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

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

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

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

Italian Ballad Is Remo Winner as Festival Goes Soft

SAN REMO—The 24th San Remo Festival, which got underway March 7, two weeks later than planned, was won with a typically Italian song, "Claro Cara, Come Sta?" (Hello Darling, How Are You?), sung by Iva Zanicchi (Riti), written by Dairo, Omare, Janni and Malagoni, and co-produced by Durim and Rif.

Votes from the 14 pairs spread around Italy were not released as the organizers, Enzo Gigante, Gianni Rivera and Vittoria Salvini, had agreed with the artists to avoid a first price only and to regard all the other finalists as being second.

Metalistic and romantic songs

(Continued on page 51)

House Gets Stiffer Bill on Antipiracy

WAHCINGTON—A bill to provide continuing copyright protection for recordings, and make both piracy and counterfeiting of records a felony offense, was introduced last week in the House by Rep. Robert W. Kastenmeier (D., Wis.), chairman of the House Judiciary Subcommittee on Copyrights. The current antipiracy amendment to the copyright law, which provides protection for all records made on or after Feb. 15, 1972, will expire Dec. 31, 1975. This would end the right of new recordings to obtain federal copyright protection as of Jan. 1, 1975. The House side imposed the expiration date on the 1971 antipiracy amendment authored by Sen. John L. McClellan, partly to act as a prod to the stalled copyright revision bill.

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

(Continued on page 66)

Col ‘O’ Sales $6 Mil in ‘73

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

Bruce Lundwall, vice president of

(Continued on page 14)

England Back in Swing: PVC $8 Up

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

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

The immediate effect of the re- sumpion of five-day working will

(Continued on page 51)

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

By HIDEO EGUCHI

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

About 441 million yen or \$1,051,735,542 worth of disks were manufactured from masters of international origin in 1973 by members of the Japan Phonograph Record Association (JPERA) against 26,183,108,191 yen or \$11,777,624 in 1972. The JPERA is expected to publish the exact figures in its belated report for 1973.

Dollar value averaged 272.80 yen last year.

The conversion rate was changed from

(Continued on page 51)

IFPI Director Leads Panel

By RICHARD ROBSON

Newsweek (Day 2 Workshop)

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

(Continued on page 51)

a powder keg for musical talents

a special report in this issue
GRAND FUNK
Shinin' On

Their 10th Gold Album
on Capitol Records & Tapes.

produced by Todd Rundgren
Calif. Ban Try Shows Mail-Order Co.’s Rise

BY JOHN SIPEL

LOS ANGELES—A temporary order, which restricts E-C Tape Inc., Brooklyn, from selling electronic toys, has further ads in national periodicals which circulate in California, is seen as possibly cutting into sales gross of the firm. The case was handed down last week by Superior Court Judge Lucas M. Toluro.

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

In a 1973 deposition taken for a circuit court litigation in Milwaukee, David L. Heilman, president of E-C Tape Inc., said.

"We have a line of electronic toys which is successfully being marketed in California, and we have a number of distributors in that state.

"We have been approached by a number of distributors who are interested in carrying our products, and we are considering making a distribution offer to them."

In a letter dated April 3, 1973, Heilman said, "We are considering the possibility of making a distribution offer to a number of distributors in California, and we are interested in hearing from them if they are interested in carrying our products."
Produced by Maurice White and Joe Wissert.
Earth, Wind & Fire. Their "Head to the Sky" album has already sold 750,000 copies and they've been electrifying the country via live television appearances, rafter-shaking concerts and now a new album, "Open Our Eyes."

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

Earth, Wind & Fire has people up and dancing again.
Streakin’ Fad Strikes Disk and Radio Scene

LOS ANGELES—Streaking barely made the newspapers when both record companies and radio stations galore took off with the fad. There were at least three singles released last week and probably more will be uncovered before the runway is clear. Several were commissioned by the TV show "Streakin’" by the Streex, 24 hours from the studio to the KILT-AM in Houston, where it was released. The Streex did it for Los Angeles, a group of FM stations by a single. Ace Records, headquartered in Jackson, Miss., came back to life with a disk called "They Call Me Dazz Flair and the Streex." They haven’t been personally streaking this past week, perhaps it’s only because you’re un-streakable.

