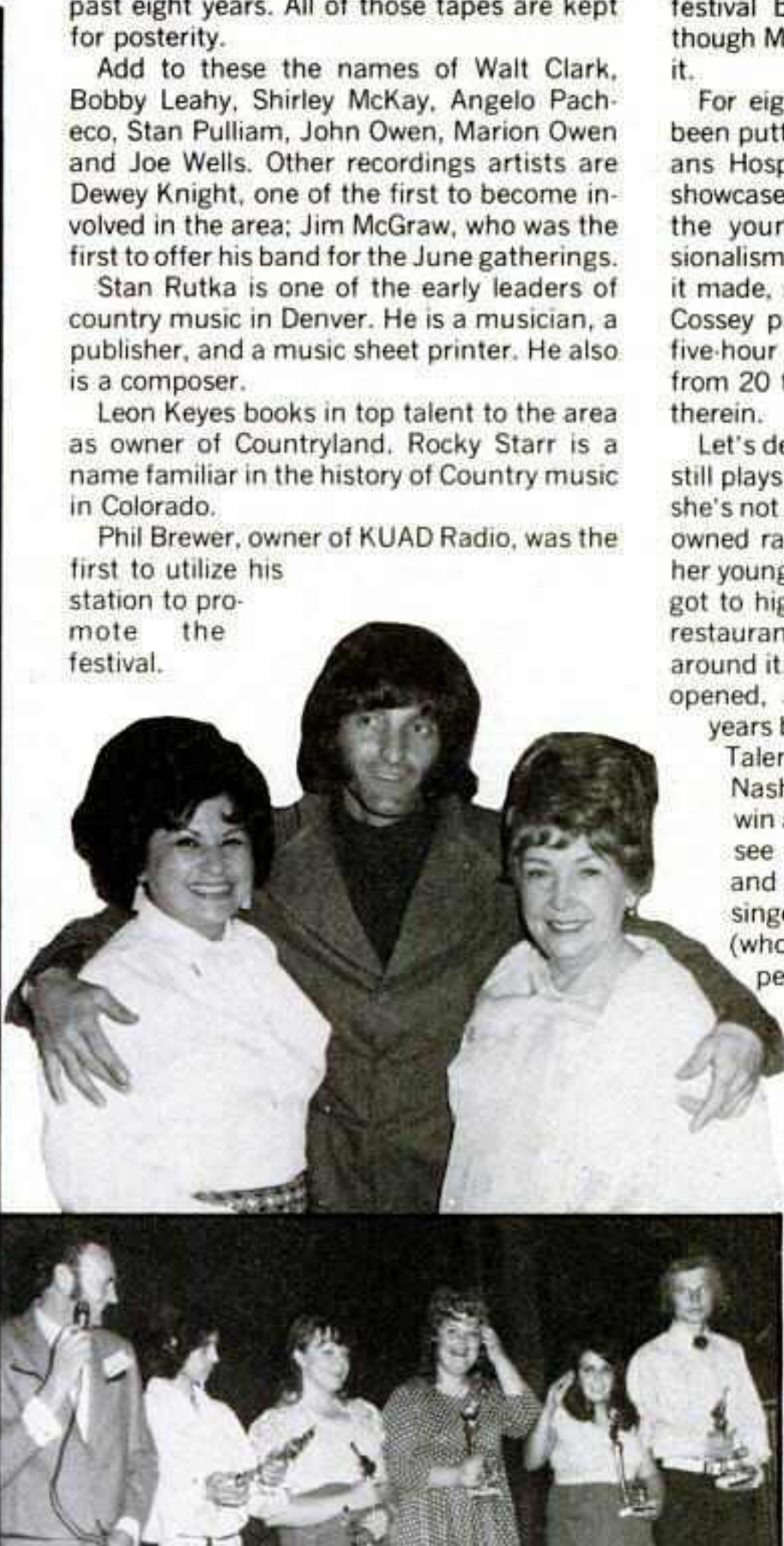
Let's deal for now with Bonnie Nelson, who still plays nightly at the Country Palace when she's not recording or on the road. Her father owned race horses, and she spent much of her young life following the tracks. When she got to high school, her father went into the restaurant business, and then built a club around it. Four years ago the Country Palace opened, and she performed there for two years before entering Pappy Dave Stone's Talent Show. When she was sent to Nashville, she was helped by Bill Goodwin and Charlie Walker. She was sent to see Dallas Frasier and Doodle Owens, and they told her UA needed a girl singer. She called on Kelso Herston (who just recently left the label for independent production), and Bonnie shortly was under a five year contract to the company. Herston also set her up for commercials for International Trucks, and she is going on tour for that firm. A beautiful girl with an outstanding voice, she epitomizes what country music is all about.

Perhaps the city is prouder of Johnny Paycheck than anyone else in the business now, because he selected Denver for his home. He had lived there briefly before, and decided to come home. Paycheck was the the top of the heap once, had some problems, and then came back with the help of many. Nick Hunter (now with Atlantic) told Paycheck that Billy Sherrill of CBS wanted to see him. Johnny was working a Denver club called Ollie's Roundup at the time, but he made the trip. He signed with Sherrill, but didn't record until the producer found the right song for him. Shorty Lavender took over his booking, and Paycheck was right back at the top. He has had nine hits in a row (each in the top 10 of the charts), and he formed his band mostly from the Denver area. Now he makes it a point to play a club there at least once a year at the Auditorium Theater. He will draw 5,000 each time.

Up in Longmont, Colo., the Country Squires operate. Karen Dee is a member of this group, along with Jim O'Hare and Mac Snyder. Their club there is the Square Room, and they depart annually to play the big Frontier Days in Cheyenne. Last year at the Colorado State fair, this group backed Johnny Rodriguez. They have played the Golden Nugget in Las Vegas, and have worked with most of the big names in country music.

Even Jewel Records of Miami has an artist who makes his home in Denver. Dewey Knight has entertained around the world, and he has been master of ceremonies for major shows in the Denver area.

Dick Woods is one of those young men who



now, at 11, are professionals who have recorded, played clubs, and are involved in their own five-piece band, which includes an older brother. Father Louis Sr. also was in entertainment, had his own radio program at one time, and then played clubs and dances. The boys are hoping to make a good will tour for the state department. They are Lebanese-Mexican Americans, and are multi-lingual.

One of the better groups around are the Four Harts: Ron Ray, Carmen Ray, Sharon Ray, and Freddie Trujillo. A country group which has been together for two years, they record and play local clubs. They named their group for the lady who has guided their careers—the same Gladys Hart. Freddie, who also performs with name groups who come through the Denver area, also performs with Bonnie Nelson.

Sam McIntosh is typical of the Colorado artists who venture off, only to return again. After performing in clubs there for some time, he worked as a disk jockey, left Denver, and then returned. Now he's more popular than ever in the area.

Judi Dee did her first release recently for Caprice in Nashville. A converted rock singer, she now performs in clubs throughout the area and has become part of the Rocky Mountain scene. She sometimes is confused with Karen Dee, a yodeler from the hill country, another strong talent.

Dale Gilley is a pioneer of the country scene, who plays several instruments. Mike Franklin, a country disk jockey, is a recording



Above right Vicky Peters, Doug Kershaw and Gladys Hart at a cocktail party held during Billboard's weeks of covering Colorado. Below, the Four Harts of Colorado and Bill Williams interviewing Bill Clossy and Bill Cook.

vention. Dottie Hawks is a promising artist-songwriter. Ann Reno moved up through the CMF, now has her own group. Jim Ohare has his group, is a club owner, a promoter, plays steel, is business minded, and still is an active artist.

Cindy Myers appears nightly at Club 70 with her band, and is preparing for a recording session. Terry Pirkle is a talented artist who plays the guitar and banjo, and has a

And there is Squad IV. This unique group is composed of talented police officers, who recently have added country music to their shows. This excellent batch of officers visit all of the high schools in the area, entertaining and educating at the same time, helping create a strong image for the department, and for music. They have just released their first record.

Even Jewel Records of Miami has an artist who makes his home in Denver. Dewey Knight has entertained around the world, and he has been master of ceremonies for major shows in the Denver area.

Dick Woods is one of those young men who

(Continued on page C-12)

50 Denver Clubs Showcase

• Continued from page C-11

Some years ago in Denver there was an outstanding country group known as the James Gang. They performed and recorded, and generally won audiences everywhere before they discovered there was a rock group of the same name. Faced with a name-battle, they decided to go another direction. They not only would change their name, but their approach to music. So they became known as The Bande, which, in French, means The Gang. And what direction they have taken.

The leader of the group is the father, Frank James. The manager is Jerry Nelson. And the lovely ladies who are an integral part of the group are Donna, Frances, and Scherrie. Together they sing four-part harmony, but it goes well beyond this. First of all, the group has just started its own label, known as JNS. It is cutting at the Garden Sight and Sound Studio in Colorado Springs. And a great deal has gone into this, including plans for their own production company. They have their own publishing firm, James Plus Seven. In addition, they have their own lighting, acoustical sound system, their own technicians, and their own master of ceremonies.

The sound and light systems were created over a four to seven year period, and those footlights include six colored bulbs, two black lights (each controlled by a rheostat), and strobes, plus spotlight. The sound is developed in the round, rather than being directional, to get a circular effect in any house. This way every note and every word can be heard. The Bande has added horns and other instruments, and it now is a full music sound. The equipment is so valued that it is being patented and will ultimately be distributed nationally.

Those instruments include a sax, clarinet, bass, lead guitar, drums, flute, marimba and trumpet, and naturally all types of music is played. Instead of departing from country, they have taken on new dimensions. It is variety at its fullest, including dance music and concert music. There is even now a tap dancer. The lighting and sound has been done by Fenton Seaton, who is assisted in its operation by the wife of the marimba player. Frances does the vocal arrangements; the others work together on the musical arrangements. This is doubtless the most complete musical group in all of Colorado. And it, too, came up through the CMF.

Enter now John Fitzgerald, who moved to Denver some seven years ago, and is probably the least likely of all prospects to do what he is doing. A former football coach in Kansas, he decided to move to the Rockies, to run a lodge, and he settled in Estes Park. But he long had been enamored of country music, and he once filled in for Bob Wills back in

1940. Fitzgerald played the trumpet, guitar, mandolin, piano, and whatever else came in front of him.

Now, after all of this, he has set up an agency in Denver, Claude King's Royal Enterprises, and has taken over the management of veteran artist Claude King, who just recently signed with Cinnamon. His aim is to move King back up to the top. He also will pick up some of that young talent that's been developed there, and promote it. Gladys Hart plans to help him. Fitzgerald will utilize his old football philosophy, that good artists can be built. He feels there is a fountain of youth in Colorado, and he wants to turn to the four full time radio stations in the immediate area, and make use of the clubs, the recording studios, the talent agencies which exist.

And on the subject of country radio, no story would be complete without relating what's happening with the two country giants right in the Colorado capital.

As noted, KLAQ-AM has been around a long time, since 1955 in fact. It's actually located in Lakewood, outside of Denver, and this at times leads to some controversy. The station was bought in 1961 by Ed Scott, and he brought in Con Schader, one of the outstanding personalities in the area, as well as music director. He moved to Denver with his family at the age of 17, and worked first for Alf Landon's station (now KTLK). When he later became involved in country, he knew little about it, but he feels that this gives him a background in common with listeners who also didn't grow up with country music. And, as noted in an article in the Denver Post, it makes him receptive to variations influenced by other music types. He selects the music, and KLAQ long has been a giant. It supplements the country sound with a strong news department. If there is a mark against KLAQ it is some resentment on the part of the CMF people, who insist the station has not cooperated with its local efforts over the years. Yet the station remains a powerhouse.

But on the scene now has come KERE, and it is a station of strong personalities and a lot of country promotion. It also has the praise of CMF. At its recent Villa Italia Country fair it brought in George Morgan, Bonnie Nelson, David Rogers, Terry Stafford, Troy Seala, Henson Cargill, Narvel Felts, Jackie Ward, Jerry Foster and Jimmy Payne. The fact that Bonnie is one of their own and has the support of a growing country station appeals to the membership of this group. The personalities include Ron Thompson, Jack Wiley, R.T. Simpson, Jerry Castle, Mike Millard, and Johnny O'Neal. The KERE coverage map is impressive, and it calls itself the only full-time country station in Denver.

While KERE has the coverage map, KLAQ has the advan-

tage of simulcasting with its sister FM station. And so the battle rages. The competition seems healthy, as healthy perhaps as country music itself.

One final note on country comes from Fountain, Colo., where Airstream Records has come into being, started just last September. It is strictly a country label, with Johnny Seeley as its president. It began modestly with one artist, has added two more, and expects to have five by the end of the year. It has national independent distribution through Nationwide Sound of Nashville. The first artist to record was Larry Steele, and his initial release made many station charts. He has had two releases since then, and continues to build.

Seeley had been in the music business for about 20 years, working at clubs, bookings and the like, when he decided to form his own label. He knew Steele's talent, and so he plunged ahead in the mountainous area 10 miles south of Colorado Springs. The initial recordings were done at the Buck Owens Studios in Bakersfield, and all of the backup musicians on the records are the Buckaroos. They also aided in the production. The firm now has its own publishing company, Air Stream (BMI), and Larry is among the staff writers. Seeley now plans to build his own studio, completing it next year. It will be a full 16-track complex. In the meantime, he is flying around the country, collecting the best of ideas from all places, and he plans to put a half-million dollars into the structure, which will include offices.

Steele has been in country music for the past eight years after a beginning he shares with many in the field: that of rock music. He wrote his first country song seven years ago, and Ed Freeman took him to Nashville where he recorded it. Then he did a great deal of travelling, playing clubs with Seeley booking him.

Steele now makes his home in Penrose, Colorado, and Freeman has become a part of the mainstream of Airstream.

Seeley is a determined man, who says he is not in the record business for the fun of it. With his big plans, he intends to make it a major operation.

All of country music in Colorado is becoming a major operation. They will tell you that major artists plan to move to the city (Michael Murphey already has) and that big things are about to break. No one really doubts it. And behind it all, somewhere, will be Gladys Hart, and Pappy Stone, and the Johnson Sisters, and the others who have made things happen steadily over the years. Just as with the Colorado Country Music Hall of Fame, they feel that only the cornerstone is there now, but watch the future for the building plans. The purple, snow-capped mountains provide one of the most beautiful settings in the world, and what better place for the music of the mountains and the plains and the people to grow to new heights!

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Fountain, Colo., 80817
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When you're
in the music
business in
Colorado,
there are
harder things
to climb
than the
Rockies



we're climbing them

Like any mountains, they intimidate the faint-hearted.

But unlike other mountains, not one of them appears on a topographical map.

They're part of Colorado's music business. Uncharted, but still showing up dramatically on paper: in lofty stacks of phone bills, hotel bills, airline bills, etc.

You see, being in the music business in Colorado is not exactly like being in the music business. Because Colorado has a way of making mountains out of mole-hills. Without anybody's help.

For instance, introducing a new artist to the trades means at least one 2,000 mile round-trip. (so while we can still drop in at Billboard for a chat, our overhead runs about \$100 per spoken word.)

And getting airplay isn't a cinch either. Because maintaining everlasting friendships with major market music directors means an equally everlasting debt to Mother Bell.

Those are only examples. And if we listed all the other examples, you'd wonder how we could afford to advertise.

But the biggest climb is the one that comes last: the long, glorious climb up the charts. It's the same for everyone, with one exception; we've been climbing a lot longer. Picking up stamina the whole way.

And when we finally hit the charts, a lot of folks will find out that practice really does make perfect.



The will. The way. And the people who put them together

We'd tell you that the two tiered out-house in Crested Butte, Colorado, is our symbol. But you'd get the wrong idea.

Instead we'll say that this one-of-a-kind "no-water" closet is a symbol of pioneer ingenuity. And adaptability. For when deep snow buried the ground floor, citizens of Crested Butte used the penthouse.

We like that idea. It's called, "Doing the best you can with what you have." (Instead of hurrying back to New York or Los Angeles)

We came to Colorado with our eyes open. We knew there would be hardships. But we also knew there was music here—running through the mountains like gold in the streams.

To find that music, we had to adapt. We had to create a staff with its feet on the ground and its brains above the snow drifts. We had to build, from top to bottom, a versatile organization—capable of making us self-sufficient wherever necessary.

That's what we've done. The staff of Crested Butte has worked for major retail chains, major marketing consultants, major brokerage houses,

ELEKTRA, DECCA, UA and CHAPPELL MUSIC. And with them we've created a record company whose activities extend from recording, through packaging, to distribution and retailing.

Music goes where music business fears to tread

Record companies begin, appropriately, enough, with records. And records have an equally appropriate beginning—with talent, and the people who find it.

Talent in Colorado is as ever-present as the evergreen. And located in some of the same places: The mountains—nestled in towns like Silver Plume, Conifer and Nederland (where, in the "The Pioneer Bar", Steve Stills and Chicago often jam with less celebrated local masters).

Which means that Crested Butte's A & R staff spends as much time bear-hopping as they do bar-hopping. But we've found what we went after: talent—as in Randy Handley, SaSa Di, Sweet Mama Shake-Up and the Family Jam. Names you'll come to know.

And we've found equally towering talents at lower altitudes. Performing in such Denver establishments as "The Oxford Hotel", "The Folklore Center", and "The Global Village." Or laying down tracks in "Bananaland", "Rocky Mountain Recorders" and "Applewood".

The man in charge of finding, signing, recording and reassuring talent is E. Kirk Mattle. Dan Campbell, National Sales Director (and formerly President of "Gold Hill Productions", Stephen Stills' personal management firm) translates Kirk's efforts into profit margins.

Kirk and Dan have done more than climb mountains to find our music. They've crossed an ocean for Adrienne Posta, and Trekked through New England for Nick Apollo.

They have one more trip ahead of them. And this time they'll travel in style—riding a bullet.



Mighty oaks from little acorns

All stories start at the beginning. And they generally finish in an entirely different place.

Crested Butte started with an idea. To make records in Colorado. To do that, we needed help. And we got it—from out-of-town friends like John Simon, Bob Gordon, Allen Arrow and Bob Johnston, Mace Neufeld and Mike Rosenfeld. And from hundreds of fellow Coloradans.

But sometimes, the best help is self-help. And when you're thousands of miles from America's entertainment capitals, you learn to be pretty independent. You have to be.

So, to the idea of making records, we added the idea of selling records. And selling ourselves-to the country and the world.

We developed a new album package—something the recording industry has long needed, but didn't know how to get.

by people who know advertising, and have shown it on accounts like Warner Brothers, Revlon, Clairol, Chevrolet, Toyota, United Airlines, Maidenform, etc.

We added a consulting division. Headed by Crested Butte President J. Carlos Schidrowski—who attracted top personnel from both marketing firms and brokerage houses.

And now we're developing our own chain of retail outlets. The last step in a top to bottom integration program.

We started modestly. At the foot of the mountains.

We plan to finish on the top of the mountains. And we don't mean the Rocky Mountains.



Nobody ever said a picture was worth a thousand lyrics

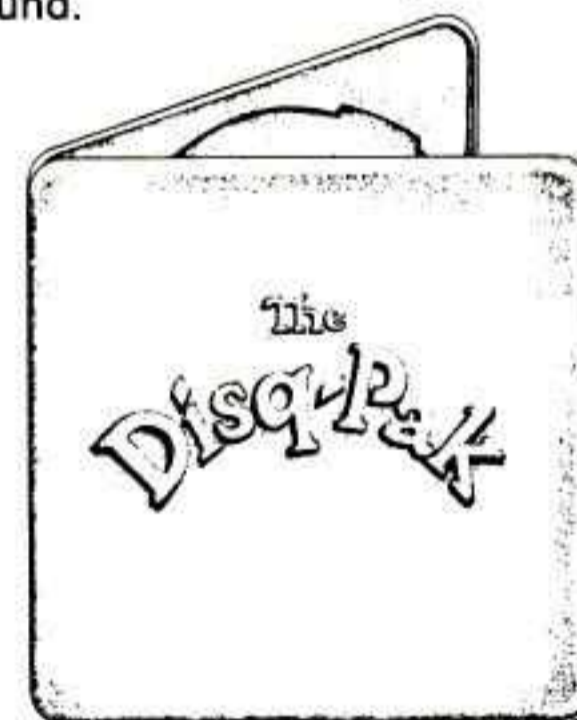
And nobody knows why any better than Pat West, Director of Crested Butte's publishing divisions: "Lost Tundra Music" (ASCAP) and "Continental Divid Music" (BMI).

Pat's quest for great writers led Crested Butte to Paul Hampton (1974 ASCAP award winner for "Sea of Heartbreak") and to connections with such major production houses as Dick James Music, United Kingdom.

A 16 track A&R department

You find gold with a pan. You find gold records with a studio. So we built one: Gladstone Productions.

We didn't put Colorado in its name. But we put a lot of Colorado in its interior. Barn-siding, log slab panelling, Rocky Mountain rocks. All adding up to a warm feeling. To match a very warm sound.



The Disq-Pak protects the record, and the record manufacturer

Conventional cardboard packaging can't make either of these claims. We can. And we can make them stick.

The Disq-Pak is a foam-lined, high-impact polystyrene album package. It's lighter than cardboard. It will prevent warpage and scratching. And by reducing vinyl content, it will provide better sound at a much lower total cost.

The Disq-Pak. Look for it. America's artists are too talented to be roaming around in paper jackets.



Crested Butte is fresh air

Stone County Wants One-On-One Relationship With Its Recording Acts

New Agency Handles All Artists Needs

Stone County isn't an agency, its owners will tell you. It is an artist development company. This is a point of pride for Keith Case and Lance Smith, who are partners in the Denver operation, but carry no titles. Smith is the former president and founder of Athena Enterprise, and Case is the former executive vice president of the same firm. They felt it grew too big, so they departed this operation and formed Stone County, Inc. The new firm functions with 11 artists, and refuses to go beyond 15 on the grounds they can do justice, total justice, only to this number.

"We really work with them," Case explains. "We know our performers on a personal basis, and we establish long-term relationships." He complains that, in his former position, he had to set dates for people he had never seen perform.

Now it's the full gamut. This includes booking, coordinating all matters on dates, promotion, sound, lodging, all the detail work.

And the company, with some 15 employees, maintains a one-to-one relationship. Right now the roster includes Vassar Clements, Colours, The Dillards, John Hartford, Steve

(Continued on page C-26)



Stone County acts surrounding John Hartford acts in the photos at left include upper left Steve Martin, Vassar Clement with violin, New Grass Revival and directly below Chuck Mitchell.



Colorado: It's Nitty Gritty

Nitty Gritty First Major Act To Discover Colorado

The Nitty Gritty Dirt Band was the first major recording group to pack up and move to Colorado. They arrived in 1971, when the clubs were just in the process of switching from piano lounge entertainment to contemporary artists.

Two of the members came to Denver in a caravan, having thrown their belongings into a rent-a-truck a week after the last big Los Angeles earthquake.

The Dirt Band lived in Aspen for several years. Now they are drifting back closer to Denver, not urban Denver but some of the small, genuine mountain villages some 30 miles from the city. To be more specific, the adjacent towns of Evergreen and Idaho Springs are now home to NGDB.

They left the mountain fastnesses of Aspen to avoid the 50-minute small-aircraft shuttle flight to Denver. Now they're a 45-minute drive from Stapleton International Airport and no more than a three-hour flight to any other major airport in the U.S.

The group found itself booked in Colorado for five weeks during the summer of 1971 and enjoyed themselves greatly. It was a period in their career when they were tired of being "just another L.A. band and not even one of the serious heavies."

They had been considering basing themselves in Northern California, with its organically hip milieu and pretty environment before they decided on Colorado.

"One thing for sure, I'm the only rock star in Idaho Springs," says NGDB banjoist-fiddler John McEuen.

Having a chance to be themselves away from the pressures of a over-busy music scene has clearly given the Dirt Band a much firmer sense of their own musical identity.

Though still good-humored and highly entertaining onstage, they are no longer the hyperactive clowns they used to be in order to get acid-rock audiences to pay attention to their acoustic countryish picking. The public has clearly caught up with a group that was ahead of its time, and the Dirt Band can not let their thoroughly im-

pressive musicianship speak for itself without funny costumes and shticks.

The NGDB began as a washboard and jugband sextet in late 1964 in Orange County, the notoriously strait-laced suburban sprawl which mushroomed alongside Los Angeles after W.W. II. Three of the original six folkie founders of the group are still with it; Jeff Hanna, John McEuen and Jimmie Fadden. The fourth Dirt Bandsman, Jim Ibbotson, has been with them since 1968.

They have been on the same label throughout, as the name changed from Liberty to United Artists. There have been several NGDB albums, including the 1972 gold three-disk bluegrass super-session, "Will the Circle Be Unbroken," and occasional hit singles "Mr. Bojangles," "Cosmic Cowboy" and the earlier "Buy For Me the Rain."

"Cosmic Cowboy," by any competent performer, is probably the anthem of hip youth throughout the Rockies and Southwest. It rarely fails to get a burst of applause whenever any singer launches into it onstage. The regional social phenomenon of this satiric tune by Michael Murphey (who has just moved to Denver from Austin, Texas) is actually a symbolic reflection of what Colorado and the Dirt Band have gained from each other.

On each side, there has been a growing awareness that the role of "Cosmic Cowboy," vulnerable though it may be to overdramatization, is really where it's at for the creative artist who wants to hold onto the positive values of a natural environment. The Rocky Mountains will probably never be a stronghold of glitter.

There is actually a fifth member of the Nitty Gritty Dirt Band, although he has never appeared onstage. It is their producer-manager Bill McEuen, tall and bearded like his brother John, the most multi-instrumental of the NGDB.

Bill continues to live in Aspen, except when he is dealing with UA, band road concerts or their Denver agency, Stone County. "We have been looking for an alternative way of making and playing our music outside the more bureaucratic restrictions of the industry," he says. "Living in Colorado, away from a music business establishment headquarters, has been a major step towards asserting our identities. Having our agents in Denver also helps keep us from being sucked back into the

(Continued on page C-26)



NGDB CONCERT—(Top) Dirt Band onstage in early 1973. The Nitty Gritty Dirt Band Today—(below) Four survivors of seven years' musical growth . . . and no more cute costumes. (From L) Rear: John McEuen, Jim Ibbotson. Front: Jeff Hanna, Jimmie Fadden.

There are a lot
of people to thank
when an event
like this happens;
but I would like
to take this opportunity
to thank the most
important people of all.

The beautiful people of Colorado



Athena Proves Vitality Of Colorado As National Booking Center

By NAT FREEDLAND

DENVER—Building any business into solid success from a tiny start is obviously a great satisfaction. But it must be a particularly satisfying feat to create a successful business where it has never been done before and where establishment opinion would say it's impossible to accomplish.

Chet Hanson and George Carroll of Athena Enterprises have done exactly that, proving for the first time that a national booking agency with major top-quality record stars for clients can be based effectively in Denver, rather than New York, Los Angeles, Nashville or Chicago.

The rise of Athena can be seen as both reflecting and helping create the confident music atmosphere that in a few short years has propelled Colorado to the verge of being the newest world-class recording artist center. It's hard to judge what elements of a phenomenon came first. But it's quite possible that without the organizing center of Athena Enterprises showing what could be done in Denver, many of the clubs, artists and concerts in this city might never have taken root.

The proof that Athena doesn't have to take second billing to any medium-sized contemporary talent agency can be seen in their current client roster, which includes: Randy Newman, Doug Kershaw, Mason Williams, the Dillards, John Hartford, Jerry Jeff Walker and Tracy Nelson.

Athena began five years ago with Chet Hanson's arrival in Denver for a singing engagement. Hanson had been based in Los Angeles and making the national coffee-house and lounge circuit as a singer-guitarist. He still retains the husky, collegiate look of a Kingston Trio type of folkie artist.

When Hanson got to Denver, he soon made two discoveries. His family was a lot happier living away from the smog and bustle of L.A. and there was no effective local agency booking the many small clubs in Denver, with tasteful contemporary acts.

"If there was one thing I knew from my years in the business, it was a lot of good artists," says Hanson. He promptly began sounding out local clubowners about the deserving artists he knew, and after a few



Alan Miller, whose composing has been recognized by national awards, works with Mason Williams (right).

months of 18-hour workdays he found himself in the agency business.

George Carroll joined the fledgling agency when he met Hanson shortly after moving to Denver from Washington state where he had operated various retail businesses. Similarly to Hanson, Carroll came to Colorado for his family's sake and in search of a stimulating business opportunity.

There were two other Athena partners who helped build the agency to its present strength and only a few months ago split to form the rival Stone County Agency, covered in a separate story in this section. "Athena and Stone County cooperate a lot more than

we compete," says Carroll. "There's plenty of acts for both agencies and it can only give Denver even more industry credibility to have two strong bookers operating out of here."

Adds Hanson, "I know everybody says this after a business split, but in our case it really was policy disagreements rather than any personal bitterness. I feel that an agency has to grow with its clients or it will lose them to the giants. Athena has now been very successful in developing our artists as college and quality club attractions. For the next phase, we need to establish branch offices in a number of other cities. Stone Canyon wants to keep a more personalized service to a

smaller list of clients and I feel that was our only difference in philosophy."

Athena's big leap from booking local lounge acts to handling tours by artists like Jerry Jeff Walker and Doug Kershaw also came about through Hanson's friendships from his performing days. "I was such an admirer of Mason Williams that I used to go to his studio in L.A. and help paste up copies of his book that unfolded to a life-size photograph of a Greyhound bus," says Hanson.

Williams let Hanson book some Colorado dates for him and then word of Athena's effectiveness spread via word of mouth. Athena has concentrated on acoustic progressive acts rather than highpowered top 40 talent.

"This is the kind of music we feel most comfortable with and it helps us do a stronger job for our artists by following our own honest tastes," says Hanson. "It also made sense because Colorado and the entire region has always been a strong center for folk music and high-quality acoustic sounds. So by concentrating on this kind of artist we were able to quickly build a strong base in the Denver metropolitan area, in Colorado ski resort clubs, and then expand our credibility to college concerts nationwide."

"When you think of it, there's no reason why Denver shouldn't be a perfectly good base for a talent agency," says Carroll. "After all, most of the live dates are in Mid-America anyway and you're doing all your business on the phone. Plus obviously more and more name musicians like moving to Colorado and you have the strong audience base here."

With their staff now numbering five, Athena is completing its most profitable 12 months ever. And they climaxed it only a short time before this Billboard special issue appeared with the groundbreaking Festival Americana at Denver's beautiful outdoors Red Rocks Amphitheater July 12-13.

The shows had seven Athena clients performing for the first with a symphony—Randy Newman, John Hartford, Doug Kershaw and brilliant comedian-banjoist Steve Martin with the Denver Symphony Orchestra conducted by Allan Miller.

And high point was Mason Williams premiering his Bluegrass Concerto for Guitar and Orchestra.

Crested Butte Approaches Recording Business From Three Angles

Packaging, Retailing, Creating

DENVER—The frustrating thing about writing on Crested Butte Records is that Billboard's two reporters who met with president J. Carlos Schidlowski had to pledge not to reveal any details of the final Disq-Pak prototype we saw.

We can go so far as to say that the Disq-Pak is a radically improved type of record packaging made of a type of plastic not particularly affected by current raw materials shortages. As soon as final tooling for the design is completed by the subcontracting manufacturers, three of the largest world users of record packages are contracted to take as many Disq-Paks as can be turned out.

Further details are being withheld for proprietary reasons.

Meanwhile, this article will have to concentrate on the other interesting aspects of Crested Butte and its unlikely president.

Despite his middle-Europe surname and total lack of any foreign accent, J. Carlos Schidlowski was born and raised in Santiago, Chile. He came to the U.S. to attend the University of Wisconsin, where he finished with a Master of Business Administration degree.

He then worked as a management consultant and as marketing vice president for major industrial corporations.

Barely 30, he arrived at the record industry in Denver by making up demographic studies showing that he could make the most money quickly in a relatively small investment by establishing a successful record label . . . and the fast-growing Denver metropolitan area seemed the most underexploited potential music production area.

In 2½ years, starting from scratch, Schidlowski assembled the experienced core of a professional label, got a distribution deal with Famous Music, and put out a bare minimum of product because of the energies he was simultaneously devoting to the development of Disq-Pak.

"Our early product certainly wasn't bad, but I suppose unfortunately we have to look at those records as an education in the specialized merchandising and promotion in the record industry," says Schidlowski.

This autumn, Crested Butte will put its lessons to work with a more active release schedule, including artists like Adrienne Posta who is to star in the new "Lampoon" TV comedy series by the original producers of "Laugh-In"; and local folkie writer-singer

Randy Handley, whose near-completed master we heard at the label offices sounds quite impressive.

Members of the Crested Butte music staff include: Kirk Mattle, former regional promotion man for Elektra and Decca; publishing specialist Patrick West, with strong professional experience in New York, Los Angeles and Chicago.

Dan Campbell has just come from Steve Stills' Gold Hill Productions to be Crested Butte national sales director. Lack of proper distribution and promotion control has admittedly been the label's biggest stumbling block to date.

Dugg Duggan is staff engineer-producer, operating the in-house studio four-track set-up till their advanced 16-track system was completed this month.

Divisions of Crested Butte are: Gladstone Productions, Lost Tundra Music (ASCAP) and Continental Divide Music (BMI) plus CBI Advertising.

Crested Butte is currently completing its own 16-track recording studio, a natural wood structure built into the company's outstandingly designed offices in a downtown Denver landmark, the former city cablecar terminal building. The studio will be used for

making demos on prospective new acts and cutting basic master tracks. It will also be available for use by outside artists.

Still another avenue being explored by Crested Butte is record retailing in the Colorado area. Schidlowski is close to either buying a present Denver six-store retail chain or setting up his own operation from scratch.

Jim Greenwood, youthful owner of the highly successful Southern California retail chain, Licorice Pizza, met Schidlowski at Billboard's IMIC conference in London this spring and thought enough of his retail concepts to recently fly to Denver for discussing a joint venture.

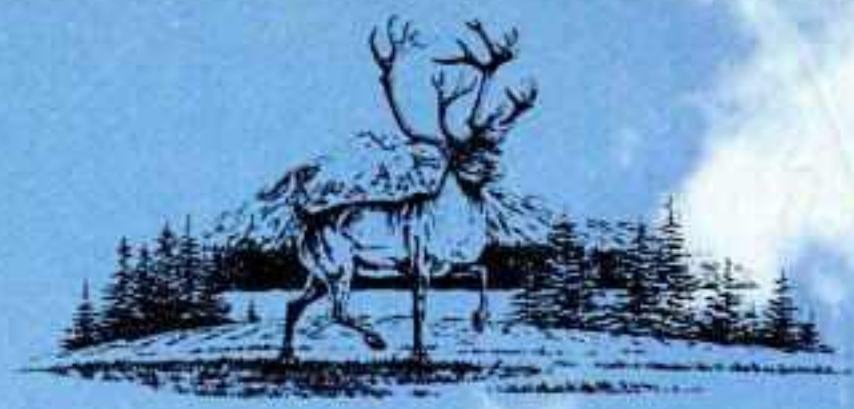
Schidlowski basically sees a record retail outlet not as a store, but as a space with movable display modules which can be shifted for best possible shelving of whatever product is available at the time. Record labels could actually pay for special module arrangements as they now pay for window displays in important outlets.

Or, to be more specific about Schidlowski's retailship blueprints and sketches, he visualizes listening booths designed like big upright tubes clustered together to take a minimum of floor space and playing for customer requests directly from turntables.

Denver. Where the heart of America is.

**Thanks John, Jerry & Milt.
From everybody at **NCA** Records and Tapes**





Caribou Ranch

Badfinger · Chicago VI, VII

Rick Derringer, "All-American Boy"

Earth, Wind & Fire, "Open Our Eyes"

Jerry Goodman / Jan Hammer · Elton John, "Caribou"

Robert Lamm, "Skinny Boy"

Madura II

Nederland, Colorado 80466



Mitty Gritty Dirt Band, "Stars & Stripes Forever"

Jan Page · Rainbow County

Stephen Stills / Manassas, "Down the Road"

Joe Walsh, "Barnstorm," "The Smoker you Drink..."

War, "Deliver the Word"

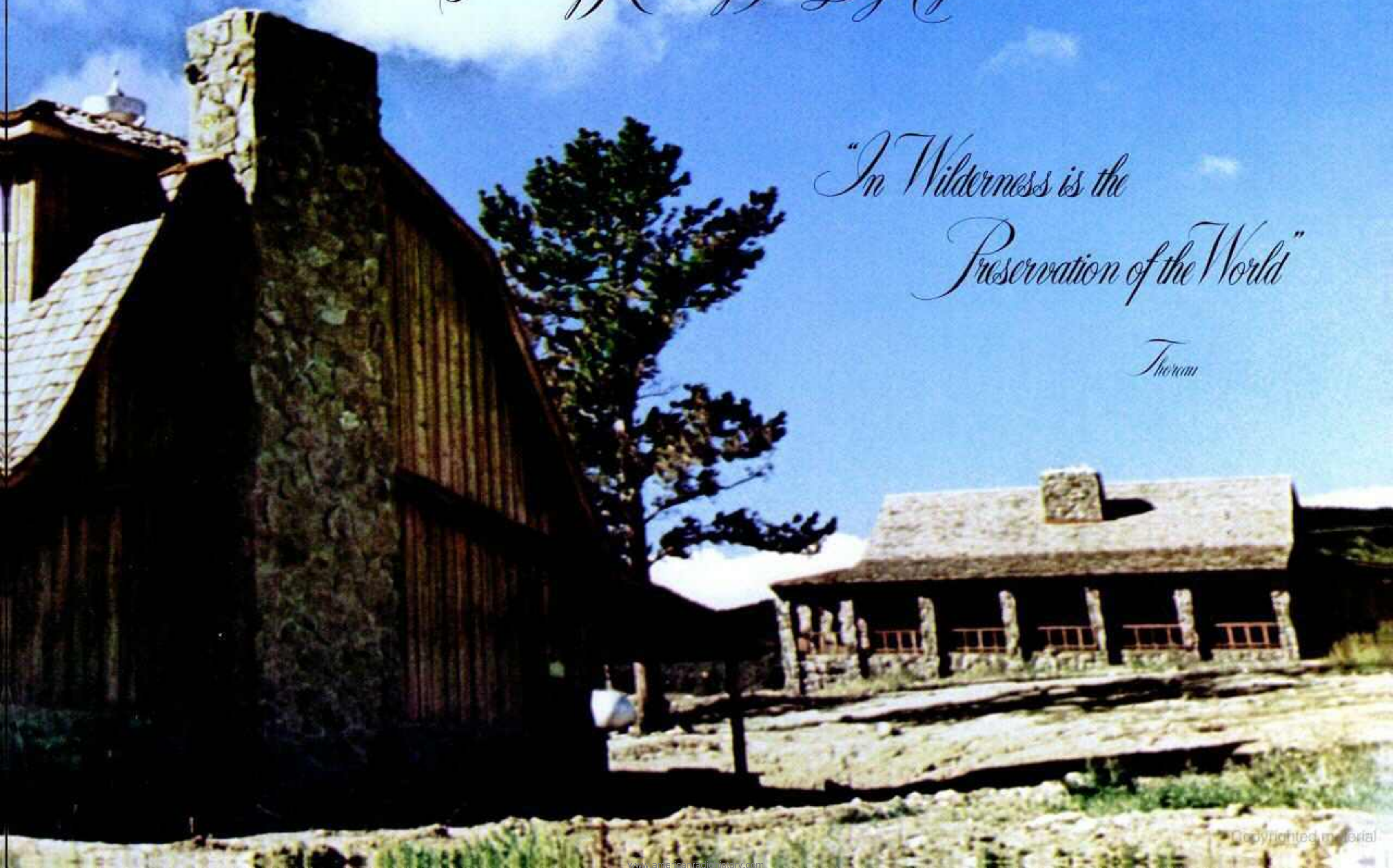
J. Geils Band, "Ladies Invited" (Mixing)

Jo Jo Gunne, "Jumpin' the Gunne" (Mixing)

Currently Recording: Three Dog Night

*"In Wilderness is the
Preservation of the World"*

Thoreau





No back room holes and bare light bulbs for Howard Sound service technicians, says Barton D. Miller, president of the Denver firm, which stresses service very strongly.

Howard Sound Chain Prides Itself On Stereo Service For Denver

By ERIC COGGINS

When customers buy from Howard Sound Stereo, Denver, they get a good piece of hardware plus a backing of competent service. "Our basic philosophy toward the business is service before, during and after the sale," explains Barton D. Miller, president of the four unit chain. "We have some very strong ideas about service and its integral relationship with retailing. For one thing, we feel that people who spend from \$400 to \$4,000 or more on something as technical as consumer electronics should be able to have it repaired, and repaired right, in a manner that does them a service! When people spend that much money, they deserve the back-up insurance of readily available, competent, technicians should something go wrong."

Service can be no better than the technicians employed, according to Miller. "Howard Sound Stereo has some of the most knowledgeable people in the field," he said. "We attract good people by the way we operate. Our reputation is good. We pay better than most. Very important, we provide our service personnel a pleasant, efficient atmosphere to work in.

"Service technicians must be conscientious, willing to take time to discuss customers' problems, to explain what repairs were needed and why! Our service rate is \$18.00 per hour. That seems high to some people, but most feel it is worth it to get the job done right the first time."

Miller holds to the concept that people do better work in pleasant surroundings. This is an area in which the industry could show improvement, he thinks. "Too often, service technicians are thrown back in a hole with bare light bulbs glaring over their benches and sparsely supplied with obsolete test equipment. I have actually seen shops that, instead of a multi-meter, still use a light bulb as a continuity tester.

Miller stresses that, unless you have test equipment that meets or exceeds the specifications of the item being repaired, you can not possibly repair it correctly! "Amplifiers are made today that have residual distortion figures almost below what the H/P will read," he points out. "In our shops, every bench has an H/P distortion analyzer that costs a thousand dollars. Every bench has an H/P audio oscillator to create the initial sound wave to run through the amplifier for testing. Every bench has a Fluke digital read-out multimeter of highest

quality. Most of the specs of our test equipment are guaranteed to .01 percent.

"In other words, precision and accuracy are the keys. If you are working on a circuit in an amplifier where the output bias must be set at 20 milli-amps, you have got to have accuracy to do it. Some circuits are so critical that if it is set at 25 milli-amps, the transistors will go out in a couple of weeks and the customer will be back."

Surroundings? "We feel carpeting is a lot nicer than tile. It is easier on the feet. In addition, it adds some pleasant coloring to the service area."

Miller stresses the importance of good lightning in connection with well designed, efficient, work benches. "Our benches were specially designed to contour-fit the technicians and to conveniently hold all test equipment. Everything is at quick disposal for fast efficient work. Obviously, the more pieces we can repair in a given time, the more profit we can make."

Selling is a complex procedure today, according to Miller. "Real service is increasingly vital to volume selling. If, for ex-

(Continued on page C-38)

JULY 27, 1974, BILLBOARD

write:
Snowmass, Box 220, Snowmass, Colorado 81654

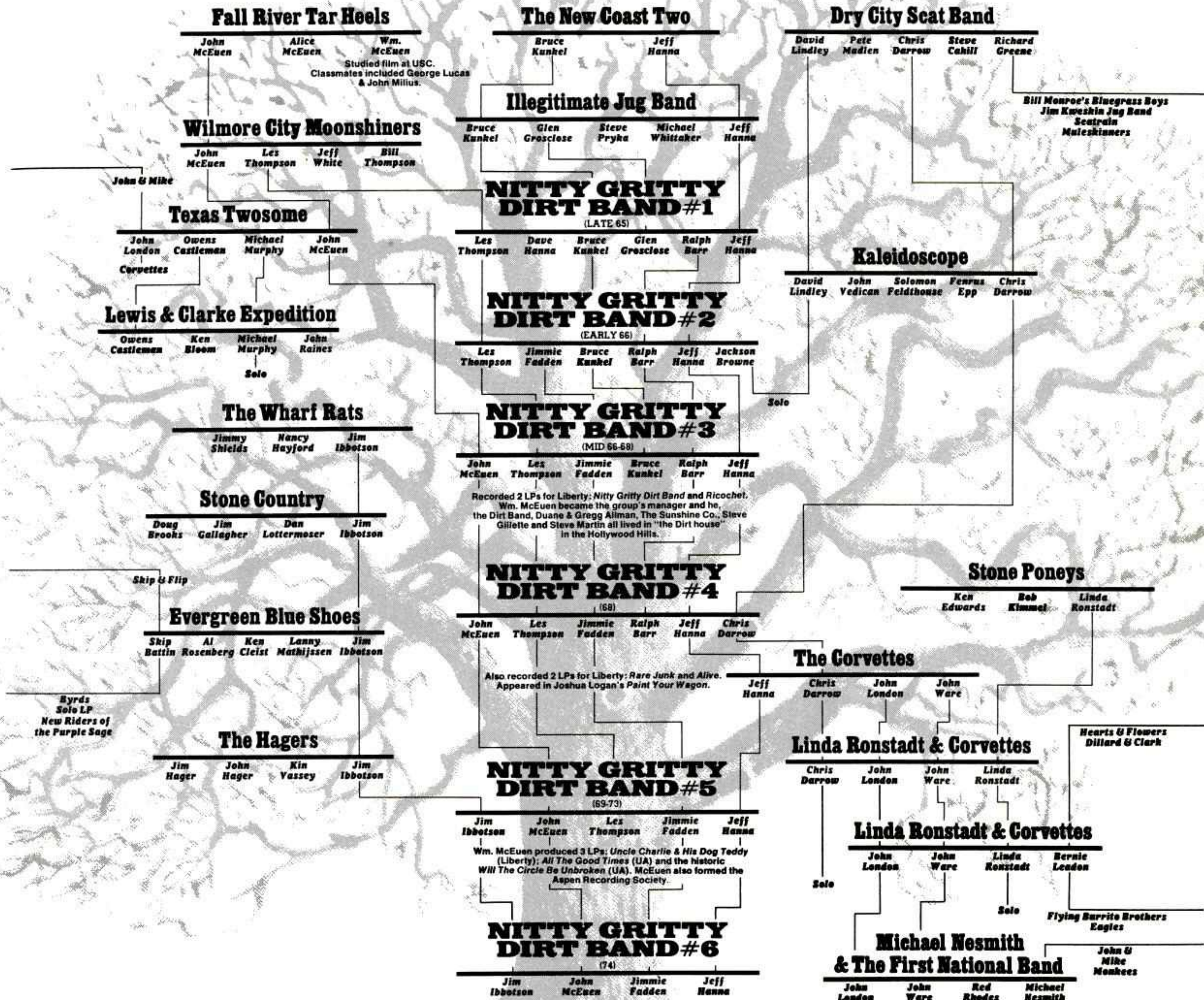
name _____
representing _____
group size _____
address _____
city _____ zip _____
state _____
phone _____

Consider just for a moment a conference high in the Colorado Rockies! Snowmass has a new 1200 seat covered outdoor pavilion, a fully-equipped 400 seat aire, and 25 meeting rooms for smaller sizes. In the spring, summer and dazzling you can meet in the Aspen Grove, or because for you at the side of one of our second nine holes at the Snowmass Country Club. We're just opening the second nine holes at the Snowmass Country Club. and we have uncrowded tennis courts, horses to ride, wildflowers, and hiking trails in the back country. All this in the most modern, fully equipped resort community and condominiums. And Aspen and the music festival are just down the road. Snowmass is closer than you think: two scheduled airlines fly in several times a day from Denver, and an all-year freeway and highway network affords you the most spectacular scenery on the continent. We have a professional conference staff ready to assist—drop us a coupon and we'll forward information on conferences and group meetings at Snowmass. Or give us a call at 303/923-2000.


**Snowmass
Colorado:
Meet the
Rockies**



A TREE GROWS IN ASPEN



The present Dirt Band, firmly rooted in Colorado. They just released *Stars & Stripes Forever* and are currently touring and working on their next LP.



The Nitty Gritty Dirt Band Family Tree has been growing for just about ten years now. The band's roots stretch south to Texas, west to California and even east to New Jersey; in its time it has given shade to a wide spectrum of American music—from jug band to bluegrass; from country & western to rock & roll.

Although not native to Colorado soil, the Dirt Band uprooted itself in 1970 and moved to Aspen where it has thrived since, producing its finest and most ambitious work in a perfectly suited environment.



Nitty Gritty Dirt Band on United Artists Records @ Tapes

Snowmass Summer Pop Concert Plugs Aspen's Year Round Image

ASPEN—The first annual Snowmass Summer Pop Concert series, which got underway June 18 with Loudon Wainwright and local heavies Colorado Home Brew, marks another step towards Aspen taking its place as an important contemporary music center.

Gordon Lightfoot played the 1,500-seat Snowmass Pavilion last Saturday (13) and Jackson Browne will be in this Saturday (20). The rest of the headliners are Brewer & Shipley and the Ozark Mountain Daredevils, June 27; Doug Kershaw, Aug. 3; Up With People, Aug. 10; Jose Feliciano, Aug. 18; Bonnie Raitt, Aug. 24; New Riders of the Purple Sage; Sept. 3.

The Pavilion is a gaily-covered tent at one end of the jet-set ski resort's main plaza. Snowmass plans to erect a permanent facility for future seasons.

Each performer is scheduled for two Saturday night shows at Snowmass. If they sell out both shows, they will make about \$13,000. This is because the artists get all money above production expenses, which are expected to come to about \$2,500 per show.

Snowmass is not only providing the tent facility without charge, it is underwriting all operating costs for the festival.

The resort's marketing director, John French, explains what's in it for Snowmass. "Our visitor capacity here is 6,500 by we've probably got 9,000 during the winter holidays. However, we don't operate at anywhere near capacity during the summer. Snowmass is looking for activities that will publicize more widely the fact that this is a very attractive place to be during the summer."

The producers of the series, Wally Birk and Bob Schuster, are only making basic expenses.



Snowmass Pavilion is located in this scenic main plaza area of Aspen.

"We don't need the money," says the bearded, cowboy-garbed Birk. "This is just a way to have fun and do something for our town."

This is not quite as quixotic as it sounds. Birk and Schuster are both young lawyers who took skiing holidays at Aspen for years and eventually decided they were tired of going back to the city ratrace. To their surprise, they found that once they had settled

in Aspen and gone into partnership in real estate investments in this booming area they were making more money than they ever had before.

And neither man is a novice in the music business. Schuster was a partner of Dylan's manager, Albert Grossman, during his most active period. Birk is a former owner of the Gallery, Aspen's most important rock club which regularly books top recording artists.

A later member of the Snowmass pop concerts team is Steve Pilaster, former Van Morrison manager, who is supervising the physical production.


Still another unique aspect of the Snowmass series is that each artist's party gets an entire week's stay at one of the resort's most lavish condominiums, possibly one of the units used by the Kennedy family during their regular ski trips here. But there's still more.

Birk and Schuster plan to offer each artist a full week of Colorado-style outdoors recreation during their stay. On the agenda are river raft trips, jeep excursions and overnight horseback camping. "We want to give the artists something they can't get anywhere else, so that we can sign the top talent available as word of what we're doing spreads," says Schuster.

On tap for Jose Feliciano is Aspen's amazing outdoor recreation program for the blind, a private service operated by a former competition skier who lost his sight yet still hikes through the mountains by himself for days at a time.

For many years, Aspen has of course been known as the home of the most prestigious summer classical music festival in the U.S., plus a staggering variety of cultural seminars. The Snowmass Pop Concert Series is simply another new facet to this jewel of a town, 9,000 feet high in the Rockies and boasting a casual jet-set atmosphere that brought in scores of fine restaurants and shops.

Aspen is a remarkably beautiful place, a meadowland nearly two miles above sea level, easily reached by highway or air. Most of The Nitty Gritty Dirt Band and John Denver have been living here happily in recent years, along with a staggering assortment of celebrities from Jill St. John to "Exodus" author Leon Uris. And the latest household-word home purchaser in Aspen this winter was Cher, who is selecting a local school for daughter Chastity.



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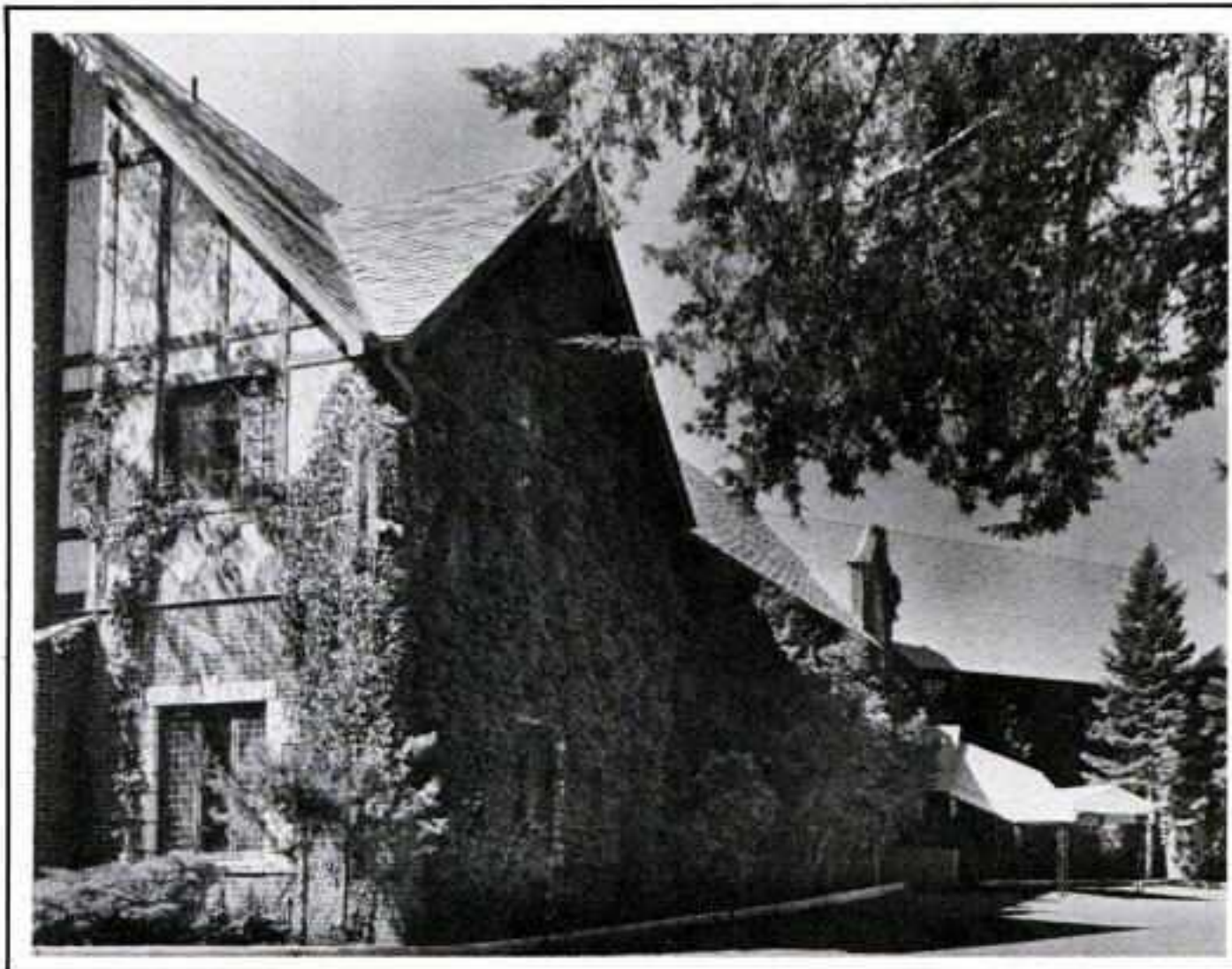
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Located on peaceful, wooded grounds just outside of Denver, Colorado, Stonescape is the perfect setting for corporate conferences, banquets, press premieres, recording sessions or just getting away to get it together. There's never been a Club like this, but it's here now – and ready in every way.

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Note: Certain restaurant, nightclub and bar facilities are open to the public and non-music industry membership. The size of Stonescape, however allows for minimal inter-mingling and exclusivity of music industry facilities.



Stonescape is proud to present
"Cowboy" Aug. 28-31

Stonescape Club Complex Offers Artists Live-in And Studio

Mention the word Stonescape to a Colorado historian and he will re-live the years of grandeur. This unbelievable structure, built in 1890, was the showplace of the West. Now it is the showcase of the West.

The spot originally was the historic Wol-

Starting with the ballroom, there isn't a bad seat in the house, and there are 300 seats. There is a stage, a sound booth, a light panel board, equalized quad sound, and a computer which operates the light board. Preferred customers are seated on cushions on the floor, before a stage designed by Dr. Christopher Lantz of Georgetown, Colorado, and Los Angeles, and it manages to keep all of the midrange sounds. Catering to quality musicians, there are even fans to blow all smoke

off the stage, so they will never have to put up with this impediment.

Next to this there are two waiting bars, with entertainment of their own, and a public address system hooked in so patrons can hear a set from the main room while waiting for the second show.

The banquet room has full facilities, and probably the finest food that can be found anywhere. It is set with antiques, with a huge planter in the center of the room. Future

plans call for a skylight and a large greenhouse along one wall.

There is the Rec Room, which almost defies description. It is built exclusively for musicians, where they can function privately or in public. They can jaw, rehearse, or just relax. On occasion another PA is set up there to entertain customers in the waiting room.

Upstairs there are 26 rooms which provide

John Vickers (right) and Greg Olinyk take a break at their new entertainment center and restaurant known as Stonescape at Wolhurst.



of Denver. Built by Senator Edward Oliver, it hurst Manor, nestled among the trees at the foot of the mountains to the south and west was a fabulous country estate, a gambling center, a house of ill-repute, a bingo parlor, a brunch club, a country club, a restaurant. Now it is an incredible entertainment center.

When 24-year-old Jack Vickers heard that Wolhurst was for sale, he took over the club, and things began to happen. With his partner, 27-year-old Greg Olinyk, some fabulous things have taken place.

It currently is bringing in a variety of talent, ranging from the big bands to the contemporary acts, to country music. It already has become a gathering place for people of all ages.

accommodations for the artists and musicians (who also enjoy discount food prices), and the partners are building a master quality 24-track studio there. Outside, there are seven acres on which to walk or ride or just relax.

There are both public and private memberships, and all sorts of extras for both.

Steve Godoy is the bar consultant, and even the drinks are something special. Cary Soltz and Steve Morrell are partners in the restaurant. Merrily (Sam) McClellan, from Los Angeles, is the personnel manager, and is responsible for a crew of 30 people. Jack Lewis is the bar manager, and has a long Denver background.

Dan Chapman, cover and art direction; Earl Paige, section editor; Bill Williams, country & gospel editor; Nat Freedland, talent editor; Claude Hall, radio & TV programming editor; Bill Moran, sales. Independent writers: Eric Coggins, David Youngstrom, Barry Ollman, Chet Grabowski, Davis Dutton.

PHOTOS: Caribou and party, Kai Shuman; audio stores, Eric Coggins; country music, Country Music Foundation of Colorado; agencies and labels, Stone County, Athena, RCA, Atlantic, United Artists, Crested Butte; clubs, facilities, and companies, Ebbets Field, Stonescape, Warehouse, Viking, Applewood, Divine Light Mission, Snowmass, Feyline, Ampex.

Nitty Gritty

• Continued from page C-16

pressure cooker over every little detail. Also, our next studio album will cut entirely in Colorado, in Denver, Aspen and Caribou."

All of the Dirt Band are multi-instrumentalists. But at this point most of the time Jimmie Fadden is on drums with a harmonica holder around his neck, Jim Ibbotson plays electric bass, Jeff Hanna is on electric guitar while John McEuen flavors the mix with banjo, fiddle, mandolin or dulcimer.

NGDB has been perhaps the first contemporary pop group to find a core of individualistic good-timey style in a wide assortment of music. Not only acoustic country classics, but oldies rock, blues and sophisticated new material by top-quality songwriters.

Throughout their career they have continued to transcend labels and they have moved audiences along their path of awareness. Latest breakthrough was a sold-out debut tour of Japan.

Stone County

• Continued from page C-16

Martin, Chuck Mitchell, Michael Murphey, New Grass Revival, the Nitty Gritty Dirt Band, Red, White and Blue(grass) and John Stewart.

As one might suspect from that list, the firm is heavy into the college market, with plenty of blue grass festivals, especially in the summer months.

The company is housed in a Victorian mansion, the historic H.H. Thomas residence, in Denver.

The staff is an impressive one. Madi Berger handles public relations. Sami Cable is head of concept development. Penny Case is the creative consultant, while Cheryl Hodgson is in charge of special projects. This makes a beautiful staff, as well as an effective one.

Case, prior to his association with Athena, owned a club in Denver and bought acts, which made him familiar with that end of the business. Smith had a background of personnel work, and was a psychology major in college.

Colorado Story

• Continued from page C-3

Then there is the line from Jock Davis, who promises to be coming to Aspen to open a recording studio. In describing why he is drawn to Colorado he says that Aspen and the location he has chosen "gives you the feeling that if you get up there you're going to be taken care of." It's not, in light of that comment, totally coincidental that he is naming his studio Madame Duprees and that it is on a site that was formerly occupied by a cat house in the gold rush days. You can, of course, jet from Denver to this high plateau overlooking all of Pitkin County and the Aspen ski country.

"Music from a pure sky." Indeed, that's the theme of the special issue as offered by our artist Dan Chapman and it seems totally appropriate.

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Stills' Psyche Finds Creative Energy In Boulder

Spectacular Lodge Home In Wilds

Although Steven Stills is not associated in the public mind with the Colorado mystique to the same degree as a John Denver, he has in fact been one of the earliest and biggest names to move to the Rocky Mountain State. His example was widely noted within the creative elite of the industry and undoubtedly helped inspire many of the other rock stars who came to Colorado for lengthy stays, as well as aiding Colorado's credibility as a growing music center.

Stills' performances, publishing and investments are administered via his Gold Hill Enterprises in Boulder, the University of Colorado town a 25-minute freeway drive from Denver. Gold Hill has 15 fulltime employees and moves \$150,000 of sound and light equipment to each Stills concert, at some \$10,000 in production expenses per date.

Stills arrived in Boulder in 1971, after the vibrations of Los Angeles where he had been a rock scene fixture from his membership in Buffalo Springfield though Crosby, Stills, Nash & Young's dissolution were steadily growing more negative on his psyche.

Stills lived in rural England for a while and also owns land in Hawaii where he spends time each year, particularly at the end of a long Colorado winter. But his permanent residence is a spectacular lodge home on 13 acres in the midst of a national forest preserve between Boulder and the Caribou Ranch.

Stills is now married to French singer Veronique Sanson, who records for Elektra in the U.S. and is the writer of "Amoreuse" a hit in England for Kiki Dee. The couple has an infant Colorado-born son, Christopher.

Stills has a small home studio and a lot of house guests during the year. Chris Hillman, who led Stills' back-up group, Manassas, lives near Boulder, as do the rest of the musicians and crew associated with Stills. There are eleven houses bought in the area by Gold Hill employees in an informal syndicate investment.

Executive vice president of Gold Hill and Stills' personal manager since 1972 is Michael John Bowen, 31. Bowen is undoubtedly the only rock executive who has been both a college philosophy major and an operations sergeant in the Green Berets.

A native Floridian, Bowen knew Stills slightly when they were both attending high school in Miami. But they only got to know each other in Boulder, where Bowen was seeking to

expand the successful headshop business he had established in Washington D.C.

"There's something very military about the way you have to organize a rock tour in order to avoid complete chaos on the road," says Bowen. "I was on the road all the time with Steve at first, learning what went on. I would up designing the lighting



scaffold we use today. It holds 64 bulbs." Bowen lives and works close to Boulder so he won't get his



Steven Stills has moved into Colorado with a complete company called Gold Hill Enterprises with 15 full-time employees.

long-distance phone lines broken by snowstorms. He set up the Gold Hill companies for Stills to put all his activities on a businesslike basis.

Though neither Stills nor Bowen wants to go into any detail about it, it's obvious from Denver street talk and some of Gold Hill's recent real estate investment moves that Stills is laying the groundwork for a mountaintop rock community or recording facility somewhat along the lines of Jim Guercio's not-distant Caribou Ranch utopia.

Stills has become increasingly interested in producing other artists, cutting down his own performance schedule. His publishing companies, managed by Buddy Zoloth, have recently been highly active in signing local writers, particularly those with performer potential.

This autumn, after the Crosby, Stills, Nash & Young reunion tour ends, Stills can be expected to push ahead strongly with this new turn in his career.

Pioneer Colorado Showcase

Tulagi Club Near Boulder Campus Seeks Resurgence Role

The ten-year-old Tulagi Club, at the 20,000-student University of Colorado campus in Boulder, a 30-minute freeway drive from Denver, was Colorado's first nitery to book national music talent.

Admittedly, in recent years its domination of the regional nitery scene has probably slipped somewhat. However, under a strong new ownership and management, Tulagi seems to have all its problems solved and is remodeling this summer, poised for a return to its great days.

The ownership changed hands this January, the club going to a high-powered local architect and real estate developer who graduated from the local university only 11 years ago. After two unsuccessful managements departed, the club was turned over to young Doug Brunkow, just out of the university where he was a wonderboy entertainment chairman booking highly successful concerts into the 13,000-seat field house and smaller campus auditoriums.

Certainly, Brunkow has the perfect background for giving the local youth student community the music it wants. Operating the business end of Tulagi with Brunkow now is recent U.C. grad Eric Park, Hawaii-born son of nitery operators.

"We're remodeling Tulagi this summer to put in a full bar operation and a kitchen, which will greatly increase our profit capability," says Brunkow. "For many years, Tulagi was the world's greatest single outlet for 3.2 beer. But times have obviously changed, and students today aren't interested in 3.2 beer. If they're underage, they'll stay with soft drinks and with proper I.D. they will now be able to get whatever liquor they want."

From 1963 to 1965, the 400-seat club averaged 500 kegs of the low-alcohol 3.2 beer in weekly sales, playing two shows a night. Incidentally, the name Tulagi is that of a Pacific island where the original owner's son was killed during World War II. The club was meant as a living memorial to the late soldier, and has obviously succeeded totally through the years.

Among the many record artists playing Tulagi recently were the Doobie Brothers, John Prine, Earl Scruggs, Bonnie Raitt, Doug Kershaw, Doc Watson, Les McCann, Harry Chapin, the James Gang, Joe Walsh, Rare Earth, Doc Watson, Dan Hicks and Kathi McDonald.

When the Tulagi remodeling is completed for the university's September opening, its capacity will be nearly doubled to seat 400 by addition of a balcony. Sound and lighting will also be upgraded to state of the art.

And Doug Brunkow promises that the improved economic base of this decade-old Denver area institution will allow them to book the strongest array of talent ever seen at the club. Under the reign of Chuck Norris, who managed Tulagi for nearly five years before opening downtown Denver's Ebbetts Field in partnership with the wife of concert promoter Barry Fey, Tulagi was a major national showroom.

The next few months ought to see it becoming that once again.

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Viking's Rolling Studio With Movable Walls Roams Rockies

Musicians seeking ultimate tranquility can hire Viking Studios' new \$22,000 mobile unit and take it right into the wilderness almost. The unit, with unique construction features such as floating wall mounted on rubber, would require electricity, points out owner Wade R. Williams.

The movable studio, or mobile unit, is the heartbeat for two-year-old Viking now and claimed to be the only mobile unit in the Colorado area.

Viking does have permanent studios, but the mobile unit, 36-feet long and 14½-feet wide when expanded, serves as the control room for studio A. There is a self-contained studio B with M1000 8-track used more for demo work.

Curiously enough, studio B's URAI console 3-track board was moved to Denver from Los Angeles when Williams came here three years ago and it was the first board used for Aretha Franklin, Glen Campbell and Buck Ram Platters sessions.

Studio B at \$25 an hour is hopefully a help for the starving, young musician.

Williams, whose wife Carol is an equal partner in

every way and helps the young company be a total service firm, says prices on the large studio will have to be raised. He says 16-track will be \$65 an hour, 8-track \$50, 4-track \$35 and 2-track \$30. Sunday rates will be \$10 more.

Equipment in the mobile unit includes an Ampex MM1100 for 16-track, 4-track and 2-track 440-B's, old rugged workhorse Ampex 315 and 300 units for 2-track and 3-track respectively, a main custom console Williams built, a 19-in and 3-out console that can be 6-out, Stevenson outboard mixer, Quantum mixers, closed circuit TV monitors, 20 Allison Kepex's, AKG portable echo, M16 Dolby and 36 modules on all of the chains, Cooper time delay, Parametric equalizer.

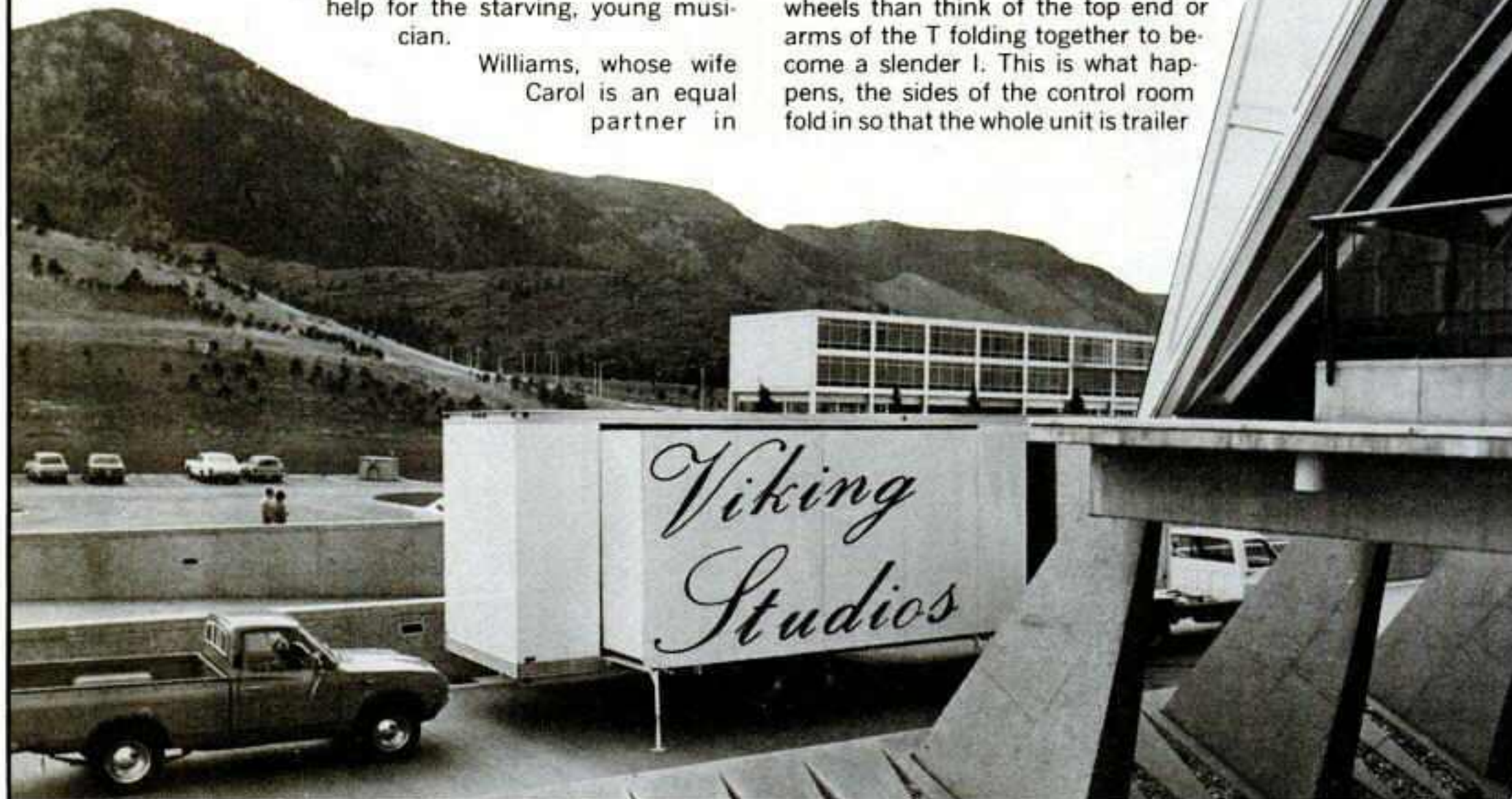
Designed by Williams mainly and worked on by two different contractors with plenty of problems developing along the way, the mobile control room is pulled by a one-ton dual wheel truck, also customized.

Perhaps as unique as any aspect about the mobile unit is the moving walls. Try to imagine a large boxy letter T mounted horizontally on wheels than think of the top end or arms of the T folding together to become a slender I. This is what happens, the sides of the control room fold in so that the whole unit is trailer

size for highway travel. On site it expands by pushing a button to its 14½x22x11-foot control room dimensions.

Other elements of the mobile unit include such aspects as the walls being made out of 11 layers of material, ranging from rubberized paint coated masonite and lead to Styrofoam, the latter at 1½-in. thick equally many times that thickness in terms of soundproofing, says Williams.

Of Norwegian heritage that is reflected in the helmet coat of arms logo for Viking, Williams (it was Williamson) at one time worked only part time at the studio business and had different rates for different times of the day.



Viking studio owner Wade R. Williams handles controls in mobile unit while Billboard special issues editor Earl Paige listens. One of the unit's first big jobs was to record the Air Force Academy choir at Colorado Springs.



Applewood Studio In Golden Boasts Unique \$70,000 Board

Every musician in the world is familiar with Golden, Colorado, if only because it is the home of one of the more famous breweries in the West. It also happens to be the home of the Applewood Sound Recording Studio, which is seeking the same sort of fame.

It's been in the foothills just west of Denver for a year, operating with 16 tracks, and going to 24 tracks in September, with some unique equipment. It will be the first of its kind in America, with a new \$70,000 board.

"We don't want to build just another room" say the owners, "but we want the best of everything possible to attract business here."

Most of the work now is custom, for such artists as Joe Walsh, Michael Murphy, and a good many of the local people. Many of the musicians (all imported) who work there now have ownership involvement. Joey Murcia is an example. This guitarist performed on recordings with Joe Simon, Bill Wyman, Betty Wright, Timmy Thomas, and many others. He is a former member of Criteria Studio's Rhythm Section of Miami. Drummer Tubby Zeigler has done sessions with Brook Benton, Jackie Moore, Aretha Franklin, Doctor John, King Curtis, Wilson Pickett, and plenty of others. He has worked most of the nation's major television shows. He also comes

Recording Plant Apt Name For Firm Building Studios

Recording Plant has just opened as a Denver-based contemporary-music sound studio offering top-quality 8-track facilities at lowest rates. The studio, in an old brick house on a quiet tree-lined street, is also the showcase project for an associated firm, Studio Design Associates, which will act as construction consultant for new small recording facilities being built in the region.

Recording Plant's maximum rate is \$35 per half-hour, but the costs lower considerably with block-booking of sessions. Owners Richard Block and Steve Chamblin feel that the Denver area is open for a small but well-equipped studio that can get good sound for rock, folk and country groups that don't need all of 16 tracks.

"Applewood Studio here is doing a fine job in contemporary 16-track recording," says Block. "But most of the other studios in town are small 4-track rooms set up for cutting commercials jingles. The owners don't understand the needs of today's artists, and the local artists who can't afford 16-track are very uncomfortable in these jingles rooms. That's the void Recording Plant hopes to fill."

Joining Block and Chamblin in the Studio Design phase of the operation are electrical engineer Mike Liddy and Richie Cicero, senior engineer at Applewood.

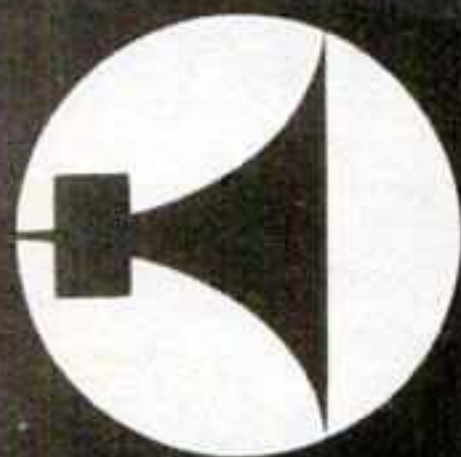


Coors isn't the only thing going in Golden, Colorado, according to Dennis Hadden who heads Applewood in the city.

The operation is headed by Dennis Madden, a native of Western Nebraska, with a doctorate in chemical engineering. But he was into the music industry in a hurry, managing small groups after college, and moving to Denver to make his home. There he met other people in the business who were interested in building a studio. Among them are Gil Bateman, who is the studio's production supervisor, Cy Frost, the senior engineer, and Richie Cicero, the engineer, plus some outside private investors.

from Miami. Leon Medica, who plays bass, performed with Chuck Berry, and recorded on many labels. Guitarist Henry Normand did network television specials, original cast albums, did sessions with Jose Feliciano, Tommy Cogbill, Charlie Daniels, Bob Mann, Bernard Purdie, Kenny Buttrey and more. Keyboard man John Bergeron also has an impressive background. Even chief engineer Cy Frost has a long list of credits, having worked many sessions of best-sellers.

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Folk Music Not Only Lives In Colorado It Thrives

By DAVID YOUNGSTROM

It has been over a decade now since those halcyon days of the early 60's when folk music reigned supreme, and in many parts of the country that has been enough time for the music to practically disappear. In Colorado, though, and particularly in Denver, folk music lives on, and even thrives.

There have been changes, of course. The old argument over "purity" is never heard any more, and it's been an awfully long time since I saw anyone, much less everyone, with a guitar slung over his back. The music is a lot looser, and it comes from a lot more sources, but it is still unmistakably folk music.

Exactly why folk music has flourished in Denver is something that could be argued, but one reason, perhaps the most important one, is that it has a focus. The Denver Folklore Center has been at 608 E. 17th Ave. ever since 1962, when a young musician from Philadelphia named Harry Tuft was persuaded that a person could make some money, if not a living, selling instruments and accessories. When he opened in March of that year, he also sold books and records, taught lessons in the back, slept upstairs, and drove a cab at night.

Fortunately for him the folk boom was just beginning, and Tuft readily admits that "if it hadn't been for Peter, Paul and Mary I wouldn't be in business." Everybody then wanted to learn how to play guitar, so it wasn't long before he opened up the Denver School of Folk Music next door.

In 1967 a coffeehouse next door to the Folklore Center went out of business, and he turned that into the Denver Folklore Center Concert Hall, allowing him to bring in people like Doc Watson and Lightnin' Hopkins. The Fall of '67 saw him open the Rock Shop, full of old clothes and generally offbeat things. Run by anyone else it probably would have degenerated into another head shop, but under Tuft's supervision it has eventually become a craft store.

In January of 1972 he took over the rest of that building, making the Folklore Center complex almost a half-block in length. The added space became the new Concert Hall, increasing its capacity by 50 percent, while the old space became the Record Store, a store which now has one of Denver's finest selections of cut-out or hard-to-get records.

During all this growth, Tuft admits, "I always felt that I wanted to appeal to America, I really didn't want to be serving just Denver." That desire was served well in 1965 by the release of the Folklore Center Catalog, a "handy reference of records, books, magazines, song index, listing of instruments and

accessories, an almanac of useful and entertaining information." Out of print now for several years, that catalog is currently being revised for republication sometime in 1976.

There are, in addition to the Folklore Center's Concert Hall, two other clubs in Denver that feature folk acts on a regular basis. The Global Village, run by ex-Folklore Center employee David Ferretta, has local folk entertainment on a nightly basis, and has provided many a starting act with a chance to get their performance together.

The Oxford Hotel also gives local talent a chance at their well attended Sunday Night Hootenannies, but on Thursday, Fridays, and Saturdays manager Graham Lewis presents more established acts. In recent weeks these have included such guests as Townes Van Zandt and Rambling Jack Elliot. The Oxford has also become something of a center for a growing bluegrass community in the area,

and bluegrass acts are featured prominently in its booking.

In addition, the larger clubs in the area like Tulagi in Boulder and Ebbets Field in Denver bring in folk acts on a more irregular basis, and together all the clubs allow folk followers to see a large and varied selection of folk talent.

Of course, there is a large selection of folk (contemporary folk, if you will) to be found simply on the rosters of the national booking agencies located in Denver, Athena Enterprises and Stone County, and it seems somehow less than coincidental that the only two agencies in the country specializing, as it were, in talent of this genre should have started in Denver.

It's no secret that many artists of stature are moving to Colorado, but there were of course many musicians here before the newcomers arrived. So many, in fact, and of such

quality that they have prompted a record of their own.

Biscuit City Productions, run by Jim Ransom and Laura Benson, was originally put together more or less as a recording studio to do demo tapes for local folk artists. They were so impressed with what they heard that they decided to do a record themselves, and **Colorado Folk** was released last year on the Biscuit City label. It sold well, so well that they are doing a second volume, which might be out by the time you read this.

There is, to sum up, a lot of very good music being made in Denver and the rest of Colorado that few people ever hear about, much less hear. Harry Tuft suggested that it is "part of the character of Denver, in its openness or ambience or whatever, that is conducive to the personal kind of music that folk music is." The personal kind of music—that's Colorado music.



Guru Maharaj Ji has 6 million followers worldwide and a thriving national headquarters for his Divine Light Mission where he is shown making a recording. Performers of the Living Arts is part of the mission's activities.

Tranquility Of Colorado Perfect As Home For Divine Light Mission

By BARRY OLLMAN



light, from negative energy to a joyful relationship with one's life. It is not surprising then, to realize that the centers of spiritualism may also become the world's centers of music in the not-too-distant future.

One such spiritual center is situated at the foothills of the Rockies, in Denver, Colorado, where the National Headquarters of Divine Light Mission is located. Here some two thousand of Guru Maharaj Ji's six million worldwide followers live and support the Mission's activities. Billed as "Perfect Master of this age," Guru Maharaj Ji is said to reveal the "Knowledge" of inner peace. Ranging in years from 4 to 74, these members of the New Age are spreading the word that harmony among humanity is possible through an individual inner experience of peace. And true to the time, their message is being brought to us over wave lengths of bass and treble—Divine Light Mission is rocking out!

Performers of the Living Arts (P.L.A.) is the Mission's current channel for nationwide entertainment. In Denver, co-ordination of the P.L.A. groups of 25 U.S. cities takes place, as well as correspondence with musicians throughout the country. P.L.A. effects personnel changes within the groups as well as arranging occasional collaboration of equipment and materials for publicity. Over 300 Divine Light Mission members are part of P.L.A., including jazz singer Alan Thomas, a professional rock band "The Apostles," the Divine Light Dance Ensemble which performs the original musical "Krishna Lila," notably for the United Nations, for 500,000 at a festival in India; and the Denver Bliss Band.

Most of these groups, originating from Colorado, were seen at the three day program called Millennium '73, held by Divine Light

Mission at the Houston Astrodome this past November, and attended by over 30,000 people. Expecting a sombre spiritual gathering, the audience was pleasantly surprised to find themselves in the midst of one of last summer's best rock festivals featuring Stax recording artist Erik Mercury.

Since then, P.L.A. has concentrated its efforts on quality entertainment for social service programs in the Denver-Boulder area and throughout the nation. Its performers visit prisons, hospitals, schools, orphanages, old age homes, or wherever they are needed. P.L.A. states its purpose as, "To uplift mankind through utilizing the medium of music to reflect the peace, joy and light found through the Spiritual Knowledge revealed by Shri Guru Maharaj Ji."

Remaining true to its purpose, Divine Light Mission's P.L.A. has had growing success, particularly with its dance/play "Krishna Lila." Conceived for stage and edited by Guru Maharaj Ji himself, it was performed for the first time in 1972 in Montrose, Colorado, and has already become a classic. The Santa Barbara News-Press in a 3 page spread describes the play as "a spectacle of swirling colors, jingling bells, a gentle forest, and the laughter and tears of the divine lovers." The musical score was written by a Colorado native, flautist, Don Eaton. The music is a blend of Eastern and Western sounds, using flute, sitar, tablas, guitar, mandolin, string bass, electric sitar, cello, violin and tambourine. As another newspaper comments on the changing times, "Never before has a spiritual master made a contribution to the repertoire of the stage."

Not long ago, the first Divine Light Mission Musicians Conference was held in Denver.

Oxford Hotel Folk Music Showcase

Fees Plus Room And Board

The Oxford Hotel is, along with the Brown Palace, one of the two classic Denver hostels, an imposing marvel of 19th century architecture with distinctive restaurants and decor. But one thing the Oxford has which is unique, is casually excellent folk showroom and dance floor holding 200.

Managed by 10-year club veteran Graham Lewis, who has put in time at nationally-known Los Angeles rooms like the Troubadour and Ice House, the Oxford's Regency Room concentrates—like the older Folklore Center—on excellent local talent just starting careers.

However, the year-old club has also hosted one and two night stands by record artists such as Ramblin' Jack Elliot, Rick Cunha, Mimi Farina, John Hartford and Michael Murphy.

Admission charges are kept low and performers get room and board at the hotel besides their fees.

In 1966, the Broadway play "Hair" chorused to the world, "This is the dawning of the Age of Aquarius . . ." Among astrologers, this Age of Aquarius is also the Age of Air, which means, they say, that all that is air-born—including sound and especially music, will have unusually great impact on life for the next 2000 years.

In agreement with this, sages have predicted for centuries that the Age of Aquarius would bring an upward trend in world harmony and peace, with communication becoming most effective and universal through the medium of music.

The majority of mankind responds to musical sound in a positive, and often light-hearted manner. True spiritualism is also a turning away from heaviness to

Barry Fey Concert

• Continued from page C-6

little over a year he was on the way to an awesome industry insider legend, the man who promoted 27 consecutive SRO concerts.

Fey's ascent was in serious danger once in 1968 when he went deep into hock to put together a three-day all-star Denver Pop Festival. What happened was that as soon as Fey had all his money on the line it started raining and kept up the unprecedented downpour for most of the next three months. "The rain stopped just one day before our festival," says Fey. "There was no such thing as a covered stage at that time and if it had kept raining I'd have lost \$75,000."

As it was, he came away with some \$200,000 and his scrambling days were over.

In Nov. 1969, the Rolling Stones were looking for a really out-of-the-way arena to kick off their big U.S. tour, in effect a warm-up date away from the big-time reviewers. Barry Fey got them for the State U. fieldhouse at Fort Collins.

"One of their crew came over to me before the show and asked shyly if the Stones could possibly have something to eat," recalls Fey. "So I had some coldcuts sent in and they seemed delighted by the consideration. It's amazing how things have changed. At this point I have, in effect, a full-time caterer putting on really terrific spreads at every one of the 75-100 concerts I do each year."

At any rate, the Stones thought enough of Fey to fly him to Nice when they were contemplating their 1972 U.S. tour and they wound up giving him 11 of the dates to promote. Fey had a huge party for the Stones at his rambling Denver suburban home on their layover day in town during the tour.

At 34, ex-marine Fey is heavy-set, medium-height and bearded. But he still claims he can match Bill Graham or anybody else in rock at playing one-on-one basketball. "I'm really bad copy, I guess," he says. "I don't smoke, drink, take dope, cheat on my wife." He doesn't even drive a car, he never learned.

One of the rewards of success for Fey is that he doesn't any longer have to worry about paying for cabs into town or limousines at the airport, and members of his staff of five can drive him places. In the old days, Cindy had to drive him to outlying Colorado towns to deliver tickets and advertising.

Mrs. Fey was part of his office from the start and is now in partnership with Chuck Morris, who manages the city's top rock club, Ebbets Field. (Separate story in this issue.)

"The return I'm looking for when I set up a concert is 20 percent of the gross after expenses," Fey says. He relies heavily on radio advertising, but is watchful not to overadvertise and does not promote concerts in partnership with radio stations in exchange for free time.

He was the first promoter to do major FM advertising in the region, claiming he was sometimes treated high-handedly by the ranking Top 40 station in certain markets when he was starting out.

Fey admits that he became somewhat disenchanted with the concert business during the height of the "free music for the people" radical ethos around 1970. "Fortunately, kids are now a lot more mature and they realize the promoter isn't just a pig ripping off poor artists," he says.

Fey's achievements are even more impressive when one realizes that Denver does not really have an adequate year-round concert hall, a situation that will only be remedied in 1975 when a new 19,000-seat arena alongside the Mile-High Stadium is completed. The acoustics at the city auditorium, built for athletic events, are admittedly poor. Fey has been given credit by his audiences and the industry for doing the best he can to overcome the flatness by good sound equipment.

Rocky Mountain High

• Continued from page C-6

Denver travels with John when he's performing in an area where they have friends or sightseeing interests.

Denver may consider Colorado his retreat, rather than his musical career workplace. But Coloradoans have just paid him the record-shattering tribute of forcing an unprecedented four-night stand June 27-30 at the Red Rocks amphitheater, a 9,000-seat outdoors facility in a spectacular setting overlooking the whole Denver basin.

No artist has ever sold out more than two nights at Red Rocks previously. John rarely has performed in Colorado in recent years and the whole reception seems to have taken on the scope of his adopted state expressing gratitude that he freed them from decades of having Rodgers & Hart's "Mountain Greenery" as the only state theme song.

RCA Records was quick to realize the implications of this Colorado reception for their artist. Along with Denver's long-time managers, Jerry Weintraub's Management III, RCA set the governor's proclamation, a two-week promotion with KIMN-AM in the city of Denver with John doing home interviews on the top-rated morning show of Michael Butts. Listeners sent in postcards with messages on the theme of "Welcome Back Home Again, John." Winner got records and concert tickets.

A heavy national schedule of promotion was keyed to the June 23 release date of "Back Home Again." Local announcements of Denver's summer appearance schedule were coordinated with full-page ads hailing the album.

In case you hadn't already noticed, this is the summer of John Denver. And it would be rather foolhardy to bet he won't continue his streak of selling out every concert he's played so far in 1974.

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What Chuck Morris thinks most proves that his club Ebbets Field fulfills a need in the music industry is that even prior to its opening a year ago he had commitments from 10 or 12 acts who believed that strongly in Morris.

Ebbets Field, of course, has now gained national recognition as a kind of Troubadour Denver and is credited with breaking acts such as Lynard Skynard and Marshall Tucker and Maria Muldaur, all spotlighted here off heavy FM radio identification and subsequently booked for a Coliseum concert by Barry Fey.

But Ebbets Field is not exclusively contemporary. In fact, it has recently booked with success comedians such as David Steinberg and Robert Klein and has had a policy of varied fare from rock to folk to jazz and some blues. Perhaps the only types of music not featured would be soul, country and MOR.

A roster of who's appeared at Ebbets Field would fill an entire page in the magazine but some would include: Doc Watson, Earl Scruggs, Tom Rush, Eric Anderson, Mimi Farina, John Fahey; in jazz, Les McCann, Cannonball Adderley, Roland Kirk and Larry Coryell; in rock New York Rock, Pete Frampton, Robin Trouer, Randy Newman, Sandy Denny, Strawbs, Climax Blues Band, Leo Kotke, Taj Mahal, Mahavisna, Doug Kershaw, Brewer & Shipley and Nitty Gritty Dirt Band.

Ebbets Field? This is what a lot of the younger customers of the downtown Denver club wonder about when they first come upon the name. Inside the door is a huge photograph of the 1955 Brooklyn Dodger baseball team. Some catch the connection.

What it is is that Morris, 29, was born four blocks from the historic ball park home of the Dodgers. He had considered other names for the club including Rocky Mountain Concert Bar but decided on Ebbets Field and opened Feb. 13 (a Tuesday not Friday) last year with Mark-Almond, an English band.

Morris was able to get into his own club scene through a joint investment with Cynthia Fey, wife of Barry Fey.

Also notable in Ebbets Field is the fact that it was designed jointly by Morris and Rush with the artists in mind. This has worked out so well that artists are now considering recording live LP's in the club. Flutist Tim Weissberg is just one of several who had indicated interest in recording at Ebbets Field.

Ebbets Field was formerly Marv's Marvellous, a basically Helen Reddy MOR club.

Ebbets Field Is Not In Brooklyn

It's A Contemporary Act Club In Denver Achieving National Fame

By **EARL PAIGE**



Chuck Morris (right) of Ebbets Field and Tom Rush. The Denver club was designed with the help of Rush and other artists and reflects, Morris believes, the needs of the performer.

Rush suggested the carpeting of the floor and bleacher seats. The bleachers, in fact, give the room its depth as they are tiered as in the actual Ebbets Field.

Fully one-fourth of the original room's seats were closed off from the stage—that got changed right off. There was a huge bar with all the commotion this causes and that was eliminated.

Possibly as important as any change was the introduction of a Malachi sound system.

But there are a lot of concepts that make the room work and that make it on a per cap-

ita basis one of the most successful clubs of its kind. The talent expenditure ranges from \$3,000 to \$6,000 an act in a 250-seat club as opposed to say 450 at the Troubadour in Los Angeles.

Morris spends every week \$700 to \$800 to promote the club, principally in radio. He says label support amounts to \$20,000 a year. Stations used include FKML-FM, KBPI-FM, KLZ-FM and KTLK-AM. Straight Creek Journal, an underground paper basically, gets a lot of the print advertising.

Yet another concept Morris is proud of is

not charging a minimum. He says, "Minimums are a deterrent to success of clubs. Your rock audiences are poor in the sense of paying \$8 at the door and \$4.00 for drinks afterward."

It cost \$4 to get in Ebbets Field and that's it. You can drink or not. Drinks are \$1.25. The only food served basically is hot dogs (Kosher at \$1). "We don't push this."

Other reasons why Morris thinks his club has succeeded include its flexible booking. It can be going seven nights a week. Now and then there is even a free concert as with Mimi Riperton a few weeks back.

A typical week plus line-up included David Bromberg through Wed., Jerry Jeff Walker and Phil Ochs through Sat., Ry Cooder Mon.-Tue. along with Fairport Convention. Then Billy Joel.

As for the opening act, Morris rarely buys local talent. "I have been very disappointed in how the city responds to its own new talent. I think that on a per capita basis, considering the type of talent we bring in here, the buying public is spoiled."

Morris said in terms of his overall philosophy: "I don't consider myself a bar man. I think I'm a rock promoter who happens to sell whisky."

Other basic qualities of Ebbets Field include the sale of whisky and 5 percent beer, never 3.2 beer. Morris has visited the Quiet Knight in Chicago and has seen other clubs where a section has been set aside for under-21 age customers, but did not want to go this route at Ebbets Field where under-age customers are stamped and sit anywhere.

This is not because Morris never had experience with very young customers.

Educated at Forrest Hills high school and Queens college in New York, where he came to know two people now somewhat prominent in the industry, Morris really got into rock when he came to Colorado for post graduate work on his masters in political science. At Boulder he became music critic for the daily newspaper. He then opened a 60-seat room for teens and was associated with it for about six months.

He next went on to manage The Sink, which he describes as a "beer hall with a jukebox and a room upstairs—a sort of Girdy's Folk City (the New York club)". He was into this scene for a year and a half getting to know more people on a national level all the time.

Meanwhile, his two old school friends welcomed him to the business—they are Eddie Simon, Paul's young brother, and Johnathan Coffin, product manager for Columbia Records.

Denver Dining With The Stars

Warehouse Bidding To Become National Entertainment Gourmet Chain

They're not keeping everything in Colorado to themselves.

What has become one of the most successful entertainment and dinner concepts will be going national with Warehouse Restaurant, Inc. in Denver remaining as the "mother" operation, in the words of Peter Rachbach.

Warehouse is the dream come true of Rachbach and his long time friend from college days Letitia "Tish" Matson, a former graphics designer who came to Warehouse when it opened a year ago this coming October.

The dinner, entertainment and arts concept (there are 88 original paintings displayed in the many eating rooms of Warehouse) is attracting national attention from acts and will now be a point of origination for the Muscular Dystrophy television network broadcasts.

A recent line-up of talent at Warehouse includes Little Richard and Street Corner Symphony, Barbara McNair, Peter Nero and Louis Nye, the Four Tops, Earl Scruggs Review, B. B. King, Glen Yarbrough & the Lime-

liters, Duke Ellington, Burns & Schreiber, Della Reese & Ramsey Lewis, Ray Charles, Mills Brothers, Bill Withers, Waylon Jennings.