TV Special Pushes LP Sales on Denver: RCA

NEW YORK—RCA Records is reportng a major increase in sales of John Denver’s LP catalogue and current single as an immediate reac-
tion to Denver’s ABC TV network special, aired last Monday (11).

Division vice president, market-
ing, Jack Kowalski, said sales of re-
order patterns at several leading re-
tail chains and in various markets as indication of the show’s impact, which was expected to give the focus for RCA’s two-month mer-
chandising program. This promotion cam-
paign for the artist.

As previously reported, that cam-
paign placed key ads with Denver Chet Lal’s "Greatest Hits" and "Poems, Prayers and Promises," and he has been a commercial for "Shallows," with exposure for his entire catalog also provided.

Kowalski said a project focused on the Northwest, where Ben Bernstein of Korvettes reported that nearly ev-
ery store had to order within within 24 hours of the telecast, despite in-store stock that had been described as "excellent," continued to increase.

(Continued on page 66)

Mo. Appeals Court Upsets Rule; Enjoins Duplicator

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

The suit was brought by the National Broadcasting Co. Inc. (NBC) in the Circuit Court of St. Louis County, Mo. against A. J. Nance, an allegedly unlicensed sound duplicator who produced pi-
rated recordings of NBC sound re-
nasound, "Stereo 3," and "Cool Products, USA.

Charged in the same suit was Gaytron (Mo.) Lyle, doing business as "Boothill Records, who was said to be a distributor of pirated record-
ings. The Columbia Broadcasting System (CBS) had also sued against Nance.

Suit Asks AFM Reurn Pay

LOS ANGELES—A suit, whose charges underlie the American Federation of Musicians’ TV return payments it to, members has been filed in federal district court here recently. Troy Productions of New York, a packet of video shows, claims in the suit that the union has no right to demand rerun payments on 28 "Judy Garland Show" segments which the firm states it purchased from Tucker Productions in July 1972. Tucker had acquired the shows from a court sale of the assets of Kipling Productions, expected to be sold in Nov-
ember 1969.

The complaint states that Troy purchased a part of the series to Metro-
media, who aired a show, which caused the AFM to claim the series to a demand for $80,000 in rerun fees on Troy. Troy claims that the AFM made a mistake in determining where Troy’s business with the Garland series was impaired. Suit asks treble damages of $434,000.

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

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Executive Turntable

At Motown Records, Tom Noonan, executive assistant to label president E.G. Abrav, has been named acting director of marketing. Joining the label over a year ago, from an executive position at Polydor Records, Noonan has a wide background in the recording industry along with his label experience, he was director of Bill-
board’s chart department from 1961 through 1965. Also at Mo-
town, Mike Laskha has been promoted to national sales manager. He was formerly album sales manager. Additional sales
resignations have been made by sales directors Phil Jones and single sales manager Gordon Prince. Miller London, formerly assist-
tant singles sales manager, replaces Prince.

John Harper has been appointed director of special sales for London Records. Harper, who was associated with record promotion programs on the London Phase 4, Richmond, Stereo Treasury Series, and London Imports catalogs. Associated with London for the past 12 years, in independent distributorship and in branch operations, Harper will now headquarter in San Francisco.

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

Steven P. Sidwell has been appointed manager, manufacturing operations at the Franklin Park, Ill. consumer products division plant. A 15-year veteran of consumer products manufacturing, Sidwell will report toeer, general manager of Mantico Records’ operation in the U.S. He will also act as office manager of the firm’s New York facilities.