Lined up for late summer and fall: Anthony Newley, Petula Clark, Fats Domino, Jose Feliciano, Smothers Brothers, Stan Kenton, Gordon Lightfoot, Four Freshmen, Mel Torme, Willie Nelson.

Rachbach has been around theater all his life since growing up in New York's east side. He spent two years in Los Angeles and fell in love with Colorado when he came here to school at the University of Denver and met Ms. Matson.

It was during school that Rachbach, 28, got the idea he calls collage. He then went on to be involved in the Colorado Music Hall, a dinner theater.

He sold his idea to Saul N. Davidson, a man responsible for about 10 top Colorado restaurants, who provided much of the financial backing and then Rachbach and Davidson sold the concept to Gerald Block, president, Western Corp., a conglomerate in real estate among other businesses.

Under a still to be selected name, the Warehouse concept will open up in Houston, Phoenix and Atlanta with three more cities targeted but not identified. Talented the chain means that Rachbach will have \$6 million a

year buying power. He plans to block book.

The aspect of Warehouse that perhaps makes it as unique as any other in the views of Rachbach and Ms. Matson is that the customer can have dinner, have dinner and see a show, or just see a show—flexibility not available everywhere in the world, they claim.

The entire package weeknights costs \$13 and includes a complementary glass of wine (burgundy, rose or chablis).

Other aspects would include the intimacy. The seating is such that no one is more than 44 feet from the stage. "They're all orchestra quality seats," exclaims Ms. Matson, who has supplied many ideas in promotion.

She calls the concept a cross between a classic club and a lounge. "It's not a Las Vegas club. What has hurt so many show and showroom places is the unpalatable food. Maybe our food is what is most outstanding.

"It's simply a great place to eat."

Rachbach gives credit for this to Ray Reed, a friendly black chef who has been first cook for some of the top chefs in the region. Reed will go along with Rachbach to the other cities to recruit culinary experts and carry out the continuity of Warehouse.

Also, eight young people ranging from 24-32 will be going into the new cities to set them up. This includes two from the kitchen, two



bartenders, four managers including two involved in the entertainment areas. "We're over-loaded in managers now because I anticipated this expansion," Rachbach says.

Characterizing his operation as a curious combination of Jewish, Blacks and Italians, Rachbach says, "We have been developing talent. We have a 23-year-old manager who started here as a buss boy at 16."

Colorado Springs Loves Country Music But That's Not Whole Story

By CHET GRABOWSKI

The only talk you'll hear about heavy metal in Colorado Springs is about the gold and silver that was mined here in the Rockies years ago. While the rest of the country has had its music head turned inside out and around by theatrics, costumes, makeup, and an emphasis on showmanship rather than music, Colorado Springs musical tastes have remained on the unadorned side of the musical spectrum. Music about good times and good friends, mountains, brilliant skies, and cold winds.

Nestled in the foothills of the Rockies, overlooked by snow-capped Pikes Peak on the West and the wide open prairies and plains to the East, Colorado Springs is first and foremost a natural haven for country music. Always has been. Always will be. Even during the lean years before country music's "rediscovery," Colorado Springs was always one of the tour stops for major country artists like Buck Owens and Porter Wagner.

Not that Colorado Springs is a sort of Nashville West. Far from it. It's just that there's no major recording studios here, nor are there concert halls that hold 10,000 people. Major artists come to The Springs for special events like the Pikes Peak Hill Climb and the Pikes Peak Rodeo held during August each year.

The country music scene here revolves around the numerous clubs in the area that form the grass roots of the music and entertainment industry here. Clubs like the Cow Palace, The Hitchin' Post, The Black Stallion, all with names that just exude country music all by themselves. Clubs where talented up-and-comers like Larry Trider, Kenny Vernon, Buddy Alan, Doyle Holly, can get close to an audience, play their music, try new things, and get a live audience reaction. These are the places where just about every big star starts out and pays their musical dues and gets a chance to refine their act. They're places where the people can still get close to their favorite singers, get to know them on a first name basis,

stand up and dance, and most of all have a whole lot of fun. And it works both ways, for both the audience and the performer.

But country music isn't all there is to music in Colorado Springs. Not with three colleges in the area and a population that's getting younger all the time. Artists like John Denver, Loggins & Messina, Poco, The Beach Boys, J. Geils, Marshall Tucker Band, all have made the trek down from Denver (most groups play Denver, then come to the Springs) and most of those are likely to return. And that's because Colorado Springs is a really fine place to play, being at the foothills of the Rockies, Pikes Peak and all that, and the audiences are appreciative and spontaneous.

But artists and producers alike are agreed upon the fact that Colorado Springs does lack a decent concert facility in which to produce the kind of show the audiences here deserve. The largest facility here is the City auditorium, with a maximum capacity of 2900 people and acoustics like the gymnasium it is. The Broadmoor World Arena is located in a pretty setting and has somewhat better acoustics, but holds only 2200 people. The obvious lack of a concert hall that will hold at least 5,000 people and provide good acoustics is the major reason that groups like Yes, The Allman Brothers, and any number of the better rock groups who also command larger guarantees cannot play here. It's a simple matter of economics, and it's really too bad. But that's the way the game is played.

On the other side of the coin, however, the lack of continuous "star" talent has spawned a lot of small clubs and local talent that are particularly successful here. Balladeers for the most part who write their own music about life in the Rockies, the kind of singers that audiences can relate to as people, not stars, the kind of songs people live and experience. People with real talent and little or no pretension, like Scotti Bruning who just recorded his first album, Jerry Brown who is putting the finishing touches on his first album, Paul Skyland, The Simon Crumb Band, etc.

C-35

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Promotion Antics Of Colorado Stations Often Amazing

Ken Palmer Gives Away A Whole Record Shop

By **CLAUDE HALL**

As one veteran program director put it: Yep, there's really been some crazy radio in Colorado. The man who has been giving money away in past months like it was going out of fashion—Cecil Heftel—set Top 40 radio on fire with KIMN-AM years ago; he later sold to Ken Palmer who also kept radio nationwide talking about some of the antic promotions he pulled from time to time to ward off rock radio competition. For example, when C. Edward Little, now head of the Mutual Broadcasting System, was manager of a station called KTBR-AM and savagely going at KIMN-AM by giving away records on the air, Palmer bought out a whole record store and gave it away. When Little gave away a new Mustang on the air, Palmer gave away a whole used car lot.

At the programming level, other classic duels took place on the air and off; a story told over and over is when one program director was hired by Palmer and his old comrades got drunk and went over and threw rocks in his window.

Palmer eventually sold KIMN-AM to Pacific and Southern Broadcasting (and the station was just sold again). Heftel is back in U.S. radio, but operating stations in places like Miami and Pittsburgh. Palmer is in the real estate business. And names like Ted Atkins, Dave Diamond, Buzz Lawrence, are quite impressive on the national scene, but only distant memories, more or less, in the Denver market.

But, to illustrate how varied the Denver market was in those days, KMYR-FM was a progressive radio station—certainly one of the first three or four in the nation. But the people who worked for the affiliate didn't like it; the format was killed and the call letters changed back to KHOW-FM and today it's a jazz station more or less. But KMYR-FM will stand out in radio as one of the few progressive rock failures in the nation.

Denver is no longer the zany radio market that it was at one time. However, the competitive drama is still inherent in the radio that exists. Today, you have KIMN-AM, programmed by Carl Wigglesworth, faced off for the rock audience against KTLK-AM, a station which has been consulted by John Rook. Some local radio people feel that the KIMN-AM sound has softened somewhat lately. However, the old image is still there even without Heftel and Palmer about.

The progressive audience was picked up by KBPI-FM about two years ago; it has some competition from KFML-AM-FM, managed by Joseph McGoey.

In country music, KLAK-AM now has competition from KERE-AM.

In the MOR format, though there are several area stations programming MOR. KHOW-AM has moved strongly ahead and just about owns the market. In fact, the station is a dominant No. 1 in the market under program and operations manager Hal (Hot Dog) Moore and general manager John Lego.

KHOW-AM is one of the few (maybe the only) stations in the world with a beauty queen for an air personality. The show is called Charlie and Barney and the beauty part is Rosemary Barnwell; her teammate on the air is Charlie Martin and ratings of the show are phenomenal. But so are ratings for the entire station. And billings have gone up incredibly, according to Hal Moore.

Basically, you have to give credit for the original success of the station to Buzz Lawrence, who once programmed the station and did the morning show with Barney. When Lawrence left, Moore came on board about five years ago and took the station from No. 2 or 3 in the market to a solid No. 1. Interestingly enough, Moore once worked at KIMN-AM around 1965 for more than two years before moving to WHK-AM in Cleveland, then a rocker, and WKYC-AM in Cleveland as program director in an abortive attempt the station made toward rock. After a stint in the military reserves, Moore returned to Denver and claims he intends to stay there forever . . . and he well may.

Another interesting facet of the station is that Moore brought in several rock radio techniques to the MOR format. The station has a singles list of 22-to-23 records. It plays about two oldies an hour, all of which are researched well.

"Plus we play a lot of music that other radio stations today just don't play," Moore says. "I think radio stations are forgetting about the 35-49 age group. Well, we try to balance out our sound with the great album cuts by Frank Sinatra, the Four Freshmen, Peggy Lee, and others. Nobody is playing those records anymore. Don't misunderstand, we don't sound square. And also, this is really **personality** radio."

Moore also points out that the station has built up a listener habit by keeping the same personalities in the same time slots for several years. "Also, everyone in Denver is chauvanistic about the town . . . so everything we do, we relate locally."

The station is constantly involved in promotions "because Lego is really promotion oriented," says Moore. For example, the station was recently involved in a National Asthma Radio/

Thon, with all of the air personalities, including Johnny Harding, Lindsey English, Scott Fischer, Ray Durkee, Art Scott, Barney Moore, Jim Heath, and Lynn Woods.

KLAK-AM is still the market's big country operation, but KERE-AM program director Mike Millard is marching strong. He's operating with a playlist of 70 singles, plus LP cuts and oldies. Fortunately, the station was able to acquire a good country music library from KITY-FM, a sister station in San Antonio, when it changed from country music to another format. Millard is not just aiming for the country listener alone; "we do consider ourselves a country music station . . . we're not intending to be such a **modern** country station that we don't sound country. It's not the music per se, it's how you present it."

KBPI-FM is the winner that picked up on the progressive rock audience in the market and program director Frank Felix feels that things could not be better for the station; "in the last two years, we haven't had a down ratings," he says. Like most FM stations, the station is not building as well as Felix would like in the mornings, "but there is an upward trend even there." In any case, ratings show the station usually a leader on weekends, when people are out of their cars and near an FM radio. ARB showed the station No. 2 in people 18-34 and No. 1 in 18-24 and No. 2 in 18-49. When it comes to the 18-34 age group, the station is No. 2 only behind KHOW-AM. The evening personalities include Frank Cody 6-9 p.m. and Ken Kohl 9-midnight.

There are a lot of good stations in Denver—KDKO-AM with soul music under general manager David Segal; KLZ-AM managed by Sam Yacovazzi; KTLK-AM managed by Frank Scott.

But Colorado is more than just Denver. KPIK-AM in Colorado Springs is a radio station known from Seattle to Nashville. Other stations that stay in the foreground include KYOU-AM in Greeley, KUAD-AM in Windsor, and KDZA-AM in Pueblo.



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Music Thrives In Colorado

By DAVIS DUTTON

In the spring of 1860, the story goes, a certain Mr. Lambert, his wife and three daughters set off from St. Louis in a heavily loaded wagon, bound for Denver. The ground was soggy, the going was rough, and it wasn't long before the party realized most of the furniture would have to be jettisoned to make room for additional provisions. When Mr. Lambert suggested tossing the piano—a Brown & Allen square grand—his daughters cried, "Please, Papa, anything but that." So, chairs, tables and dressers were thrown overboard, but the piano journeyed on. When they arrived in Denver, Mr. Lambert tried to hire a group of bystanders to help him unload the heavy instrument. "A piano?" exclaimed one man in astonishment. "Come on boys!" he shouted, then adding, "you needn't pay us, mister. We'll help you just to see it."

A more recent example of Denver's devotion to music, I saw with my own eyes. The occasion was the first annual KVOD-Denver Symphony Marathon, a non-stop, 56-hour fund raising effort in behalf of the Denver Symphony Orchestra that took place earlier this year on a cold February weekend. Hundreds of music lovers braved the weather and drove downtown to give a little something to ease the orchestra's perennial deficit. Hundreds of others, who stayed home and listened to the Marathon on classical music station KVOD, phoned in their pledges to waiting volunteer workers. Goal of the Marathon had been \$20,000, but by the time it was over, nearly twice that amount—in contributions large and small—had been raised.

Money came in not only from Denver, but from all parts of Colorado and even from as far away as Wyoming, Utah and Montana. One man heard the broadcast while passing overhead on a Hawaii-bound jet and phoned his pledge in from Honolulu.

Energy, enthusiasm, exuberance and showmanship best describe the 47-year-old British-born maestro who came to Denver in the fall of 1970, following varied conducting, recording and teaching assignments in England, Canada and the U.S. Priestman, just about anyone in town will tell you, has been good for the DSO. "He's done things with that orchestra some of us never thought possible," acknowledges one member of the symphony staff who also served under Priestman's predecessor, the eminent conductor Vladimir Goldschmann.

Earlier this year Priestman took the orchestra on its first Eastern tour, an enterprise that any less courageous conductor, orchestra or board of trustees would have once called foolhardy. Starting in Des Moines, the orchestra moved on to Quincy and Macomb, Illinois, and after several more stops concluded with concerts at Kennedy Center in Washington,

D.C. and New York's Carnegie Hall. The venture was largely underwritten by a sizable grant from the Denver-based Johns-Manville Corporation.

The East Coast tour was by all accounts a genuine success. Daily progress reports of the orchestra's progress were filed with Denver papers and phoned in to KVOD. The Des Moines Register's critic described the orchestra as a "thoroughly professional ensemble"; the Washington Star-News commented that the DSO is "comparable to any of the major orchestras . . . it makes fine music"; and the New York Times—not a journal to bestow critical praise lightly—termed the Carnegie Hall performance "an enjoyable concert from a fine orchestra."

This summer the DSO will do six concerts at the famous Red Rocks open-air amphitheatre, in the foothills of the Rockies, about 15 miles west of downtown Denver.

Benny Goodman and his quartet will share the Red Rocks spotlight with Maestro Priestman and the orchestra on August 17, offering a program including Strauss polkas and waltzes, an orchestral arrangement of Gershwin's Porgy and Bess and Malcolm Arnold's Clarinet Concerto No. 2. Two symphonic programs round out the Red Rocks season: An all Tchaikovsky evening on August 24, and a free concert on August 27 featuring assistant conductor Bruce Hangen leading the orchestra in works by Chabrier, Copland, Vivaldi, Ravel and Rimsky-Korsakov.

In addition to the Red Rocks series the DSO will present several free city park summer concerts, appear at Aspen (where the famed Aspen Musical Festival is this summer in its 25th year), and give a dozen outdoor performances in various towns throughout Colorado. "We're the only professional orchestra within a 500-mile radius of Denver," says Kent, "and a part of our obligation is to bring as much fine music to the outlying areas as we can. But," he adds gloomily, "it all takes money."

No round-up of Denver's classical music scene would be complete without some mention of the many other groups and ensembles—professional, amateur or university—which regularly bring fine music to Denver audiences. Everything from ancient madrigals to Moog synthesizings is available, year-round, to the Denver music-lover. A typical week in Denver might include the Classic Chorale doing Haydn's "The Creation"; a symphonic band concert at the University of Denver; a baroque ensemble performing in the drawing room of an old Capital Hill mansion; a piano recital by John Brown; an evening with the Julliard String Quartet, a night of classical guitar with the Romeros; a full-length ballet at the Bonfils Theatre.



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DTR Sound Builds Complex Studio Hardware Right In Colorado

"Mixers More Fun Than Computers"

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TR Sound, in the Denver suburb of Littleton, has in two years become Colorado's most important supplier of recording hardware. DTR is now able to provide the kind of professional equipment and servicing that Rocky Mountain recording studio operators previously had to get from the major electronics distributors in

Los Angeles or Nashville.

However, although this recording hardware distributorship is undoubtedly DTR's most important service to the booming Colorado music industry as a whole, it is as yet one of the smaller components of DTR's \$250,000 annual gross.

DTR also manufactures a \$90-\$350 line of speakers, custom-builds auditorium loudspeaker systems and operates a small retail outlet in Littleton.

The conservatively dressed Takemoto, still in his early 30's, was trained as a data processing hardware expert and worked as a highly paid consultant in oil company computer design before deciding he would have more fun following his interests in the audio field. The DTR initials were simply transferred from Takemoto's earlier data processing design corporation.

DTR is now the biggest supplier of equipment to James Guercio's fantastic Caribou Ranch facility, to Denver's Applewood studio and Viking remote truck. DTR is also the builder of the new 16-track studio at the offices of Crested Butte Records.

"We may be the only distributor in the country franchised for four lines of Ampex professional equipment," says Takemoto proudly. "We maintain a \$10,000 inventory of Ampex studio tape alone." Ampex, of course, has a giant factory at Colorado Springs.

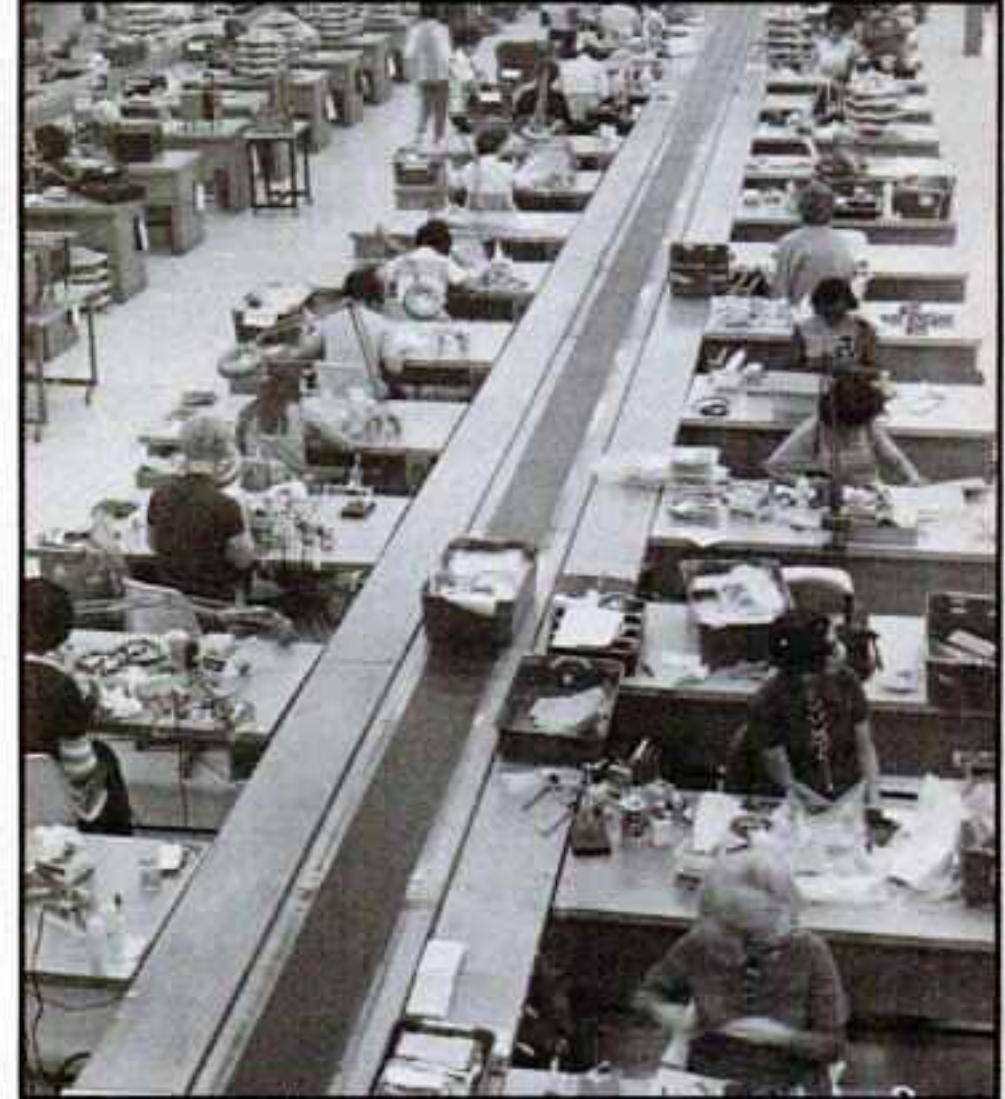
Takemoto expresses extreme concern over the growth of Colorado recording bringing in fly-by-night operators who offer big promises they are unable to back up.

"Now the area is starting to get people calling themselves studio builders who don't have a line of credit and who don't distribute or service equipment," he says. "What are they supposed to be selling if they haven't got equipment to sell."

Takemoto has personally saved the day for more than one Colorado studio when their boards or decks, generally ordered from outside the state before DTR came into existence, broke down shortly before an important session. Takemoto and some of his nine employees would rush to the studio and use their hardware expertise to get things working again.


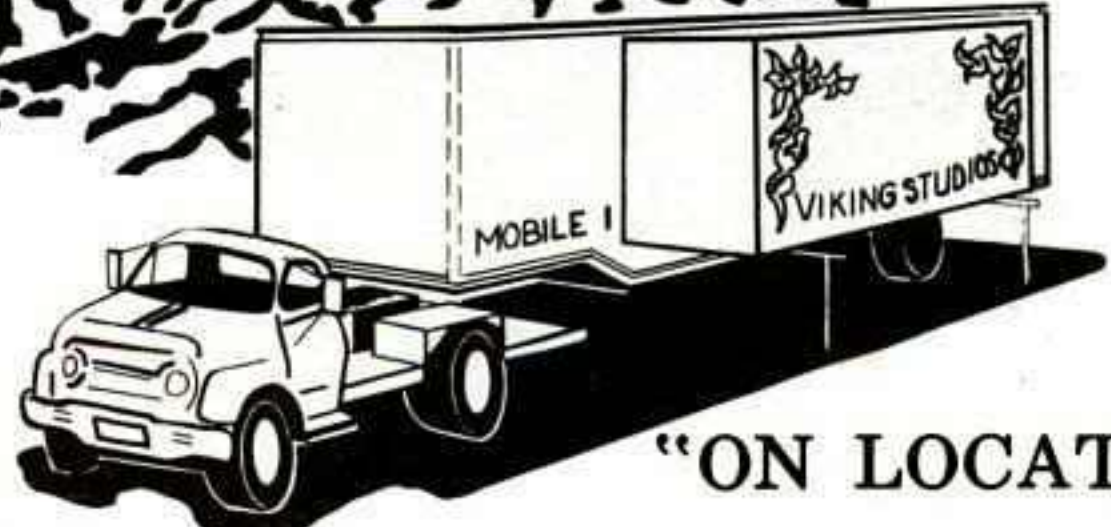


It's just more fun developing audio equipment and loudspeaker systems. That's the conclusion of Arnold Takemoto, who has found happiness at his company called DTR Sound in Colorado Springs.



Ampex Corp. employs nearly 1,800 in this large Colorado Springs video and audio equipment machine manufacturing facility. Videotape recorders, instant replay disk recorders (seen used on sport shows), TV cameras and professional audio recorders are among products made here.

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Rocky Mountain Hi Fi

• Continued from page C-22

ample, a customer is considering buying a thousand dollar system from us, he naturally asks, 'What do I do if they system breaks down?' We are in a position to answer, 'Well, sir, let us show you what we do if you system breaks down!' And we take him for a tour of our service department. For this reason, we recently spent \$10,000 remodeling our service departments. In one location we actually have a large window looking from the speaker theatre into the service area. This is often a sales clincher, even in the \$400 systems. Customers spending several hundred dollars are as interested in their cash investment as those dropping a couple of thousand."

Miller got the ideal of using a service writer from the automotive service field. "Our technicians work on a commission basis just as do mechanics in the auto service field. So their time is extremely valuable to them. By having a full-time service writer, we save our technicians the trouble and time of dragging the symptoms out of service customers. The service writer handles all the initial trouble shooting, the phone calls, and dispatches work to technicians. This leaves technicians free to turn out more pieces and that is good for them, good for the customers, and good for Howard Sound Stereo."

Thirty-five to 40 people were interviewed before hiring the firm's service writer, Paul R. Schuman. "A service writer doesn't have to be a technician. But he has to be able to write more than 'it's broken' on the service ticket. Good diagnosis on the part of the service writer greatly aids shop speed and productivity."

Keeping abreast of market changes has played a part in Howard Sound Stereo's growth. "Years ago most of our customers were in their late twenties up into the fifties. Now the trend is to the younger customer: 85 percent of our customers now are under 25 years old. We still have the older customers, but we have to cater to the youth group today. We advertise simply, not too wordy, not too complicated. Ninety percent of our sales involve music systems, rather than components."

The typical customer of Howard Sound Stereo comes in explaining he has outgrown his \$89 stereo and is ready to make a step up. He usually has a price in mind. He will ask what he can buy for \$400, as an example. "That is why we prepackage our systems," Miller says. "We build our systems with a particular price point in mind, and a particular quality sound. We look at all the manufacturers before making up final packages."

"We cherry pick a number of lines. Many lines are very broad and have a lot to offer a lot of people. But, we have to look after our specific customer. For our customer, we may only want the \$200 receiver, not the \$300 one."

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- 1 IN THE YEAR 2525 (Exordium & Terminus)
Zager & Evans (RCA)
- 2 CRYSTAL BLUE PERSUASION
Tommy James & The Shondells (Roulette)
- 3 SPINNING WHEEL
Blood, Sweat & Tears (Columbia)
- 4 MY CHERIE AMOUR
Stevie Wonder (Tamla)
- 5 WHAT DOES IT TAKE TO WIN TO WIN YOUR LOVE
J. Walker & The All Stars
- 6 GOOD MORNING STARSHINE
Oliver (Jubilee)
- 7 ONE
Three Dog Night (Dunhill)
- 8 THE BALLAD OF JOHN AND YOKO
The Beatles (Apple)
- 9 BABY, I LOVE YOU
Andy Kim (Steed)
- 10 LOVE THEME FROM ROMEO & JULIET
Henry Mancini & His Orchestra (RCA Victor)

FIVE YEARS AGO

July 26, 1969
ALBUMS

- 1 BLOOD, SWEAT & TEARS
(Columbia)
- 2 HAIR/ORIGINAL CAST
(RCA Victor)
- 3 ROMEO & JULIET/SOUNDTRACK
(Capitol)
- 4 TOM JONES
This Is (Parrot)
- 5 FIFTH DIMENSION
Age Of Aquarius (Soul City)
- 6 HENRY MANCINI & HIS ORCHESTRA
A Warm Shade Of Ivory (RCA Victor)
- 7 WHO
Tommy (Decca)
- 8 CROSBY/STILLS/NASH
(Atlantic)
- 9 IRON BUTTERFLY
In-A-Cadda-Da-Vida (Atco)
- 10 BOB DYLAN
Nashville Skyline (Columbia)

TEN YEARS AGO

July 25, 1964
SINGLES

- 1 RAG DOLL
4 Seasons (Philips)
- 2 A HARD DAY'S NIGHT
Beatles (Capitol)
- 3 I GET AROUND
Beach Boys (Capitol)
- 4 MEMPHIS
Johnny Rivers (Imperial)
- 5 THE GIRL FROM IPANEMA
Getz/Gilberto (Verve)
- 6 THE LITTLE OLD LADY (From Pasadena)
Jan & Dean (Liberty)
- 7 CAN'T YOU SEE THAT SHE'S MINE
Dave Clark Five (Epic)
- 8 DANG ME
Roger Miller (Smash)
- 9 WISHIN' AND HOPIN'
Dusty Springfield (Philips)
- 10 KEEP ON PUSHING
Impressions (ABC-Paramount)

TEN YEARS AGO

July 25, 1964
ALBUMS

- 1 THE BEATLES—A HARD DAY'S NIGHT/SOUNDTRACK
(United Artists)
- 2 HELLO, DOLLY!/ORIGINAL CAST
(RCA Victor)
- 3 LOUIS ARMSTRONG
Hello, Dolly! (Kapp)
- 4 FUNNY GIRL/ORIGINAL CAST
(Capitol)
- 5 GETZ/GILBERTO
Stan Getz/Joao Gilberto (Verve)
- 6 THE DAVE CLARK FIVE RETURN
(Epic)
- 7 AL HIRT
Cotton Candy (RCA Victor)
- 8 BARBRA STREISAND/THE THIRD ALBUM
(Columbia)
- 9 THE BEATLES' SECOND ALBUM
(Capitol)
- 10 AL HIRT
Honey In The Horn (RCA Victor)

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Radio-TV Programming

Jazz Rockets WRVR-FM

• Continued from page 22

total commitment to go all the way into playing jazz.

"We are trying to gain a niche in the musical spectrum, because there is a big enough audience to sustain it," he says. "WRVR-FM is the eye of the jazz storm in New York and we plan to keep it that way."

WRVR-FM has some of the nation's best-known jazz disk jockeys including Max Cole, Ed Beach, Van Jay, Les Davis, Charlie Brown, Felipe Luciano and Jon Frank. Cole and Beach were the first jazz disk jockeys on WRVR-FM, when they both aired shows in 1961.

On Friday (19), the station en-

tered into another phase of its total commitment to jazz, when it began copromoting jazz concerts. Its first show at Avery Fisher Hall featured Gil Scott-Heron, Norman Connor's Dance of Magic, Jean Carn, The Pat Martino Trio and Charles Earland.

The latest tribute to the station was bestowed by composer/musician John Dankworth in a composition entitled "WRVR." The piece appears on his newest European release titled "Lifetime," performed by the Dankworth big band.

Orenbach says: "There can be no better honor accorded a jazz station than to be the namesake of a composition by a leading jazz musician."

Major Moves at 3 Stations

• Continued from page 22

KSAN-FM will continue to plan and air the special features that have brought it much acclaim over the past year or two. One of them is a regular broadcast live from the Record Plant in Sausalito every Sunday evening from 11 to midnight. In addition to this continuing series, KSAN-FM will present daily a series of the best one-hour live broadcasts they have taped over the years, featuring such people as the Allman Brothers, Robin Trower, Steve Miller, Kris Kristofferson, the Sons of Champlin and Van Morrison.

The other feature is the "KSAN Special," usually a lengthy program built around one central theme. Upcoming are specials on the Tamla-Motown sound and influence; an FM oldies special featuring progressive rock music that broke first over FM in the late sixties, and a special on the best of currently available import records, focusing on continental

bands which have been getting word-of-mouth reputations in the U.S. recently.

The changeover of KNEW to a modern country sound fills an obvious void in the San Francisco market, which has never had a full time country station. KSAY-AM was the lone star in the field until recently, but it was a daytime-only station, and that outlet was bought some time back by Jim Gabbert of K101-FM, who now broadcasts the same programming simultaneously over both the AM and FM stations.

McGrew Shares

• Continued from page 26

"Love Train" as side B for the West. And do the reverse—"Love Train" on the A side and "Your Love Is Good" as the B in the East.

"Another mistake record companies are making are their themes and timings of singles. A quick example is Billy Paul's "Mrs. Jones." After the record had sold so well, the next logical step would be to release "Yes, I Was Married" on the A side from his new single. Instead, "Thanks for Saving My Life" was the A side and "Yes I Was Married" was on the B. If they kept the theme going—marriage and so forth—after "Mrs. Jones" a lot more records would have been sold.

"Al Green is very intelligent when he releases his records. He plays a theme up and gives the ladies what they want to hear—step by step he builds the theme, release after release."

Vox Jox

• Continued from page 24

needs more help than even he knows. . . Dave MacDougall, program director of WCOS-AM, Columbia, S.C., reports that all-night man Scott Rader left for KRSP-AM in Salt Lake City and was replaced by Tony Jamison in the 2-6 a.m. slot. Joan Barrett, news, left to join a new FM station due on the air any day now in the area. Added to the WCOS-AM weekend staff were T. E. Livingston and Melinda. Says he may have a midday opening soon and would like to get some airchecks. * * *

Dave Allen came by the other day for lunch. He's spending his time on a 45-foot sailboat called Valient docked at Marina Del Ray in Los Angeles. Phone is 213-823-0336. You remember him from the old rocking WKDA-AM, Nashville, but then he programmed KLUE-AM in Longview, TX. Another staffer from the old WKDA-AM is Don Holliday, now at KEES-AM, Gladewater, TX. Talk about nostalgia trip! Smokey Walker. . . Dick Bukley. Wow!

WOW-AM Soars

• Continued from page 25

both qualities—good personalities and good music.

"The family concept must also carry over to outside promotions . . . even concerts. For instance, we recently promoted a Helen Reddy concert because she appeals to everyone in a family.

"Also, we have a family concept at the station. Some of our personalities have worked at stations where they have been treated like they were worth about a dime a dozen. Not at WOW-AM. In fact, we recently took the staff on a weekend to Las Vegas. I felt we'd worked hard and deserved a little vacation."

With O'Conner, Barsanti is putting together a version of "Love-words" that will fit any contemporary format.

And the product will keep flowing his direction at the rate of 50-75 items per month. "All of the other stations," O'Conner says, will "receive this basic library of perhaps 300 items when they buy the package. Gary Brandt, program director of KRLD-AM in Dallas, and I put together the 'Love-words' package for MOR stations. Now, Tom Barsanti and I are creating it for contemporary stations."

Pickwick Gets Loan

NEW YORK—To replace existing short-term indebtedness, Pickwick International has concluded a loan agreement in the amount of \$15 million with the Manufacturers Hanover Trust Co., the Chase Manhattan Bank, the First National Bank of Chicago and New England Merchants National Bank. The loan is repayable over a seven-year term.

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Soul Sauce

Jon Lucien: Artist But Not a Star

By LEROY ROBINSON

LOS ANGELES—Becoming a recording artist does not make one a recording star.

There are a number of well knowns who are recording artists, and are stars as well, but they did not reach stardom through their records. Lena Horne is one who comes to mind easily. The superb voice of Johnny Hartman seemed destined for recorded stardom. And had singer Jesse Belvin not left us so abruptly, and untimely, at such an early age of his career, there's no telling what kind of stardom he might have achieved through his recordings.

Obviously, it's not an easy road to recorded success. And Jon Lucien, an RCA Records recording artist, knows that as well as anyone. For those unaware of who Lucien is, you might start finding out by listening to one, or all three, of his albums. They are: "I Am Now," "Rashida," and the newest, "Mind's Eye."

Being based in New York would seemingly make it possible for the Virgin Island-born, St. Thomas-reared singer to make those needy inroads.

But being in New York is, perhaps, not the answer either.

For instance, Lucien is not just a singer, he's an instrument. He uses his voice as an integral part of the instrumentation supporting all of his compositions. He can be, at his own choosing, a horn or a percussion instrument.

But at all times, you're completely aware of a vocal range that can scream loud and beautiful like a Miles Davis trumpet, yet maintain an even and colorful flow like a Nat Cole.

And with all of those properties, including recorded proof, singer Lucien remains an obscure figure among recorded artists.

He is indicative of perhaps many like him.

It might be necessary for the
(Continued on page 39)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	8	MY THANG —James Brown (J. Brown), Polydor 14244 (Dyanatone/Belinda, BMI)	33	28	7	LOVE TRAIN (Part One) —Bunny Sigler (K. Gamble, L. Huff), Philadelphia International 3545 (Columbia) (Assorted, BMI)	68	78	3	YOU BRING OUT THE BEST IN ME —Natural Four (L. Hutson, M. Hawkins), Curton 2000 (Buddah) (Sient Giant/Aopa, ASCAP)
2	2	13	ROCK THE BOAT —Hues Corporation (W. Holmes), RCA 0232 (Warner-Tamerlane/High Ground, BMI)	34	30	8	CHOOSING UP ON YOU —Dramatics (T. Hester), Cadet 5704 (Chess/Janus) (Groovesville, BMI)	69	63	11	IT'S HER TURN TO LIVE —Smokey Robinson (W. Robinson, M. Tarplin), Tamla 54246 (Motown) (Tamla/Jobete, ASCAP)
3	10	6	FEEL LIKE MAKING LOVE —Roberta Flack (E. McDaniels), Atlantic 3025 (Skyforest, BMI)	35	25	12	SON OF SAGITTARIUS —Eddie Kendricks (F. Wilson, L. Caston, A. Poree), Tamla 54247 (Motown) (Stone Diamond, BMI)	70	94	2	LIVE IT UP PART 1 —Isley Bros. (R. Isley, R. Isley, O. Isley, M. Isley, E. Isley), T-Neck 2254 (Columbia) (Boniva, ASCAP)
4	3	13	ROCK YOUR BABY —George McCrae (H.W. Casey, R. Finch), T.K. 1004 (Sherlyn, BMI)	36	31	12	I WISH IT WAS ME YOU LOVED —Dells (J. Avey, R. Finch), Cadet 5702 (Chess/Janus) (Groovesville, BMI)	71	76	5	JUST AS HOOKED AS I'VE BEEN —Annette Snell (Not Listed), Dial 1028 (Phonogram) (Tree, BMI)
5	6	8	YOU'RE WELCOME, STOP ON BY —Bobby Womack (B. Womack, T. Thomas), United Artists 439 (Unart/Bobby Womack, BMI)	37	32	12	TOO LATE —Tavares (D. Lambert, B. Potter), Capitol 3882 (ABC/Dunhill/One Of A Kind, BMI)	72	96	2	THEN CAME YOU —Dionne Warwick And Spinners (S. Marshall, P. Pugh), Atlantic 3029 (Mighty Three, BMI)
6	4	11	ON AND ON —Gladys Knight & The Pips (C. Mayfield), Buddah 423 (Curton, BMI)	38	40	6	SWEET LADY —Moments (T. Keith, S. Robinson), Stang 5054 (All Platinum) (Gambi, BMI)	73	88	2	YOU —Bill Withers (B. Withers), Sussex 518 (Interior, BMI)
7	5	14	FINALLY GOT MYSELF TOGETHER (I'm A Changed Man) —Impressions (E. Townsend), Curton 1997 (Buddah) (Cherritown, BMI)	39	58	3	CITY IN THE SKY —Staple Singers (C. Chalmers, S. Chalmers, D. Hodess), Stax 0215 (Columbia)	74	—	1	LET'S PUT IT ALL TOGETHER —Stylistics (Hugo & Luigi-George, D. Weiss), Avco 4640 (Avco Embassy, ASCAP)
8	7	10	MACHINE GUN —Commodores (M. Williams), Motown 1307 (Jobete, ASCAP)	40	44	7	BINGO —Whispers (A. Felder, B. Sigler, M. Harris), Janus 238 (Chess/Janus) (Mighty Three/Golden Fleece, BMI)	75	91	2	DON'T CHANGE HORSES (In The Middle Of A Stream) —Tower Of Power (L. Williams, J. Watson), Warner Bros. 7828 (Lee-Lon, BMI)
9	13	6	KUNG FU —Curtis Mayfield (C. Mayfield), Curton 1999 (Buddah) (Camad, BMI)	41	33	12	WILDFLOWER —New Birth (Edwards-Richardson), RCA 0265 (Edsel & Aloud, BMI)	76	86	3	I NEED IT JUST AS BAD AS YOU —Laura Lee (E. Holland, B. Holland, R. Wylie), Invictus 1264 (Columbia) (Gold Forever, BMI)
10	11	10	MY LOVE —Marge Joseph (P. McCartney, L. McCartney), Atlantic 3032 (McCartney/ATV, BMI)	42	49	5	BLOW YOUR WHISTLE —Soul Searchers (C. Brown, M. Kidd), Sussex 517 (Interior, BMI)	77	82	5	ON THE VERGE OF GETTING ON —Funkadelics (G. Clinton), Westbound 224 (Chess/Janus) (Bridgeport, BMI)
11	15	9	TELL ME SOMETHING —Rufus (S. Wonder), ABC 11427 (Stein & Van Stock/Black Bull, ASCAP)	43	53	6	MAIN LINE —Ashford & Simpson (N. Ashford, V. Simpson, Nickolas), Warner Bros. 7811 (Nick-O-Val, ASCAP)	78	83	4	I REALLY GOT IT BAD FOR YOU —Persuasions (J. Barry, B. Bloom), A&M 1531 (Broadside, BMI)
12	12	9	HOW DO YOU FEEL THE MORNING AFTER —Millie Jackson (R. Gerald, L. Lynch), Spring 147 (Polydor) (Gaucho/Belinda, BMI)	44	45	9	WHAT GOES AROUND (Comes Around) —Black Ivory (Akines, Bellmon, Drayton, Turner), Kwanza 7800 (Warner Bros.) (Blockbuster/Writers, BMI)	79	80	5	WATERBED (Part 1) —LTC Exchange (W. Chiles, M. Barton), Wand 11275 (Scepter) (Colgems, BMI)
13	8	8	YOU'VE GOT MY SOUL ON FIRE —Temptations (N. Whitfield), Gordy 7136 (Motown) (Stone Diamond, BMI)	45	46	6	YOUR LOVE IS PARADISE —Executive Suite (B. Sigler, Felder), Babylon 1113 (Mighty Three/Golden Fleece, BMI)	80	90	2	ALL STRUNG OUT ON YOU —Persuaders (L. Butler), Atco 6964 (Utopia, BMI)
14	16	7	MIDNIGHT AND YOU —Solomon Burke (B. & G. Page), ABC 4388 (Very Own, BMI)	46	34	13	IT'S BETTER TO HAVE (And Don't Need) —Don Covay (D. Covay, E. Watts), Mercury 73469 (Phonogram) (Ragmap, BMI)	81	—	1	HOOKED, HOGTIED AND COLLARED —Paul Kelly (P. Kelly), Warner Bros. 7823 (Tree, BMI)
15	23	7	HAPPINESS IS JUST AROUND THE BEND —Main Ingredient (Auger), RCA 0305 (Blackwood, BMI)	47	41	15	SIDESHOW —Blue Magic (B. Eli, V. Barrett), Atco 6961 (Friday's Child/Poo-Poo/Six Strings, BMI)	82	84	4	TAKE YOUR PLEASURE WHERE YOU FIND IT —Wilson Pickett (P. Butterfield, B. Charles), RCA 0309 (Street People Songs, ASCAP)
16	17	9	SECRETARY —Betty Wright (C. Reid, W. Clarke), Alston 4622 (Atlantic) (Sherlyn, BMI)	48	42	16	HOLLYWOOD SWINGING —Kool & The Gang (Kool & The Gang, R. West), De-Lite 561 (P.I.P.) (Gang/Delightful, BMI)	83	72	7	DO IT OVER —Olympic Runners (B. Hammond), London 45-202 (Burlington, ASCAP)
17	18	8	BALLERO —War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oscar, H. Scott), United Artists 432 (Far Out, ASCAP)	49	43	18	BE THANKFUL FOR WHAT YOU GOT —William De Vaughn (W. De Vaughn), Roxbury 0236 (RCA) (Corai Rock/Melomega, ASCAP)	84	—	1	MIDNIGHT FLOWER —Four Tops (M. Jackson, R. Dozier), Dunhill 15005 (Bullet-Proof, BMI)
18	22	6	TIME FOR LIVIN' —Sly & The Family Stone (S. Stewart), Epic 5-11140 (Columbia) (Stonflower, BMI)	50	54	7	YOU GOT TO KEEP ON BUMPIN' —K.G.'s (R. Bell), Gang 321 (De-Lite) (Delightful/Gang, BMI)	85	89	5	FEAR NO EVIL —The Mission (O'Reilly, Rast), Paramount 0288 (Famous) (Contemporary Mission/Ensign, BMI)
19	20	7	GOOD THINGS DON'T LAST FOREVER —Ecstasy, Passion & Pain (B. Sigler, A. Felder, M. Harris), Roulette 7156 (Golden Fleece, BMI)	51	69	4	UP FOR THE DOWN STROKE —Parlaments (G. Clinton, W. Collins, C. Haskens, B. Worrell), Casablanca 0013 (Warner Bros.) (Malbiz/Ricks, BMI)	86	68	8	LYING TO MYSELF —Deffonics (W. Hart), Philly Groove 184 (Bell) (Nickel Shoe, BMI)
20	26	6	BEST TIME OF MY LIFE —Joe Simon (K. Sterling, J. Simon, A. Teek), Spring 149 (Polydor) (Gaucho/Belinda, BMI)	52	75	4	THAT'S HOW IT GOES —Bloodstone (W. Draffen Jr.), London 1055 (Crystal Jukebox, BMI)	87	93	2	HAPPINESS IS —New York City (J.P. Jefferson, B. Hayes, C. Simmons), Chelsea 3000 (RCA) (Mighty Three, BMI)
21	9	13	JIVE TURKEY (Part 1) —Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce), Mercury 395 (Phonogram) (Ohio Players/Unichappell, BMI)	53	66	5	FUNKY MUSIC SHO' NUFF TURNS ME ON —Yvonne Fair (N. Whitfield, B. Strong), Motown 1306 (Stone Agate, BMI)	88	—	1	TELL HER LOVE HAS FELT THE NEED —Eddie Kendricks (L. Caston, K. Wakefield), Tamla 54249 (Motown) (Stone Diamond, BMI/Jobete, ASCAP)
22	39	4	HANG ON IN THERE BABY —Johnny Bristol (J. Bristol), MGM 14715 (Bushika, ASCAP)	54	64	4	I FEEL LIKE DYNAMITE —King Floyd (E. Walker, A. Savoy, L. Hamilton), Chimneyville 10202 (T.K.) (Malaco/Rofignac, BMI)	89	95	2	LET'S MAKE LOVE AT HOME SOMETIME —Escorts (G. Kerr, R. Walker), Alitha 6066 (Horn O'Plenty, ASCAP/Sound Ideas, BMI)
23	14	11	I'VE BEEN BORN AGAIN —Johnnie Taylor (D. Davis, J. Dean), Stax 0208 (Columbia) (Groovesville, BMI)	55	74	3	DON'T KNOCK MY LOVE —Diana Ross & Marvin Gaye (W. Pickett, B. Shepero), Motown 1296 (Erva, BMI)	90	—	1	CAN'T GET ENOUGH OF YOUR LOVE, BABE —Barry White (B. White), 20th Century 2120 (Sa-Yette/January, BMI)
24	37	4	KALIMBA STORY —Earth, Wind & Fire (M. White, V. White), Columbia 4-46070 (Sagfire, BMI)	56	57	15	ONE CHAIN DON'T MAKE NO PRISON —Four Tops (D. Lambert, B. Potter), Dunhill 4386 (ABC/Dunhill, BMI)	91	81	4	THE IMPEACHMENT STORY —Steet, Jake & Jeff (Not Listed), Peach-Mint 6065 (Sound Ideas, BMI)
25	29	9	FUNKY PARTY —Clarence Reid (C. Reid), Alston 4621 (Atlantic) (Sherlyn, BMI)	57	48	11	POSITIVE THING —Mandrill (C. Wilson, L. Wilson, R. Wilson, M.D., C. Cave), Polydor 14235 (Intersong U.S.A./Mandrill, ASCAP)	92	98	2	DO I NEED YOU —Ann Peebles (D. Bryant, A. Peebles, D. Carter, G. Arendt), Hi 2271 (London) (Jec, BMI)
26	38	5	DANCE MASTER —Willie Henderson (W. Henderson, Q. Joseph), Playboy 50057 (La Cindy/Eight-Nine, BMI)	58	50	18	MAKE UP FOR LOST TIME —Montclair (J. Strickland, B. Patterson), Paula 381 (Jewel) (Sun-Ma/Rogan, BMI)	93	97	2	THERE'S FEVER IN THE FUNKHOUSE —General Crook (General Crook), Wand 11276 (Scepter) (Germaine/Our Children, BMI)
27	19	12	WHAT COMES UP (Must Come Down) —Tyrone Davis (L. Graham, J. Sibley), Dakar 4532 (Brunswick) (Julio Brian, BMI)	59	62	6	LOVE IS THE MESSAGE —MFSB (K. Gamble, L. Huff), Philadelphia International 7-3547 (Columbia) (Mighty Three, BMI)	94	—	1	IN THE BOTTLE —Brother To Brother (S. Heron), Turbo 039 (All Platinum) (Brouhaha, ASCAP)
28	21	11	I'M COMING HOME —Spinners (T. Bell, L. Creed), Atlantic 3027 (Mighty Three, BMI)	60	70	3	BETWEEN HER GOODBYE AND MY HELLO —Gladys Knight & The Pips (J. Weatherly), Soul 3511 (Motown) (Keca, ASCAP)	95	—	1	DOOR TO YOUR HEART —Dramatics (T. Hester), Cadet 5704 (Chess/Janus) (Groovesville, BMI)
29	36	7	RAINDROPS —Barbara Acklin (S. Flowers, B. Acklin), Capitol 3892 (Angelshel/Eight-Nine, BMI)	61	62	6	THERE WILL NEVER BE ANY PEACE —The Chi-Lites (E. Record), Brunswick 55512 (Julio Brian, BMI)	96	—	1	EASY EVIL —Sylvia (A. O'Day), Vibration 530 (All Platinum) (E.H. Morris/Zapata, ASCAP)
30	24	12	FISH AIN'T BITIN' —Lamont Dozier (M. Jackson, J. Reddick), ABC 11438 (Bullet-Proof, BMI)	62	51	14	DO IT BABY —Miracles (F. Perren, C. Varian), Tamla 54248 (Motown)	97	—	1	SUMMERTIME IN THE CITY —Manhattans (W. Blue Lovett), Columbia 4-46081 (Blackwood/Nattahnam, BMI)
31	27	10	WHO ARE YOU —B.B. King (D. Crawford, H. Johnson), ABC 11433 (American Broadcasting/DaAnn, ASCAP)	63	59	11	ARISE AND SHINE —Independents (C. Jackson, M. Young), Wand 11273 (Scepter) (Butler, ASCAP)	98	—	1	I'M A FOOL FOR YOU —Undisputed Truth (N. Whitfield), Gordy 7139 (Motown) (Stone Diamond, BMI)
32	35	9	DAMN RIGHT I AM SOMEBODY —Fred Wesley & The JB's (J. Brown, F. Wesley), People 638 (Polydor) (Dyanatone/Belinda/Unichappell, BMI)	64	61	12	A FUNKY SONG —Ripple (K. Samuels/Ripple, Inc.), GRC 2017 (Act One, BMI)	99	—	1	YOU'RE SAVIN' YOUR BEST LOVIN' FOR ME —Little Johnny Taylor (J. Strickland, B. Patterson), Ronn 78 (Jewel) (Su-Ma/Rogan, BMI)
				65	61	12	BEHIND CLOSED DOORS —Little Milton (K. O'Dell), Stax 0210 (Columbia) (House Of Gold, BMI)	100	60	11	SEEMS LIKE THE LOVE WE HAVE IS DEAD AND GONE —Ship Mahoney & The Casuals (J. Purdy, S. Mahoney) D.C. Int'l 5007 (Dimitir, BMI)
				66	61	12	TAKE THE TIME TO TELL HER —Jerry Butler (M. Yancy, J. Butler), Mercury 73495 (Phonogram) (Butler, ASCAP)				

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Jukebox Programming Operators Will Benefit By Boosted Price of Singles

By ANNE DUSTON

CHICAGO—Jukebox operators will benefit from a renewed emphasis on singles, brought about by high album prices and the move by jukebox manufacturers towards quad, Dick Schory, president of Ovation Records, says.