Chrys Covy has rejoined the management firm of Phil Walden & Associates as personal assistant to Bunky Odom, vice president. At United Progress in Dallas, Tex., Mort Press has been named chairman of the finance committee and Chuck Gre-

John Gallo has been named vice president and director of marketing.
Bill Jerome has joined the production staff of Marka Music. Christian Gerber has been appointed production manager for the General Recording Corporation. She will be responsible for all label copy, contracts, budgets and studio time arrangements for all artists on the firm’s roster. She will be joined by Eric Hauser and Lofelia. At the David Forest Company, Ltd., Greg Mundy has been named to coordinate press and promotion for the firm’s management clients; Sue Finn, with the firm since its inception, will assume the role of administra-
tive coordinator, and Charles King has been named production manager of Fun Productions.... At Sony Corporation of America, Paul Lerner and Vic Cary have joined the firm’s incentive sales team. Lerner is the eastern regional incentive sales manager, while Cary, who worked for Lerner, will be responsible for the New York and New Jersey areas. David K. MacDonald has been pro-
moted to national product manager of the VTR Division of Sony Corporation of America. Making his new headquarters in New York, MacDonald relocates from Detroit where he was a regional sales manager. Henry Lehne has been appointed senior vice
GRAHAM NASH
NEW SINGLE
"PRISON SONG"
ATLANTIC #5990
From the album 'WILD TALES'
SD 7268
PRODUCED BY GRAHAM NASH

ON TOUR
MARCH 29, CAPITOL THEATRE, PASSAIC, N.J.
APR. 1, HOFSTRA UNIVERSITY, HEMPSTEAD, N.Y.;
APRIL 5, GRAND VALLEY STATE COLLEGE, ALLENDALE, MICHIGAN;
APRIL 6, OHIO STATE UNIVERSITY, COLUMBUS, OHIO;
APRIL 9, ACADEMY OF MUSIC, PHILADELPHIA, PA.
WORLD—The need for aural encoding and electronic identification of records, tapes and other broadcast programming, both as a deterrent to piracy and to aid police in tracking down airways, was again affirmed by industry comments last week at the Federal Communications Commission. A special industry committee, representing five electronic and broadcasting companies, recommended to the FCC in 1974 as a target date for a final report to the FCC on aural encoding tests. More recently, the committee was making to authorize such automatic tagging devices for an additional five years after its 1974 inception.

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

If the FCC approves this system will permit encoding of records, tapes, commercials and other programs to be aired. Electronic monitoring of such coded information (inadequate to the ear) is currently being used by record companies and other identifying numbers on records and tapes in music played over TV and film-tape playback equipment. The identifications and the numbers of performers are then being seen in print in record manufacturers, broadcast programmers, advertisement and film production systems, such as music licensees. The FCC may also decide to use the aural encoding device as a more accurate rather than picture encoding, which poses more problems.

In order to petition for aural encoding rulemaking, last week pointed out that the encoding would be a boon to both record producers and tape producers who are "suffering widespread and costly" pirating. The FCC, in its report, said that it has pointed out, would be inter- mediary with the sound, and standad- izeable: "The 'identification code' signal in those tests and in future tests could be used in a program identification of a substantial deterrent to the pirates, Audicom told the FCC last week.

Audicom quoted the Copyright Office on the need for some way to monitor the broadcast of tapes and records and other materials, to keep track of copyright. The Copyright Office said that "trends in the fields of copyright and neighboring rights of performers, record producers and broadcasters in their respective performances, recordings and broadcasts must be addressed in a virtual necessity if legitimate rights are to be protected."

Audicom sees it working with the special industry committee, and it will conduct an 8 month test under conditions identical to those of actual commercial use. The company has already performed tests and made improvements over the past five years, but in the new tests, the "submerged code" will also be inserted in the audio portion of both video tape and film. At the end of the tests, Audicom hopes that the FCC will give 'permission to go into the market place and test the system. Both CBS and ABC in their interest in Audi- com's principle of electronic encoding, but they want plenty of time (a year or two) to see how the technology works before it is put into encoding on their functions. They want the ad hoc industry committee to make a system which will not degrade program signals during net- working, or interfere with program quality to listener or viewer. They do want to be sure there will be no con- flict with their own sub-licensing systems for News and News-letting on their radio networks.