Schory has seen a much stronger singles record business since the first of the year. Ovation, once an album-oriented company, is now singles oriented. Each new album contains about four cuts that can be released as singles over a period of six to eight months after the release of the album.

"The longevity of an album of singles off the album," he claims, noting that the Jim Croce and Carol King albums remained on the charts because of this technique.

"Singles are going to take on a more important role as far as the consumer because of the high price of albums. Companies are taking a longer, harder look at singles as a source of income," he says.

Because of the very tight playlists on radio stations across the country, jukeboxes and discotheques are taking on renewed importance as avenues of exposure for new acts, he notes.

He also sees singles getting shorter, as companies exert more control over the artist in order to get air play. "It is easier to get air play with a three-and-one-half-minute record

maximum, and two and one-half is even better."

He notes that with the costs of producing and manufacturing going up, more effort, time and work is spent getting onto a playlist, while the amount of product has decreased. "We don't have Top 40 anymore, it's Top 10, or Top 20," Schory says.

The single has taken on added importance, also, because FM has followed AM in mass appeal music and often plays the same music. "There was a time when FM broke acts and played only album cuts. The change in this market has boosted the importance of the single," Schory contends.

Jukebox operators and radio program directors are alike in that they study the demographics of their audience and try to pick artists and tunes that are selling. Some singles that are selling on boxes never do get air play, however. "Jukebox play is not a cure-all, but it is an avenue of exposure," Schory admits.

Schory predicts a comeback for the little LP, or extended play record. "Expansion of 4-channel and quarter play may create a demand for two songs per single. Operators need to find ways to improve profitability, because of the high cost of equipment and service," he says.

All Ovation singles are QS-matrix, for play on stereo or quad equipment.

New Companies

Dave Axelrod and Cannonball Adderley have formed Cannonrod Productions in Los Angeles for recordings and commercials. The two have been working together for 10 years at Capitol and now at Fantasy. Offices are at 1880 Century Park East.

CBS Labels Change Numbering System

NEW YORK—CBS Records changes its singles prefixes and numbering system Monday (1), as the company's new \$1.29 suggested list price goes into effect.

In addition to the prefix/numbering change, product released on or after Monday (1) will be marked with a printed seal to facilitate segregating returns on \$1.29 list product and 98 cents list product.

The new numbering system is as follows: Columbia singles—3-10000; Columbia Hall of Fame singles—13-33000; Epic singles—8-20,000; Epic Memory Lane singles—15-02200; and custom singles—ZS8.

Rock-Ola Picks 2 Distributors

CHICAGO—Edward G. Doris, executive vice president, Rock-Ola Manufacturing Corp., announced the appointment of two new southwest distributors.

Culp Distributing Co. Inc., Oklahoma City, will represent Rock-Ola in Oklahoma and western Arkansas. The northern portion of Texas will be represented by Dallas-based Commercial Music Co.

Sydney's 2KY To All-Country

SYDNEY—Radio station 2KY here has become the first in Australia to go all country, a breakthrough for the land down under.

The AM station, programmed by Ken Kahler, will feature four disk jockeys for country broadcasting throughout the day.

Artists are asked to send promotions to the station to help in its kick-off campaign. The request was made through Jack Andrews of Moeller Talent, Inc., who accompanied Hank Snow on his recent 19 city tour.

Five Free Acts In Queens' Country Gig

NEW YORK—A free country music show showcasing five top New York country and bluegrass acts will be held at the Forest Park Bandshell in Queens Saturday (27).

The show is produced by Richie Allen and WHN's Stan Martin will be the master of ceremonies. Artists performing include Walt Conklin of MGM, Willie Samples, Nick Shaffran, Al & Karol, and the Roadside Ramblers.

The event is intended as an "appreciation" for the support of country music in the area. The bandshell seats more than 4,000, and visitors will bring picnic lunches.

Jon Lucien

• Continued from page 38

record company to push a little harder, or the radio stations to be a little more keen in their selections of program material. It seems an awful waste that within our midst are many recording artists like a Jon Lucien, who have talent but lack the missing ingredient to make their star shine.

Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	13	SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)	31	32	6	THE BLACKBYRDS Fantasy F-9444
2	2	13	CLAUDINE SOUNDTRACK Gladys Knight & The Pips, Buddah BSD 5602 ST	32	40	15	SCRATCH The Crusaders, Blue Thumb BTS 6010
3	3	37	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)	33	36	17	BLACKS AND BLUES Bobbi Humphrey, Blue Note BN LA 142-G (United Artists)
4	5	8	LET'S PUT IT ALL TOGETHER Stylists, Avco AV 69001	34	38	3	MYSTERIOUS TRAVELLER Weather Report, Columbia KC 32494
5	6	9	SWEET EXORCIST Curtis Mayfield, Curtom CRS 860 (Buddah)	35	45	2	THREE THE HARD WAY Impressions, Curtom CRS 8602 ST (Buddah)
6	8	6	THAT NIGGER'S CRAZY Richard Pryor, Partee PBS-2404 (Stax)	36	-	1	MARVIN GAYE LIVE Tamla TG-33351 (Motown)
7	15	4	LIVE IN LONDON O'Jays, Philadelphia International KZ 32953 (Columbia)	37	29	14	ANTHOLOGY Marvin Gaye, Motown M9 791A3
8	4	8	BODY HEAT Quincy Jones, A&M SP 3617	38	23	31	LIVIN' FOR YOU Al Green, Hi ASHL-32062 (London)
9	14	25	BLUE MAGIC Alco 7038	39	41	5	I WANNA GET FUNKY Albert King, Stax STS 5505 (Columbia)
10	7	16	OPEN OUR EYES Earth, Wind & Fire, Columbia KC 32712	40	43	7	BEST THING THAT EVER HAPPENED TO ME Persuaders, Alco SD 7046
11	9	26	HEAD HUNTERS Herbie Hancock, Columbia KC 32731	41	52	5	KEEP IT IN THE FAMILY Leon Haywood, 20th Century T-440
12	10	10	SUPER TAYLOR Johnnie Taylor, Stax STS 5509 (Columbia)	42	49	4	US Maceo, People PE 6601 (Polydor)
13	13	14	PURE SMOKEY Smokey Robinson, Tamla TG-33151 (Motown)	43	30	27	LOVE IS THE MESSAGE MFSB, Philadelphia International KZ 32707 (Columbia)
14	11	39	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141	44	-	1	TRUCK TURNER Isaac Hayes, Enterprise EMS 2-7507 (Columbia)
15	12	50	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)	45	47	6	BINGO Whispers, Janus JXS-70061 (Chess/ Janus)
16	22	22	EUPHRATES RIVER Main Ingredient, RCA APL1-0335	46	54	3	FRICTION Soul Children, Stax STS 5507 (Columbia)
17	26	7	RAGS TO RUFUS Rufus Featuring Chaka Khan, ABC ABCX-809	47	37	25	LOOKIN' FOR A LOVE AGAIN Bobby Womack, United Artists UA-LA199-G
18	19	41	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285	48	46	12	NATURAL FOUR Curtom CRS 8600 (Buddah)
19	21	6	LIVE AT CAESAR'S PALACE Diana Ross, Motown M6-80151	49	-	1	I WANNA BE SELFISH Ashford & Simpson, Warner Bros. BS 2789
20	24	11	FINALLY GOT MYSELF TOGETHER Impressions, Curtom CRS 8019 (Buddah)	50	39	32	THE PAYBACK James Brown, Polydor PD2-3007
21	16	18	WAR LIVE United Artists UA-LA 193-J2	51	44	12	DRAMATICALLY YOURS Ron Banks And The Dramatics, Volt VOS-9501 (Columbia)
22	25	19	THE DELLS VS. THE DRAMATICS The Dells, The Dramatics, Cadet CA 60027 (Chess/Janus)	52	-	1	DREAMER Bobby Blue Bland, Dunhill DSX 50169
23	17	18	MIGHTY LOVE The Spinners, Atlantic SD 7296	53	55	4	MARTHA REEVES MCA 414
24	18	13	ANTHOLOGY Gladys Knight & The Pips, Motown M792	54	42	16	+ 'JUSTMENTS Bill Withers, Sussex SRA 8032
25	20	8	DAMN RIGHT I AM SOMEBODY Fred Wesley & The JB's, People PE 6602 (Polydor)	55	48	13	ANTHOLOGY Smokey Robinson & The Miracles, Motown M793 R3
26	28	17	STREET LADY Donald Byrd, United Artists BW-LA 140-F	56	57	14	MEETING OF THE MINDS Four Tops, Dunhill DSD-50166
27	35	4	LIVE IN EUROPE Billy Paul, Philadelphia International KZ 32952 (Columbia)	57	53	46	LET'S GET IT ON Marvin Gaye, Tamla T 329 VI (Motown)
28	31	7	INNER SPECTRUM Ace Spectrum, Atlantic SD 7299	58	60	2	HIGH ON THE SEAS Masterfleet, Sussex 8023
29	27	20	LET ME IN YOUR LIFE Aretha Franklin, Atlantic SD 7292	59	58	14	BACK TO OAKLAND Tower Of Power, Warner Bros. BS 2749
30	33	3	ANTHOLOGY Diana Ross & The Supremes, Motown M9-794A3	60	-	-	-

JULY 27, 1974, BILLBOARD

What's Playing?

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

AURORA, ILL.: POP, COUNTRY PURCHASES

- Louise Johnson
Twin Oaks Music
301 High
(312) 898-0907
- Pop
"Keep On Smilin'," Wet Willie
"Radar Love," Golden Earring
"Shinin' On," Grand Funk, Capitol 3917
"Sure As I'm Sitting Here," Three Dog
Night, Dunhill 15001
- Country
"Makin' The Best Of A Bad Situation," Dick
Feller, Asylum 11037
"Big Four Poster Bed," Brenda Lee, MCA
40262
"Wildwood Weed," Jim Stafford, MGM
14737

- "Don't Let The Sun Go Down On Me,"
Elton John
"Shinin' On," Grand Funk, Capitol 3917
"Rock Your Baby," George McCrae
"Don't Knock My Love," Diana Ross &
Marvin Gaye, Motown 1296
"I'm Leaving It All Up To You," Donny and
Marie Osmond, MGM 14735
- Country
"Talkin' To The Wall," Lynn Anderson,
Columbia 46056
"As Soon As I Hang Up The Phone,"
Loretta Lynn & Conway Twitty,
MCA 40251
"Hello Out There," Lawanda Lindsey,
Capitol 3875
"Sweet Sauce," Al Hirt, Monument 8614

PORTLAND, POP, COUNTRY PURCHASES

- Don Anderson, Kathy Seabolt
A&A Amusement Co., Inc.
14324 SE Stark St.
(503) 255-7206
- Pop
"Living In The USA," Steve Miller Band,
Capitol 3884
"If You Want To Get To Heaven," Ozark
Mountain Daredevils, A&M 1515
"Rock and Roll Heaven," Righteous
Brothers
"Train of Thought," Cher
"Waterloo," Abba
- Country
"Sadie Take A Lover," Sam Neely, A&M
1432
"This Song Is Driving Me Crazy," Tom T.
Hall, Mercury 73488
"As Soon As I Hang Up The Phone,"
Loretta Lynn & Conway Twitty,
MCA 40251
"California Lady," Roy Acuff, Jr., Hickory
321
"Statue Of A Fool," Brian Collins, Dot
17400

TOM RIVERS, N.J.: SOUL PURCHASES

- Anthony Storino
Barbara Karker
S&B Amusement Co., Inc.
1201 Lakewood Rd.
(201) 349-6006
- "Feel Like Makin' Love," Roberta Flack
"Kung Fu," Curtis Mayfield, Curtom 1999
"My Thang," James Brown, Polydor 14244
"Machine Gun," Commodores, Motown
1307

MALTA, MONTANA: COUNTRY PURCHASES

- Dorothy Christensen
Christy's Music
815 S. Central
(406) 654-2250
- "Freckles and Polliwog Days," Ferlin
Husky, ABC 11432
"Room Full Of Roses," Mickey Gully,
Playboy 50056
"This Song Is Driving Me Crazy," Tom T.
Hall, Mercury 73488
"Rub It In," Billy "Crash" Craddock, ABC,
11437

PEORIA, ILL.: MIXED PURCHASES

- 
Bill Bush
Les Montooth Phonograph Service
506 Evans
(309) 676-8214
- Pop
"Sure As I'm Sitting Here," Three Dog
Night, Dunhill 15001
"The Night Chicago Died," Paper Lace,
Mercury 73402

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PIC
MAY 18, 74
74
PAGE 33

Mareno Bows Holding Co. With Chicagoans

NASHVILLE—A holding company known as Recording Dynamics, Inc., owned jointly by Nashville and Chicago investors, has been formed here as an umbrella organization covering most facets of the music industry.

Ricci Mareno has put together his Ricci Mareno Enterprises, Terrace Enterprises and MB Productions with the Chicago-based financial and management consulting firm

known as SAM Associates. This group is headed by Richard Peterson and Richard S. Lopata.

Under the new structure, Mareno will serve as president, Peterson as vice president, Lopata as treasurer and Al Jason of Nashville as chairman. James Ruttenberg has been added to the management team and will be a member of the board of directors.

Mareno, who will have complete control of creative operations, said the new firm would allow expansion in publishing, production and promotion. An artist roster will be built.

MGB Productions has produced nine hit records for Tommy Overstreet. Mareno is executive producer of the group, along with Jerry Gillespie and Charlie Black. Others produced by this company include Gunilla Hutton, Jeannie Kendall, Don Drumm, Hank Parker, Lynda

(Continued on page 46)

Moeller Now Heading Own Austin Agency

AUSTIN, Tex.—Former Nashville booking agent executive Larry Moeller has relocated here, where he is operating his own agency and working almost exclusively with Willie Nelson Enterprises.

Moeller, son of Nashville's Lucky Moeller, formed his own agency about a year ago.



Michael Borum photo

REVERE BRASS — Danny Davis, leader of the Nashville Brass, gives Nashville Mayor Beverly Briley, right, a Paul Revere Bowl of silver inscribed "From the People of Boston." It was a reciprocal gift of appreciation after Briley made Boston Mayor Kevin White an honorary citizen of Nashville, through Davis.

'Hard Country' Sessions Wind McCartney Visit

NASHVILLE—Singer Paul McCartney has concluded his six-week stay here with a couple of sessions at Soundshop studio, some of them "hard country."

McCartney, here with his wife and family for rest and to observe the music scene, produced his own sessions, which cover a wide spectrum of music. However, he leaned heavily toward country, which he confesses was an initial influence on the Beatles.

Although he made some public appearances during his extended stay, he stayed to himself and his close coterie of friends for the most part and was generally left alone by the public.

Tommy Jennings Unshutters Firm

NASHVILLE—Tommy Jennings, in association with Jim Dial, has formed a management firm here.

Jennings, brother of RCA's Waylon Jennings, has his newest act, Frank Hobson and Becky Durning, on Enterprise with their first country release. Lawrence Reynolds has been placed on Dial Records, while Lola Jean Dillon is with the Opryland label. Other artists signed to management pacts include Mountain Mash, the Country Playboys and Joe Brock.

"We are not taking any name artists," Jennings says, "but building new artists."

Greene, Seely Grab Cruz de Oro Award

AMBOY, Ill.—The First Annual Appreciation Award of the Cruz De Oro Assn., which works with the blind and the handicapped throughout the world, has been given to country entertainers Jack Greene and Jeanne Seely.

Miss Lois Jefferson, on behalf of Marve Hoerner, president of Cruz De Oro, presented a plaque to the couple and the Greene band on stage at Gloryland Park in Delaware. Hoerner points out that the couple had completely stocked a library of the handicapped with their releases, both albums and singles, and provided other "encouragement."

Halsey Moves His Business From Tulsa to Music City

NASHVILLE—Jim Halsey, one of the most successful booking agents of country talent, is expanding all of his musical facets into this city, including publishing and record production.

The Tulsa-based executive says he is shooting for an Oct. 1 opening of his operation, and already has made the initial steps. He has hired Capitol artist Red Steagall, to head his various publishing operations, which include Hank Thompson's Brazos Valley (BMI) and Texoma (ASCAP), and Roy Clark Music

(BMI). Halsey also is making other acquisitions at this time.

The publishing firm will enjoy the bonus of the writings of new artists signed to his agency: Bob Luman, Freddy Weller, Ray Griff, LeRoy Van Dyke, Johnny Duncan and Steagall.

Record production also will be expanded and the number of acts will be increased. Halsey has been unusually successful in the field of fairs, and in bookings at Las Vegas spots, opening new vistas for country music.

Nashville Scene

By BILL WILLIAMS

For those of you who keep asking, the dates of the "Grand Ole Opry" birthday celebration this year are Oct. 16-20. The CMA Awards Show will probably be Monday, Oct. 14, and the board meeting the next day. The annual membership meeting and election of directors will be Thursday, Oct. 17. ... At a show being done by Jim Ed Brown at the Johnson County Peach Festival in Clarksville, Ark., Jim got his sisters, Bonnie and Maxine, to come up on stage and do their old hit songs together. It was as though they had been singing together all the time. ... New writer Lee Rascone once was tapped to go on the road fronting the Tom T. Hall band. He turned it down and the job went to Johnny Rodriguez. ... Ranwood's Larry Trider came to Nashville to talk to producers who want to do his next session. ... Kelly, the Cinnamon artist, did a special show with Bill Anderson.

Floyd Cramer has a retreat in Arkansas, a farm where he goes for relaxation ... Word around Dallas is that Ray Price is going to launch his own record label. ... Ronnie Milsap, Brian Shaw and Josie Brown performed at the "Shindig" in Alexandria, Va. ... Justin Tubb and Bobby Bare finished a show in North Dakota, drove 400 miles to an airport, flew to Nashville, and promptly went to work again, with no sleep. Justin did the "Opry" while Bobby had to drive on the Mayfield, Ky. ... Kenny Price is town to record and do the "Hee Haw" show. ... Drummer Richie Albright of the Waylon Jennings show was married in a field near Nashville, with bride and groom arriving by Jeep. ... Bobby Bare and Shel Silverstein back together on a new album. ... Bob Wills remains in critical condition in a Fort Worth hospital.

Columbia is happy again. Sonny James, looking and sounding great, has cut 25 sides, but still will stay off the road for the balance of the year. ... A special show was done for the Tennessee Game Farm zoo, featuring Ray Pillow, the Country Cavaleers, Dallas Corey, Mike Wells, Harrison Tyner, Kelly, the Owen Family and others. ... "Energy Crisis" by Gas, Oil and Electric Company is being picked up by many country stations. ... Josie Brown is spending about half her time on the road doing promotions. ... Don Frost is putting a new show together to take on the lounge circuit starting in September. ... Gerry Peterson of KHJ in Los Angeles will fly to Nashville to co-produce a session with Don Smith of Cherish on Danny Denver. ... Kustom Electronics furnished the sound of Lynn Anderson's annual American Quarter Horse Assn. Horse Show in Nash-

ville, raising money for United Cerebral Palsy.

Vik Chandler's new release for rush Records features the outstanding writing team of Paul Huffman and Joanie Keller. They're turning out great material. ... The drummer in the Bill Blaylock-Clay Willis band, Bill Wise, is a student of nuclear physics at Georgia Tech. ... Guy Shannon, who winds up his show by tossing his shirt into the audience, got back to his dressing room in Indianapolis to find that the two other shirts he brought with him had been stolen. He had to borrow one for his second set. ... The truck line owned jointly by Freddie Hart and Buck Jones is growing. All the trucks are named for songs sung or written by Freddie. ... Faye Kirk found a way to overcome the odds. A former dental nurse who wanted to be a songwriter, she took a job as secretary with Cherish and then pushed her songs. Now she's signed as an exclusive writer with the firm's publishing wing.

Dot's Ray Griff, who appeared at the park in East Brady, Pa., rented an entire hotel for his stay there. It consisted of five rooms. ... A benefit will be done August 6 at Gallatin, Tenn., for guitarists Stan Biernat and his wife, Ruth, both hospitalized for a month following an auto accident. Artists lined up to perform are George Morgan, Roy Wiggins, Stella Parton, Lorene Mann, Country Cavaleers, Ewen Brothers, with more coming. ... Diana Trask has been asked back to London by BBC for guest appearances on several TV specials. One of the greatest performers going, she is much in demand. ... Now it's Johnny Russell's turn. He has broken all house records, performing by himself, at the Imperial Room in Tampa, Fla. ... Bruce Gold, newly appointed coordinator of writer and publisher administration for ASCAP, made an early Nashville visit with Paul Marks to call on Ed Shea and make the announcement

(Continued on page 44)

Bud, Jack Logan Buy Music City Recorders

NASHVILLE—Bud Logan, producer and artist with the Shannon label, has purchased Music City Recorders Studio here in conjunction with his brother, Jack Logan.

All Shannon product is now being produced by the studio, as well as other custom product. Jack Logan formerly was chief engineer at Fireside Studio, and handles the engineering at Music City as well as being an executive of the firm.

Logan produces most of the Shannon acts, including himself, and the duet team of Bud Logan and Wilma Burgess.

CAUTION

As you know, since the 55 mph speed limit has been imposed, sales on C.B. Radios have soared. This is due largely to their use in over the road trucks; the Highway Patrolman being known affectionately as "Smokey the Bear." Paul Click has captured the mood of this situation brilliantly in

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Billboard

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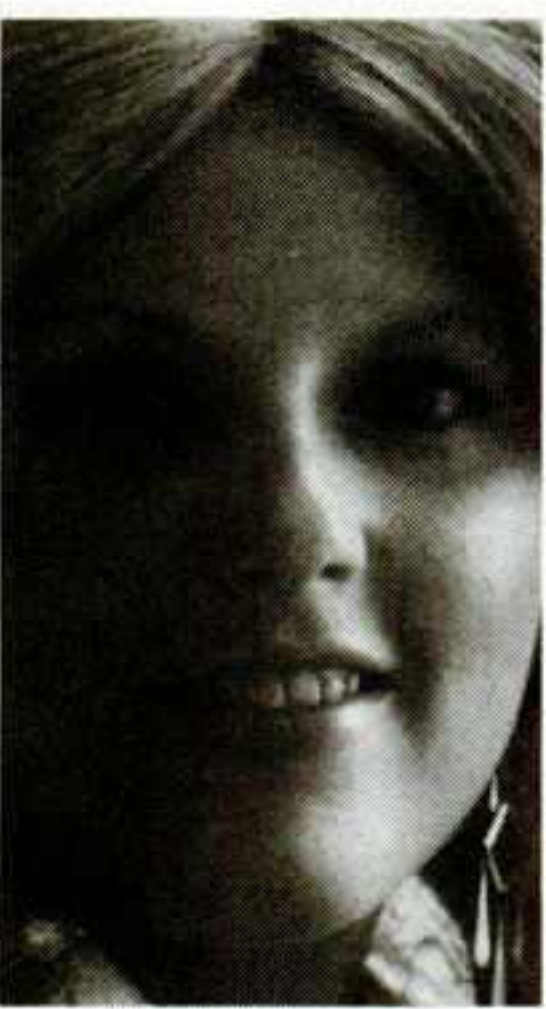
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★ STAR Performer—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	5	8	YOU CAN'T BE A BEACON (If Your Light Don't Shine)—Donna Fargo (M. Cooper), Dot 17506 (Famous) (Martin/Fargo House, ASCAP)	★	43	7	THIS TIME I ALMOST MADE IT—Barbara Mandrell (B. Sherrill), Columbia 46054 (Julep, BMI)	68	72	7	FOOL PASSIN' THROUGH—Jim Glaser (B. Holmes, P. Russell), MGM 14713 (Glaser, BMI)
2	2	9	THIS SONG IS DRIVING ME CRAZY—Tom T. Hall (T. Hall), Mercury 73488 (Phonogram) (Hallnote, BMI)	★	45	4	I'LL THINK OF SOMETHING—Hank Williams Jr. (J. Foster, B. Rice), MGM 14731 (Jack & Bill, ASCAP)	★	82	2	(It's A) MONSTER'S HOLIDAY—Buck Owens (B. Owens), Capitol 3907 (Blue Book, BMI)
★	4	9	RUB IT IN—Billy "Crash" Craddock (L. Martine Jr.), ABC 11437 (Ahab, BMI)	★	53	3	DANCE WITH ME (Just One More Time)—Johnny Rodriguez (J. Rodriguez), Mercury 73493 (Phonogram) (Hallnote, BMI)	70	62	7	COME MONDAY—Jimmy Buffett (J. Buffett), Dunhill 4385 (ABC/Dunhill, BMI)
★	7	8	THE MAN THAT TURNED MY MAMA ON—Tanya Tucker (E. Bruce), Columbia 4-46047 (Tree, BMI)	38	42	8	THANK YOU WORLD—Stallor Brothers (D. Reid, L. DeWitt), Mercury 73485 (Phonogram) (American Cowboy, BMI)	71	75	5	LET'S HEAR IT FOR LONELINESS—Mando Earwood (R. Dickson, R. Earwood), GRT 003 (Chess/Janus) (Mi Cencion, BMI)
5	1	13	MARIE LAVEAU—Bobby Bare (S. Silverstein, B. Taylor), RCA 0261 (Evil Eye, BMI)	39	41	10	RESTLESS—Crystal Gayle (E. Bruce, P. Bruce), United Artists 428 (Tree, BMI)	72	77	3	THE WRONG IN LOVING YOU—Faron Young (B. Odom, T. Dae), Mercury 73500 (Phonogram) (Top Five, BMI)
★	11	8	THE GRAND TOUR—George Jones (N. Wilson, C. Taylor, G. Richey), Epic 5-11122 (Columbia) (Al Gallico/Algee, BMI)	★	56	5	I NEVER KNEW (What That Song Meant Before)—Connie Smith (S.D. Stafer), Columbia 4-46058 (Acuff-Rose, BMI)	73	80	4	THE BEST OF THE REST OF OUR LOVE—Bud Logan & Wilma Burgess (R. Porter, B. Jones), Shannon 820 (N.S.D.) (Above, ASCAP/Beyond, BMI)
★	10	7	AS SOON AS I HANG UP THE PHONE—Loretta Lynn & Conway Twitty (C. Twitty), MCA 40251 (Twitty Bird, BMI)	41	20	14	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn (J. Chesnut), MCA 40223 (Paskey, BMI)	74	81	5	THOSE LAZY, HAZY, CRAZY DAYS OF SUMMER—Tex Williams (C. Tobias, H. Carsten), Granite 507 (Comet, ASCAP)
8	3	11	STOMP THEM GRAPES—Mel Tillis (R. McCann), MGM 14720 (Sawgrass, BMI)	42	22	15	ONE DAY AT A TIME—Marilyn Sellars (Wilkin Kristofferson), Mega 205 (Buchhorn, BMI)	75	83	7	A RAINBOW IN MY HAND—Doyle Holly (C. Sams, B. Millsap), Barnaby 602 (Chess/Janus) (Ironside, ASCAP)
★	13	8	HELP ME/IF YOU TALK IN YOUR SLEEP—Elvis Presley (R. West, J. Christopher), RCA 0280 (Easy Nine/Elvis, BMI)	43	23	15	ROOM FULL OF ROSES—Mickey Gilley (Spencer), Playboy 50056 (Hill & Range, BMI)	76	85	7	IT ALMOST FELT LIKE LOVE—Charlie Louvin (S. Throckmorton), United Artists 430 (Tree, BMI)
10	12	11	STATUE OF A FOOL—Brian Collins (J. Crutchfield), Dot 17499 (Famous) (Sure Fire, BMI)	★	54	5	STANDING IN YOUR LINE—Barbara Fairchild (B. Fairchild), Columbia 4-46053 (Duchess, BMI)	★	87	3	WHO LEFT THE DOOR TO HEAVEN OPEN—Hank Thompson (B. Duke), Dot 17512 (Famous) (Bob Moore, ASCAP)
★	16	6	THE WANT-TO'S—Freddie Hart (F. Hart), Capitol 3898 (Blue Book, BMI)	45	48	9	IT HURTS TO KNOW THE FEELING'S GONE—Nat Stuckey (D. Owens, W. Robb), RCA 0288 (Hill & Range, BMI)	78	64	7	MIDNIGHT MAN—Marty Mitchell (J. House), Atlantic 4023 (Sawgrass, BMI)
12	14	10	DON'T YOU THINK—Marty Robbins (M. Robbins), MCA 40236 (Maniposa, BMI)	46	33	12	GOOD WOMAN'S LOVE—Jerry Reed (C. Coben), RCA 0273 (Delmore, ASCAP)	★	92	3	BIG FOUR POSTER BED—Brenda Lee (S. Silverstein), MCA 40262 (Evil Eye, BMI)
★	17	8	MAKIN' THE BEST OF A BAD SITUATION—Dick Feller (D. Feller), Asylum 11037 (Tree, BMI)	47	35	12	I WANT TO STAY—Harvel Felts (J. Foster, B. Rice), Cinnamon 798 (Jack & Bill, ASCAP)	★	—	1	WE LOVED IT AWAY—George Jones & Tammy Wynette (G. Richey, C. Taylor), Epic 5-11151 (Columbia) (Algee, BMI)
14	6	14	HE THINKS I STILL CARE—Anne Murray (D.L. Lipscomb), Capitol 3867 (Jack/Glad, BMI)	★	58	5	I'LL DO ANYTHING IT TAKES (To Stay With You)—Jean Shepard (L. Butler, J. Crutchfield, C. Putman), United Artists 442 (Tree, BMI)	★	91	4	IT COULD HAVE BEEN ME—Sami Jo (G. Sklerov, H. Lloyd), MGM South 7034 (Senor, ASCAP)
★	24	5	OLD MAN FROM THE MOUNTAIN—Merle Haggard (M. Haggard), Capitol 3900 (Shade Tree, BMI)	★	63	4	I WOULDN'T WANT TO LIVE IF YOU DIDN'T LOVE ME—Don Williams (A. Turney), Dot 17516 (Famous) (Don Williams, BMI)	82	86	2	FINER THINGS IN LIFE—Red Stagle (J. Weatherly), Capitol 3913 (Kecca, ASCAP)
16	8	12	I'M NOT THROUGH LOVING YOU YET—Conway Twitty (C. Twitty, L.E. White), MCA 40224 (Twitty Bird, BMI)	50	36	13	HOW LUCKY CAN ONE MAN BE—Joe Stampley (J. Stampley), Dot 17502 (Famous) (Su-Ma, BMI)	83	89	3	HOUSE OF LOVE—Dottie West (K. O'Dell), RCA 0321 (House of Gold, BMI)
17	9	16	IF YOU LOVE ME (Let Me Know)—Olivia Newton-John (J. Rosill), MCA 40209 (Al Gallico, BMI)	51	46	13	I DON'T SEE ME IN YOUR EYES ANYMORE—Charlie Rich (Benjamin-Weiss), RCA 0260 (Music of The Times Music, ASCAP)	84	88	4	HARLAN COUNTRY—Wayne Kemp (B. Emerson, B. Large), MCA 40249 (Golden Horn, ASCAP)
18	15	12	YOU MAKE ME FEEL MORE LIKE A MAN—Mel Street (J. Riggs), GRT 002 (Chess/Janus) (Prater, ASCAP)	★	67	4	KEEP ON LOVIN' ME—Johnny Paycheck (T. Seals, W. Jennings), Epic 5-11142 (Columbia) (Danor, BMI)	★	—	1	IF I MISS YOU AGAIN TONIGHT—Tommy Overstreet (R. Mareno, C. Black, M. Mareno), Dot 17515 (Famous) (Ricci Mareno, SESAC)
★	28	9	SUNDOWN—Gordon Lightfoot (G. Lightfoot), Reprise 1194 (Warner Bros.) (Moose, CAPAC)	52	47	15	I WANTA GET TO YOU—La Costa (C. Taylor, N. Wilson, G. Richey), Capitol 3856 (Algee/Al Gallico, BMI)	86	90	5	IF YOU LOVED HER THAT WAY—O.B. McClinton (B. Peters), Enterprise 9100 (Columbia) (Ben Peters, BMI)
20	18	13	IT'S THAT TIME OF NIGHT—Jim Ed Brown (B. Graham), RCA 0267 (Show Biz, BMI)	53	57	6	NATURAL WOMAN—Jody Miller (C. King, G. Goffin, J. Wesler), Epic 5-11134 (Columbia) (Screen Gems-Columbia, BMI)	87	96	3	SUPER KITTEN—Connie Cato (G. Chrysler), Capitol 3908 (Central Songs, BMI)
21	25	11	SEXY LADY—Freddy Weller (F. Weller), Columbia 4-46040 (Roadmaster, BMI)	54	60	7	RAILROAD LADY—Lefty Frizzell (J. Buffett, J.J. Walker), ABC 11422 (Let There Be, ASCAP/Groper, BMI)	★	—	1	I'M LEAVING IT (All) UP TO YOU—Donny & Marie Osmond (D. Harris, D. Terry Jr.), MGM 14735 (Venice, BMI)
22	19	13	ONE DAY AT A TIME—Don Gibson (G.S. Paxton), Hickory 318 (MGM) (Acoustic, BMI)	★	69	3	OLD HOME FILLER-UP AND, KEEP ON-A-TRUCKIN' CAFE—C.W. McCall (W. Fries, L.F. Davis), MGM 14738 (American Gramophone, SESAC)	89	95	2	YOUR PRETTY ROSES CAME TOO LATE—Melba Montgomery (B. Rice, J. Foster), Elektra 45894 (Jack & Bill, ASCAP)
23	27	9	BOOGIE WOOGIE (A/K/A T.D.'s Boogie Woogie)—Charlie McCoy & Barefoot Jerry (C. "Pine Top" Smith), Monument 8611 (Columbia) (E.H. Morris, ASCAP)	57	50	10	LOVIN' YOU IS WORTH IT—David Houston & Barbara Mandrell (C. Taylor, Q. Clauch), Epic 5-11120 (Columbia) (Algee, BMI)	★	—	1	HIGHWAY HEADIN' SOUTH—Parter Wagener (P. Wagener), RCA 0328 (Owespar, BMI)
★	30	7	MY WIFE'S HOUSE—Jerry Wallace (L. Mann, B. Jennings), MCA 40248 (4 Star/Ace, BMI/Burlo, SESAC)	58	66	5	SIX DAYS ON THE ROAD—Johnny Rivers (E. Green, C. Montgomery), Atlantic 3028 (Newkeys/Tune, BMI)	91	—	1	A MI ESPOSA CON AMOR—Sonny James (S. James, C. Smith), Columbia 3-10001 (Marson, BMI)
25	29	9	CAN I COME TO YOU—Bill Anderson (J. Crutchfield, B. Killen), MCA 40243 (Tree, BMI)	★	76	5	THAT'S YOU AND ME—Hank Snow (J. Weaver), RCA 0307 (Lowbam, BMI)	92	93	4	YOU'RE JUST GETTING BETTER—Jack Scott (G.S. Paxton, R. Hellard), Dot 17504 (Famous) (Gary S. Paxton/Acoustic, BMI)
26	21	10	HEY THERE GIRL—David Rogers (J. Foster, B. Rice), Atlantic 4022 (Jack & Bill, ASCAP)	★	80	3	LET ME MAKE THE BRIGHT LIGHTS SHINE FOR YOU—Bob Luman (W. Jennings, T. Seals), Epic 5-11138 (Danor, BMI)	93	94	2	LEAVE ME ALONE (Ruby Red Dress)—Arlene Harden (L. Laurie), Capitol 3911 (Anne Rachel/Brooklyn, ASCAP)
★	38	8	ANNIE'S SONG—John Denver (J. Denver), RCA 0295 (Cherry Lane, ASCAP)	61	68	6	EVERYBODY NEEDS A RAINBOW—Bobby Wright (R. Bourke), ABC 11443 (Chappell, ASCAP)	94	71	8	RELEASE ME—Marie Owens (E. Miller, W.S. Stevenson), MCA 40241 (4 Star, BMI)
28	32	9	HELLO OUT THERE—Lawanda Lindsey (K. Westberry, W. Walker), Capitol 3875 (Cedarwood, BMI)	62	65	7	DADDY LOVES YOU HONEY—Dorsey Burnette (T. Hiller, I. Raymonds), Capitol 3887 (Burlington/Hiller, ASCAP)	95	97	2	TOUCHING ME, TOUCHING YOU—Vicky Fletcher (B. Sherrill, G. Richey, C. Taylor), Columbia 4-46043 (Al Gallico/Algee, BMI)
29	31	10	STOP AND SMELL THE ROSES—Henson Cargill (M. Davis, D. Severinsen), Atlantic 4021 (Screen Gems-Columbia/Songpainter, BMI/Colgems, ASCAP)	★	79	4	IT'LL COME BACK—Red Sovine (G. Martin), Chart 5220 (Buddah) (Tree, BMI)	96	98	2	THROW AWAY THE PAGES—Randy Barlow (F. Kelly), Capitol 3883 (Nelade/Frebar, BMI)
★	37	6	A FIELD OF YELLOW DAISIES—Charlie Rich (M.A. Rich), Mercury 73498 (Phonogram) (Makamillion, BMI)	64	55	10	THE BACK DOOR OF HEAVEN—Nancy Wayne (G. Ballantyne), 20th Century 2086 (New York Times, BMI)	97	99	2	EASE ME TO THE GROUND—Sue Richards (B. Reneau), Dot 17508 (Famous) (Chess, ASCAP)
31	34	9	DRINKIN' THING—Gary Stewart (W. Carson), RCA 0281 (Rose Bridge, BMI)	★	84	2	PLEASE DON'T TELL ME HOW THE STORY ENDS—Ronnie Milsap (K. Kristofferson), RCA 0313 (Combine, BMI)	98	—	1	FAIRYTALE—Pointer Sisters (A. Pointer, B. Pointer), Blue Thumb 254 (Para-Thumb/Polo Grounds, BMI)
★	40	6	TELL TALE SIGNS—Jerry Lee Lewis (A. Zanelis), Mercury 73491 (Phonogram) (Jack O' Diamond, BMI)	66	73	5	TREAT ME LIKE A LADY—Sherry Bryce (S. Bryce), MGM 14726 (Sawgrass, BMI)	99	100	2	COME ON IN AND LET ME LOVE YOU—Lois Jenson (D. Silvers), 20th Century 2106 (Hank Williams, Jr., BMI)
33	26	13	FRECKLES & POLLIWOG DAYS—Ferlin Husky (D. Owens, D. Frazier), ABC 11432 (Acuff Rose/Hill & Range, BMI)	67	74	5	DOWN THE ROAD I GO—Don Williams (D. Williams), JMI 42 (Regent, BMI)	100	—	1	SING FOR THE GOOD TIMES—Jack Greene (R. Fraser), MCA 40263 (Swecor, BMI)

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Bob Schanz photo
EPIC EPOCH—Epic's Charlie Rich, left, goes over material with producer Billy Sherrill.

Nashville Scene

• Continued from page 40

in that city. . . . The Nashville Songwriters Assn. keeps growing, with 60 new members in June. **Elmo Mercer** is a new director on the board, and **Chuck Rogers** is appointed to the exec committee to fill a vacated position. . . . Condolences to **Boudleaux Bryant** whose mother and sister were killed in an auto accident at Moultrie, Ga.

Danny Davis will play in 25 states and Canada this summer. . . . **The Oaks** will perform at the First Annual American Song Festival in Saratoga Springs. They'll do three top songs, and a 15-minute concert of their own. . . . **Dot Records** has a strong **Tommy Overstreet** Week promotion going. It's directed toward 25 major country markets with special time buys utilized. . . . **The Shorty Lavender Talent Agency** has added **Don Fowler** as vice president. **Claudette Duncan** will serve as public relations representative for **George Jones** and **Tammy Wynette**. . . . **David Houston** is booked for 26 fair dates. . . . The Corn Palace show in Mitchell, S.D., in September will feature **Roy Rogers**, **Dale Evans** and the **Blackwood Singers**. . . . **George Kent** of Shannon Records did personal appears for four straight months, took part in Fan Fair, cut some sessions, then left on a two-month tour. . . . **Williams Grove Park & Speedway**, a major amusement park in Central Pennsylvania, will provide a concert hall for country music on Sundays for the summer months. . . . **Johnny Cash** is writing recollections of his life for a book. . . . Former Hickory artist **Leona Williams** has signed with the Avco label. . . . **Barbara Lea**, the new partner of **Porter Wagoner**, was chosen from some 4,000 applicants. She's 28, blonde, single, and will record for RCA, and writes her own material. . . . **Merle Kilgore**, after traveling with the **Hank Williams Jr.** show for more than five years is on his own as a single artist, booked by A.Q. Talent and Sutton Talent, and recording for Warner Brothers. . . . **Jeannie C. Riley** has signed with Mercury, and will be produced by **Jerry Kennedy**. . . . **David Ingle**, formerly with Capitol, has signed with Hickory, and will record next month in Nashville. . . . **Hank Thompson** will headline the Cheyenne Frontier Days late this month. . . . **Freddy Weller** was a judge in the Miss Nude America contest in Roselwan, Ind., which fit in well with his single, "Sexy Lady." . . . **Dick Shuey** has moved to Nashville, is recording for Gemini, and is being booked by A.Q. Talent. . . . Columbia's **Barbara Fairchild** gave away 200 teddy bears

Country

Billboard

Hot Country LP's

Billboard SPECIAL SURVEY
 for Week Ending 7/27/74

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	7	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
2	2	20	THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1 0433
3	3	66	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
4	4	19	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
5	6	8	THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia)
6	5	15	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
★	19	3	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
8	7	10	HANG IN THERE GIRL—Freddie Hart, Capitol 11296
9	10	6	COUNTRY BUMPKIN—Cal Smith, MCA 424
★	15	5	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
★	20	3	BOOGITY BOOGITY—Ray Stevens, Barnaby BR 6003 (Chess/Janus)
12	11	29	LET ME BE THERE—Olivia Newton-John, MCA 389
13	13	6	GREATEST HITS VOL. II—Loretta Lynn, MCA 420
14	14	6	SMILE FOR ME—Lynn Anderson, Columbia KC 32941
15	8	24	A LEGENDARY PERFORMER, Vol. 1—Elvis Presley, RCA CPL1 0341
16	18	4	SPOOKY LADY'S SIDESHOW—Kris Kristofferson, Monument PZ 32914 (Columbia)
17	12	13	THIS TIME—Waylon Jennings, RCA APL1 0539
18	21	6	HOUSTON (I'm Comin' To See You)—Glen Campbell, Capitol ST 11293
19	9	8	PURE LOVE—Ronnie Milsap, RCA APL1 0500
★	25	4	MAMA KERSHAW'S BOY—Doug Kershaw, Warner Bros. BS 2793
21	24	3	COUNTRY FEELIN'—Charley Pride, RCA APL1 0534
★	28	4	IN MY LITTLE CORNER OF THE WORLD—Marie Osmond, MGM M3G 4944
23	26	20	IF WE MAKE IT THROUGH DECEMBER—Merle Haggard & The Strangers, Capitol ST-11276
24	16	7	RAGGED OLD FLAG—Johnny Cash, Columbia KC 32917
★	31	2	JEANNE PRUETT—MCA 388
26	17	20	WOULD YOU LAY WITH ME (In A Field of Stone)—Tanya Tucker, Columbia KC 32744
27	29	5	BLUE GRASS COUNTRY—Danny Davis & The Nashville Brass, RCA APL1 0565
★	35	2	I'D FIGHT THE WORLD—Jim Reeves, RCA APL1 0537
29	30	4	I-40 COUNTRY—Jerry Lee Lewis, Mercury SRM1-710 (Phonogram)
30	34	3	GOOD N' COUNTRY—Marty Robbins, MCA 421
★	-	1	BACK HOME AGAIN—John Denver, RCA CPL1 0548
32	38	21	JOLENE—Dolly Parton, RCA APL1 0473
33	39	2	WHISPERING—Bill Anderson, MCA 416
34	37	6	LEAN IT ALL ON ME—Diana Trask, Dot 26022 (Famous)
35	40	2	THE VERY BEST OF DON GIBSON—Hickory H3G-4502 (MGM)
36	22	18	SPIDERS & SNAKES—Jim Stafford, MGM SE-4947
★	-	1	GOOD WOMAN'S LOVE—Jerry Reed, RCA APL1 0544
★	49	2	IT'S THAT TIME OF NIGHT—Jim Ed Brown, RCA APL1 0572
39	41	5	FOR THE LAST TIME—Bob Willis And His Texas Playboys, United Artists UA LA216-J2
★	-	1	SEXY LADY—Freddy Weller, Columbia KC 32958
41	23	7	FULLY REALIZED—Charlie Rich, Mercury SRM2-7505 (Phonogram)
42	45	2	TWO WAY STREET—Mel Street, GRT 8002 (Chess/Janus)
43	27	14	GOOD TIMES—Elvis Presley, RCA CPL1 0475
44	44	5	WOMAN YOUR NAME IS MY SONG—Tommy Overstreet, Dot DOS 26021 (Famous)
45	43	30	BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare, RCA CPL 2-0290
46	33	11	NO CHARGE—Melba Montgomery, Elektra 75079
47	32	15	HONKY TONK ANGEL—Conway Twitty, MCA 406
48	-	1	THIS IS BRIAN COLLINS—Dot DOS 26017 (Famous)
49	50	2	SHE SURE LAID THE LONLINESS ON ME—Bobby G. Rice, GRT 8001 (Chess/Janus)
50	-	1	FRECKLES & POLLIWOG DAYS—Ferlin Husky, ABC ABCX 818

to youngsters at a Children's Hospital in Springfield, Mass. . . . The new **David Houston-Barbara Mandrell**

release was a Protein 21 commercial. . . . **Tanya Tucker**, not old enough to drive, now has a 10-speed bicycle.

IT'S GETTING READY TO DRIVE UP THE CHARTS. INITIAL REACTION FROM SPECIAL REQUESTS AND PICKS HAVE BEEN EXCEPTIONAL. CLIMB ABOARD AND WATCH US ROLL!



**MERLE
KILGORE**

**MONTGOMERY
MABEL**

WARNER BROTHERS RECORDS NO.7831

NASHVILLE PUB ACTIVITIES

New Vigor Stimulates Field

By BILL WILLIAMS

NASHVILLE—Music publishers are stirring up excitement with renewed vigor here. Screen Gems-Columbia has a fulltime man here, Charlie Feldman and Hanson, Chappell, Peer-Southern and the Big Three are all among the major

Clark Sees Promo Vital To Industry

NASHVILLE—Lack of promotion is hurting the record industry, and is the principal reason many "name" artists are without labels, according to Tex Clark, promotion director of Brite Star.

Hundreds of prospective new artists also are lacking in this need, according to Clark, who contend that most major labels are willing to spend promotional money only on their biggest artists.

"Promotion is needed from the beginning," says the former disk jockey, who recalled the exploitation ventures of the past by Eddy Arnold, the late Jim Reeves and others. "They knew the value of personal contact and follow-up promotion," he said.

Clark argues that the softness in the industry now is due, at least in part, to the unwillingness or the apparent inability to get promotion done.

firms working to establish rights to song sheets and folios.

Screen Gems, which is now working toward becoming an "all purpose" publishing firm, has exclusive agreements with such firms as Al Gallico, House of Gold and Ahab. This brought them the print rights to the massive Charlie Rich hits, "The Streak" by Ray Stevens, plus Bobby Goldboro's tunes.

Paul Tannen, who heads the office here, says Screen Gems also has other Nashville plans. These, he indicates, include television and movies, particularly with the new Grand Ole Opry House set, Opryland, and other locations.

40,000 In Tribute To Statler Brothers

STAUNTON, Va.—A crowd of more than 40,000 overflowed Gypsy Hill Park here for a single performance by the Statler Brothers and the Bill Anderson show.

The occasion was the "Annual Birthday Party" of the Statlers, who make their home here. They were presented numerous awards from town fathers for their contributions to the area. The Statlers, in turn, presented a plaque to Anderson for their appearance.

The two groups also took part in a town parade, and played an exhibition softball game. The crowd established an all-time record for any show in the area, helped by fair skies.

Both Paramount and 20th Century have also made moves in this regard.

Tannen also has been traveling throughout the South, from Texas to Florida, checking new writers and other talent, while still pushing the existing catalog.

Other established writers from other areas are being brought in from other areas as well. They include Barry DeVorzon, the talented West Coast writer, and Mack James from New York. Tannen says Mack Davis also has expressed an interest in doing some demos here.

Tannen feels that more artist-writers are turning to the large publishing companies for a "full service," getting away from their own publishing which stifles their creativity "and makes them less money in the long run."

Tannen has had unusual success during his tenure here. In the current year, Screen Gems has had, through this office, 15 country chart singles and 18 in the LP charts. He has both exclusive writers and others in his fold now. Among the exclusives are Bobby Abshire, Charlie Feldman, Don Goodman and Fred Bour.

Screen Gems also paved the way in other areas, having owned the "Johnny Cash Show" and has among its radio properties WWVA in Wheeling, W. Va., with its successful "Wheeling Jamboree" program.



JOHNSON JOINS: Former MGM artist Lois Johnson signs with 20th Century Records, to be produced by Jim Vienneau. With her are Don Silvers, left, writer of her first release on the new label, and John Mitchell of 20th Century.

Sam Wallace Tribute Set

ATLANTA—Sam Wallace, a legend in the recording business for decades, will be honored at a testimonial here Sept. 11.

"Mr. Sam," who entered the industry with RCA in 1927, was instrumental in the development of the careers of many artists. Among those included in the list are Porter Wagoner, Eddy Arnold, George Beverly Shea, Hank Snow, Gene Austin, Bill Lowery, Johnny Wright, Ferlin Husky, Waylon Jennings, Colonel Tom Parker and others.

All proceeds from the testimonial will be utilized for a permanent Sam Wallace Scholarship Fund at Georgia State University here, enrolled in a commercial music associ-

ate degree program inaugurated by the NARAS Institute.

The program co-chairmen are Dave Mack of GRT/Barnaby Records, Nashville; Vito Blanod, RCA, Atlanta; and Jim Salle, of Salle's Record Shop here.

Mareno Bows Co.

• *Continued from page 40*

Rask, Hal Wayne and the Country Cavaleers.

American Country Promotions continues to be headed by Bobby Fischer, but will be under the new framework. A new division known as Artist Careers has been formed to offer financial and career management services.

JULY 27, 1974, BILLBOARD

DAISY FEELS LIKE A HIT!

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Melco Soon to Firm Up Its District Manager Network

NEW YORK—Melco Sales, Inc., formed recently to take over marketing of the MGA audio and TV lines Oct. 1 from the MGA Division of Mitsubishi International (Billboard, June 29), expects to have its new district manager network completed soon, according to national sales manager Steve Saake.

Hoping to end rumors that the new marketing firm would be concentrating efforts on the West Coast, he announces the appointment of Harvey Segal in Philadelphia, Stan Murton in Chicago, and MGA field service rep Ed Clegg in New Jersey, who will continue in that capacity for Melco.

Other appointments are anticipated soon, Saake says, including the Michigan-Ohio area. At the time of the original announcement he reported coverage in Los Angeles, San Francisco, Atlanta, Denver, Phoenix, Portland and Chicago.

Melco is a subsidiary of Mitsubishi Electric, a prime supplier of the MGA audio/video product line to Mitsubishi International, which is not related in any way, Saake emphasizes.

Mitsubishi International remains

3M Offers New Mastering Tape

ST. PAUL, Minn.—The 3M Company has just released a new ferric oxide mastering tape, the Scotch brand 250, with a dynamic range of 78 dB.

The tape has an improved oxide particle shape and binder system, and claims a higher density coating, smoother surface, better frequency saturation, and improved head-to-tape contact.

The high strength binder system stands up to extensive overdubbing, shuttling, and multiple retakes without shedding and powdering. The greater wearability enhances performance in high speed bin, loop, and mastering operations for duplication.

The premium tape is priced 20-30 percent higher than the Scotch Brand 206, and is available in 2, 1, 1/2 or 3/4 inch widths.

in full charge of sales facilities through former MGA marketing director Gordon McDonald in Chicago until the Oct. 1 transfer date. Saake has been involved in sales and policy decisions for Melco since June 1, the date of its incorporation.

Maximus Shows New Audio Line

NEW YORK—Maximus Sound Corp., an audio manufacturer specializing in dealer private label speaker systems, has introduced a new line of four speaker systems specifically designed for the mass merchandising market, according to George Cohen, marketing manager.

Included in the new line are models MV16T, a foam gridded 12-inch cabinet; MV18R, a 17 1/2-inch box with a horn mounted above a raised grille; MV28B, a two-speaker bookshelf system with an 8-inch woofer; and MV312B, a three-speaker configuration with a 12-inch woofer. Dealer costs on the units run from \$9.95 a pair to \$49.95 a pair.

For many years Maximus had produced a "deluxe" and a "standard" line of speaker systems designed for the hi fi customer, and sold under the private brand names of dealers across the country.

Meanwhile, the company has begun publishing its spec sheets in both metric and U.S. standard measurements in an effort to satisfy European customers.

Maximus Sound will also present a "Speaker of the House" award to one of its key dealers in commemoration of the anticipated sale soon of its five millionth speaker.

Morse In Expansion

PHILADELPHIA — Morse Electro Products, Inc., a leading hifi equipment manufacturer and distributor, has leased an 80,000-sq.-ft. plant in suburban King of Prussia in an expansion move to accommodate increased business. Firm presently operates from a 50,000-sq.-ft. plant here.

MISSING THE BOAT?

Home VTR Use Depends on TV Advances, Monoson Suggests

By RADCLIFFE JOE

NEW YORK—The development of a home TV set, designed as a high fidelity component to be hooked into high-end audio equipment for the reproduction of full stereo or 4-channel sound, could mark the first major step towards consumer orientation of the home VTR concept.

The suggestion comes from David Monoson, president of Marketing World (a market consultant's firm specializing in the home electronics industry), and a 35-year veteran of the consumer electronics business.

Monoson says that the poor showing to date of the VTR concept as a home entertainment medium is due to no small extent to the fact TV manufacturers have almost completely missed the boat on its potential as a high fidelity component and its possible use as a tool to introduce consumers to VTR.

Monoson says that if TV system manufacturers would begin designing their units as hifi components to be played through hifi audio componentry, they would not only develop the full potential of their systems, but would also succeed in taking that major step towards getting the consumer to think VTR. "The rest," he continues, "could be relatively easy."

Monoson also expresses disappointment over the fact that the 4-channel sound concept continues to languish because many hardware manufacturers still treat it as a fad, while their software counterparts have so far made no more than a token commitment to their end of the business.

Monoson accuses the industry of not recognizing and meeting the requirements for stability of the quad-sonic concept. He sees these basic requirements as a less artificial presentation of the 4-channel hardware to potential buyers, and a more realistic approach to the production and distribution of the software.

The Marketing World executive also says manufacturers should be careful in assessing what they may think is an innovative product before trying to market that product.

He notes that when the r&d department of a company delivers a new product to the marketing department, the questions that should be asked are: is it really new?; has it been expunged of all the illusionary elements that may make it unworkable?; what are the true chances of its success at the market place?

Monoson also feels that manufacturers should be more receptive to feedback from the field. "The opinions of dealers, distributors, salesmen, and the consumer that buys the product are all vitally important, and manufacturers should listen and take heed," he says.

Monoson, whose Marketing World has played a vital role in the growth in this country of such Japanese electronics manufacturers as TEAC and Toshiba, also discloses that Japanese manufacturers have copied and perfected the old-line marketing techniques by which many major U.S. manufacturers built their empires.

He believes that one of the key marketing strategies now being used to great advantage by these manufacturers is that of blanket distribution across the country. "Here the

manufacturers are zeroing in on the mama and papa shops in every nook and cranny, with a startling amount of success."

Monoson says that for years many major U.S. hardware manufacturers followed this marketing policy. "They had a broad base of dealerships in every imaginable town and city, many of which sold probably no more than a couple of units a month, but it added up."

"Unfortunately they are changing, diversifying, and in the process, weakening their entire distribution structure. We have discovered," he continues "that manufacturers that can sustain a broad base distribution network, are in fact, buying themselves an insurance policy."

Marketing World was created about 15 years ago to act as a liaison between Japanese manufacturers and their U.S. distributors.

Among the clients the firm now services are Maxell Tape; Yamaha Audio; Electro Music Division of CBS (manufacturers of Leslie speaker systems); Glenburn/McDonald; North American Philips; and Romex Vega, manufacturers of speaker systems.

Update From Europe

By RICK ROBERTSHAW

LONDON—Musitapes, probably the largest cassette/cartridge wholesaling organization in the U.K., has collapsed, with an estimated \$187,000 owed to record companies, according to chairman Philip Ashworth. Both Musitapes, holding company for the retail side of the firm's operations, and Musitapes International Motor Accessories will continue to trade, with MIMA used to distribute some equipment lines. Ashworth cites the big downturn in the consumer goods market for the collapse, at which time Musitapes was servicing about 750 non-record outlets in the auto field. Creditors meeting was set July 18.

Harman International Industries

of New York has agreed in principle to purchase 76 percent of stock in the Tannoy Group, privately held U.K. manufacturer of hifi loudspeakers and professional sound equipment, with an option to buy the remaining 24 percent. Announcement was made by Harman president Dr. Sidney Harman, who also reported record profits of \$4.1 million (plus 20.6 percent) on sales of \$64.9 million (plus 40.4 percent) for the nine months ended May 31. Both domestic and foreign operations, including the Harman-Kardon and JBL (James B. Lansing) hifi lines, contributed.

What is believed to be the world's
(Continued on page 50)

Dealer Makes Store Mecca Via Concert Ticket Sales

By GRIER LOWRY

KANSAS CITY, Kan.—Handling concert tickets and stocking tapes and disks in depth will allow independent dealer Ben Asner here to gross a half million a year. Asner, owner of Capers Corner Records, lists other key items in the formula: A minimum of 100 radio spots daily; prices with the competitive bite required for an independent to compete with chains and discounters.

Asner, brother to Ed Asner, who has the role of Lou Grant on the Mary Tyler Moore television series, was deep in surplus goods five years ago. Records were the top surplus volume-getters. With records out-selling all other goods in the surplus stockpile, Asner finally asked himself: Why not records and tapes all the way?

He started with one of those nook-and-cranny type operations.

Then he hit on a dynamite piece of promotion: Handling tickets for all the rock concerts in the area. The traffic coming in and store name plugged at no cost on those radio spots heralding the concerts, made the ticket deal juicy.



\$500,000—that's the annual gross sales for Ben Asner in Kansas City, drawing traffic with concert ticket sales.

One day recently, Capers Corner was selling tickets to nine concerts held in a variety of auditoriums in the Greater Kansas City area. Radio spots per concert average around 20 daily, which means that on that day Capers Corner was mentioned 180 times on four different radio stations. Among the artists included were Anne Murray, Elvis Presley, Chicago, the Allman Bros. and Climax Blues.

It follows that every person who buys a ticket to a concert is enough of a fan of that performer to want his tapes and records. Actually, the ratio of ticket customers who also buy records or tapes runs about one out of three, according to Asner.

Asner's shop carries a cost figure of \$125,000, representing some 20,000 records, 6,000 tapes and 1,000 cassettes, plus a more modest inventory of reel-to-reel.

Tapes and cassettes are displayed in a series of locked cases aligned along the entire perimeter of the main showroom. The only 8-track and cassette tapes kept out of these glass-enclosed cases are a selection of the Top 50 sellers that are stacked behind the counter on which the ticket boxes are kept.

With tickets such a tremendous attraction, it is natural that they would influence sales. Based on the reputa-

tion of the artist, several weeks before the influx of customers for tickets arrives, Gary Christian, who heads up buying, beefs up the inventory in preparation for the extra sales the tickets generate. For artists such as Robin Trower, Grand Funk, Tubular Bells, Elton John, Golden Earring, Loggins and Messina, Rolling Stones, Doobie Brothers, Christian says he normally gets 25 to 30 LP's in stock and at least 15 extra tapes to gird for tie-in sales to ticket buyers.

Christian takes a daily eyeball inventory, a stack-by-stack check of everything. Low stocks of items that are moving is the signal to reorder.

"What I do is watch and get a pattern on the tempo of sales of tapes and recordings that are moving to ticket buyers," Christian says. "If sales are accelerating, then I'll load in a little heavier."

"He hasn't come to Kansas City yet, but if Robin Trower would come in I'd start with 25 LP's and 15 tapes and take it from there. Trower is about the hottest property around

(Continued on page 50)

AT RECORD PLANT

New Dbx Demo Set for N.Y. Aug. 1

WALTHAM, Mass.—Dbx will demonstrate its new professional tape noise reduction system to invited industry observers Aug. 1 at the Record Plant in New York, president David Blackmer reports.

Visitors will hear music for the full range of instrumentation and voice covering musical literature from classics to rock, with dbx personnel on hand to answer questions on the process and how it applies to the record producer, dealer and buyer.

The first dbx-encoded disks and decoders were shown—and heard—in the JBL demonstration rooms at the Audio Engineering Society (AES) meetings last fall in New York and this spring in Los Angeles, with excellent reception to the elimination of disk surface noise.

Rain Drops Roof on Radio Shack Center

COLUMBUS, Ohio — Radio Shack's new five-store repair and distribution center servicing 700 outlets in 10 Midwest states was damaged recently when part of the roof collapsed after a heavy rain. Tons of water flooded \$16 million in electronic equipment and toys, but none of the 160 employees in the facility at the time were injured, according to manager Bill Street.

Incident happened on Friday afternoon, but the warehouse was back in business Monday morning.

Asner Shop Sells Concerts

• Continued from page 49

here right now. We have others that are doing well, such as the Loggins and Messina 'On Stage' and Golden Earring's 'Moontan.'

"We have some artists who sell better on tape than records," Christian says. "We pride ourselves on having the newest tapes. In fact, we've earned a reputation as the source for what the others don't have."

Tapes and records are bought from a dozen different suppliers, but local buying is concentrated with Musical Isle and National Auto Sound (for 8-track tape). A typical order might be for \$1,500 in pre-recorded 8-track tape.

Pricing? Asner stresses that reductions are across the board, not merely on certain items. He also says he pays scant attention to competition prices. He knows the kind of profit margin he must have and he makes that his criterion. All \$6.95 albums and tapes are priced at \$5; \$5.98 items at \$4.

No 45's here. For a couple of reasons, Ben Asner says. First he doesn't feel they offer the customer enough value. You're talking about three or four minutes of music for \$1 against 40 minutes or more for \$4 in LP. The fact that singles pick up

Blackmer also notes much interest in their recent demonstration at Chicago during the summer Consumer Electronics Show where the two consumer decoders to be marketed this fall were shown in a downtown hotel suite.

Marketing manager Larry Blakely, assisted by consumer sales

Europe Update

• Continued from page 49

first single-play cassette has been produced by HPH Music branch of the Shelter help-the-homeless organization and is selling at \$1.25 to raise money for the charity. RPH Music includes Sylvia Harvey, a Shelter regional coordinator, and Henley folk duo Maxim, who wrote the two protest songs on the cassette. It was recorded at Shelter Music's London studio and duplicated by Simon Stable Promotions for release on HPH Music's own Protest label.

High Fidelity 1974, the Italian hifi trade exhibition planned for Sept. 5-9 at the Milan Fair, expects more than 50,000 visitors, according to organizers, the 8th Salone Internazionale Della Musica. About 237,000 sq. feet of exhibit space will be divided into 130,000 sq. feet for hifi components and 107,000 sq. feet for musical instruments, with 200 U.S., European and Japanese firms expected to participate.

smaller tickets is another item in Asner's no-singles thinking.

Blank tape is a different story.

The cost figure on the blank tape stock comes in at about \$5,000 and impulse sales come as result of the focal display given on pegboard directly over the concert ticket file. Both multiple-unit packages and single blank tapes are shown at this spot, but the packages of three and four tapes are the big sellers. The shop has a price of \$1.98 on a package of three 60-minute tapes that turn well, but Asner says the 90-minute blanks are the best sellers.

An audio accessory display rack, located in front of this service counter, includes disk cleaners, tape cleaners, head cleaners, table extensions. It's easy for a customer to inspect and pull items off this display. But Asner refuses to give accessories a high grade for income producers. Yes, he stocks them, and they churn up some business, but his young customers simply aren't accessory oriented.

Asner does feel it is a big plus when a rock music shop has a staffer who can "talk the language." Corky Careel is this individual at Capers. He loves rock music and is the end-all authority here on what artist made what record or tape when, where, and whether it is available.

manager Greg Williams, is setting up an organization of approximately 15 key reps and 350 dealers across the U.S. to sell the decoders.

Model 122 at suggested \$259 is a 2-channel encoder/decoder, and Model 124 at \$379 is a 4-channel unit.

The first dbx-encoded disk has just been released by Klavier, featuring harpist Susann McDonald (Billboard, July 20). Stan Kenton's Creative World will be the second label to incorporate the dbx system in its about-to-be released "Stan Kenton Plays Chicago." Negotiations are under way with other labels to produce dbx-encoded product, Blackmer says.

Rep Rap

More than 125 were on hand in Philadelphia recently to honor George G. Scarborough, who retired after 40 years as an electronic manufacturer's rep, the last 14 as executive secretary of the Mid-Lantic Chapter of ERA. He had worked for Century Radio, Philadelphia, and also with L.D. Lowery Co. in suburban Broomall.

Harry Estersohn of Estersohn Associates, Willow Grove, Pa., was toastmaster, and among letters of commendation read was one from Pennsylvania Gov. Milton Shapp, who was president of Jerrold Electronics Corp., Philadelphia, before he modulated to a political career.

Among those paying tribute to Scarborough were Robert Trinkle, national ERA president; Ray Hall, ERA executive vice president; Lee Carpenter, White-Keystone, King of Prussia, Pa., new Mid-Lantic Chapter president; Ferrell Carmine, who heads firm of same name, Newark, Del., Mid-Lantic board chairman; and Al Steinberg, Steinberg Electronics, Philadelphia, president of Keystone Chapter, National Electronic Distributors Assn.

Almo Electronics Corp. of Philadelphia hosts its annual consumer products show for area dealers July 30-31 at the City Line Holiday Inn. Firm has just taken on Craig as a distributor for Eastern Pennsylvania, Southern New Jersey and Delaware. Other consumer lines distributed by Almo include Channel Master, Concerto, Electra (Bearcat), Garrard, Glenburn, Hitachi, Lloyd's, Novus, O'Sullivan, Regency, Rotel, TDK, 3M (Scotch), and Weltron.

Philadelphia Electronics Inc. (PEI), the only remaining electronics distributor in center city Philadelphia, has signed a new lease-purchase agreement for a 180,000-sq.-ft. new-building headquarters, according to general manager Carmen DiBattiste. He also reports that PEI has been appointed a distributor for Unitrack division of Calabro Plastics, Upper Darby, Pa., for Pennsylvania, New Jersey and Delaware.

Optimism is apparent, also, at Carmine A. Vignola Associates, Inc., 2611 Schellridge Rd., P.O. Box 569, Jefferson City, Mo. (314) 893-3205, with the addition of two more salesmen to the four man staff, Carmine Vignola reports.

James R. Rees will cover the Kansas City area, and Warren E. Werner will work St. Louis. Other staffers are James R. Grayson, St. Louis; Jerome Compennolle, Kansas City, and Stan Maas, Ames, Ia.

7 Orders In For New \$1,095 Kodak Vidbox

NEW HAVEN, Conn.—Seven orders were in the house for the \$1,095 Kodak Super 8mm Videoplayer although the first units weren't expected until the week of July 22, Mackey Barron of HB Educational Systems reports. The longtime Kodak audio/visual dealer joins the small list of new videoplayer suppliers that includes Crimson Camera Technical Sales and Super 8 Sound, both in Cambridge, Mass.

Irish Reveals New Tape to Succeed Chromium Dioxide

By RADCLIFFE JOE

NEW YORK—Irish Magnetic Tape Corp., has developed a new high energy tape formulation which it hopes to eventually use in place of chromium dioxide in its high-end audio and video products, according to president Sol Zigman.

The new formulation, which is still undergoing careful testing by Irish, is designed as that company's answer to recent new formulations developed by 3M, BASF, TDK, Maxell and others.

However, Zigman stresses that Irish is not jumping into new formulations, but will continue to conduct feasibility tests until any doubt about its viability is overcome.

Meanwhile the company, like its competitors, has upped its prices, and looking at the move Zigman says that his company, like the rest of the industry, was merely bringing its prices in line with raw materials costs.

He adds: "For years the blank tape industry had a downward price spiral, and by upping our prices we are merely placing ourselves in a better position to cope with inflationary trends."

Zigman stresses that Irish prices remain competitive and he points to a new promotional package that offers either three extended range C-

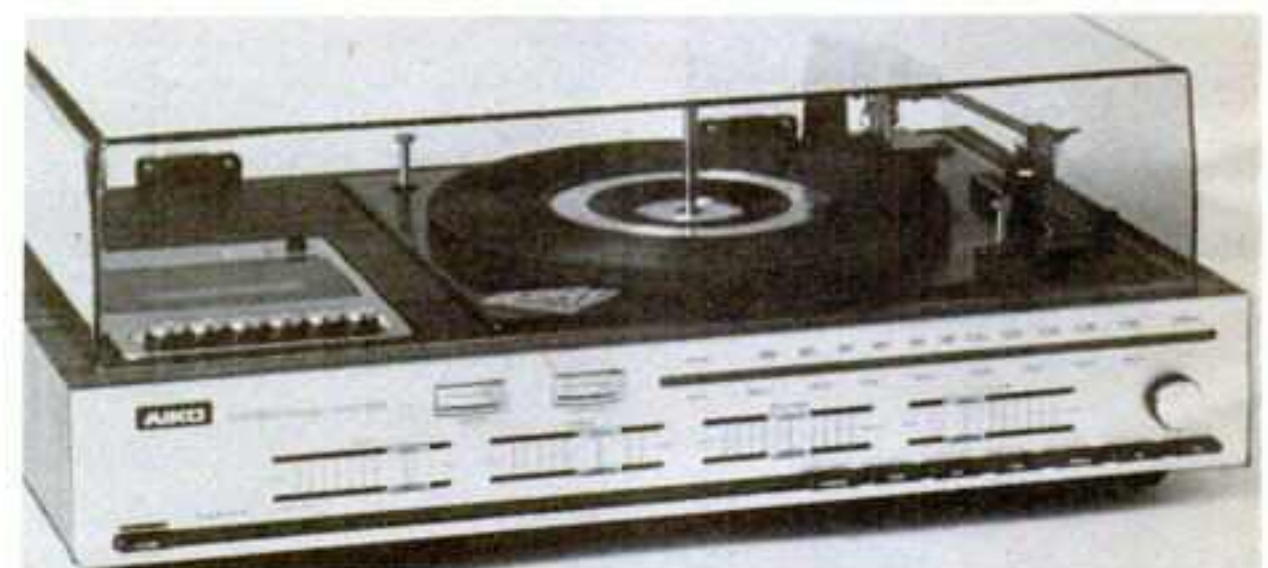
60 cassettes or three 84-minute 8-track cartridges for the price of two, at prices established before the increases went into effect.

In streamlining the company's operations, Zigman who expresses dissatisfaction with the last CES, suggests that maybe national shows are getting too big and too cumbersome. He feels that the answer to this growing problem would be to shelve the national show concept and have instead a number of regional shows which would better serve the needs of all participants.

Looking at the new trend by many tape companies to pursue national advertising programs through both print and electronic media, Zigman says his company will stand by its established slogan which tells its customers: "We do not spend a fortune on advertising, we give it to you in quality and pricing."

He continues: "We will not get into publicity battles which cost millions but do not guarantee results." He adds that although the consumer may be temporarily attracted to the tinsel and glitter of high-powered advertising, in the final analysis he is usually more concerned with value for money than fancy specs and heady claims.

New Products



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Audio Promo: Dayton's Plugs 'Soundtrack'

By IRENE CLEPPER

MINNEAPOLIS — "Soundtrack." That's the promotional umbrella Dayton's department store chain has been using to overcome the typical department store short-line of audio merchandise.

Randel Carlock, the chain's buyer (stereo components, radio and records), explains the merchandising philosophy behind "Soundtrack," beginning with the designation itself: "A professional sounding name sets the department in a specialized class that appeals to the customer, even though he may not be ready to buy outside the low-fi bracket."

Dayton's is in the process of putting sound rooms in all eight stores' audio departments. The five largest stores will have them by fall. They have specially designed graphics, to further emphasize their distinctive character: a sweeping signature of "Soundtrack" against a background of orange and gold.

This giant Midwest company departs from the traditional department store stock of low-fi in pre-packaged units of \$100, \$200 and \$300 to go all the way through top-ticket hifi.

Dayton's concentrates on a comparatively small number of manufacturers and then stocks, as completely as possible, in each brand.

While keeping the traditional array of low-fi (Panasonic, Lloyds, Sanyo) so that a customer who wants to buy it, can, Dayton's has found that, by stocking hifi and being prepared to merchandise it intelligently, the average sale of audio equipment is now in the \$300 and \$400 range, rather than in the \$100 and \$200 area. "Individual components is a growing and developing business," Carlock observes.

Dayton's has put together its own packages, at 10 different price points: \$250, \$300, \$350, \$399, \$449, \$549, \$699, \$899, \$999, \$1,269. "These are suggested, and the customer who wants to mix and match can do so," Carlock notes. "But, with the packages, we have a means of offering the customer what we believe to be the best combination for the money at each spending level."

There's even a high-end compact stereo, complete in one box, at \$419, for the customer who wants good sound, but doesn't want to go into components, Carlock points out. "The two categories—lowfi and hifi—overlap a little at the continuation point: we have low-fi at \$299 and hifi starting at \$250. But this is an advantage; the customer is assured that we have whatever he wants in audio equipment. We're selling him what he wants, not just what we happen to have!"

Sometimes the problem is that the customer, himself, doesn't know what he wants. Dayton's approaches this several ways: with advertisements that are short courses in hifi and stereo equipment and don't even mention brand names; with salesmen who are professionals, careerists, specially trained to cross the technical language barrier and get the message to the customer; with informational meetings, such as one at the St. Paul store, where there will be a 45-minute question and answer session for customers in the restaurant, Aug. 15.

The educational ads run full-page in the daily newspaper and contain definitions of terms. For example: "Tape player. A tape deck (which is explained also) minus the recording facilities. Most cartridge tape equipment falls into this category." Or "FM stereo separation. The amount

of separation (left channel vs. right channel) you get from FM broadcasts. Expressed in decibels, the higher the better."

Salesmen receive continual training to become bilingual—that is, up on the technical terms, but capable of making them understandable to the customer who isn't an electronics specialist and doesn't speak the language.

"Anyone can memorize the specs," Carlock says, "but we want our salesmen to talk to the customer in the customer's language. Instead of saying, about power, that 'the unit has 20 watts RMS per channel at 8 ohms 20 cycles to 20,000' to just say that 20 watts provide enough power for listening in the average home'."

Cassette Sophistication Suffers By Terms

CHICAGO—Blank cassette products on display at the recent Consumer Electronics Show reveal that manufacturers have taken their products through a number of radical changes in terms of formulations, lengths, and marketing and merchandising programs. The goal: to insure greater viability of the concept, in a market where the general tendency is always to knock the cassette for one reason or another.

But even as the "new" cassette makes inroads into the once-hollowed ground occupied by 8-track and open reel tapes, new problems loom.

Probably the most interesting of these is the fact that the average consumer, though attracted to top quality blank cassette products, is often either indifferent to, or confused and even intimidated by the new-fangled names and specifications used to describe them.

To further compound this problem there are few retail shop salespeople, with the possible exception of those connected with hi-fi stores, that are clued in to the industry terminology used to define different blank cassette products. Consequently, the inquiring consumer is frequently met with either a blank stare, a brusque brushoff, or some technical sounding gibberish that serves only to heighten his confusion.

Realizing this, a number of tape companies are embarking on intensive educational programs designed to apprise salesperson and consumer, audiophile and layman, in as simple terms as possible, what the meanings are of such terms as high frequency, extended range, low noise, ultra dynamic, and Dyna-range; as well as all the different brands of oxides used to prepare the mind-boggling formulas.

The exceptions here include such companies as Preferred Sounds, which uniquely labels its products with such simple to comprehend definitions as, "Voice," "Music," and "All Purpose"; and Irish Magnetic which places emphasis on "lifetime guarantees" and attractive prices.

Irish president Sol Zigman said flatly, "we will not get into publicity battles which cost millions but cannot guarantee results. He said the buying public was, at best, fickle, and for a while may be attracted by the sound of shattering glass, snarling dogs and other gimmickry, but who in the final analysis is concerned more with value for money, than fancy specs and heady claims.

Zigman disclosed that Irish's strategy, and one which had worked well for the company, was to offer

quality merchandise at attractive prices. He stressed that his company did not manufacture low end product, nor did it package low end in fancy dress and try to peddle it as superior. "That's the reason why we can offer lifetime guarantees without being plagued with the fear of consequences," he said. Zigman also disclosed that despite the lifetime guarantee returns on Irish products were miniscule.

High end manufacturers, who have within recent times been expanding their markets to include mass merchandisers, are not unaware of the problems of the transition. They readily acknowledge that selling the audiophile was a lot simpler as he was already well informed on signal-to-noise ratio, dBs, frequency response, and all the other technological jargon that has become an integral part of the hi-fi industry. Selling the mass consumer market does, however, necessitate a uniquely different approach if success is to be garnered.

The Memorex Corp. virtually wrote the book on unique merchandising of high end cassettes to the mass consumer with its innovative "glass-shattering" advertising campaign on national network TV. The campaign brought cheers and jeers from different factions of the tape industry, but it had the desired effect. It stamped the company's name indelibly in the minds of buyers and made people think Memorex ... specs and formulations no longer mattered.

Although openly disavowing the Memorex campaign, many manufacturers have been secretly impressed with it, and some, like Columbia Magnetics, have even designed their own version of attention-getting cassette TV commercials, based on Memorex's glass-shattering principle.

The Columbia Magnetics commercial, to be released this fall on a cooperative basis to wholesalers and retailers across the nation, utilizes a German Shepherd dog that responds to a whistle—on a frequency too high to be captured by the human ear—recorded on Columbia tapes.

The punchline is that the scenario represents documented proof of the reliability and fidelity of Columbia blank recording tapes, according to Columbia Magnetics officials.

For the audiophile and/or consumer that is attracted to technical specifications, the line will continue to carry all its specs in full view on the backs of its boxes.

At the Maxell Corp., the company which, according to its national sales manager, Gene LaBrie, is aiming to

be Number One, the approach is more subtle even though the goal is the same. LaBrie agrees that though specs may look and sound impressive, and may even have a place in hi-fi and audio specialty shops, they more often than not mean little to the average consumer.

With this in mind, LaBrie is in the process of establishing a permanent dealer advisory board which will bring Maxell dealers, from across the country, together with Maxell executives, to discuss problem areas, and formulate marketing and merchandising strategies for the future. The first of these meetings will be in Chicago at the Summer CES. (Billboard 7-20).

Said LaBrie, "The era of burying the dealer in overstock and hoping for a miracle is gone. The industry must now devise a whole new approach to merchandising blank tape."

BASF which has, within the last couple years, been looking more closely at the mass consumer market, has tried to circumvent price for the mass buyer, who according to the

firm's Gerry Berberian, will more often than not be following the dictates of his pocketbook.

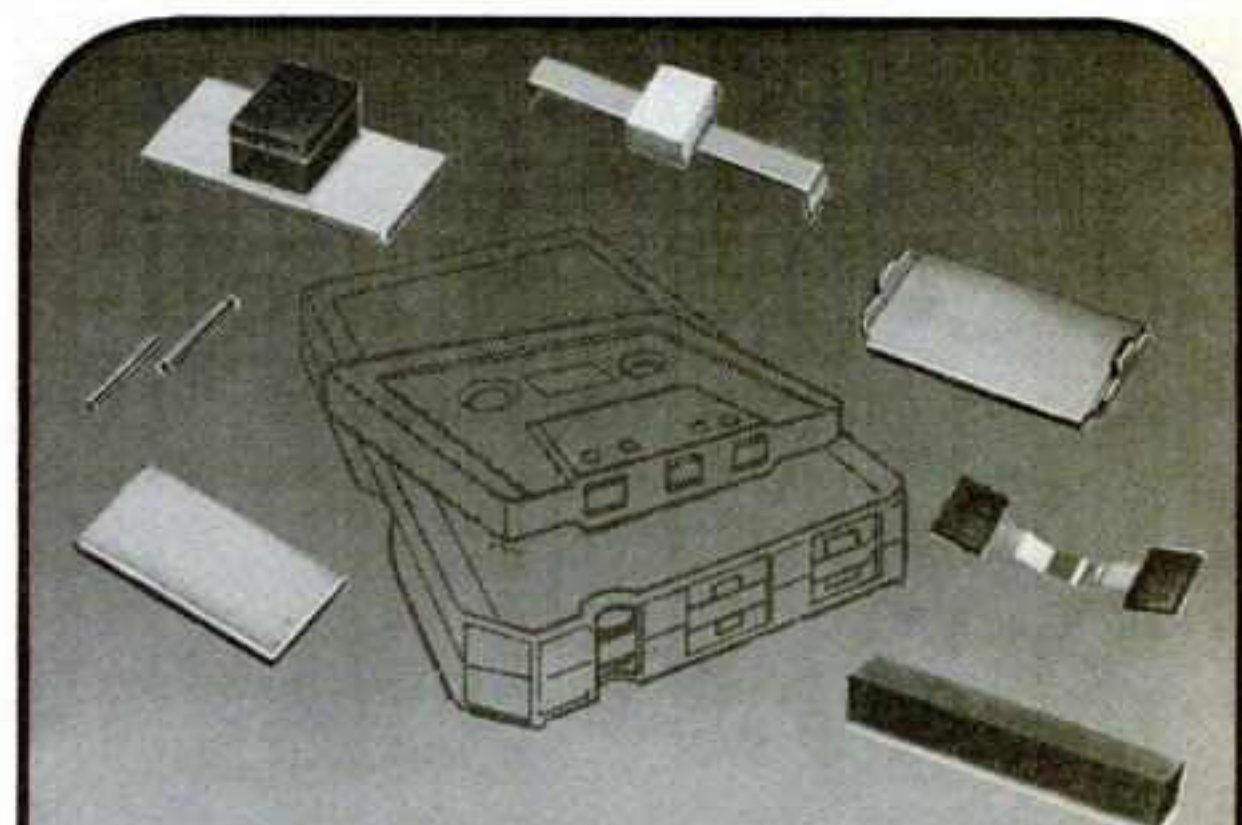
According to Berberian, the firm which has just upgraded its SK Low Noise series, to SK Low Noise/High Output, and has also added a Low

(Continued on page 55)

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Neighborhood U.K. Nears Inking of Acts for Disks

LONDON—Neighborhood U.K. is near signing its first two acts on the newly formed Neighborhood Record Co.

The label, formerly a distribution line through EMI for Melanie, but has now established itself as a small independent organization involved in management, publishing and record production.

James Young Dead at 51

LONDON—James Young, the Ulster comedian-singer whose album sales in Northern Ireland were claimed to be higher than the Beatles, died July 5.

Young, 51, had been recording for Emerald since 1966 and had nine albums to his credit. He was also listed in the Guinness Book of Records for having the longest-running one-man show, 338 performances at the Group Theatre, Belfast.

Young died after collapsing at the wheel of his car while on the way to a friend's funeral.

"He was," commented Belfast dealer Roy Millings of the Record Shop, "the only comedian who could make both sides sit down and laugh at and with each other."

Joint directors of the label are Peter Schekeryk, Melanie's husband and producer, and Phil Symes, the former label manager for Tamla Motown within EMI.

Symes says "The intention was to establish a small but effective label apart from the American record label looking for acts of quality rather than quantity. We are not going to go for out and out commerciality. The idea is to establish artists rather than records."

He says that the label will concentrate on albums rather than singles and that it would be an "ethnic label rather like Elektra when it first started." He added that he was on the point of signing one well-known British band and that the names of the first acts signed would be announced this week.

The Neighborhood offices are on Fulham Road, London, from where Symes will represent Neighborhood in both the U.K. and Europe.

It will be partly concerned with the implementation of publicity campaigns on behalf of Melanie and other Neighborhood artists. It will continue to be marketed and distributed through EMI. Symes, and assistant Penny Gibbons, are setting up a European tour for Melanie.

Joint Push on Disney Disks

COLOGNE—A joint promotion campaign to boost sales of Walt Disney children's records has been launched by Disney's German office and the label's distributor here, EMI Electrola.

The aim of the campaign, which is being mounted for both consumers and dealers, is to define the children's record market more positively and in fact is being built around the slogan Abolish the Uncertainty With Regard To Children's Records.

In addition to extensive point-of-sale material for retailers, the campaign also includes a specially-prepared booklet, which is available from dealers and which helps parents to choose the most suitable titles from the Disney catalog for their children.

This booklet, written by child psychologist Maria Petry, recommends certain recordings for a certain age of child. All the classic Disney recordings, such as Bambi, Cinderella and Jungle Book, are covered.

The booklet also includes a special identity card for youngsters for use in record stores.

Loesser Tunes For Musical

LONDON—Several newly discovered Frank Loesser works will be heard for the first time as part of a musical comedy theater version of the life of Hans Christian Andersen opening in London on Dec. 17 at the London Palladium, it was announced by Jo Loesser, president of Frank Music Corp., Loesser's publishing company.

Tentatively titled "Wonderful Copenhagen," the musical will star Tommie Steele, with book by Beverly Cross, author of Steele's hit starring vehicle of several years back, "Half a Sixpence." Presented by Harold Fielding, by special arrangement with Frank Enterprises, a division of Frank Music Corp., and Barrie Ingham, this will be the first musical comedy ever presented at the London Palladium. A U.S. production is planned following the London run.

Swedish TV to Show Euro Contest Final

STOCKHOLM—The Swedish Broadcasting Corp. has confirmed that it will stage next year's Eurovision Song Contest final. As the country won this year's contest, with Abba's "Waterloo," it automatically becomes first to present the next Eurovision.

However, for some years, the Government-owned network has had to operate on a considerably reduced budget which has led this year to the dismissal of large numbers of freelance staff and other cutbacks.

Against this background, it was felt by many in the corporation that it would be too costly for the network to stage the contest but after several months of internal discussions, it has been finally decided to go ahead and make the necessary arrangements.

It is estimated that it will cost the corporation around \$120,000 to present the finals which will be televised from the S:T Eriks Massan, a large concert theater just outside Stockholm.

The Eurovision Song Contest has been running for the past 16 years, and this year was watched by an estimated audience of about 500 million.

Winterfeldt to Polydor U.S.

HAMBURG—Mike von Winterfeldt left as head of Popular Music Management at Polydor International's head office on July 1 to become director of International Repertoire Exploitation at Polydor Inc., New York.

Winterfeldt was head of International Music Consultants, Polydor International's New York liaison office, from 1970 to 1972. He was in Hamburg at the helm of Polydor's worldwide pop activities from Jan. 1, 1973.

Winterfeldt, whose successor at head office is to be named shortly, will assume his new position at Polydor New York on Aug. 1. In another personnel change, Trevor Timmers has moved from his job as managing director of Deutsche Grammophon Ltd., Polydor International's London liaison office, to Chappell & Co. Ltd., London. There he will assist Roland Rennie, Chappell's new musical director, in the area of repertoire development. Timmers is spending several months at MGM Records in Los Angeles before taking up his new position.

Polydor U.K. Upgrades 'Sellers' Discount Plan

LONDON—With the aim of emphasizing its support for independent dealers faced with the price-cutting tactics of the High Street multiples, Polydor has upgraded the extra discounts available to members of the Sound Sellers scheme.

But simultaneously, managing director John Fruin criticized the trade in general for its lack of fight in tackling the problems caused by the price-war which, he claimed, was affecting business.

"It is my impression that the multiples are not attracting enough extra business to compensate for what is being lost. I am disappointed with the amount of effort, with some notable exceptions, that is being made to fight back. The attitude in too many cases seems to be 'We can do nothing about it.' This is not so. It is not necessary to discount like crazy to combat the situation. Dealers must learn to live with it. This sort of thing will happen from now on.

"We have not yet finished and will devise other schemes to help dealers—but a lot of it they must do themselves."

The Sound Sellers scheme, introduced in 1970, requires members to hold a guaranteed amount of Polydor stock, with extra discounts related to the number of titles. There are about 1,750 members, but the scheme was never supported by Smiths and Boots.

Dealers holding the Bonanza Pack of 500 titles—there are about 400 of them—will qualify for an extra discount of 12½ percent, a 2½ percent improvement on Polydor's previous deal.

Non-Bonanza accounts will be upgraded by a similar amount to 10 percent. Shops only taking the tape back will get 7½ percent, apart from those qualifying for the Tape Bonanza pack which rates a 10 percent extra discount.

OBA Label, Bows

RIO DE JANEIRO—Cia Industria de Discos launched a new label OBA to specialize in sambas. First record was "Escrete de Samba" (Samba Scratch) with the Conjunto Nossa Samba group which appears at the Opinio Theater samba shows.

From the Music Capitals of the World

STOCKHOLM

Polydor group, Gimmicks, flew to Japan recently to promote their new album, "Music Is What We Like To Play." Prior to the visit, which included TV shows and an appearance to the Tokyo Song Festival, the group played at the ball which followed the recent royal wedding of Princess Christina. . . . Ted Gardestad (Polar) has just been presented with a third gold disk for his album, "Upptag," sales of which have now passed the 30,000 mark. His two previous albums sold a total of over 150,000 copies in Sweden. . . . Demis Roussos, the major international recording artist who is still relatively unknown in Sweden, made his first live appearance here last week at Grona Lund.

Barney Kessel is touring here with his trio. . . . The Super Sound Record Club of America has started recruiting new members in Scandinavia through press and TV advertisements. . . . Phonogram group Sven-Ingvars, whose total record sales in Scandinavia have now topped the one million mark, were recently presented with Gold Disks to celebrate the sales success of their current album, "Sven-Ingvars 1 Frodingland." . . . Lill-Babs, who has been one of Sweden's most popular female singers since she was 15, has signed a new recording contract with Phonogram. . . . Pugh Rogefeldt (Metronome) has been presented with a Gold Disk to mark sales in excess of 25,000 copies of his latest album, "Bolla Och Rulla." It is his second gold disk in one year. . . . Thad Jones and Mel Lewis played two concerts in Sweden earlier this month as part of their current European tour. . . . When Abba were in London recently to promote their follow-up to "Waterloo," a re-mixed version of their Continental hit last year, "Ring, Ring," they were presented with Silver Disks for "Waterloo" which has now sold over 498,000 copies in the U.K. . . . For some months, MCA has been the most successful label in Sweden. Last month, Cher's "Dark Lady"

was No. 4 in the top 20, while last week, the MCA soundtrack albums "The Sting" and "American Graffiti" occupied the No. 1 and 10 slots, respectively. In addition, Marvin Hamlisch's MCA single, "The Entertainer," is No. 7. LEIF SCHULMAN

SYDNEY

Digger Revell, together with three other musicians, leaves for the U.S. for a year's visit on the American club circuit. Digger claims he is the first Australian act to get a working visa from Australia. His American agent established that Digger was a "Distinguished Australian artist" to get the visa. Speaking from Washington D.C. this week, his agent, Jack Haynes, said it was the kind of visa that let artists like Tom Jones perform in the U.S. . . . Jeannie Lewis, well-known folk artist, presented a concert at the Opera House on Bastille Day. . . . Touring here are Dutch group Focus, Nana Mouskouri, The Georgian State Dance Company, Sonny Terry and Brownie McGhee, Gary Glitter and Blood, Sweat and Tears. . . . Radio station 2KY is going 24 hours country, this is the first time Australia has had this type of programming. . . . 2UW's John Laws is programming classical disks in his morning program. . . . Malcolm T. Elliott has resumed work on his breakfast shift at 2UW. Elliott has been off the air for two weeks—and the past week was included in the new ratings survey. . . . Father Denis Madigan begins his 2GB program this month at nights and the Rev. Roger Bush also starts his new night time show on 2CH. . . . Newly formed group Sparkle making an impression on the Sydney rock scene. . . . Digamae have recently started programming 6PM in Perth. . . . John Torv, Digamae executive, is off on a world tour to study programming trends and will end his trip at the Billboard Radio Conference, where he will meet his partners, Rod Muir and Trevor Smith. John Bromell

(Continued on page 54)

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State-Owned Pub Sought In Finland

FINLAND—One of the most influential music organizations here has started a campaign to get a state-owned publishing operation.