Thus, far, video encoding, as offered by the International-Dynamic Corp. (now calling itself IDC) has not yet been able to satisfy FCC tests. Nevertheless, the IDC system claims 99.8 percent accuracy. (Continued on page 12)

Lieberson Keynotes U.S. Day at AIMC

(Continued from page 1)

Curtis S. Ackerman.

While the takeoff had not been as rapid as some industry leaders had predicted, the new industry was already flourishing, and had an overall "positive" effect on the music industry. The new industry would be "a boon to both record and tape producers who are "suffering widespread and costly" pirating." The FCC, in its report, said that it has pointed out, would be inter- mediary with the sound, and standad- izeable: "The 'identification code' signal in those tests and in future tests could be used in a program identification of a substantial deterrent to the pirates, Audicom told the FCC last week.

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Lieberson Keynotes U.S. Day at AIMC

(Continued from page 1)

Curtis S. Ackerman.
The best thing about a night with Cleo Laine is the morning after.

She works the audience into a frenzy that carries them right into the record store, next day.

Cleo's nights are scheduled for:

- 3/21 Masonic Auditorium, San Francisco
- 3/22 New Paramount, Oakland
- 3/23 Marin County Veteran's Auditorium, San Rafael
- 3/25 Off Broadway Theatre, San Diego
- 3/27 Paladium, Hollywood
- 3/29 Kennedy Center, Washington, D.C.
- 3/30 Opera House, Chicago
- 4/2 Annenburg Center, Philadelphia
- 4/5-6 Music Hall, Detroit

"England's Empress of Song"
- TIME

"The Greatest all-around singer in the world"
- L.A. TIMES

RCA Records and Tapes
NEW CONCEPT REPLACING ROCK CONCERTS: OPPORTUNITY FOR BIG PROFITS—LOW COSTS

Once every few years, perhaps only once in a decade, something truly new and revolutionary comes along, as in 1973, after two years and $500,000, CIN-A-ROCK was created. Our full-length musical moviestar rock concert was synchronized to merge with our original Live Rock Musical. The CIN-A-ROCK concept worked live while the movie played on. 20,000 cheered its introduction. It soon gained national publicity and acclaim and has been played on a movie theatre circuit ever since. It became the major source of business for the movie theatre industry. Now, additional promoters are being helped in many states to present this entertainment revolution that will change the concept of a rock concert forever. This big name, big cost performance. You can bring it into every size movie theatre and college in your state on an exclusive basis in one of the biggest deals ever. It is the most sensational idea ever presented to the exciting field of entertainment. We give you our formula, our powerful promotion materials, our training, and the sensational CIN-A-ROCK show itself including our major movie, for mass bookings in your state. Certain states still open! Strike while it's hot!

PX. It means plus business

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

Titan United

Group of companies
25 W. 43rd Street
New York, N.Y. 10036
212-354-5005

Earnings Reports

Warner Communications Inc.

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Pickwick 3d Quarter Up

NEW YORK—Pickwick International, Inc.’s sales for the third quarter of fiscal 1974 rose 26 percent to $60,381,000 from $48,026,000 in fiscal 1973, and net income increased 16 percent to $2,817,000 from $2,434,000 in fiscal 1973. The company reported $1.51 per share.

For the nine-month period, sales increased 23 percent to $184,137,000 from $149,292,000 in the comparable previous period. Net income showed an increase of 14 percent to $7,352,000 as against $6,585,000 for the comparable period. Earnings per share for the nine-month period rose to $1.43 from $1.26.

March 23, 1974, BILLBOARD
The word is spreading fast. Pockets of cult followers are springing up everywhere. And sales indicate that Ozark Mountain Daredevil Music is definitely a thing of the present. Especially now with the release of their new single, "If You Wanna Get To Heaven."
19 Grammies. Not a bad birthday present.