The Federation of Finnish Musical Colleges—which has 70 colleges and 40,000 students—has written to the Finnish Cultural Ministry detailing current problems.

It states publishing is virtually in the hands of one company—Musiikki Fazer—and claims the lack of competition has pushed the prices of sheet music sky high.

In its drive for a state-owned publishing house or at least a state-supported operation, the Federation pointed out sheet music imported from Russia and Eastern Europe is cheaper.

But Einari Marvia, publishing director of Musiikki Fazer, said the prices of Finnish sheet music are comparable with the rest of Europe and the monopoly of his company has no effect on the cost.



Photo by John McKenzie

PYE-STAX DEAL—Pye executives with John Burton of Stax, following the signing of a licensing agreement for the U.K. Left to right are, Derek Honey, deputy managing director; Pye chairman, Louis Benjamin; Burton; and Pye managing director, Walter Woyda



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Pye In Deal With Stax for U.K., Eire

LONDON—Pye has signed the American Stax label, previously with Polydor, for a five-year deal for the U.K. and Eire. Capture of Stax is the latest in a series of deals with American companies and follows close on the heels of a similar pact with Buddah, also ex-Polydor.

Stax executive John Burton, who framed the deal with Pye chairman Louis Benjamin, commented, "We have come to Pye because of the distribution facilities. Britain will be the base for our European operations and we want to build Stax within the Pye group. We are planning for acts to visit the U.K. on a regular basis and for them to find real acceptance."

The current spate of activity at Pye, precipitated to some extent by the loss of the A&M catalog, has also brought Vanguard, Playboy and the Disney labels into the fold. On the home front the firm has recently

added British independents Satril, Penny Farthing, Goodear and Ensayo to its label roster.

With Pye about to be launched in America—the top man will be named shortly—and the move into Europe with a joint company with Disques in Holland, the English major is restructuring and strengthening its creative division headed by director Peter Prince. Peter Summerfield becomes licensed product manager, responsible for all label managers and with extra responsibilities for some MOR acts. Robin Blanchflower becomes head of a&r for all pop product on the Pye and Dawn labels and also takes responsibility for all direct artist signings, master tapes and production deals. Two new staff producers have been recruited, Lynton Guest, formerly with Love Affair, and Jimmy Edwards who have been producing Linda Kendrick for Dawn.

International Turntable

Hans-Georg Baum has been appointed managing director of RCA Schallplatten, effective immediately, it was announced this week by Robert Summer, division vice president, Intl., to whom he will report.

In the record business for close to 25 years, Baum has served as general sales manager for both Philips and CBS. Prior to his new position, he was general marketing manager for Philips, a post he held since 1971.

Gerry Fallon, deputy press office at DJM Records is leaving to become press officer of Bronze Records on July 22.

Clive Buckle has been appointed southern sales manager of B&C Records. He has been with the company as a salesman for eight months. Ian Mitchell has been appointed managing director of B&C Music. He was previously the company's

(Continued on page 56)

Continued from page 52

LONDON

Intersong has secured U.K. rights to **Wes Farrell's** four publishing companies, Pocketful of Tunes, Every Little Tune, Coral Rock Music and the Damont Corporation, which it already represents in most territories outside America. Intersong's representation of Coral Rock will take effect from Sept. 30, with the remaining companies switching from May 1 next. The agreement, dating from May 1 this year, lasts for five years. CBS is now handling the distribution of the Invictus label, previously with EMI. First singles are "Everybody Party All Night" by **Chairmen of the Board** and "Can't Get Enough Of You" by **Tyrone Edwards**. Record Merchandisers, the industry-owned rock company, has signed a distribution agreement for some of its lines with Transeunt, the nationwide van distribution service. However, the bulk of the company's LP and singles product will continue to be distributed by EMI. Warner Brothers has signed the recently-formed five-piece band, **Alaska**.

Mike Gibbs, who this year won several categories in a pop newspaper jazz poll, has signed a nationwide deal with Bronze Records. A record dealer has agreed in the High Court not to produce tapes and records of copyrights held by EMI. **Dharan Singh Panesar**, trading as Telecentre of Handsworth, Birmingham, consented to an order made against him in an action over cassettes and records of Indian music.

New appointments have been made in Polydor's move towards an expansion in the company's field promotion activities by early 1975. The appointments, taking effect from Aug. 1, will increase the field squad from three to seven. **David Paramor** has been appointed as general manager of **Dick James Music**. Rondor Music general manager **Bob Grace** has completed a world deal with the A&M band **Supertramp**, on a co-publishing basis with the group's Delicate Music company. First copyrights under the new pact are contained in **Supertramp's** recently completed album "The Crime of the Century" produced by **Ken Scott** for worldwide release. **Dobie Gray** in London, to promote reissue by MCA of "Drift Away." CBS has combined with Capital Radio to run a promotional competition involving record dealers in Oxford Street. The competition involving the **Womble** album "Remember You're A Womble," offers a first prize of a holiday for two in Corfu and other prizes of a tour of Capitol studios and free records.

CHRIS WHITE

HELSINKI

Finnlevy has begun its traditional summer sales campaign for cassettes with heavy advertising, promotions and special releases including a budget compilation tape, "Music in the Summer Night." **Tasavallan Presidentti** and **Wigwam** have returned to Finland after successful British tours. Presidentti are almost a household word in England, but it was Wigwam's first visit. In America, Presidentti guitarist **Jukka Tolonen's** solo album has been released by Chess/Janus, along with the band's LP, "Milky Way Moses." The group is to tour Sweden later this summer, America within six months, and will record a new album in September. Tolonen will appear at the Molde Jazz Festival in Norway.

The fifth Ruisrock Festival will be held in Ruissalo on Aug. 10, with **Procul Harum**, **Nazareth**, **Strawbs**,

Locomotive GT and **Horselmat** participating in a 10-hour show. Representing Finland are **Jussi and the Boys**, celebrating their tenth anniversary as a recording act with a gold disk for their album "Ma Tahdon Rokata." Owing to the recently ended but still unresolved strike of studio musicians for a rate of \$10 per hour, leading record companies are short of domestic material, and Finnlevy has had to postpone recording of over 70 titles.

Teosto's turnover for 1973 was \$2 million, of which \$1.4 million will be distributed to copyright owners at home and abroad. The company's copyright register contains around 55,000 domestic works, while the computerized international section holds over 500,000 works and names. **Joonas Kokkonen** has been reelected chairman of the organization. Oy Yleisradio Ab has launched a night radio service in Lapland, broadcasting VHF transmissions simultaneously with Radio Sweden.

Matti Laipio, advertising director of Scandia Musiikki, is to host a new country music radio show starting in August. **Pekka Gronow**, noted Finnish music researcher and journalist, has been elected vice-chairman of Oy Yleisradio Ab's program council. A new Finnish record company, **Mellow-Musiikki**, has been set up, headed by **Juhani Lahti** and with its own Mellow label, distributed jointly by Love Records and Mellow-Musiikki.

Sweden is by far Finland's most lucrative export market for records and tapes, and Fonovox is the latest in a long line of companies to attack the market there. The company has a deal with Toniton AB, one of the most powerful distributors in Sweden, concluded during the recent visit of Toniton's managing director **Leif Bikert** to Finland.

Jim Pembroke, British lead singer with Wigwam, has a second album available on the Love label, called "Pigworm." Another British musician living in Finland is **Frank Robson**, ex-vocalist with **Tasavallan Presidentti**, whose debut album "Robson" is on the brand new **Blue Master Special label (PSO)**. **Geordie** and **Mud** visited Finland early in July to perform in two festivals. **Mud** also gave a concert in Helsinki. **SOK**, the giant cooperative chain, is now importing and marketing K-Tel product in Finland. **SOK** reportedly sold over 300,000 albums and tapes in 1973 and is certain to exceed that figure this year with new record departments in **SOK** warehouses. **KARI HELOPALTIO**

DUBLIN

The new single from **Horslips**, released on July 8, revives the traditional Irish tune, "The King of the Fairies," as well as a revival in ragtime of "Phil the Fluter's Ball." The group begin an Irish tour on July 18 and on July 28 they will go to Italy for the Santa Monica rock festival. Earlier in the month the group completed their third album in London. Polydor is very happy with the popularity of **Demis Roussos** records. Said the company's **John Woods**: "He's selling at a fantastic rate." Singles released on Philips are "Goodbye My Love Goodbye" and "Forever and Ever" and his next one will be "My Friend the Wind." During July Polydor is promoting **Roussos** via press, radio and window display.

Electric folk group **Spud** has signed a contract with Polydor for two albums a year for three years. The first release is their version of an old English song, "The Blackleg

Miner." The Dublin bus strike, now in its eighth week, has had an effect on various entertainment venues. However, there have been near capacity attendances for "Joseph And The Technicolor Dreamcoat." The recent **Gordon Lightfoot** concert at the National Stadium was very nearly a complete sellout. It was promoted by **Jim Aiken** who is bringing the "Up With People" show back to Ireland in September.

KEN STEWART

WARSAW

Choreographer **Conrad Drzewiecki** has been invited to stage his own production of Bartok's "The Miraculous Mandarin" at the Berlin Deutsche Staatsoper. First performed by the **Ballet of the Poznan Opera Company** in 1970, and later by the **Polish Dance Theatre Company**, the production has gained acclaim in many European countries. Rehearsals started in Berlin in June, and opening night is scheduled for the beginning of the coming season.

The 14th International Song Festival will be held in Sopot Aug. 21-24. There are two basic competitions, the Record Day and the Polish Day. In the first, awards will be presented to record companies for the best presentation of two works, in the second, the jury will select the best rendering of a Polish song. As last year, the main trophy of the festival will be the Grand Prix De Disque.

Entries were received from 136 record firms, 37 of whom have been invited to compete. Artists entered by those companies include **Christi Kidikowa** of Bulgaria, **Marina Voice** of Rumania, **Joe Cuddy** of Ireland, **Paint Box** from England and **Chris Montez** from the U.S.

The **Kasprzak Works** in Warsaw are to market an initial batch of around 100 video cassette recorders of the MTV-20 type for color recording and reproduction, later this year. The Works has been manufacturing MTV-10 black-and-white videocassette recorders since the end of last year. The color machines are prototypes which will be tested in schools, sports clubs and community centers, which are expected to be the main buyers.

One of Poland's leading avant-garde composers, **Wlodzimirz Kotonski**, has been appointed chief musical director of Polish Radio. His assistant is another composer, **Adam Slawinski**, and jazz composer **Andrzej Trzaskowski** is now head of the Jazz Section at Polish Television.

BRUSSELS

Inelco has acquired exclusive representation of the Island repertoire and associated labels **Bronze** and **Rocket** in Belgium and Luxembourg. Inelco is already making plans for powerful promotion of the Island group **Sparks**, who is booked to appear at the Bilzen Festival (Aug. 17 to 19). Topping the bill at Bilzen this year will be A&M group **Humble Pie**. The **Esperanto** album, "Danse Macabre" (A&M) is now released in Belgium which is the home country of the group's leader, **Raymond Vincent** as well as of three other members of the band. **Esperanto** is participating in the Tournai pop festival on July 21 and will also make an appearance at the Bilzen event. Inelco is achieving impressive sales with **Rick Wakeman's** "Journey To the Center of the Earth" (A&M), **Herb Alpert's** "You Smile, the Song Begins" (A&M), and with the Ariola singles "Red Dress" by **Alvin Stardust** and "Evidently" by **Wally Tax**. **David**

(Continued on page 58)

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BELGIUM

(Courtesy Of Belgium Radio & TV)
SINGLES

- This Week**
- ONE AND ONE IS TWO—Jackpot
 - THIS TOWN AIN'T BIG ENOUGH—Sparks
 - SUGAR BABY LOVE—Rubettes
 - FLY AWAY LITTLE PARAGUAY—George Baker Selection
 - GIGI LAMOROZO—Dalida
 - IF YOU GO AWAY—Terry Jacks
 - DIE SONNE GEHT AUF—Freddie Breck
 - O.K. CHICAGO—Resonance
 - THE YEAR OF DECISION—Three Degrees
 - IN OLD MEXICO—Nick Mackenzie LPs

- Last Week**
- KIMONO MY HOUSE—Sparks
 - 20 ROCK & ROLL HITS—Various
 - LOVE IN YOUR EYES—Cats
 - THE BEST OF JACK JERSEY
 - BAND ON THE RUN—Paul McCartney & Wings

DENMARK

(Courtesy Of I.F.P.I.)

- This Week**
- A SHOW JUST FOR YOU (LP)—Walkers (Philips)
 - OLDIES BUT GOODIES (LP)—Svenne & Lotta (Poly/EMI)
 - SEASONS IN THE SUN (Single)—Terry Jacks (Bell)
 - SVANTES VISER (LP)—Poul Dissing/Benny Anderson (Metronome)
 - CARIBOU (LP)—Elton John (DJM)
 - DODENS TRIUMF (LP)—The Savage Rose (Polydor)
 - SHU-BI-DUA (LP)—(Polydor)
 - SNART ER DU MER END 17 AR (Single)—Annette Klingenberg (STUK)
 - FAHRENDE MUSIKANTEN (Single)—Nina & Mike (Ariola/Telefunken)
 - OJEBLIKKEFS FAVORITTER (LP)—Ulta Pia Niels Hausgaard (EMI)

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- This Week**
- 1 SHE—Charles Aznavour (Barclay)—Standard (Barclay)
 - 2 KISSIN' IN THE BACK ROW—Drifters (Bell)—Macaulay/Cookaway (Macaulay/Greenaway)
 - 4 ROCK YOUR BABY—George McCrae (Jay Boy)—Southern (T.K. Prod.)
 - 7 BAND ON THE RUN—Paul McCartney & Wings (Apple)—McCartney/ATV (Paul McCartney)
 - 3 BANGIN' MAN—Slade (Polydor)—Barn/Slade (Chas Chandler)
 - 8 YOUNG GIRL—Gary Puckett & The Union Gap (CBS)—Dick James
 - 5 I'D LOVE YOU TO WANT ME—Lobo (UK)—Carlin (Phil Gernhard)
 - 20 IF YOU GO AWAY—Terry Jacks (Bell)—Intersong (Terry Jacks)
 - 12 BANANA ROCK—Wombles (CBS)—Batt Songs (Mike Batt)
 - 9 ALWAYS YOURS—Gary Glitter (Bell)—Leads (Mike Leander)
 - 18 THE SIX TEENS—Sweet (RCA)—Chinnichap/Rak (M. Chapman/N. Chinn/P. Wainman)
 - 10 WALL STREET SHUFFLE—10cc. (UK)—Satannes (Strawberry Prods.)
 - 17 BEACH BABY—First Class (UK)—John Carter (John Carter for Sunn Records)
 - BORN WITH A SMILE ON MY FACE—Stephanie De Sykes/Rain (Bradleys)—ATV (B. Leng/S. May)
 - 22 LAUGHTER IN THE RAIN—Neil Sedaka (Polydor)—Kirshner/Warner Bros. (N. Sedaka/R. Appere)
 - 11 HEY ROCK & ROLL—Shawaddywaddy (Bell)—Bailey (Mike Hurst)
 - 33 WHEN WILL I SEE YOU AGAIN—Three Degrees (Philadelphia)—Gamble-Huff (Gamble/Huff)
 - 6 ONE MAN BAND—Leo Sayer (Chrysalis)—Blaindell/Compass (D. Courtney/A. Faith)
 - 14 TOO BIG—Suzi Quatro (Rak)—Chinnichap/Rak (M. Chapman/N. Chinn)
 - 29 SHE'S A WINNER—Intruders (Philadelphia)—Gamble-Huff (Gamble-Huff)
 - 40 TONIGHT—Rubettes (Polydor)—Pam Scene/ATV (Wayne Bickerton)
 - 34 LIGHT OF LOVE—T. Rex (EMI)—Wizard (Marc Bolan)
 - 31 MY GIRL BILL—Jim Stafford (MGM)—Famous Chappell (Phil Gernhard/Lobo)
 - 26 MIDNIGHT AT THE OASIS—Maria Muldaur (Reprise)—MCPS (L. Waronker/J. Boyd)
 - 21 DIAMOND DOGS—David Bowie (RCA)—Mainman/Chrysalis (Bowie/Mainman)
 - 13 GOING DOWN THE ROAD—Roy Wood (Harvest)—Carlin (Roy Wood)

FINLAND

(Courtesy of INTRO)
SINGLES

- This Week**
- WATERLOO—Abba (Polar)
 - FRIDUNA SKIDUNA—Hullujussi (RCA)
 - BLUEDE SUEDE SHOES—Hurriganes (Love)
 - SEASONS IN THE SUN—Terry Jacks (Bell)
 - UNEEN AIKA VAIPUU—Kisu (Columbia)
 - MARILYN—Juice Leskinen & Coitus Int. (Love)
 - AKE MAKE PERA JA MA—Hector (Top Voice)
 - TAKATAAN ROOS—Hector (Top Voice)
 - NAIN KAY ROCK AND ROLL—Rauli "B" Somerjoki (Love)
 - JEALOUS MIND—Alvin Stardust (Ariola)

- Last Week**
- HECTOROCK I—Hector (Top Voice)
 - HULLUJUSSI—Hullujussi (RCA)
 - FOREVER AND EVER—Demis Roussos (Philips)
 - RAMPATH—Nazareth (Vertigo)
 - DIAMOND DOGS—David Bowie (RCA)
 - WATERLOO—Abba (Polar)
 - WONDERWORLD—Uriah Heep (Bronze)
 - HERRA MIRANDOS—Hector (Top Voice)
 - MY ONLY FASCINATION—Demis Roussos (Philips)
 - MA, HE'S MAKING EYES AT ME—Lena Zavaroni (Philips)

GREECE

(Courtesy of Hellinikos Vorras and Epikera)
SINGLES (International)

- This Week**
- WATERLOO—Abba (Seven Arts)
 - VIENS VIENS—Marie Laforet (Polydor)
 - ANGIE—Rolling Stones (Rolling Stones)
 - Suzanne Suzanne—Pop Tops (Carrere)
 - SOUL MAKOSSA—Manu Dibango (Minos)
 - CAN THE CAN—Suzi Quatro (Columbia)
 - 48 CRASH—Suzi Quatro (Columbia)
 - WOMAN FROM TOKYO—Deep Purple (Harvest)
 - GOODBYE MY LOVE, GOODBYE—Demis Roussos (Philips)
 - SEASONS IN THE SUN—Terry Jacks (Bell)

HOLLAND

*Denotes local origin.
SINGLES

- This Week**
- SUGAR BABY LOVE—The Rubettes (Polydor)
 - DE TAMME BOERENZON—Andre van Duin (CNR)
 - DE WILDE BOERDOCHTERE—Ivan Heylen (Omega Int'l)
 - (FLY AWAY) LITTLE PARAGUAY—George Baker Selection (Negram)
 - EMMA—Hot Chocolate (RAK)
 - THIS TOWN AIN'T BIG ENOUGH FOR THE BOTH OF US—Sparks (Island)
 - LOVE OF LIFE—Earth & Fire (Polydor)
 - ANGEL EYES—American Gypsy (Philips)
 - ONE AND ONE IS TWO—Jackpot (BASF)
 - MUS IN THE AIR—US (Delta)

ITALY

(Courtesy Of Germano Ruscitto)
SINGLES

- This Week**
- A BLUE SHADOW—Berto Pisano (Ricordi)
 - SOLEADO—Daniel Santacruz Ensemble (EMI)
 - ALTRIMENTI CI ARRABBIAMO—Oliver Onions (RCA)
 - PICCOLA E FRAGILE—Drupi (Ricordi)
 - ANIMA MIA—I Cugini Di Campagna (Fonit/Cetra)
 - L'ULTIMA NEVE DI PRIMAVERA—Franco Micalizzi (RCA)
 - LOVE'S THEME—Love Unlimited Orchestra (Phonogram)
 - E TU...—Claudio Baglioni (RCA)
 - COME UN PIERROT—Patty Pravo (RCA)
 - QUESTO SI CHE E' AMORE—Gianni Nazario (CGD/MM)
 - NON GIOCO PIU'—Mina (PDU/EMI)
 - BUGIARDI NOI—Umberto Balsamo (Phonogram)
 - NUTBUSH CITY LIMITS—Ike & Tina Turner (UA/MM)
 - NOI DUE PER SEMPRE—Wess & Dory Ghezzi (Durium)
 - LOVE'S THEME—Barry White (Fonit/Cetra)

JAPAN

(Courtesy: Music Labo, Inc.)
*Denotes local origin
SINGLES

- This Week**
- MEOTO KAGAMI—Tonosama Kings (Victor)—Bon
 - KOI NO AMERICAN FOOTBALL—Finger 5 (Philips)—Nichion, Tokyo
 - KIMIWA TOKUBETSU—Hiromi Goh (CBS/Sony)—Standard
 - USO—Kiyoshi Nakajo (Canyon)—Watanabe
 - POKETTO IPPAI NO HIMITSU—Agnes Chan (Warner)—Watanabe

FINLAND

(Courtesy of INTRO)
SINGLES

- This Week**
- WATERLOO—Abba (Polar)
 - FRIDUNA SKIDUNA—Hullujussi (RCA)
 - BLUEDE SUEDE SHOES—Hurriganes (Love)
 - SEASONS IN THE SUN—Terry Jacks (Bell)
 - UNEEN AIKA VAIPUU—Kisu (Columbia)
 - MARILYN—Juice Leskinen & Coitus Int. (Love)
 - AKE MAKE PERA JA MA—Hector (Top Voice)
 - TAKATAAN ROOS—Hector (Top Voice)
 - NAIN KAY ROCK AND ROLL—Rauli "B" Somerjoki (Love)
 - JEALOUS MIND—Alvin Stardust (Ariola)

- Last Week**
- HECTOROCK I—Hector (Top Voice)
 - HULLUJUSSI—Hullujussi (RCA)
 - FOREVER AND EVER—Demis Roussos (Philips)
 - RAMPATH—Nazareth (Vertigo)
 - DIAMOND DOGS—David Bowie (RCA)
 - WATERLOO—Abba (Polar)
 - WONDERWORLD—Uriah Heep (Bronze)
 - HERRA MIRANDOS—Hector (Top Voice)
 - MY ONLY FASCINATION—Demis Roussos (Philips)
 - MA, HE'S MAKING EYES AT ME—Lena Zavaroni (Philips)

GREECE

(Courtesy of Hellinikos Vorras and Epikera)
SINGLES (International)

- This Week**
- WATERLOO—Abba (Seven Arts)
 - VIENS VIENS—Marie Laforet (Polydor)
 - ANGIE—Rolling Stones (Rolling Stones)
 - Suzanne Suzanne—Pop Tops (Carrere)
 - SOUL MAKOSSA—Manu Dibango (Minos)
 - CAN THE CAN—Suzi Quatro (Columbia)
 - 48 CRASH—Suzi Quatro (Columbia)
 - WOMAN FROM TOKYO—Deep Purple (Harvest)
 - GOODBYE MY LOVE, GOODBYE—Demis Roussos (Philips)
 - SEASONS IN THE SUN—Terry Jacks (Bell)

HOLLAND

*Denotes local origin.
SINGLES

- This Week**
- SUGAR BABY LOVE—The Rubettes (Polydor)
 - DE TAMME BOERENZON—Andre van Duin (CNR)
 - DE WILDE BOERDOCHTERE—Ivan Heylen (Omega Int'l)
 - (FLY AWAY) LITTLE PARAGUAY—George Baker Selection (Negram)
 - EMMA—Hot Chocolate (RAK)
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 - LOVE OF LIFE—Earth & Fire (Polydor)
 - ANGEL EYES—American Gypsy (Philips)
 - ONE AND ONE IS TWO—Jackpot (BASF)
 - MUS IN THE AIR—US (Delta)

ITALY

(Courtesy Of Germano Ruscitto)
SINGLES

- This Week**
- A BLUE SHADOW—Berto Pisano (Ricordi)
 - SOLEADO—Daniel Santacruz Ensemble (EMI)
 - ALTRIMENTI CI ARRABBIAMO—Oliver Onions (RCA)
 - PICCOLA E FRAGILE—Drupi (Ricordi)
 - ANIMA MIA—I Cugini Di Campagna (Fonit/Cetra)
 - L'ULTIMA NEVE DI PRIMAVERA—Franco Micalizzi (RCA)
 - LOVE'S THEME—Love Unlimited Orchestra (Phonogram)
 - E TU...—Claudio Baglioni (RCA)
 - COME UN PIERROT—Patty Pravo (RCA)
 - QUESTO SI CHE E' AMORE—Gianni Nazario (CGD/MM)
 - NON GIOCO PIU'—Mina (PDU/EMI)
 - BUGIARDI NOI—Umberto Balsamo (Phonogram)
 - NUTBUSH CITY LIMITS—Ike & Tina Turner (UA/MM)
 - NOI DUE PER SEMPRE—Wess & Dory Ghezzi (Durium)
 - LOVE'S THEME—Barry White (Fonit/Cetra)

JAPAN

(Courtesy: Music Labo, Inc.)
*Denotes local origin
SINGLES

- This Week**
- MEOTO KAGAMI—Tonosama Kings (Victor)—Bon
 - KOI NO AMERICAN FOOTBALL—Finger 5 (Philips)—Nichion, Tokyo
 - KIMIWA TOKUBETSU—Hiromi Goh (CBS/Sony)—Standard
 - USO—Kiyoshi Nakajo (Canyon)—Watanabe
 - POKETTO IPPAI NO HIMITSU—Agnes Chan (Warner)—Watanabe

MEXICO

(Courtesy Of Enrique Ortiz)
SINGLES

- This Week**
- ESPEJISMO—Juanello (Epic)
 - PERDONAME—Estrellita (Raff)
 - ME MUERO POR ESTAR CONTIGO—Silvana Di Lorenzo (RCA)
 - COMO SUFRO—Los Baby's (Peerless)
 - DEJAME CONOCERTE—Jose Jose (RCA)—Paul Anka (Gamma)
 - ME GUSTA ESTAR CONTIGO—Angelica Maria (Sonido Internacional)
 - EL DIA QUE ME QUIERAS—Roberto Carlos (CBS)
 - FELIZ COMPLEANOS QUERIDA—Nelson Ned (Gamma)
 - SEASONS IN THE SUN—Terry Jacks (Bell)
 - THE ENTERTAINER—Marvin Hamlisch (MCA)

MEXICO

(Courtesy Of Enrique Ortiz)
SINGLES

- This Week**
- ESPEJISMO—Juanello (Epic)
 - PERDONAME—Estrellita (Raff)
 - ME MUERO POR ESTAR CONTIGO—Silvana Di Lorenzo (RCA)
 - COMO SUFRO—Los Baby's (Peerless)
 - DEJAME CONOCERTE—Jose Jose (RCA)—Paul Anka (Gamma)
 - ME GUSTA ESTAR CONTIGO—Angelica Maria (Sonido Internacional)
 - EL DIA QUE ME QUIERAS—Roberto Carlos (CBS)
 - FELIZ COMPLEANOS QUERIDA—Nelson Ned (Gamma)
 - SEASONS IN THE SUN—Terry Jacks (Bell)
 - THE ENTERTAINER—Marvin Hamlisch (MCA)

NEW ZEALAND

(Courtesy Of N.Z.B.C.)
SINGLES

- This Week**
- THE STREAK—Ray Stevens
 - EMMA—Hot Chocolate
 - BAND ON THE RUN—Paul McCartney & Wings
 - EVERYDAY—Slade
 - WATERLOO—Abba
 - THE LOTUS EATERS—Stravos Karhakos
 - THE ENTERTAINER—Marvin Hamlisch
 - CANDLE IN THE WIND—Elton John
 - SUGAR BABY LOVE—Rubettes
 - SUNDOWN—Gordon Lightfoot

SOUTH AFRICA

(Courtesy Of Radio Springbok)
*Denotes local origin
SINGLES

- This Week**
- THE AIR THAT I BREATHE—Hollies (Polydor)—(MPA)
 - SOLITAIRE—Andy Williams (CBS)—(Laetec)
 - WATERLOO—Abba (Sunshine)—(Breakaway)
 - EMMA Hot Chocolate (RAK)—(Francis Day)
 - THERE WON'T BE ANYMORE—Charlie Rich (RCA)—(Charles Rich)
 - SEASONS IN THE SUN—Terry Jacks (Bell)—(Intersong)
 - TCHIP TCHIP—Dan Hill (RPM)—(EMI/Bridgadiers)
 - LOVING ARMS—Dobie Gray (MCA)—(MPA)
 - DARK LADY—Cher (MCA)—(EMI/Bridgadiers)
 - HAAI CASANOVA—Glensy Lynne (RPM)—(Tro Essex)

SPAIN

(Courtesy Of "El Musical")
SINGLES

- This Week**
- AYUDADME—Camilo Sesto (Ariola)—(Arabella/Southern)
 - LOVE'S THEME—Love Unlimited Orchestra (Movieplay)
 - ACALORADO—Los Diablos (EMI)—(EGO)
 - TONAME O DEJAME—Mocedades (Zafiro)—(Discorama)
 - LA FIESTA DE BLAS—Formula V (Philips-F)
 - MI CORAZON—Juan Bau (Zafiro)—(Micro/RCA)
 - WATERLOO—Abba (Columbia)—(Notas Magicas)
 - TSOP—MFSB (CBS)
 - POR EL AMOR DE UAN MUJER—Danny Daniel (Polydor)—(Fontana)
 - LA DISTANCIA—Roberto Carlos (CBS) LPs

SPAIN

(Courtesy Of "El Musical")
SINGLES

- This Week**
- JOAN MANUEL SERRAT—(Zafiro)
 - RHAPSODY IN WHITE—Barry White (Movieplay)
 - QUADROPHENIA—Who (Polydor)
 - LOVE IS THE MESSAGE—MFSB (CBS)
 - BUDDAH & THE CHOCOLATE BOX—Cat Stevens (Ariola)
 - MY ONLY FASCINATION—Demis Roussos (Philips-F)
 - LA DISTANCIA—Roberto Carlos (CBS)
 - GYPSY ROCK—Las Grecas (CBS)
 - JOURNEY TO THE CENTER OF THE EARTH—Rick Wakeman (Ariola)
 - REVOLUTION—James Brown (Polydor)

Cassette Sophistication

Continued from page 51

Noise Super to the line along with its already established line of chromium dioxide, tries to avoid flaunting technical data that will mean little to most buyers. Instead BASF points to its exclusive special mechanics which eliminates tape jamming, its attractive new packages, and its bold eye-catching point-of-purchase displays.

Like BASF, the 3M Co. which produces the internationally known line of Scotch brand tapes, also circumvents the problem by addressing itself to two separate market. An example of this strategy is mirrored in the marketing approach being utilized in its new Classic low noise ferric oxide tapes which will be marketed through audiophile and audio specialty shops.

Other products in the line designed for the mass consumer market, utilize marketing techniques similar to those adopted by other companies vying for a share of that market.

TDK, with a name that has, in a relatively short period of time become a virtual household word in the U.S., is not as plagued by the problems of attracting buyers to its shelves, displays and carousels as lesser known companies. But the

price has been a high one. Like Memorex, TDK's advertising budget has been staggering, and not many companies in the business could afford to lay out that kind of cash for exposure, hence the merry-go-round of my-specs-are-better-than-yours, and the hope that the consumer will be duly impressed.

\$2 Mil Studio

Continued from page 18

ists, producers and engineers eight mechanical echo chambers including a quad chamber and security cameras visible to the man at the board.

"I think we have a couple of major advantages," Kaye says. "We are an in-house studio that operates almost like an independent and we were given enough money to do things right the first time. But it's always changing and I love that."

Other studio staff members include chief engineer Jerry Ferree; engineers Barry Perkins, Howard Gale, and Roger Nichols; production man Jim Lockert; recordist Reggie Dozier; mixer Lanky Lin-strot; mastering room man Phil Cross; mastering engineer Vic Zaslav; and maintenance men Bob Mahoney and Bob Diablo.

JULY 27, 1974, BILLBOARD

Italy Hit With VAT Hike —Seen As Hurting Sales

By MIKE HENNESSEY

MILAN—At a time when business was beginning to pick up and the decline in singles sales was being offset by encouraging growth in the album market, the Italian record industry was dealt a heavy blow last week when the government, desperately in search of additional revenue, raised the value added tax on records and tapes from 12 percent to 30 percent.

The move was part of a general government operation shifting a whole range of consumer goods into the luxury category as far as VAT is concerned. Industry reaction was uniformly bitter at this latest setback, particularly since most companies had been planning price increases in order to offset the effect of escalating costs.

The effect of the tax increase will be that a mid-price album will go up from 2,000 lire (about \$3.30) to 2,500 lire (\$4.13). And a full-price album which formerly sold at between 3,500 and 4,000 lire will now retail at around 4,500 lire (\$7.40).

Says Giuseppe Velona, international manager of Rifi: "This

move is bound to have a depressing effect on sales, except in the case of product by the really top artists. It has really cut the ground from under the feet of the industry because we were contemplating an increase in the wholesale price anyway; now there has been a substantial increase at retail level with no benefit for the industry. It is likely that most companies will set new price levels which incorporate a small increase in the wholesale price as well as the new VAT."

The four levels of VAT operating in Italy are 6 percent, 12 percent, 18 percent and 30 percent but the government has now scrapped the 18 percent category and moved all the items into the 30 percent slot. Just before doing this, however, they

Fleetwood Mac Win a Round In Name Tiff

LONDON—Members of Fleetwood Mac have won the first round in their battle to stop a management company and three musicians from using the same name.

Fleetwood Mac Promotions and members of the band were granted an injunction in the High Court against Clifford Davis and his company Clifford Davis Management.

Davis was named in the action as Clifford George Adams. He was said to have taken a group on tour of the States under the name Fleetwood Mac after the original Mac split up. Fleetwood Mac said this split was only temporary.

The order restraining three members of the new group, Elmer Gantry, Kirby and Paul Martinez from passing off by using the name Fleetwood Mac was made by Mr. Justice Goff.

The injunction, which was resisted, remains effective until judgment in the case. The judge said there appeared to be a case against Davis, his company and the three individual musicians.

The original group had a reputation through the name Fleetwood Mac that Davis thought was worth using, said the judge.

In a letter Davis claimed the right to "take charge of the situation." He had said he was going to form a group to go to America and certain members of the group could go with him if they wished. But if not they would not stop him going.

switched records and tapes into the 18 percent category—so that effectively the VAT rate on sound carriers went up 150 percent overnight.

Says Velona: "Taking the financial year that began on Oct. 1 last year, most companies were showing healthy increases in sales. Our own was of the order of 50 percent and tape sales were expanding at a particularly encouraging rate. This heavy tax increase will certainly put a brake on this growth. And what's worse, it will probably lead to an increase in the market in pirate product, particularly tapes which are being sold here openly at 1,500 lire (\$2.50)."

The news was received with particular bitterness at the Rifi office because it was the company's president, Giovanni Bastista Ansoldi, who as head of the local group of the International Federation of the Phonographic Industry more than a year ago, waged the successful campaign to have records moved from the 18 percent VAT category to the 12 percent category—the same level as books.

Gillian Davies, assistant director general of the IFPI, and a leading campaigner in the fight to have records classed in the same cultural category as books where VAT is concerned, received the news in London with dismay.

"This is a great blow," she told Billboard, "and I will be contacting the Italian IFPI group immediately to urge them to make the strongest possible representations to the Government to reverse this decision. It is particularly sad, after the tough fight we had to get records into the 12 percent category, that the Italian government has seen fit now to transfer them to the luxury category."

Ironically enough, Italy has hitherto supported the IFPI's "parity with books" campaign but Miss Davies pointed out that the new Italian position could have unfortunate repercussions in the other Common Market countries.

Dureco License Deals Made

AMSTERDAM—Dureco has recently concluded new licensing agreements for the Benelux countries with several overseas labels. The company has also recently signed several new artists and acquired product by others for release in the Benelux territories.

Among the new labels which have been added to the Dureco roster are the Canadian GRT outlet, which records such artists as Moe Kofman and Ian Thomas, the New York-based Darnell Records, whose acts include Georgie Fame, Sam Frazier and Brinkley and Parker, and Fania Records.

The company has also renewed existing agreements with two Spanish labels, Audiofidelity and Zafiro. Among the new artists Dureco has signed is British actor/singer Peter Gilmore, one of the stars of the "Onedin Line" TV series. The company has signed the artist to an exclusive, world-wide deal and has already rush-released an LP by Gilmore which is selling steadily.

The album is to be released in Scandinavia by Phonogram and negotiations are currently underway with other companies to secure a release for the album in other territories.



Columbia Records Photo

WRITER VISIT—Vocalist-songwriter Boz Scaggs stops off in New York to meet with CBS Records International president Walter Yetnikoff, and to discuss plans for Boz's current promotional tour of England where his new "Slow Dancer" album recently was released.

75 lb. Boy Only 13 yrs. Old On His Way to 2nd Million

MONTREAL—He is 13 years old. He weighs 75 pounds. And he is well on his way to earning his second million dollars as a Canadian singing star for Nobel Records.

Rene Simard is the hottest disk attraction in Maple Leaf land, perhaps the biggest in Canada's history. His father allows Rene \$2 a week from Rene's earnings, the same allowance granted his brothers and sisters. The Canadian government long ago insisted that the bulk of the youngster's income be prudently invested by an independent counseling firm.

Young Simard, a hockey fan who sings almost exclusively in French, has a string of seven straight LPs going, all of which have topped the 100,000 mark. Here in Quebec, a

15,000-sale is regarded as a smash. Nobel execs Rene Angelil and Guy Cloutier claim his disks have outsold "by far" those by the Beatles and Elvis Presley in Quebec.

Nor is Rene's appeal limited to Canadians. The lad just returned from a Japanese tour and in August will perform in Paris.

Cloutier, who doubles as young Simard's personal manager, read a lengthy Wall Street Journal feature on his client's achievements last week and made a prediction.

"The boy will be ready for New York by November," says Cloutier. "We don't want to rush him. I had Rene's horoscope read recently and it said he will be singing for a long time. His voice won't change for at least two to three years."

International Turntable

• Continued from page 54

chief accountant and company secretary and then A&R co-ordinator for Mooncrest Records.

Steve Colyer, CBS' head of custom label promotion, is joining Magnet Records as director of promotion. Colyer, who starts at Magnet on July 22, will report to managing director Michael Levy. . . . David English has resigned as managing director of RSO Records. He will be

forming his own promotion company and will also be involved in special projects for RSO product in the U.K.

Adolfo Pino named general manager, Record Division, RCA Electronics in Brazil, according to Robert D. Summer, division vice president, RCA Records International. Pino also will continue as president, RCA S.A.I.C., RCA's Argentine record subsidiary.

Polydor Will Add to Field Promo Force

LONDON—Polydor is aiming to increase its field promotion force by 500 percent by early next year to exploit the growing network of local radio stations.

At the moment the company has just three men covering England, Scotland and Wales.

The first expansion is from August 1 when another four men are appointed. The seven-strong squad will cover seven regions—Scotland, North-West England, North-East, West Midlands and North Wales, East Midlands and East Anglia, South West and South Wales, London and South East.

By early next year the plan is to have a force of 15, divided into three teams of five. Each team will have an area manager who will be responsible for supervising his squad as well as handling his own patch.

A Polydor spokesman said: "The reason for the expansion is the growth in local radio stations. We want to ensure we have the country covered."

"We see both BBC and independent local radio stations as a vital part of the future of the music industry."



MERSIA MEETS—Brazilian singer Mersia, whose first LP has been recorded here for Phonogram, is introduced to a distinguished group of music personalities through a live concert given in the outskirts of Milan. Left to right are Andrea Lo Vecchio, Gino Paoli, Fausto Leali, Shell Shapiro, Milena Cantu, Mersia and Lara Saint-Paul.



TMI photo

NEW DEAL—In Tokyo to arrange the first Japan license for Paramount-Ember Records are, from left to right, Richard N. Uehara, president/general manager, Hara Music Publishers, which represents the Ember group in Japan; Leslie Lewis, head of Ember international division; Kiichi Takahara, head of Tokuma Musical Industries (TMI) production division; Jeffrey S. Kruger, president of the Ember Records group of companies; Daniel J. Nenishkis, chief, international dept., TMI, and Isamu Ito, chief, production dept., TMI. Under Ember's foreign record licensing agreement with TMI, ten singles and five albums of an initial six artists will be released in Japan per year, starting with "You'll Never Know," as recorded by Denny Doherty.

beetle

Brian Ayres
 Bill Bannon
 Armand Beaudin
 Bruce Bell
 Dave Bergler
 Tom Berry
 Bruce Bissell
 Lori Bruner
 Jeff Burns
 Charlie Camilleri
 Joey Cee
 Dave Charles
 Brian Chater
 Paul Chesebrough
 Mike Cohl
 Bob Cook
 Dave Coutts
 Bobbi Cowan
 Ray Daniels
 Crazy David
 Neil Dixon
 Donald K. Donald
 John Dee Driscoll
 Dave Elliot
 Gino Empry
 Lee Farley
 Bernie Fiedler
 Terry Fillion
 Bernie Finklestein
 Dick Flohil
 Terry Flood
 Skip Fox
 Bob Gibson
 Paul Godfrey
 Ed Goodgold
 Shep Gordon
 Arnold Gosewich
 Ren Gravatt
 Walt Grealis
 Greg Hambleton
 Don Hunter
 Scoot Irwin
 Rod Jacobson
 Allan Katz
 Bob Krol
 Stan Kulin
 Ed LaBuick
 Steve Lappin
 Keith Lawrence
 Larry LeBlanc

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 Paul Levesque
 Gene Lew
 Al Mair
 Al Matthews
 Dave Mazmanian
 Jim McDonald
 Maggie McFadzen
 Ken McFarland
 Terry McGhee
 Marty Melhuish
 Gordie Morrison
 Bob Morton
 John Murphy
 Gery Muth
 Joe Owens
 Ashley Pandell
 Ray Pettinger
 John Poser
 Jeffi Powell
 Ed Preston
 Charly Prevost
 Len Rambeau
 Mike Reed
 Julian Rice
 Scott Richards
 Ross Reynolds
 Mark Robbins
 Bob Roper
 Glenda Roy
 Ron Scribner
 Randy Sharrard
 Mel Shaw
 John Small
 Gary Stromberg
 George Struth
 Peter Taylor
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 Graham Thorpe
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Polydor Centralization Program Conquers Distribution 'Vastness'

By MARTIN MELHUISE

MONTREAL—Because of Canada's vastness, one of the major concerns of record companies based in Canada has always been set up an effective distribution system which can service cities that can be up to 3,000 miles apart and the same time maintain a high fill-rate percentage. Polydor Ltd., based in Montreal and under the directorship of president Evert Garretsen, has opted for a policy of centralization. To this end, the company recently moved their operation under one roof at the outskirts of downtown Montreal.

Before coming to Canada in 1970, Garretsen was with Polydor in Holland, a country that couldn't be more different, both in size and industry problems, to Canada. As Garretsen jokes: "in Holland you can practically throw records into the stores from your warehouse." Coming to Canada, Garretsen found that distribution wasn't quite that simple.

Says Garretsen: "I noticed that many companies had warehouses all over Canada. Polydor actually had three at the time but this situation was leading to high expenses and I thought there had to be a better way. Canada has a larger geographical area than the U.S. but a far smaller population. With that situation I didn't think that we could afford a three warehouse operation and I decided to centralize our whole operation in Montreal."

Tony Panet-Raymond, who had been with RCA Canada and then special projects manager for Polydor International in Germany for five years before joining Polydor's Canadian operation in September 1973 as

marketing manager, indicates that in order to keep on top of things regionally, the company has close to 30 sales people in specified areas to service accounts and tackle any problems that might arise from time to time.

Continues Garretsen: "Our fill rate is close to 90 or 95 percent now because of the control we have over stock with this centralization. The usual fill rate is between 60 or 70 percent. I am not saying that we would never have warehouses in other Canadian markets but at the moment I don't think that the size of the market in terms of dollars and cents warrants it."

One of the main reasons for Polydor's Montreal location is the proximity to the booming French Canadian market. "There are about six million French Canadians in a country of 21 million people and the majority of them live in Quebec within a 100 mile radius of Montreal," says Garretsen. "For a completely successful Canadian operation you have to take a serious look at this market. It is often easier to amortize your expenditures in the French market because you are talking a sales potential of from 100,000 to 200,000 for a hit single and 50,000 for a big album. In English Canada you're lucky if a single sells more than 75,000 copies and an album, 20,000."

Panet-Raymond indicates that the inherent problem in getting involved in the production of Canadian talent is again related to the countries size and its problems. "We can't afford to gamble on Canadian product. We have found in the past that when we do, we lose our shirts. We pay the same prices for everything in Canada as in the U.S. but we don't have the market to be able to amortize the costs," says Panet-Raymond.

Adds Garretsen: "I am not a great believer that because of the 30 percent Canadian content ruling in Canada that everything is going to sell. We are becoming more and more selective with product. I am very doubtful if we could ever achieve a 30 percent sales Canadian content ruling in Canada that everything is going to sell. We are becoming more and more selective with product. I am very doubtful if we

Dion Show Expanding

HAMILTON, Ont.—The one-hour syndicated rock program "The Wayne Dion Show" which showcases top Canadian and international acts including interviews continues to expand into other Canadian markets. The show which is produced at CHAM radio in Hamilton, has been heard in over 20 Canadian markets to date.

On July 8, CHAM ran an Alice Cooper special which was built around a long distance interview from Cooper's headquarters in Los Angeles. Heavy phone reaction was reported to the show and the phone-in trend from adults continues to accent the 20 to 30-year-old demographics which the program has been attracting since it went on the air last November.

The show, which is sponsored in Hamilton by Sears, one of Canada's largest department store chains, is being readied for American distribution.

could ever achieve a 30 percent sales figure on Canadian product. My philosophy has always been that music is international and it should make no difference what country it comes from as long as it is good."

"Our catalogue is still largely a European catalogue and though Polygram's share of the North American market is small at the moment we are in the top four of record companies in Canada at the moment. James Last has been a pillar for us with his catalogue of from 45-50 LPs and Deutsche Grammophon has tripled its sales in this country over the last three years."

Is there a corporate responsibility for large foreign-owned companies based in Canada, or any other country, to help develop and nurture domestic talent until it does become a profitable venture? Garretsen answers: "I agree we should act as a good corporate citizen but we should spend our money wisely. We do have a responsibility to create Canadian product and popularize it around the world but when you consider that recording costs and other expenses are the same as those in the U.S. you can see that we can only amortize our costs over a smaller market. When I first came to Canada I was very idealistic and dreamed that we could develop a huge Canadian roster in our company but we paid for that in our profit-and-loss statements."

Alan Katz, the director of promotion and advertising expands on Garretsen's assertion: "Not only are recording costs the same as the U.S. in this country but so is the cost of promotion. We have to go through the same channels and methods to launch an act in Canada but we have a shortage of media. As we develop more Canadian acts, we'll develop a star system. Quebec already has that star system and that's why it is easier to break a record there."

In a country that has a shortage of press and other media that gives any sort of exposure to music in this country it is Richard Glanville-Brown, Polydor Ltd.'s national press officer, who must wring out as much exposure for the company's artists as he can. With weekly contact by telegram, telex, letter or phone to the existing media across Canada, Glanville-Brown manages admirably to keep them aware of the latest company developments.

Adds Katz: "We are currently working with Chappell in Canada (Billboard, June 15, 1974) to develop Canadian writers and recording artists. Publishing is one area which can generate the money to develop the industry here. Bachman-Turner Overdrive is a good example of this philosophy."

Polydor Ltd. has been showing a good pattern of growth since 1970. In 1971, Polydor's sales in Canada were up a whopping 69 percent. 1972 showed a 24 percent increase; 1973, a 30 percent growth and Garretsen is aiming at an 18-20 percent increase this year.

A number of reasons can be given for this steady growth. New incentive systems have been introduced across Canada directed at the sales people. A fill-rate of close to 95 percent is helpful in this regard. A lot of television and radio advertising including heavy in-store merchandising has also been helpful, as well as the company's healthy share of the French Canadian market with their buy and sell deal with Barclay Records.

Canadian Music Center Prime Classical Aide

By MARTIN MELHUISE

TORONTO—The Canadian Music Centre, founded in 1959, has made countless contributions to the promotion of Canadian classical music in the international marketplace. The CMC, formerly known as the Canadian Music Council and established after the Canada Council was formed, was primarily an organization that petitioned the Canada Council for funds to sustain the work of Canadian composers. A library of Canadian music was set up and it continues as the Centre's most important single resource. In 1967, the CMC became involved in commissioning new works by Canadian writers.

Keith MacMillan, the Centre's executive secretary, defines the CMC's purpose. "Our business is to see that presenters of Canadian music do present," explains MacMillan. "We are not directly involved in the concert business and so on but we are always on the sidelines trying to get composers and performers together."

Most noteworthy is the CMC's involvement in the international promotion of the Canadian classics. Says MacMillan: "The international activity is not as much as I would like it to be. As people become aware of Canadian composers abroad we act as a central body for the distribution of information. For instance, when I was in England recently I came in contact with the Commonwealth Orchestra. They use music from all the commonwealth countries but there was little or no representation from Canada. I immediately put them in touch with the

Centre and they ended up using a number of songs from our files."

"We are in constant touch with the external affairs department who have recently become more culturally aware. They have established a Canadian cultural center in Paris which among other things includes the third largest collection of Canadian music anywhere. The director of that center is Gilles Le Fever," adds MacMillan.

The CMC did have a magazine called "Musicana" but it had to be discontinued due to lack of funds. Currently the Centre is involved in putting together a book which will document the careers of 142 Canadian writers.

Says MacMillan: "We are gathering information and commissioning writers to write the biographies. In essence, we are the editors. We are also working on six monographs which will be at least 100 pages with pictures on the top Canadian composers. It will be published by the University of Toronto Press."

The formal documentation of data pertaining to the Canadian music field is increasing. Floyd Chalmers has been the driving force behind an encyclopedia of Canadian music, covering all music forms, which will be published in English and French. The project which will take two or three years to complete, has the involvement of many of Canada's top music experts including Ken Winters, the editor-in-chief; Helmut Kalman, the director of the music archives in Ottawa; and Gilles Potvin, a prominent Canadian music journalist.

From the Music Capitals of the World

• Continued from page 54

Bowie's "Diamond Dogs" (RCA) is the artist's biggest-ever selling album in Belgium. CINDY KAT

TORONTO

Alderman **Ben Nobleman**, the founder of the Society For the Recognition of Canadian Talent, has been elected president of the 2600-member Toronto chapter of ACTRA. ... Mushroom act **Songbird** finishing work on their first album in Vancouver due for release in the fall. The band's current single is "I Believe." ... **Ray Manzarek** will appear in Canada for the first time Monday (29) and Tuesday (30) when he appears at the Montreal club Cape Campus. His first album, "The Golden Scarab," has just been released in Canada. ... Columbia artists **Bearfoot** have been laying down tracks at the Nimbus 9 Studios in Toronto with producer **Robert Gallo**.

A&M's **Peter Morch** has been made the Calgary branch manager of distributors **Taylor, Pearson and Carson**. ... **Wayne Bailey** is the new A&M Vancouver representative. ... the first band to be signed to Atlantic Records in Canada, **Diamondback** formerly known as **Mudlark**, have had their first single released entitled "Just My Way of Loving You." ... **Frank Gould**, director of a&r for Polydor Ltd., has acquired all **Anka** material originally released by ABC/Paramount in the late 50's and early 60's. The deal covers nine singles and 18 titles. They were released on July 15 as

part of Polydor's "Mouldy Oldies" series. All qualify as Canadian content. Among the titles are such Anka hits as "Diana," "You Are My Destiny," "Lonely Boy," "Hello Young Lover," and "Put Your Head on My Shoulder." An album of "Greatest Hits" by Anka is scheduled for a fall release by Polydor. The deal was negotiated by Gould and **Williams Buster** for Eric Records of Philadelphia.

Robert Klein will appear at the El Mocambo in Toronto from Monday (22) to Wednesday (24). Klein will do interviews with CHUM-FM and CKFM as well as a Global TV interview. Promotion details for the appearance will be handled by Quality Record's **Gene Lew**. ... Vancouver group **Sugar Cane** has just finished their first album which will be released shortly, along with a single from the LP. ... **Charlie Russell** of CJCJ, Woodstock, N.B. is interested in having other country programmers in the Maritimes wishing to form a country music organization to promote Canadian country music contact him. ... **Allison Glass** is leaving CHQM, Vancouver to become music director at CFAV, Victoria. ... **Doug Pond** of CJBK, London is moving to KCKW, Moncton as program director and on-air personality. ... **Simon Ginsberg** has left CKLG-FM. ... CKBY-FM in Ottawa recently celebrated their second year in a country format. ... A typographical error in the July 13/1974 had the band **Paper Lace**, who have the Polydor single "The Night Chicago Died," inadvertently listed as Peter Lace.

Quality In Major Push On Orlando

TORONTO—Quality Records is putting a major promotion push behind Tony Orlando and Dawn to tie in with their July television specials on the CTV Network in this country. Canadian concert dates and the release of the band's new album "Golden Ribbons."

A concentrated schedule of 30-second television spots will run in the Toronto area in late July and early August featuring the album "Golden Ribbons," which is a special Bell Records U.K. release available only in Britain and Canada. It is a collection of hits including "Canadida," "Tie a Yellow Ribbon," etc. The use of TV in this concentration in the Toronto market is a first for Quality and if the results are acceptable, the program will be duplicated nationally.

Special display stock has been prepared for dealer outlets and a special sales plan on the LP has been offered to Quality accounts.

In-store play copies of the LP have been distributed to Toronto record outlets and a number of stations in the Toronto area will be awarding the LP as prizes in on-air contests.

Tony Orlando and Dawn will appear in Canada on Aug. 24 at the Pacific National Exhibition, Vancouver; Sept. 11 at the Exposition, London, Ont.; Sept. 20 at the Lord Beaverbrook Arena, St. John, N.B.; and the Louis Levesque Arena, Moncton, N.B.



JUSTIN PAIGE TODAY THE WORLD —TOMORROW A HIT!

Justin Paige would one day be an international star even if his one still-born single were to comprise his entire recording career.

For Justin delivers on word-of-mouth promise.

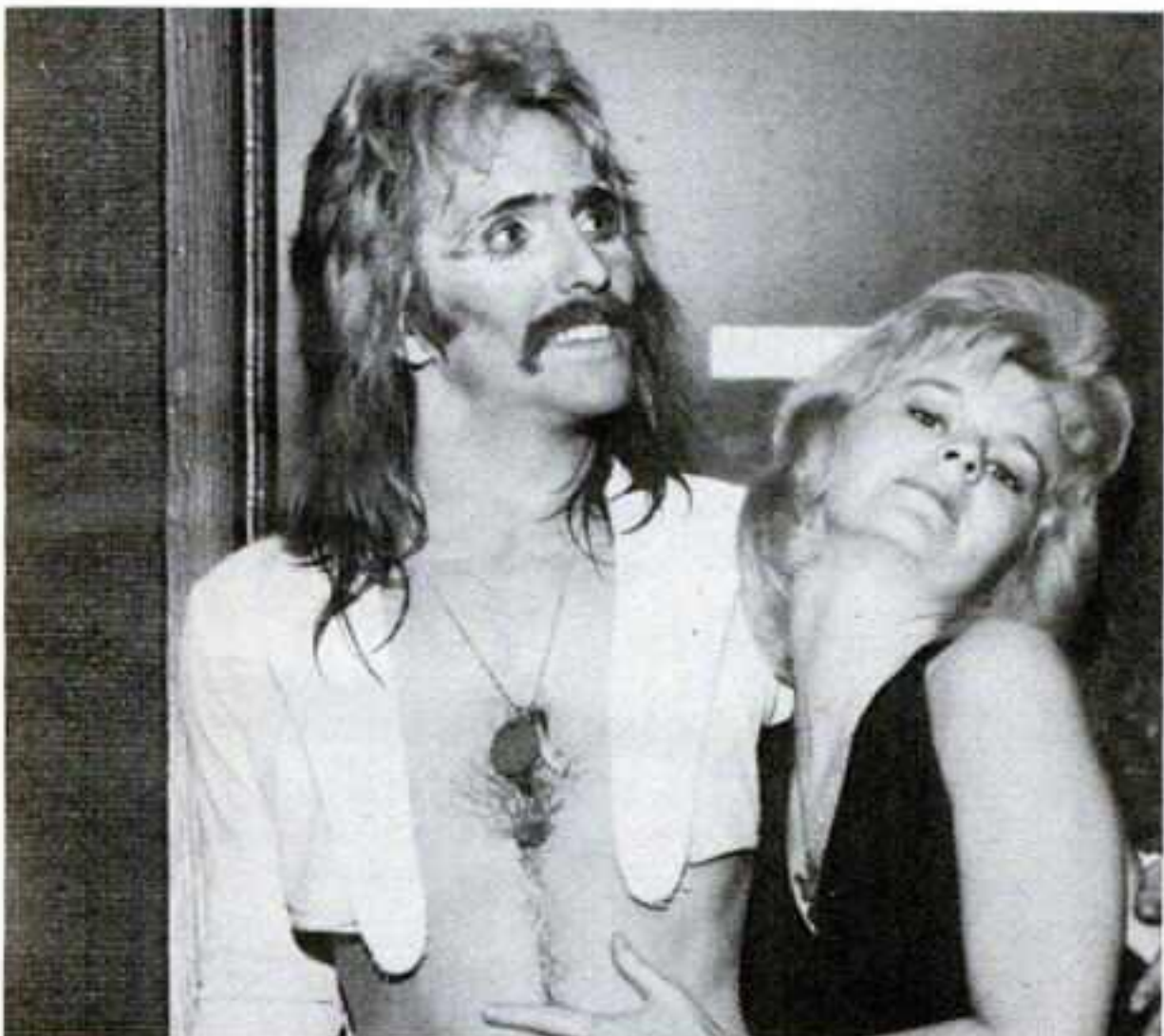
His first-ever appearance in the Maritimes took place a couple of weeks ago at The Jolly Roger, a big club in Campbellton, New Brunswick. By midweek it was the Toronto crowd-scene all over again—line-ups unprecedented for the club were waiting to catch the phenomenon in action, and people inside were just not leaving. (He has agreed to return for another week as soon as he finishes a fortnight at The Matador in Halifax, but then he has to return to Toronto. . . .)

It was like that in Montreal in the Spring. Totally unknown when he arrived, and booked into the French-oriented Cafe de l'Est—he

feminine song in a heavy muscular way or give limp-wristed voice to tough-guy lyrics, producing a dynamic ambivalence.

Set successes being considered for the album include Tea-Room Tramp about a guy who cruises washrooms, What On Earth! about forceful non-violence, Should've Been A Lady about male chauvinism, Driven To Drink which turns out to be a put-down of the drug scene, Rough Trade (Never Laid), Steam Queen and other storysongs which dramatize controversial issues while avoiding pretentious moralizing.

Joey Miller, a Montreal singer-songwriter who was enlisted to write and arrange some songs for Justin, worked hard to make them suit the Justin Paige image and direction. "His own expressions," says Miller, "have been incorpo-



was repaying the booker's gamble handsomely, well before the week-end. The club has asked him back, this time for two weeks, beginning September 16th.

By that time his album should be ready.

Yes, that's right. Following up immediately on the spectacular failure of his short-term recording contract, Capitol Records—EMI of Canada Limited signed Justin to an exclusive long-term recording contract.

And already it is showing every sign of being a great investment. A rough mix of the first tracks was played for the assembled Capitol Canadians, and now any lingering hesitations about transferring a showband to vinyl have vanished. Justin's weird sextet is good! And the material was really exciting even to people who had never seen his amazing in-person charisma.

All the lights are green. When Justin returns to Toronto it will be to complete his first album.

The album is one the world does not know it is waiting for.

You see, Justin Paige has a kind of on-stage butch-rock image—he's kind of an innocent dressed up in Mummy's most masculine perversions. Backed up by four macho musicians and a pair of campy chicksingers—he can put across a

rated into the lyrics, and his stage personality into the music. It gives me an opportunity to say things I would like to say, and he's a tougher singer than I am."

The Morality Squad have been following Justin and the band wherever they go but thus far they have contented themselves with reprimanding the occasional indiscretions. "Actually, we'd rather like an arrest or two," laughs Frank Angelo, who runs Justin's management company, Circus Productions, "the publicity would be unbeatable."

"But," he cautions, "we're not promoters of filth. Justin can be 'vulgar' sometimes, but in this relaxed, uncensored honesty he says a lot of older kids and younger adults, and what he says is important. And very entertaining."

It's true. In October Justin Paige and the band will be making their first major trip west. Already Rick Sands Associates, his booking agency, is hard at work paving the way. And they are finding that advance reports have already done much of their work for them. The reports speak of the professionalism of the show, the enthusiasm of the audiences, the line-ups, the repeat customers and the fact that these customers tend to be of all ages.

PETER DONATO—WORDWORKER

Peter Donato has a way with words and a love of music.

Since 1969 The Mississauga Times, Canada's largest suburban paper, has been paying him for his words about recorded music.

Now in 1974 Capitol Canada is paying him for recording the words he has put to music.

Peter was originally steering in a generally 9-to-5 direction. But his hobby was the 9-to-2 world of music. By the time he graduated in advertising and journalism from Sheridan College, music was an avocation. And when he was able to store up a nest egg as copywriter for a Toronto radio station, writing became the hobby and music the serious vocation. Now, with the contract and commitment of Capitol Records—EMI of Canada Limited, music is a promising career.

Peter's instrument is the piano. Thanks to a musical banker uncle who gave him a baby grand when he was seven, the piano has become a natural accompaniment to his thoughts. One of the first songs he has recorded for Capitol is a tribute to that uncle written at that piano:

When movie music was made by pianos

His fingers kept him fed
But he married my aunt, became a banker

And bought a baby grand instead.

...
BABY GRAND, now there's just me and you

The walls know the words, but they can't hum the tunes

Someday they'll all sing our songs.

...
Peter has been making a lot of music on that piano ever since—and on other pianos, mostly in going through the time-honored tradition of paying dues and earning peanuts, eventually in more prestigious places like the late Grumbles, The Riverboat, and London's The Smale's Place.

The words, though, are still the important thing to Peter Donato. "Lyrically, an awful lot of people say absolutely nothing. Joe Mendelson and Tony Kosinec write good lyrics. So does Burton Cummings (of the Guess Who). Good lyrics are relevant thoughts or genuine wit. Joni Mitchell writes zingers, really suc-

inct. And Randy Newman can say more in a minute and a half than most songwriters can say in a whole side.

"Really good music like An American In Paris doesn't need any words. In songs, though, the music should support the lyrics.

"I never write poetry myself. When I sit down to write I think in a lyric form. The words come first and



then, hopefully, comes a melody that will enhance the lyric (take it to its bosom and caress it??)

"Writing music is a job, not a normal job like a plumber, but it is a form of earning a living. Any entertainer who has his head so in the clouds that he doesn't know or care about the music business had better get himself a smart manager.

"I don't sit down and do it for the money, I write to please myself, and myself is pleased by something aesthetic but unpredictable.

"On the other hand, people pay to watch me work. Music is a service to a lot of people; they rely on it for stimulation, for relaxation, for entertainment. They do not come for a Learning Experience.

"Teaching people is not the job of a musician. I like people to respond to what I'm saying, but my function is to entertain them in an interesting way. Because you are in the public eye, you are supposed to know more. I question that. Everyone's waiting for someone to give them the ultimate answer. I'm not volunteering.

"I love the thirties and the forties. The music had more character then. And the music I like today,

like The Band, has throwbacks to that period. (Randy Newman steals from his uncles all the time.) And you know something?—I'd really like Mantovani to record one of my tunes. I don't want to be 'spokesman for my generation.' I want to make people of all ages think in a way they haven't thought before.

"I guess you could describe me as 'down-to-earth,' But I'm not into open spaces, organic food, daisies in my hair, and getting back to my roots. I like down-to-earth sleaziness. I like cities. How long can you contemplate a stick of goldenrod unless you're blasted out of your skull? In cities it's people. People is what makes everything tick, what creates tension and resolution. (Have you ever heard of a machine named after a machine?)"

Now you too know the words, but you can't hum the tunes.

So first priority is to bring out an album. Not just any album. But a collection of the best songs he has been able to cull from six years of serious songwriting, performed by a bunch of the best session musicians from his wavelength (percussionist Barry Keane, bass player Dennis Pendrith, and guitarists Jim Atkinson and Michael Heydon), recorded under optimum conditions (leisurely, by Bill Sedden at Thunder Sound), and produced by Canada's best producer—Gene Martynec.

If Donato has anything to do with the album—and he does—it is going to be a reviewer's dream. ("An inspired musical talent," he suggests, "a knack for succinct lyrics," "all in all, a brilliant debut.")

He also plans for it to be a huge popular success. "I think my music is accessible," he says. "It's not dance music but it's not hard to get into. And it's not so much technically oriented as tasty-little-things oriented—there are bits put in to comment on the words and make people listen to them."

Capitol Canada is going to give the world every chance to turn his hopes into modest predictions.

DIXIE PEACH: THE FIRST REVIEW

"BILL KING'S MUSIC FLOWS FROM HIM LIKE FINE FABRIC."

That's the headline over a Toronto Star piece by Bruce Kirkland, the first review of "Dixie Peach." Here is more about Bill's second solo album from the same article:

The man is more than at first you see, more of a swirl and clash of emotions than at first you feel. A study in contrasts and paradoxes and contradictions this Bill King. And therein lies the fascination.

Yet out of those long, supple fingers on the piano and out of the soothing voice flows music like a fine fabric—simple in construction, strong, rich colors in harmony with their owner. And therein lies the intrigue of the music. . . .

The album is brimming with good music. . . . The styling contains elements of the last recording, Good-bye Superdad, but takes everything far beyond. His basic jazz-fringed rock is given even more variety with a blending of other American music, such as the New Orleans Dixieland on the incredible title cut. . . .

Best Sellers at Capitol

Albums

1. Band On The Run (Paul McCartney)
2. Shinin' On (Grand Funk)
3. First Base (Babe Ruth)
4. A Love Song (Anne Murray)
5. Dark Side Of The Moon (Pink Floyd)
6. Love Song For Jeffrey (Helen Reddy)
7. Beatles '66-'70 (Beatles)
8. Beatles '62-'66 (Beatles)
9. Ringo (Ringo Starr)
10. Red-Back Book (Joplin)/Meddle (Pink Floyd)

Singles

1. Rock 'n' Roll Heaven (Righteous Brothers)
2. Band On The Run (Paul McCartney)
3. You Won't See Me/He Thinks I Still Care (Anne Murray)
4. This Heart (Gene Redding)
5. You & Me Against The World (Helen Reddy)
6. Silly Milly (Blue Swede)
7. Mother Of Us All (Suzanne Stevens)
8. Shinin' On (Grand Funk)
9. Too Late (Tavares)
10. Mighty Eagle (Bob McBride)

(ADVERTISEMENT)

Number of LPs reviewed this week **40** Last week **56**

Pop

MOUNTAIN—Avalanche, Columbia, KC 33088. One of America's premier "wall of sound" bands is back with original members Leslie West, Felix Pappalardi, Corky Laing and new member David Perry. Unlike many groups of this type, Mountain always did it well. Here, we get not only the expected heavy metal sound but some fine acoustic guitar work from West and some very tasteful vocals from West and Pappalardi. Maybe the best overall set the band has come up with yet, and since they go on the road this summer we'll all have a chance to see how the reunion works. Again, the softer material should get strong FM play.

Best cuts: "Sister Justice," "Alisan," "I Love to See You Fly," "Back Where I Belong."

Dealers: Band was one of superstar U.S. acts before split. Fans will welcome them back.

THE BEACH BOYS—Wild Honey & 20/20, Reprise 2 MS 2166 (Warner Bros.). This is the second double reissue from a second label in two weeks on this pioneer American rock group, but fans should welcome the two LP's contained here, the classic "Wild Honey" and "20/20." Again we see how the group captured the mood of a country with their brilliant themes, amazingly clear harmonies and fine instrumental arrangements. A perfect summer LP from one of the finest groups we have ever heard.

Best cuts: "Wild Honey," "Darlin'," "Do It Again," "I Can Hear Music," "Cotton Fields."

Dealers: This 12 year old group is on tour now and drawing as well as ever. Set up display for them.

FRANK SINATRA—Some Nice Things I've Missed, Reprise, F 2195 (Warner Bros.). The man many consider the finest song interpreter that ever lived is back with another new set. This time, as in the previous LP, he mixes standards with contemporary material, uptempo jumpers with rockers, and the contrast works well. Particularly impressive are the slower tunes, where one can hear Frank work his way through each individual word as if it were a song, adding new meanings to lines we've all heard before. Certainly another landmark in an amazing career.

Best cuts: "The Summer Knows," "If," "What Are You Doing the Rest of Your Life?" "Bad, Bad Leroy Brown."

Dealers: Sinatra is Sinatra. What more can we say?

RARE BIRD—Born Again, Polydor PD 6506. This is the most commercial effort this band has yet released. Their sound is very easy rock and at times they bear a resemblance to Emerson, Lake and Palmer in a mellow mood. There are a few singles on the album that have commercial potential. The instrumental make-up of the group is dominated by a laid back piano and the vocals are excellent.

Best cuts: "Body and Soul," "Diamonds," "Reaching You," "Redman," "Peace of Mind."

Dealers: Play this album very often in-store.

10cc—Sheet Music, UK AUKS 53107 (London). Another fine, though often unusual set from one of Britain's premier rock bands. There is a certain zany feeling to this group made up of ex-Mindbender Eric Stewart, top writer Graham Gouldman, Kevin Godley and Lol Creme, yet most of their songs are far from silly when carefully listened to. Tackling everything from Wall Street to prima donna bands to Hollywood, the band is characterized by some of the most innovative vocal techniques and instrumental arrangements around. Mixing guitars, synthesizers and vocals as if they were one, this could be the set that will make the band as major a group here as they are in Britain.

Best cuts: "The Wall Street Shuffle," "The Worst Band in the World," "Somewhere in Hollywood," "The Sacro-Iliac."

Dealers: Band already has strong reputation here. Cover is fine for display.

THE MAGIC SHOW—Original Cast, Bell 9003. This original Broadway cast album is finely produced. Stephen Schwartz wrote the music and all of the principal characters contribute notable vocal performances. A rock backing is used throughout the performances and the lyrics are very clever and timely.

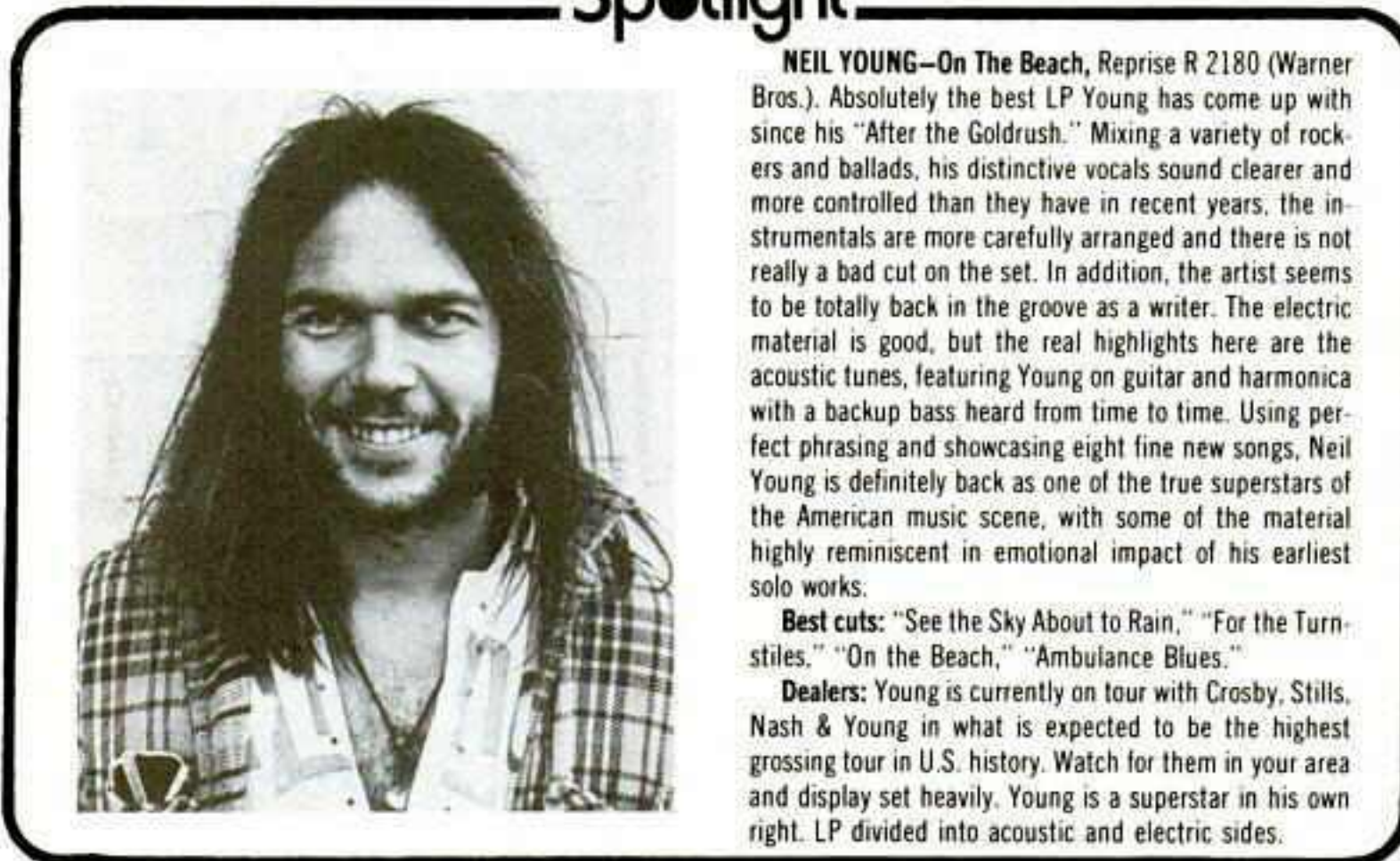
Best cuts: "Up To His Old Tricks," "Style," "Two's Company," "Before Your Very Eyes."

Dealers: This show is gradually becoming one of the season's biggest and the album's cover is easily eye-catching.

Soul

JAMES BROWN—Hell, Polydor PD2-9001. King James has another great effort in this album. All four sides of it reflect the musical trends that he has gone through in the past few months and he even shows traces of Latin soul in some selections. Two of his standards, "Please, Please, Please" and "I Can't Stand It," receive new updated treatments and there really isn't a bad song on the entire album.

Spotlight



NEIL YOUNG—On The Beach, Reprise R 2180 (Warner Bros.). Absolutely the best LP Young has come up with since his "After the Goldrush." Mixing a variety of rockers and ballads, his distinctive vocals sound clearer and more controlled than they have in recent years, the instrumentals are more carefully arranged and there is not really a bad cut on the set. In addition, the artist seems to be totally back in the groove as a writer. The electric material is good, but the real highlights here are the acoustic tunes, featuring Young on guitar and harmonica with a backup bass heard from time to time. Using perfect phrasing and showcasing eight fine new songs, Neil Young is definitely back as one of the true superstars of the American music scene, with some of the material highly reminiscent in emotional impact of his earliest solo works.

Best cuts: "See the Sky About to Rain," "For the Turnstiles," "On the Beach," "Ambulance Blues."

Dealers: Young is currently on tour with Crosby, Stills, Nash & Young in what is expected to be the highest grossing tour in U.S. history. Watch for them in your area and display set heavily. Young is a superstar in his own right. LP divided into acoustic and electric sides.

Best cuts: "Coldblooded Hell," "Saying It and Doing It," "When the Saints Go Marching In," "Hell."

Dealers: The cover is an attention grabber and almost all of the songs could be played in-store.

THE METERS—Rejuvenation, Reprise MS 2200 (Warner Bros.). One of the more underrated groups in soul again show just how good they are, moving through a set of funky tunes and some fine ballads. Aided by Allen Toussaint in the production, the group works off the horns and keyboards perfectly, with the backup vocals never getting in the way of the lead but never taking a backseat either. A lot of good dance music here and a lot of good listening music as well. Call the group soul, but this should cross all musical barriers and should establish them as a major group.

Best cuts: "People Say," "Love Is for Me," "It Ain't No Use," (12 minutes worth).

Dealers: All soul fans know them. Let the fans know there is a new record.

LORRAINE ELLISON, Warner Bros. BS 2780. Excellent effort from powerful vocalist serving up her first set in several years. Much of the album has a gospel feel to it, but not enough to prevent it from garnering heavy radio play. Perhaps the best thing about Ms. Ellison is her ability to shout with the best of them but at the same time exercise highly controlled vocals.

Best cuts: "Walk Around Heaven," "I'll Fly Away," "Many Rivers to Cross."

Dealers: Stock in soul and gospel.

Country

MARILYN SELLARS—One Day at a Time, Mega 602 (P.I.P.). New dimensions for this very talented singer in her first album. The material is great, some with crossover potential, and her talents are really exposed for the first time. She is superb. There are some excellent string arrangements to complement her exceptional voice. This could be one of the real surprises of the year. There actually is not a bad cut on the LP.

Best cuts: "How Is He," "The Rain's Got To Make A Living," "When I Said Goodbye" and "When He Loved Me."

Dealers: Liner notes by Tom T. Hall, among other assets.

MICKEY GILLEY—Room Full of Roses, Playboy 128. Gilley, who has been a practitioner of the art for a long while, stays with his formula for resurgence, and it's a strong one: many old and established songs. He sings them with feeling, with showmanship, and with simple but fine production. His first hit song is on the LP, and his brand new single: "I Overlooked an Orchid," which should be just as big.

Other best cuts: "Someday," "San Antonio Rose" and "Please Love Me Forever."

Dealers: Good picture of Mickey on the front, and his Pasadena, Texas, club on the back.

NANCY WAYNE—Cheatin' Was the Last Thing on My Mind, 20th Century 442. Although a relative newcomer to the field, she has made an impact with the title song and her "Back Door of Heaven," which preceded it. She is more aptly described as pop-country, and virtually all of her songs are from one publishing firm, but it's a fine collection of selections, and she has a warmth which is very commercial.

Best cuts: "Till I Can't Take It Anymore" and "Was It Love With You Last Night."

Dealers: This one bears close watch because it can be programmed several ways.

ROY CLARK—Roy Clark, Dot 2-1040. One of the Famous Twinset packages, this double album has Roy's great album

cuts over the years. And it's quite a group of hits found therein. This leading entertainer and recording artist is so outstanding, that it's great to reprise some of these tunes which might have been missed the first time around.

Best cuts: "The Days of Sand and Shovels," "Mary Ann Regrets" and "Odds And Ends (Bits and Pieces)."

Dealers: What is more saleable than Roy Clark in a double package?

HANK THOMPSON—A Six Pack To Go, Dot 2-1041. Much as the album described above, this is a collection of his album cuts (many of which were singles), and a great opportunity to find it all packaged in a double LP. Some of them go way back, some more up to date. But Thompson has had that element of success going for many years.

Best cuts: "A Six Pack To Go" and "Cold, Cold Heart."

Dealers: Another bargain for country shoppers.

Jazz

IDRIS MUHAMMAD—Power of Soul, Kudu KU 17. Drummer Muhammad has a real blockbuster in this album. It's cooking jazz from start to finish and all of the young musicians playing on it show a lot of style. They include Joe Beck, Randy Brecker and Grover Washington Jr. Material ranges from originals to the Jimi Hendrix title song, and they are all done with equal excitement.

Best cuts: "Power of Soul," "Piece of Mind."

Dealers: The cover art is an eye-grabber.

ELEK BACSIK—I Love You, Bob Thiele, BBL1-0556. This gypsy violinist-guitarist is a master musician, and his treatment of classic standards and originals is very noteworthy. While he plays guitar on only one track, he shows his versatility as a jazz musician. Back-up musicians include Oliver Nelson, Richard Davis and the Jones brothers (Hank and Elvin).

Best cuts: "I Can't Get Started," "Donna Lee," "Tea For Two," "Blues For Elek."

Dealers: The cover art is very appealing and with the violin in the mainstream. Play selected cuts.

First Time Around

BILL AMESBURY—Jus' A Taste Of The Kid, Casablanca, NB 9005. (Warner Bros.). From the man who scored last year with the good timey "Virginia" comes one of the finest debut sets in a long time, encompassing a variety of styles from acoustic to rock to country to ballads, all done in one of the more refreshing vocal styles heard recently. Amesbury is a fine writer, but more than that he is a fine interpreter of lyrics. With the mix of material here there is no reason why he should not be a radio fixture soon, with the rock oriented material hitting AM and the acoustic reaching FM. At times, his vocals sound a bit like Dion's and since many consider Dion one of the finest singers of the past 15 years, this is quite a compliment. If this set is any indication of what he is capable of, Bill Amesbury should be around a long time.

Best cuts: "That Close to Me," "Virginia (Touch Me Like You Do)," "Billy's Song," "Lakehead."

Dealers: Facial shot on cover makes for good display and variety of set makes for good in-store play.

UFO—Phenomenon, Chrysalis CHR 1059 (Warner Bros.). Excellent rock effort, featuring the vocals of Phil Mogg who may well be one of the best straight rock singers to come out of Britain since the initial musical invasion a decade ago and a solid backup that is basic but full of quality. Band has put together what amounts to 10 potential singles, with all but one self-penned. Little if any overdubbing here, as the band sticks to a live style sound. First English band to come along

in some time that seems to be able to handle rock without succumbing to the most outrageous commercialism.

Best cuts: "Too Young to Know," "Doctor Doctor," "Time on My Hands," "Oh My."

Dealers: Illustrated cover makes for good display. Play in store and keep in "now playing" stand.

FRANKIE MILLER—Highlife, Chrysalis CHR 1052 (Warner Bros.). Perfectly superb set from young vocalist with a natural feeling for blues and soul. Miller's vocals are often reminiscent of the best of Joe Cocker's material, but the style is original and attention getting. Working with masterful Allen Toussaint arrangements, Miller's throaty, emotional vocals are nothing short of brilliant. One of the few LP's where everything, from vocals to instruments to backup voices work perfectly. Should be applicable to AM or FM radio.

Best cuts: "Brickyard Blues," "Little Angel (Smile on Her Face)," "Devil's Gun," "Just a Song."

Dealers: Play in store. LP should attract immediate attention.

ENO—Here Come The Warm Jets, Island, ILPS 9268. Sometimes strange, sometimes zany, but always well done set from former mainstay of Britain's Roxy Music. Eno is more than a competent vocalist, and backed by the likes of King Crimson's Robert Fripp he makes music that is highly listenable. Some of the LP is straight rock, some has almost classical overtones and some has a big band horn sound behind the various vocal arrangements, and while it all may be a bit unpredictable, and even a longshot to do much in the U.S. market, it is an excellent LP. Watch for strong FM play on this.

Best cuts: "Needles in the Camel's Eye," "Cindy Tells Me," "Here Come The Warm Jets."

Dealers: Roxy Music has a strong following here so fans know Eno. Display heavily.

PARLIAMENT—Up For The Down Stroke, Casablanca NB 9003 (Warner Bros.). Very strong soul set which is pure dance music and should be a natural for the apparently growing discotheque scene. Harmony vocals work well against funky instrumental backups. Group can shout with the best of them, but are also skillful on the slower tunes. Best material, however, is uptempo. We even find a gospel flavored cut here, though the message is not what one would call religious. In any case, this group is one to watch.

Best cuts: "Up for the Down Stroke," "Testify," "All Your Goodies Are Gone," "Whatever Makes Baby Feel Good."

Dealers: Play in store for quick response.

LENNY WILLIAMS, Warner Bros. BS 2797. Smooth vocals from young soul singer highlight this LP, which showcases him on every kind of material from the most bluesy ballads to the hardest rockers. Working with the fine production of Eugene McDaniels (remember Gene McDaniels of 100 Pounds of Clay and others fame?), Williams handles all material equally well, relying on his exceptionally expressive voice most of the time. Should hit soul stations immediately and have little trouble bounding into pop.

Best cuts: "Open Book," "We're Gonna See It Through," "River."

Dealers: Place in soul and new vocalist bins.

DIANNE STEINBERG, Atlantic, SD 7309. She is a cross between a soul singer and Bette Midler. The material is all fresh and she even gets into Kris Kristofferson and Carla Thomas selections during the course of the album.

Best cuts: "Dianne Who?" "If You Can't Think of Anything Else," "Sunny One."

Dealers: Vocals will catch the attention of in-store customers.

THE WILD MAGNOLIAS, Polydor PD6026. The Wild Magnolias have a wild chance of crossing over from soul to pop with their original New Orleans Mardi Gras rock. These recordings were produced by France's Barclay Records and there isn't one segment of bayou voodoo music that isn't covered. Some of the selections bear a resemblance to the Dr. John sounds, but a majority of it is very original. This album could be an underground sleeper.

Best cuts: "Banda Handa," "Saints."

Dealers: Place in pop and folk.

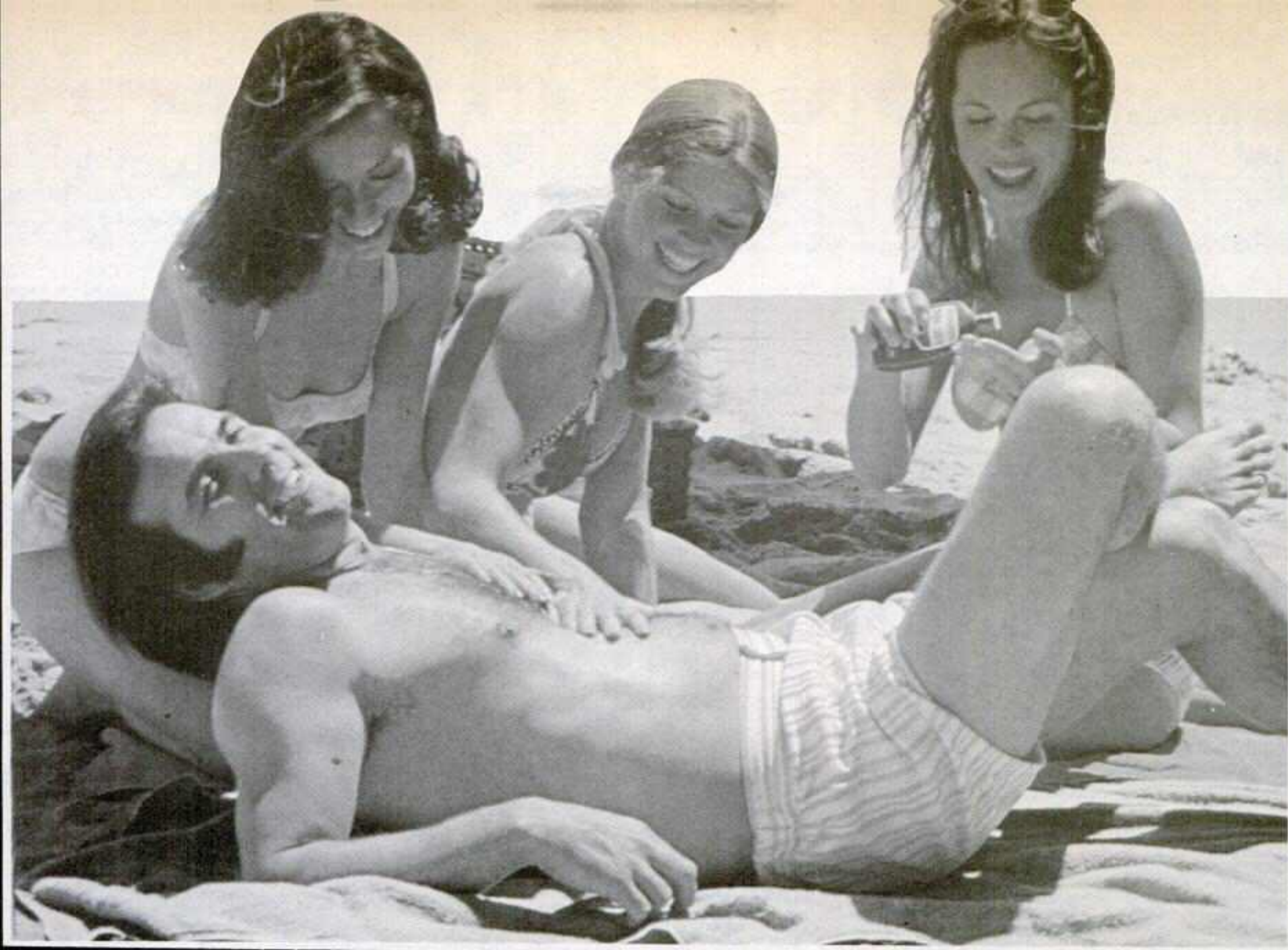
Classical

PASTIMES & PIANO RAGS—William Bolcom, piano, Nonesuch H-71299. The ragtime explosion continues to send off shock waves. James Scott and Artie Matthews, younger contemporaries of Joplin, were ranking practitioners of the genre, and their works, five by each played here, display almost equal tuneful and rhythmic charm. And no one plays rags with more verve than Bolcom.

Dealers: Store play will stimulate sales over and above generous quantities that will move on display alone.

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch.

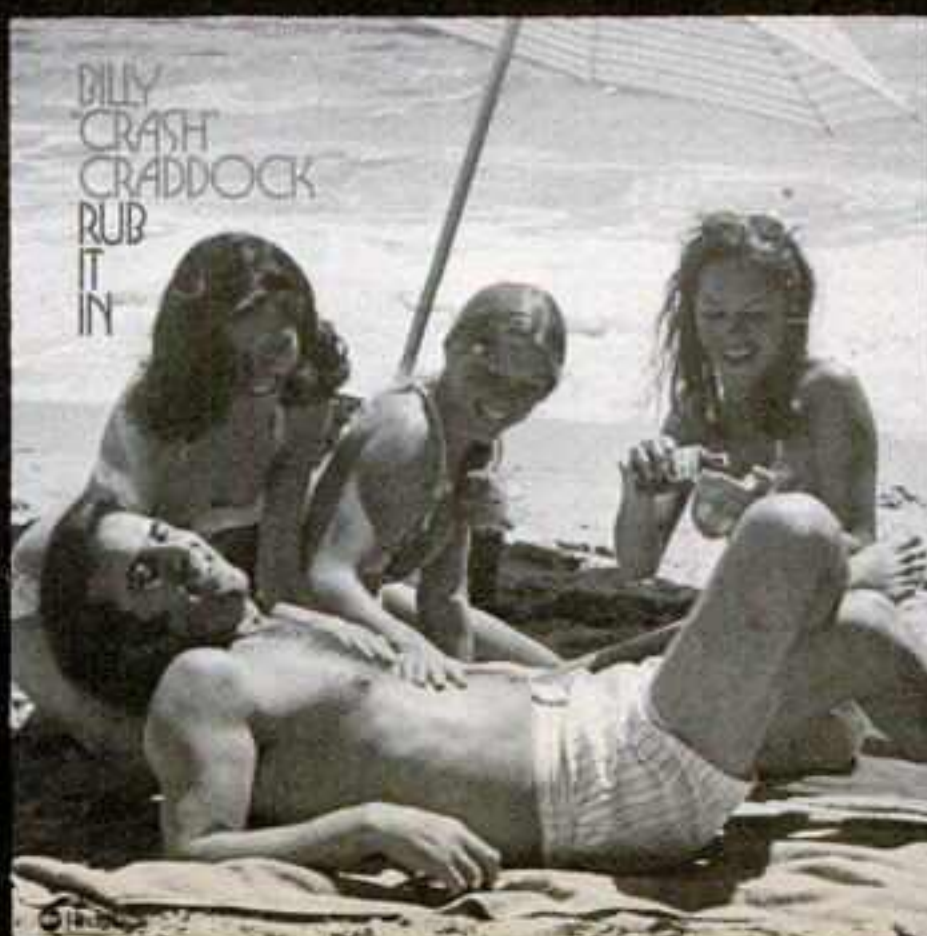
(Continued on page 62)



Hotter than a July Fire!
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Billy 'Crash' Craddock

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Exclusively on ABC RECORDS

JULY 27, 1974

Number of singles reviewed
this week **110** Last week **101**

Top Single Picks

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CHARLIE RICH—I Love My Friend (2:24); producer: Billy Sherrill; writers: B. Sherrill, N. Wilson; publisher: Algee, BMI Epic 8-20006. (Columbia). Another fine ballad from the Silver Fox, highlighted by more of his piano work than in the past few releases. Rich's vocals sound extremely powerful on this cut, and the work between the chorus and Charlie is perfect. One of the better love songs to come along in a long while. Usual excellent production from Billy Sherrill.

BOB DYLAN/THE BAND—Most Likely You Go Your Way (And I'll Go Mine) (3:38); producer: not listed; writer: B. Dylan; publisher: Dwarf, ASCAP. Asylum 11043. (WB). From Dylan's live LP, this cut from the old "Blonde on Blonde" album is the most exciting thing he's done single wise in some time. Uptempo material with the fine Band behind him (who may do well on the flip with their live "Stage Fright") the single showcases the distinctive Dylan vocals and should wind its way to the top of the charts rapidly. Stage Fright (4:22); producer: same; writer: R. Robertson; publisher: Canaan, ASCAP.

recommended

CHEECH & CHONG—Earache My Eye featuring Alice Bowie (5:17); producer: Lou Adler; writers: T. Chong, R. Marin, G. Delorme; publisher: India, ASCAP. Ode 66102. (A&M).

DR. JOHN—Let's Make A Better World (2:54); producer: Allen Toussaint; writer: E. King; publisher: Shirley, Sound of America, BMI. Atco 6971. (Atlantic).

AVERAGE WHITE BAND—Nothing You Can Do (3:25); producer: Arif Mardin; writers: A. Gorrie, H. Stuart, R. Ball; publisher: AWB, BMI. Atlantic 3044.

THE BEACH BOYS—Surfin' U.S.A. (2:27); producer: not listed; writer: Chuck Berry; publisher: Arc, BMI. Capitol 3924.

AMERICA—Tin Man (3:25); producer: George Martin; writer: Bunnell; publisher: WB, ASCAP. Warner Bros. 7839.

IAN THOMAS—Long Long Way (3:37); producer: Adam Mitchell, Ian Thomas; writer: Ian Thomas; publisher: Heavy, BMI. Janus 242.

JIM WEATHERLY—The Need To Be (3:53); producer: Jimmy Bowen; writer: J. Weatherly; publisher: Keca, ASCAP. Buddah 420.

THE KINKS—He's Evil (3:55); producer: Raymond Douglas Davies; writer: R. D. Davies; publisher: Davray, PRS. RCA JB 10019.

GINO VANELLI—People Gotta Move (3:18); producer: Gino & Joe Vanelli; writer: G. Vanelli; publisher: Almo, Gemo, ASCAP. A&M 372.

PETER NOONE—Meet Me On The Corner Down At Joe's Cafe (2:58); producer: Tony Macaulay; writers: T. Macaulay, B. Mason; publisher: Barry Mason/Mustard.

JIMMY WEBB—Feet In The Sunshine (3:28); producer: Jimmy Webb; writer: J. Webb; publisher: Canopy, ASCAP. Asylum 11042. (WB).



CHARLIE MITCHELL—After Hours (3:20); producer: Tony Silvester; writers: J.R. Bailey, K. Williams; publisher: A Dish of Tunes, BMI. Janus 227. Excellent vocals from Mitchell highlight this story of the working man and his escape from the daily grind. Mitchell's vocals are timed perfectly as they speed up and slow down with the elements of the story. Fine production from Tony Silvester and this cut should cross to pop with no trouble.

BRENDA LEE EAGER—There Ain't No Way (3:37); producer: Ed Townsend; writer: E. Townsend; publisher: Cherritown, BMI. Mercury 73607. Best, most commercial cut from this excellent singer in a long while, as she uses her highly expressive voice almost as an instrument itself. Title makes for good hook, with male backup vocals helping greatly. Flip: Ah! Sweet Mystery of Life (3:01); producer: same; writers: U. Herbert, Young; publisher: Warner Bros., ASCAP.

THE SOUL CHILDREN—Love Makes it Right (3:24); producer: Homer Banks, Carl Hampton; writers: H. Banks, C. Hampton; publisher: East/Memphis, BMI. Stax 0218. (Columbia). Good, ballad tune backed by soulful strings and fronted by strong lead vocals. Powerful changes in song also help. Very skillful and at the same time very commercial. Could easily move to pop.

NORMAN FEELS—Shame (2:44); producer: Sal Scaltro; writer: N. Feels; publisher: Milk Chocolate, BMI. Just Sunshine 515. (Famous).

JERRY WASHINGTON—Set Your Soul On Fire (2:40); producer: Jerry Washington; writer: J. Washington; publisher: Pop Top, Excellorec, BMI. Exello 2340. (Nashboro).



First Time Around

THE WOMBLES—Wombing Summer Party (3:18); producer: Mike Batt; writer: Mike Batt; publisher: April Music, Inc. (ASCAP). Columbia 3-10013. Major British group may have hit here with this Beach Boys sounding, ecology oriented disk. Wombles are a major cartoon series in England, and there will be an all-out push on them here. Could be one of major sleepers of year.

JENNY'S DAUGHTERS—Dirty Feet (3:12); producer: Bailey, Williams, Kent, Gasper; writers: J.R. Bailey, M. Kent, K. Williams; publisher: A-Dish-A-Tunes, BMI. Paramount 0296. (Famous). Good, uptempo record with strong "Those Were the Days" feel to it. Good summer disk which should hit pop and MOR.

BARRY RICHARDS—Come Fill Your Cup Again (2:57); producer: Bobby Hart, Barry Richards; writers: B. Richards, H. Bloch, B. Bloch; publisher: Almo/Lion's Share, Loganberry, Wheezer, ASCAP. A&M 1543. Strong soul entry which should be disco as well as radio hit. Hard, sometimes repetitive vocals make for good hook.

CHARITY BROWN—Jimmy Mack (2:27); producer: Harry Hinde; writers: Holland, Dozier, Holland; publisher: Jobete, ASCAP. A&M 371. Good, solid remake of the old Martha & the Vandellas hit which should garner soul and pop attention.

FORCE OF NATURE—Simba (3:00); producer: Bunny Sigler; writers: B. Sigler, P. Hurtt; publisher: Might Three, BMI. Tommy 1755. Pressing instrumental with the title repeated throughout makes for good dance cut. Should hit soul markets immediately.

JOEY SCARBURY—California Free (3:03); producer: Mike Post; writer: M. Settle; publisher: ABC/Dunhill, BMI. Playboy 6002. Good, easy going ballad in the Eagles vein.



Easy Listening

CHARLES AZNAVOUR—She (2:33); producer: Barclay; writers: C. Aznavour, H. Kretzmer; publisher: TRO-Essex, ASCAP. RCA JH-10021. Powerful love song which is number one in Britain. As always, Aznavour comes up with a highly emotional song which could easily jump from MOR to pop.

recommended

RAY CONNIFF—I Understand Just How You Feel (Auld Lang Syne) (2:40); producer: Jack Gold; writer: P. Best; publisher: Julilee, Chappell, ASCAP. Columbia 3-10002.

RAY PRICE—Like A First Time Thing (2:25); producer: Ron Bledsoe & Don Law Prods.; writer: J. Weatherly; publisher: Keca, ASCAP. Columbia 3-10006.



CHARLIE RICH—I Love My Friend (2:24); producer: Billy Sherrill; writers: Billy Sherrill, Norro Wilson; Algee (BMI); Epic 8-20006. The great one outdoes himself on this beautiful rendition, which only re-emphasizes his superb talents. Flip: No info available.

MERLE HAGGARD—Holding Things Together (2:57); producer: Ken Nelson; writer: Merle Haggard; Shade Tree (BMI); Capitol 3900. When Haggard writes and sings his own material, which is most of the time, he has a winner. This is one of his best, and has all the potential in the world. Flip: No info available.

MICKEY GILLEY—I Overlooked An Orchid (2:51); producer: Eddie Kilroy; writers: Carl Story, Shirley Lyn, Carl Smith; Peer International (BMI); Playboy 6004. Right out of his first album for the label, Mickey comes with his second hit in a row. Fine production, good selection of old material, and a country winner. Flip: No info available.

CAL SMITH—Between Lust and Watching TV (2:49); producer: Walter Haynes; writer: Bill Anderson; Stallion (BMI); MCA 40265. The combination works once more. Anderson wrote last real smash, and here he has another, with very clever lyrics. Out of his album. Flip: "Some Kind of a Woman"; producer: same; writers: Jimmy Peppers, Tommy Cash, Coal Miners (BMI).

LEWIE WICKHAM—Family Picnic (2:11); producer: John Wagner; writer: Lewie Wickham; Kimkris (BMI); Capitol 3930. This one is a real surprise, loaded with some very outstanding lyrics, a good delivery, and a fine production. Flip: "Answer the Wind." All credits same.

JIM MUNDY—She's No Ordinary Woman (Ordinarily) (2:40); producer: Don Gant; writers: J. Mundy, G. Barber; Milene (ASCAP); Acuff Rose (BMI); ABC 12001. As noted before, he's one of the best singers around, and here he has great material with which to work. It's a sensational record. Flip: "Rosalie's Good-Eats Cafe"; producer: same; writer: Shel Silverstein; Evil Eye (BMI).

WAYLON JENNINGS—I'm A Rambling Man (2:45); producer: Waylon Jennings & Ray Pennington; writer: Ray Pennington; Tree (BMI); RCA 10020. Jennings represents the "new sound" of country music, and conveys it here in fine form. Flip: No info available.

FRANK HOBSON, BECKY DURNING—A Truer Love You'll Never Find (2:38); producer: Larry Butler; writer: Red Lane; Tree (BMI); Enterprise 9106. (Stax). Two refreshing new voices on the scene, and very excellent ones. Another masterpiece of production by Butler. Flip: No info available.

DAVID HOUSTON & BARBARA MANDRELL—Ten Commandments Of Love (2:47); producer: Billy Sherrill; writer: M. Paul; Arc (BMI); Epic 8-20005. When they team together, things really happen. It's a fine song, and they give us the blend along with the talent. Flip: No info available.

RAY PRICE—Like A First Time Thing (2:25); producer: Ron Bledsoe & Don Law; writer: Jim Weatherly; Keca (ASCAP); Columbia 3-10006. Price sticks to Weatherly material, which has been exceptional for him, with a Cam Mullins arrangement and the Don law touch. Naturally it's great.

recommended

STUART HAMBLEN—Rack Up The Balls (2:44); producer: Martin Haerle; writer: Stuart Hamblen; Hamblen (ASCAP); Lamb & Lion 209.

PORTER WAGONER & DOLLY PARTON—Please Don't Stop Loving Me (2:45); producer: Bob Ferguson; writers: Dolly Parton & Porter Wagoner; Owepar (BMI); RCA 10010.

PRICE MITCHELL—Is It Too Late To Try (2:17); producer: Dick Heard; writers: Jimbeau Hinson & Dick Heard; Music of the Times/Gold Line (ASCAP); GRT 005.

JERIS ROSS—I Can Feel Love (2:39); producer: Ron Chancey; writer: Jim Hayner; Cedarwood (BMI); ABC 12004.

CURTIS POTTER—If She Keeps Loving Me (2:44); producer: Ray Pennington; writer: Glenn Martin; Tree (BMI); RCA 10016.

KRIS KRISTOFFERSON—I May Smoke Too Much (3:06); producer: David Anderle; writer: Kristofferson; Buckhorn (BMI); Monument 8618.

Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Bob Kirsch.

Billboard's Recommended LP's

• Continued from page 60

pop

MAHOGANY RUSH—Child Of The Novelty, 20th Century T-451. Trio in the style of Hendrix and Cream, with lead vocalist and guitarist Frank Marino sounding eerily like Hendrix at times. Still, the group is highly skillful, with Marino's guitar work in particular standing out. **Best cuts:** "Child of the Novelty," "Changing."

COLD BLOOD—Lydia, Warner Bros. BS 2606. Usual skillful set of bluesy material from Lydia Pense and band under production of Steve Cropper. Band is one of longest lasting and most successful of this type and has strong following. **Best cuts:** "Ready to Live," "I Only Wanted Someone to Hear Me."

THE LINK WRAY RUMBLE, Polydor PD 6025. Link Wray is at it again and on this album he is joined by stellar musicians like Boz Scaggs, Bernie Krause, Pete Escovedo and The Tower of Power horn section. His guitar is as crisp as ever and the testimonial liner notes by the Who's Pete Townshend sure won't hurt him. This could very possibly be the album that once again moves "The Rumble" man close to the top. **Best cuts:** "I Got To Ramble," "Super 88," "Step This Way," "Rubble."

ATLANTA RHYTHM SECTION—Third Annual Pipe Dream, Polydor, PD 6027. Is a nice cross-section here of Southern rock and roll and the music seems to be a lot more together than on previous sides. Instrumentally this group is excellent and the vocals are becoming more and more cohesive. **Best cuts:** "Doraville," "Join the Race," "Angel," "Help Yourself," "Who You Gonna Run To."

LAWRENCE WELK—Plays His Favorites From That's Entertainment, Ranwood, R-8130. Welk is celebrating his 50th year in show business and he has legions of fans. His choice of tunes here comes from one of the best liked movies of the year, and, as always, they are skillfully and tastefully done. **Best cuts:** "Be My Love," "Ol' Man River."

GATSBY ERA CLASSICS, GRC, GB 10002. Nostalgia is still selling well and this package of tunes from the roaring 20's handled by four strong vocalists should prove a good seller. **Best cuts:** "Baby Face," "Gimme a Little Kiss."

soul

THE ORIGINAL AMERICAN FOLK BLUES FESTIVAL—Various Artists, Exello 8029. Recorded live in Germany in 1962, this set features some of the best performances of giants like John Lee Hooker, Memphis Slim, T Bone Walker and Shakey Jake. A must for collectors and blues enthusiasts. **Best cuts:** "Stewball," "The Right Time."

classical

IVES: SONATAS FOR VIOLIN & PIANO (complete)—Paul Zukofsky/Gilbert Kalish, Nonesuch HB-73025. It would be hard to imagine more convincing readings. Zukofsky and Kalish have made a specialty of these sonatas and, in fact, recorded them once before in a now deleted Folkways set. Stepped-up interest in Ives this year—the centenary of his birth—can only focus more attention on this package. Outstanding sound.

Latin-Chicano Seminar

Billboard presents a seminar on Latin-Chicano records, July 23-25 at the Holiday Inn, Emerald Beach, Corpus Christi, Tex. Free registration. Contact: Lupe Silva (512) 854-7707.

DAVID HOUSTON
and
BARBARA MANDRELL



Ten Commandments of Love

Epic Records #8-20005

- I Thou shalt never love another.
- II Stand by me all the while.
- III Take happiness with the heartaches.
- IV Go through life wearing a smile.
- V Thou should always have faith in me, in everything I say and do.
- VI Love me with all your heart and soul until our life on earth is through.
- VII Come to me when I am lonely.
- VIII Kiss me when you hold me tight.
- IX Treat me sweet and gentle.
- X Always do what's right.

Oh, How Happy We Will Be
If We Keep the Ten
Commandments of Love!

Produced by Billy Sherrill
Written by M. Paul
Published by Arc Music
Lyrics used by permission

**“...we are gon-na
have a bay-ay-be”***

***The hook that's making the new Bloodstone single a hit!**

**“THAT'S NOT HOW IT GOES”...
MOVING UP THE R & B CHARTS!
BILLBOARD **52** CASH BOX **(51)** RECORD WORLD **43****

**ENTERED POP CHARTS THIS WEEK!
BILLBOARD **88** CASH BOX **(92)** RECORD WORLD **118****

**“THAT'S NOT HOW IT GOES” #1055 The single
that's happening. From the new album
by Bloodstone. “I NEED TIME”
On London Records.**



APS 647

SEE BLOODSTONE IN CONCERT

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August 10. . . . ENGLISHTOWN, N.J. Raceway Parkway
August 12. . . . SARATOGA SPRINGS, N.Y. . . . Performing Arts Center

August 16-17. . . DETROIT, MICH. Pine Knob Pavilion
August 26. . . . VANCOUVER. Pacific National Expo
August 27. . . . SEATTLE. Arena

EVERYBODY GET UP FOR THE DOWN STROKE.

A MONSTER HIT BY

PARLIAMENT.



NEB 0013



THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL										
107	105	68	BEATLES 1967-1970 Apple SKBO 3404 (Capitol)	9.98		11.98		11.98		138	121	20	ARETHA FRANKLIN Let Me In Your Life Atlantic SD 7297	6.98		7.97		7.97		170	161	101	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	6.98		7.97		7.97	8.95
108	116	100	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	6.98		7.97		7.97	8.95	139	128	7	MOTT THE HOOPLE Rock And Roll Queen Atlantic SD 7297	6.98		7.97		7.97		171	176	16	SMOKEY ROBINSON Pure Smokey Tamla T6 33151 (Motown)	6.98		6.98		6.98	
109	117	70	BREAD The Best Of Elektra EKS 75056	6.98	6.98	7.97	7.97	7.97	8.95	153	4	BARRY WHITE, LOVE UNLIMITED & LOVE UNLIMITED ORCHESTRA Together Brothers Original Motion Picture Soundtrack 20th Century ST 101	6.98		7.98		7.98		172	155	48	ROBERTA FLACK Killing Me Softly Atlantic SD 7271	6.98		7.97		7.97	8.95	
110	96	18	DONALD BYRD Street Lady Blue Note BN-LA 140-F (United Artists)	5.98		6.98		6.98		141	147	134	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606-7	9.98		11.98		11.98		173	150	26	YES Tales From Topographic Oceans Atlantic SD 2-908	9.98		9.97		9.97	13.95
111	101	70	DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694	6.98	7.97	7.97	7.97	7.97	8.95	1	BLACK OAK ARKANSAS Street Party Ato SD 36101	6.98		7.97		7.97		184	7	KANSAS Manhattan 32817 (Columbia)	5.98		6.98		6.98				
112	118	21	TOWER OF POWER Back To Oakland Warner Bros. BS 2749	6.98		7.97		7.97	8.95	143	149	82	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98		6.98		6.98		185	2	STEVIE WONDER PRESENTS SYREETA Motown M6 808 S1	6.98		7.98		7.98		
113	99	68	LED ZEPPELIN Houses of the Holy Atlantic SD 7255	6.98		7.97		7.97	8.95	144	143	29	STEVE MILLER BAND Anthology Capitol SVBB 11114	6.98		8.98		8.98		176	166	43	JESSE COLIN YOUNG Song For Juli Warner Bros. BS 2734	6.98		7.97		7.97	8.95
114	122	67	SEALS & CROFTS Diamond Girl Warner Bros. BS 2699	6.98	6.98	7.97	7.97	7.97	8.95	145	135	16	THE CRUSADERS Scratch Blue Thumb BTS 6010	6.95		7.95		7.95		177	172	60	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	5.98		6.98		6.98	
115	82	21	THE MARSHALL TUCKER BAND A New Life Capricorn CP 0124 (Warner Bros.)	6.98		7.97		7.97	8.95	146	133	25	GRAHAM CENTRAL STATION Warner Bros. BS 2763	6.98		7.97		7.97		178	151	14	BLUE OYSTER CULT Secret Treaties Columbia KC 32858	5.98	6.98	6.98	7.98	6.98	
116	76	9	CHER Dark Lady MCA 2113	6.98		7.98		7.98		147	127	11	GENESIS Live Charisma CAS 1666 (Buddah)	6.98		7.97		7.97		179	180	4	BO DONALDSON & THE HEYWOODS ABC ABCD 824	6.98		7.98		7.98	
117	98	30	BILLY JOEL Piano Man Columbia KC 32544	5.98		6.98		6.98		148	146	15	KISS Casablanca NB 9001 (Warner Bros.)	6.98		7.97		7.97		190	2	NEKTAR Remember The Future Passport PPS-98002 (Famous)	6.98		7.98		7.98		
118	124	43	THE MOTHERS Over-Nite Sensation Disc Reel MS 2149 (Warner Bros.)	6.98	6.98	7.97	7.97	7.97	8.95	149	141	27	BLACK SABBATH Sabbath Bloody Sabbath Warner Bros. BS 2695	6.98		7.97		7.97	8.95	191	8	ARLO GUTHRIE Reprise MS 2183	6.98		7.97		7.97		
119	110	22	LOU REED Rock 'N' Roll Animal RCA APL1 0472	5.98		6.95		6.95		150	156	12	POCO Seven Epic KE 32895 (Columbia)	5.98		6.98		6.98		182	189	3	CHI-LITES Toby Brunswick BL 754200	6.98		7.95		7.95	
121	126	36	STYLISTICS Rockin' Roll Baby A&M SP 3627	6.98		7.98		7.98		151	134	17	AEROSMITH Get Your Wings Columbia KC 32847	5.98		6.98		6.98		183	183	38	THE WHO Quadrophenia MCA 2-10004	11.98		12.98		12.98	16.95
122	81	10	RITA COOLIDGE Fall Into Spring A&M SP 3627	6.98		6.98		6.98		152	137	3	ANDREWS SISTERS Over Here! Columbia KS 32961	6.98		7.98		7.98		184	148	25	NEW BIRTH It's Been A Long Time RCA APL1-0285	5.98		6.98		6.98	
124	129	20	JIM STAFFORD MGM SE 4947	5.98		6.98		6.98		153	138	14	CHARLIE RICH The Best Of Epic KE 31933 (Columbia)	5.98		6.98		6.98		185	178	55	CHICAGO VI Columbia KC 32400	5.98		6.98		6.98	
125	120	37	BILLY COBHAM Spectrum Atlantic SD 7268	6.98		7.97		7.97	8.95	154	160	37	DIANA ROSS & MARVIN GAYE Diana & Marvin Motown M8039V	5.98		6.98		6.98		186	159	12	MONTROSE Warner Bros. BS 2740	6.98		7.97		7.97	
127	119	11	TEN YEARS AFTER Positive Vibrations Columbia PC 32851	6.98		7.98		7.98		155	145	36	GREGG ALLMAN Laid Back Capricorn CP 0116 (Warner Bros.)	6.98		7.97		7.97		187	162	25	LOVE UNLIMITED ORCHESTRA Rhapsody In White 20th Century 1 433	5.98		6.98		6.98	
128	132	6	THE ORIGINAL MOTION PICTURE SOUNDTRACK THAT'S ENTERTAINMENT MCA 2-11022	12.98		13.98		13.98		156	165	49	ALLMAN BROTHERS BAND Brothers & Sisters Capricorn CP 0111 (Warner Bros.)	6.98		7.97		7.97	8.95	188	167	28	JACKSON 5 Get It Together Motown M785V	5.98		6.98		6.98	
129	114	17	THREE DOG NIGHT Hard Labor Dunhill OSD 50168	6.98		7.95	8.95	7.95		157	152	113	DEEP PURPLE Machine Head Warner Bros. BS 2607	6.98		7.97		7.97	8.95	189	187	173	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98	
130	107	17	BILL WITHERS Just As I Am Sussex SRA 8032	6.98		7.95		7.95		158	154	15	MARVIN GAYE Anthology Motown M9 791A3	9.98		11.98		11.98		190	186	5	DAVE MASON The Best Of Blue Thumb BTS 6013	6.98		7.95		7.95	
131	111	17	BRIAN AUGER'S OBLIVION EXPRESS Straight Ahead RCA APL1 0454	5.98		6.95		6.95		159	163	7	RAY STEVENS Boogity, Boogity Barnaby BR 6003 (Chess/Janus)	5.94		6.95		6.95		191	164	7	ISAAC HAYES Tough Guys Enterprise ENS 7504 (Columbia)	6.98		7.98		7.98	
132	123	68	BEATLES 1962-1966 Apple SKBO 3403 (Capitol)	9.98		11.98		11.98		160	140	9	AL STEWART Past, Present & Future Janus JLS 3063 (Chess/Janus)	5.94		6.95		6.95		192	196	2	MARIE OSMOND In My Little Corner Of The World MGM M3G 4944	6.98		7.98		7.98	
133	125	13	DEODATO Whirlwinds MCA 410	5.98		6.98		6.98		161	170	26	FOGHAT Energized Bearsville BR 6950 (Warner Bros.)	6.98		7.97		7.97		193	171	37	RINGO STARR Ringo Apple SWAL 3413 (Capitol)	6.98		6.98		6.98	
134	139	7	J.J. CALE Okie Shelter SR 2107 (MCA)	6.98		7.98		7.98		162	157	18	BOBBI HUMPHREY Blacks & Blues Blue Note BN LA 142 G (United Artists)	6.98		6.98		6.98		194	173	38	JACKSON BROWNE For Everyman Asylum SD 5067	6.98		7.97		7.97	
135	113	12	QUEEN II Elektra EKS 75082	6.98		7.97		7.97		163	169	5	DE FRANCO FAMILY Save The Last Dance For Me 20th Century T-441	6.98		6.98		6.98		195	177	37	BARRY WHITE Stone Gon' 20th Century TC-423	5.98		6.98		6.98	
136	112	7	BILL WYMAN Monkey Grip Rolling Stones DOC 79100 (Atlantic)	6.98		7.97		7.97		164	168	3	NAZARETH Rampant A&M SP 3641	5.98		6.98		6.98		196	-	1	GORDON LIGHTFOOT The Very Best Of United Artists UA LA 243G	6.98		6.98		6.98	
137	115	60	EARTH, WIND & FIRE Head To The Sky Columbia KC 32194	5.98	6.98	6.98	7.98	6.98		165	142	23	CHARLIE RICH There Won't Be Anymore RCA APL1 0433	5.98		6.98		6.98		197	194	15	THE ORIGINAL SOUNDTRACK RECORDING-THE GREAT GATSBY Paramount PAS 2-3001 (Famous)	7.98		8.95		8.95	
										166	144	7	THE KINKS Preservation Act 2 RCA CPL1-5040	6.98		7.98		7.98		198	192	4	BILLY PAUL Live In Europe Philadelphia International KZ 32952 (Columbia)	5.98		6.98		6.98	
										167	175	41	LINDA RONSTADT Don't Cry Now Asylum SD 5064	6.98		7.97		7.97		199	195	2	ASHFORD & SIMPSON I Wanna Be Selfish Warner Bros. BS 2789	6.98		7.97		7.97	
										168	158	3	THE FLYING BURRITO BROTHERS Close Up The Honky Tonks A&M SP 3631	5.98		6.98		6.98		200	197	2	SANDY DENNY Like An Old Fashioned Waltz Island SW 9340 (Capitol)	6.98		7.98		7.98	
										179	3	NITTY GRITTY DIRT BAND Stars & Stripes Forever United Artists UA LA 184 T2	9.98		9.98		9.98												

TOP LPs & TAPE

Aerosmith.....151	Cher.....116	Golden Earring.....22	Mahavishnu Orchestra.....51	Queen.....135	Ray Stevens.....159
Allman Brothers Band.....156	Chi-Lites.....182	Graham Central Station.....146	Main Ingredient.....76	Lou Reed.....119	Al Stewart.....160
Herb Alpert.....100	Eric Clapton.....20	Grand Funk.....34	Helen Reddy.....190	Helen Reddy.....47	Barbra Streisand.....99
America.....68	Climax Blues Band.....74	Grateful Dead.....30	Curtis Mayfield.....70	Charlie Rich.....72, 105, 153, 165	Stylistics.....15, 121
Andrew Sisters.....152	Billy Cobham.....60, 125	Guess Who.....102	MFSB.....102	Joshua Rifkin.....88	Syreeta.....175
Ashford & Simpson.....199	Rita Coolidge.....122	Arlo Guthrie.....181	Steve Miller Band.....144	Smokey Robinson.....171	James Taylor.....39
Brian Auger.....131	Jim Croce.....62, 65, 106	Herbie Hancock.....58	Joni Mitchell.....13	Rolling Stones.....141	Ten Years After.....127
Bachman-Turner Overdrive.....8, 93	Crusaders.....145	Isaac Hayes.....191	Montrose.....186	Linda Ronstadt.....167	Three Dog Night.....129
Bad Company.....75	Mac Davis.....52	Hollies.....54	The Mothers.....118	Diana Ross.....73, 96	Tower of Power.....112
Beach Boys.....50	Deep Purple.....83, 157	Hues Corporation.....27	Mott The Hoople.....71, 139	Diana Ross / Marvin Gaye.....154	Robin Trower.....21
Beatles.....107, 132	De Franco Family.....163	Bobbi Humphrey.....162	Maria Muldaur.....29	Rufus.....61	Marshall Tucker.....115
Bread.....45, 109	Sandy Denny.....200	Jackson 5.....188	Anne Murray.....24	Leon Russell.....35	Rick Wakeman.....3
Brian Auger.....131	John Denver.....2, 10, 67	Billy Joel.....117	Nazareth.....164	Santana.....97	War.....53
Bachman-Turner Overdrive.....8, 93	Deodato.....133	Elton John.....1, 28, 94	Nektar.....180	Seals & Crofts.....42, 108, 114	Weather Report.....140, 195
Bad Company.....75	Nell Diamond.....36	Quincy Jones.....18	New Birth.....184	Carly Simon.....77	Who.....183
Beach Boys.....50	Doobie Brothers.....43, 111, 170	Kansas.....174	Olivia Newton-John.....17	Simon & Garfunkel.....143	Edgar Winter Group.....19
Beatles.....107, 132	Bo Donaldson.....179	Carole King.....189	Nitty Gritty Dirt.....169	Sly & Family Stone.....91	Bill Withers.....130
Bread.....45, 109	Bob Dylan / The Band.....4	The Kinks.....166	Ohio Players.....32	Souther, Hillman, Furay.....66	Stevie Wonder.....31, 89
Brian Auger.....131	Eagles.....26, 137	Kiss.....148	O'Jays.....55, 81	Spinners.....49	Bill Wyman.....136
Bachman-Turner Overdrive.....8, 93	Earth, Wind & Fire.....86	Gladys Knight & Pips.....38, 64	Mike Oldfield.....101	Jim Stafford.....124	Yes.....173
Bad Company.....75	Emerson, Lake & Palmer.....172	Kool & Gang.....78	Marie Osmond.....192	Ringo Starr.....193	ZZ Top.....1

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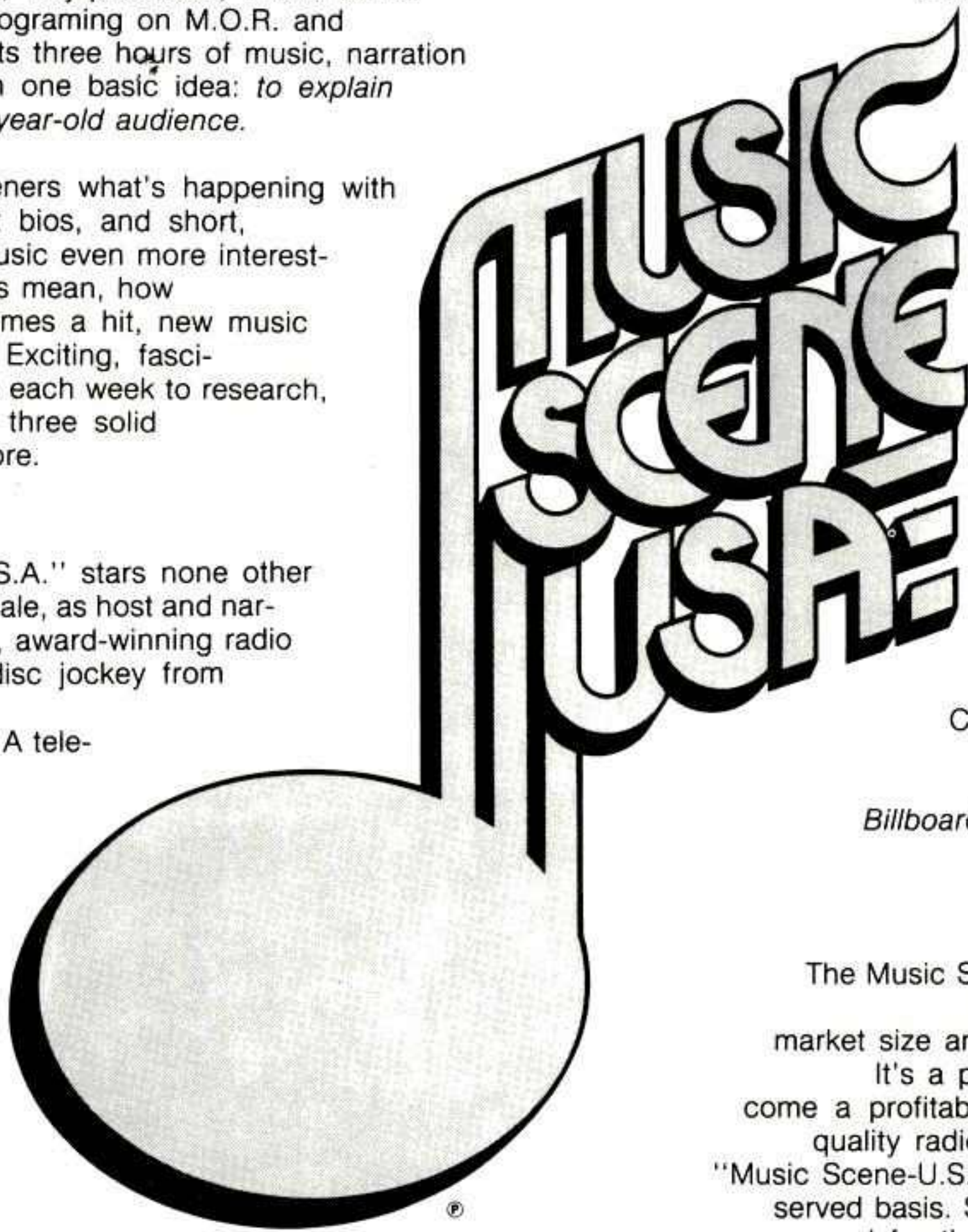


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Joel Whitburn's Record Research Report

Up until the auspicious debut of Elton John's new album release "Caribou" at position #5 last week, only 4 other album releases in the history of Billboard's Top 200 "LP's" chart hit the Top 5 in their debut week. The last time this was accomplished was back on December 19, 1970 with George Harrison's "All Things Must Pass" entering at position #5. The Soundtrack album "Woodstock" debuted at position #4, and 2 albums share the record of entering the charts at position #3: The Beatles "Hey Jude" and "Led Zeppelin III."

It's unusual to note that although "Hey Jude" hit position #3 in its first week on the charts, it only got as high as #21. There have been 14 albums which reached the #1 position in their 2nd week on the chart. The last time was, again, a George Harrison release "Living In The Material World." 5 of the 14 were Beatles' releases with the Monkees and Rolling Stones each scoring twice.

Another rarity which recently occurred on the album charts was Paul McCartney's "Band On The Run" hitting #1 on 3 different non-consecutive weeks. This has occurred only 4 other times with the following albums: Glen Campbell "Wichita Lineman"; "Blood, Sweat & Tears"; The Beatles "Abbey Road"; and "Led Zeppelin II."

Trivia Question #19: In the history of Billboard's Album charts, only 2 albums have held the #1 position for over 1 year. One was the Soundtrack "West Side Story" (54 weeks). Name the other album which was a Broadway show from 1949.

(Answer: "South Pacific" -69 weeks)

Joel Whitburn

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• Continued from page 1

Both of these senators promised war on the record royalty in their minority views accompanying the Senate Judiciary Committee's majority report on S. 1361. (Billboard, July 13.)

The record royalty, under furious attack from the powerful broadcast lobby from the start, barely survived in the Judiciary Committee's markup of the bill, by a tie vote which left Sec. 114 in the copyright revision, but not too securely.

The 13 senators co-sponsoring the Ervin amendment include, in addition to Sen. Ervin, four other members of the Senate Judiciary Committee: Sen. James Eastland (D., Miss.), chairman, and Sens. Roman Bruskas (R., Neb.), Strom Thurmond (R., S.Car.) and Gurney (R., Fla.).

Sponsorship of the antiroyalty amendment by Sens. Mark Hatfield (R., Ore.) and George McGovern (D., S.Dak.) was a disappointment to performers, who had hoped for their votes on the royalty to be shared equally by record producers and performers under the Section 114 terms of the revision bill.

Remaining senators co-sponsoring were, as of last week, Sens. Dick Clark (D., Iowa); Carl Curtis (R., Neb.); Bob Packwood (R., Ore.); Robert Dole (R., Kans.); William Proxmire (D., Wis.); James Abourezk (D., S. Dak.) and Sen. Lloyd Bentsen (D., Tex.), who also introduced an amendment to kill the record royalty.

Sen. Ervin told fellow senators, in introducing his amendment, that the record performance royalty being established for the first time in the copyright revision is "economically unwise and constitutionally unsound," and "could very well cause financial disaster for many individual broadcasters and jukebox operators."

Repeating substantially what he had said in his minority report, Sen. Ervin said continuance of the new copyright protection for recordings against unauthorized duplication is "legitimate and merits support"—but any expansion to performance right is "unjustified and inappropriate."

In the senator's view, "there is no economic data whatsoever to justify a government-authorized raid on the revenues of broadcasters and jukebox operators for the benefit of record manufacturers and performing artists, who already receive millions of dollars annually from the sale of sound recordings."

During the Senate Judiciary Committee markup, Sen. Hugh Scott (R., Pa.) slashed the original S. 1361 broadcaster royalty rates for record play in half. The bill now calls for flat-rate compulsory licensing based on station revenue categories, which are set at \$250 a year for stations with advertiser revenues of up to \$100,000, and \$750 a year for the \$100,000 to \$200,000 category. All stations making over \$200,000 would pay one percent of advertiser revenue, and small stations making \$25,000 or less would be exempt.

Broadcasters, whose programming is about 80 percent play of recordings in radio which garnered \$1.4 billion in revenues in 1972, and over \$134 million in before-tax profits according to the Federal Communications Commission, were not pleased in the least by the cut.

Chappell Music is close to a deal that will place a major catalog with heavy show properties under its administrative umbrella.

Charlie Fach was one of several leading U.S. record executives approached by Louis Benjamin of Pye Records to head up the contemplated U.S. based Pye Records. ... Joe Wissert signed by Helen Reddy, Jeff Wald and Capitol Records to produce Ms. Reddy's next LP for the label. Sessions have started at Hollywood Sound Studios. ... Columbia has signed the Wombles, popular British group who are cartoon subjects and have also had several top 10 British disks. Current U.S. release is "Wombling Summer Party." Group's series is ecology themed, meaning to wobble is to clean up the environment. Bob Sherwood, Columbia national singles promotion chief, has been seen in New York City's 100 degree temperatures recently in a Womble suit, probably under direct order of Steve Popovich. ... World Records, tentative pilot store for a multi-store disk/tape/sound equipment chain has opened in Phoenix. ... Shelly Finkel and Jim Koplik, producers of last year's Watkins Glen Festival, report there will be no TV filming of upcoming Ontario Jam West, featuring Crosby, Stills, Nash & Young, the Band, the Beach Boys, Joe Walsh and Barnstorm and Jesse Colin Young. Tickets for the Aug. 3 event are \$12.50 in advance and \$17.50 at the gate. ... Mimi Weber set to chair the Conference of Personal Managers, West. 18th annual awards dinner July 17. Event honors the entertainer and industry leader of the year as well as television personality of the year. ... Yvonne Ellman, vocalist and guitarist with the Eric Clapton tour, was struck on the head by a bottle thrown from the crowd while she and Clapton were waiting a cue to go on stage in Providence, R.I. The cut was stitched and she returned to the show to sing. ... The New Kingston Trio of Bob Shane (original member), Bill Zorn of the new Christy Minstrels and Roger Gamble of Gamble and Moore are off on a 10 city four week tour. ... The Turtles, popular rock group of the 60s, are reforming. All of the original members (including Flo & Eddie Howard Kaylan and Mark Volman) with the possible exception of Jim Pons will tour here and Europe in the fall as "Happy Together Again with Flo & Eddie." ... Lance Loud performed with Frank Zappa in St. Petersburg. ... Chuck Morris, manager and part owner of Ebbets Field in Denver has bought out partner Cynthia Fey, wife of promoter Barry Fey. Lefty Colorado is vice president and Jane Covner is secretary-treasurer. ... Blue Thumb planning extensive in-store displays with posters, mobiles and other items for recent Ben Sidran and Hugh Masekela LPs. ... Pointer Sisters set for "Carol Burnette," Mike Douglas, "Soul Train," "Grand Ole Opry" and a "Live At The Palladium" TV special this fall. ... Bo Donaldson & the Heywoods featured guests on boat party on S.S. Catalina celebrating KEZY-AM's 10th anniversary. ... Steve Mandell, former member of Eric Weissberg & Deliverance, married Terry Steinberg June 23. ... Paul Williams to host ABC-TV 90-minute special, "Most Beautiful Girl in the World," taping Aug. 6-7 at Circus Circus in Las Vegas. Dick Clark Teleshows Inc. will produce the show as one of the Wide World of Entertainment series. Williams will also be seen as the star in the motion picture "The Phantom," this summer. He did the score. ... Jim Stafford set for the Ozark Festival in Missouri this week with Loggins & Messina and Nitty Gritty Dirt Band.

Saxophonist Eddie Harris moving from Chicago, his longtime base, to Los Angeles with his wife and two daughters. ... Dave Taxe, father of the two Taxe brothers who are defendants in the lengthy tape piracy suit in federal district court, Los Angeles, is an ASCAP songwriter. ... Lorin Laventhal, youngest of Lou's three boys, has entered the record business, working as a promo man for Phonogram/Mercury, Seattle. ... Jim Webb married Birgitta Sullivan, daughter of actor Barry, last week. ... Irwin H. Steinberg, president of Phonogram/Mercury, reportedly headed for a top post with Polygram, U.S., with Charlie Fach hinted to have the inside track to replace Steinberg. ... Mike Curb has negotiated a pact with Motown to develop an MOR stable for the label. ... Bruce Lundvall getting handsome offers to leave his Columbia Records post to join RCA Records in a post second only to Ken Glancy's.

Conductor Skitch Henderson pleaded innocent to charges of tax evasion and fraud. ... Jazz pianist Erroll Garner will begin a week-long tour of Europe Tuesday (23) in Antibes and it will continue in St. Tropez, Wiltz, Cambrai and Dijon. ... New York's Jazz Interactions will present a series of more than 40 free outdoor concerts throughout the summer featuring Chico Hamilton, Roy Haynes, The Thad Jones-Mel Lewis Big Band, and many others. ... Jazz vocalist Joe Williams begins a two week stint at New York's Buddy's Place Monday (22), where he will share the bill with the Roland Hanna Trio.

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Songstress Maureen McGovern has been signed for a musical role in an upcoming movie "The Towering Inferno," which also stars Steve McQueen, Paul Newman and others. ... Ray Stevens' "The Streak" has gone No. 1 in both England and New Zealand. ... Promoter Richard Nader has been named co-chairman of next year's convention of the International Promoters Organization Inc.

Dick Clark will begin a one-month engagement at Las Vegas' Hilton Casino Lounge Wednesday (21) with a stage show featuring special live performances by Freddie Cannon, Cornel Gunter and the Coasters and Jackie Wilson. ... Stax Records has acquired "Runaround Sue" by the Second Society. ... Singer Ian Matthews has embarked on a national tour with a new group.

David Bowie showed his true spirit when he ad-libbed a set recently in Tampa, Fla. His equipment truck with elaborate staging was involved in an accident and when it didn't arrive, he played a real trouper and the show went on. By the way, the accident involved his truck going off the road and into a swamp infested with rattlesnakes. ... Eddy Arnold has signed to headline the Painters Mill Theatre in Baltimore beginning August 19.

Part of the packaging for the Broadway cast album of "The Magic Show" is a hexaflexagon. This little ditty is an object of special effects. Gloria Sondheim, head of Bell Records public relations is also getting in on the magical scheme by sending our press releases featuring lettering that appears after it is immersed in water. ... Young jazz drummer Norman Connors has cut his fourth album for Buddah featuring such jazz stalwarts as Hubert Laws and Ron Carter. ... Gary Puckett and the Union Gap's hit single of the past "Young Girl" has been revived in England where it is currently number six on the charts.

British glam rocker Gary Glitter's "Remember Me This Way" documentary is slated for release in England and Scotland later this year. The film is already showing in several Irish cities. Glitter in the flesh is off to Australia for concerts before returning to Paris for recording and the United Kingdom for more concerts. ... Shelter's Leon Russell has opened his \$500,000 Grand Lake, Okla. home to the Tulsa Boys Home for use this summer. The kids will get the use of an Olympic sized swimming pool, boat and fishing docks and other facilities. ... Jimmy Buffett had to substitute the words "Hiking boots" for "Hush Puppies" for the British version of his hit, "Come Monday." Seems the BBC felt "Hush Puppies" constituted a commercial. The substitution is only for copies delivered to the BBC. Kink Ray Davies ran into the same problem a few years back on "Lola." He had to substitute "cherry cola" for Coca-Cola. ... ABC's Freda Payne won Best Artist Award recently at the third Tokyo Music Festival as well as a Bronze Prize for her performance of "It's Yours to Have." ... Michael Allen has cut "When Mabel Comes In the Room" from the new musical, "Mach and Mable." Music and lyrics are penned by Jerry Herman of "Hello Dolly" and "Mame" fame.

Henson Cargill has found success in Denver at the Ramada Foot Hills hotel. Booked in for four nights in the hotel's convention center, the country singer surprised hotel officials by selling out the 350 seat facility on three of the four nights. Now Ron Erickson, director of operations for the firm which owns the hotel, New World Inns, speaks of booking Cargill for other locations in the Midwest and West chain.

Polygram Puts Eggs In One Basket

• Continued from page 3

will report to Norman Weiser, Chappell president, who will then be free to devote more of his time to creative functions.

Chappell business is running well ahead of budget predictions for 1974. Brockway discloses, and is "considerably ahead" of 1973. Print volume has doubled in each of the last three years, he says.

Phonodisc is now fully functional and resources pumped into the dis-

tribution agency above its original \$21 million purchase price have brought it to a level of efficiency "equal to any in the industry," according to the Polygram chief. Orders received by 2 p.m. are shipped the same day, he says.

Phonodisc markets the United Artists line, in addition to Polydor, MGM and DG. Phonogram labels, Mercury and Philips, continue in independent distribution.

There are currently 21 sales

branches and five depots in the Phonodisc chain. Depots are located in Los Angeles, Chicago, Cleveland, Atlanta and Union, N.J. Phonodisc has dropped its Dallas depot, with the Texas territory now serviced through Los Angeles.

While Phonogram does not own pressing facilities in the United States, Brockway says the company is exploring the possibility of securing quality domestic pressing capability for its DG classical line.

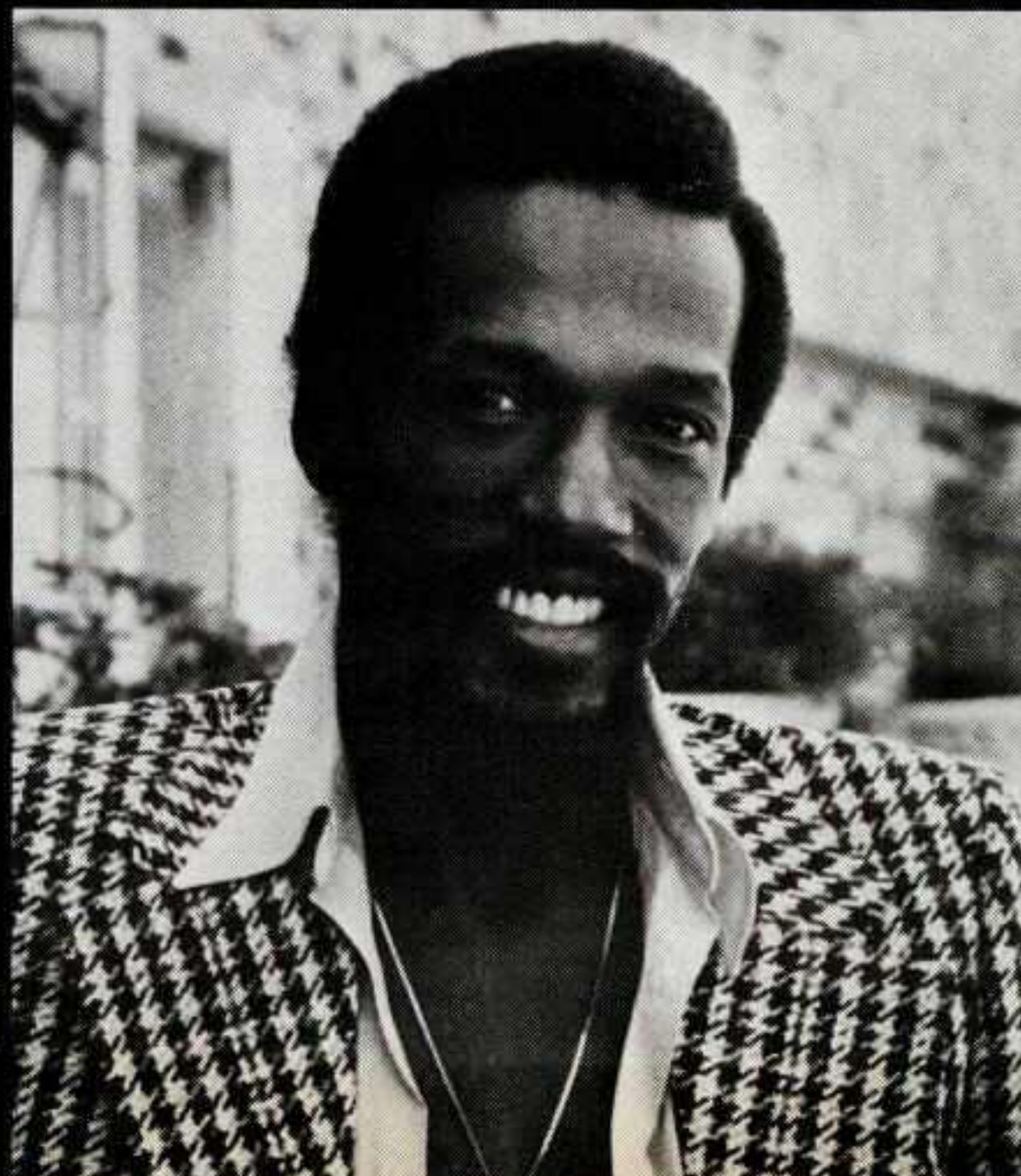
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A documentary of American Music
by the

Nitty Gritty Dirt Band



Featuring the best on-stage performances of the Nitty Gritty Dirt Band, plus documentary and portrait photography and a giant full color poster.

The word "live" does not appear anywhere on the jacket but this is in fact perhaps the most elaborately packaged live LP ever issued, complete with a huge poster montage of the Dirt Band in action. The music ranges from NGDB's good-timey energetic treatments of country-bluegrass which has always been their staple, to their handful of hit singles and some fine rock oldies satire. Some informative talk cuts too. **Best cuts:** "Cosmic Cowboy," "Honky Tonkin'." **Dealers:** Group went gold with a three-disk set last time out due to long and steady sales. Expect history to repeat.

-BILLBOARD

'William E. McEuen presents' once again becomes an honored phrase as the Nitty Gritty Dirt Band bows their latest album, a live two record set containing an incredible selection of tunes ranging from "Jambalaya (On The Bayou)," "Mr. Bojangles," "Honky Tonkin'," and "Oh Boy" to interviews with the Dirt Band and Vassar Clements, "Cripple Creek," "Battle of New Orleans," "House at Pooh Corner," and "The Mountain Whipporwill!" Throughout the album, the wit, humor and musical dedication that have been hallmarks of the group shine through exquisitely.

-CASH BOX

Long-standing countrified rock band comes forth with a long-awaited compilation of vibrant live performances interspersed with documentary-styled interviews. An unpretentious ambience stays afloat throughout the mellow two-record set, highlighted by their hit version of "Mr. Bojangles!"

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