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

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

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

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

From Verve where it really did begin.
**General News**

**MUSIC LINK PAYOFF: (Pt. 2)**

**‘King Biscuit’ Spots Spawn Ad Switch**

**EDITOR’S NOTE: This is the fi- nal installment of the one-year expe- rience of a national manufacturer who hitched his marketing wagon to rock music stars and two promo and advertising dollars pay a better divi- dend.**

**BOSTON—Two correlative but separate 1973 ventures involving rock put Landlubber leisure wear, a branch of M. Hoffman Inc. here, to the forefront of the music biz. Each represents a new approach to the current environment and the exciting rhythm of the youth market.

Coe Allen, ad and public relations chief for Landlubber, looks back today and admires how his firm has capitalized on the new style results from being a pioneer advertiser on “King Biscuit Flower Hour,” a rock quadruplex bi-monthly syndicated show, and being in with the Watkins Glen July festi- val, indicated to him that rock music’s involvement paid off quickly. Allen decided to join KBFH in April, 1973, two months after the show bowed. Bob Meyerowitz of Dig It Radio, New York, has ex- panded the FM 4-channel network to 135 stations. Along with the monthly Rock Music Concert Guide (Billboard, March 23), the quadruplex radio show represents the largest part of Landlubber’s $500,000 yearly ad budget.

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

**Huge Mail Pull**

The 4-channel radio spots have pulled “amazing mail response.” Allen firmly believes in seeing that the firm’s home base is mentioned in all print and radio ads. The radio spots increased mail response 50 percent, he stated. Young people wanted to know local dealers who handled the line. Many, who heard the show while visiting out-of-town, wrote to ask if the show eventually would be heard in their hometown. A number of letters continually seek new styles and trends in clothing to be made by Landlubber.

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

**Promo Record In Chapter XI**

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

In an accompanying affidavit, Morris Levy, Promo Record presi- dent, stated that insufficient liquid assets and an order of attachment filed by Ampex Corp. prompted the company’s financial problems. Am- pex’ attachment was obtained Feb. 15 in a separate pending legal ac- tion, in the same District Court here.

Promo Record listed its assets at $2,358,886 against debts of $2,761,988. Among the firm’s largest creditors are: Kriegert-K-Mart, Troy, Mich., $682,691; Atlantic Records N.Y., $593,310; Bell Records, N.Y. $139,079; and Roulette Records, N.Y. $260,405. Under its own assets here, Promo Record also maintains warehouse facilities in Patterson, N.J.

**ARE YOU READY FOR THE SCHOOL OF YOUR LIFE?**

**COMING SOON FROM YOUR FRIENDS AT**

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

**N.J. Harmony Hut**

**Schwartz New Store**

**NEW YORK—Schwartz Bros. has opened another in its growing chain of Harmony Hut music shops with an outlay of more than $250,000 in records, tapes, sheet music, audio equipment and musical instruments. The store, located on the second floor of the Paramus Park Mall, Paramus, N.J., is the 12th in the Harmony Hut chain, and the eighth unit put into service by Schwartz in the last 18 months.**

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

He said the mix was derived from past experience with other shops in the chain, and is expected to build sales levels to about $230 per square foot, or about $2 million a year within its first 24 months of oper- ation. Like the other outlets in the chain, the Paramus shop was designed to allow customers easy access to goods and departments, and according to Schwartz, even without the normal security measures, merchandise shrinkage due to theft averages to less than one percent.

The Harmony Hut shops racked up in excess of $7.5 million in sales in 1973, and Schwartz says that with the new out- let, and more people staying at home because of the energy crisis, the sales figure will be considerably higher this year.

**WB Profiles Dip Despite $$ Jump**

**NEW YORK—A regular quar- terly dividend of 10 cents per share was declared by Warner Communications, Inc.’s Common Stock. In addition, regular quarterly divi- dends of 1.06% per share on WCI Series B Convertible Preferred stock and 31% on the Series D Con- vertible Preferred stock have been declared.**
IT'S THE
BLUE SMOKE
ALBUM!

FEATURING THEIR SMASH SINGLE
HOOKED ON A FEELING

Distributed by Capitol Records
Civic Center, McGonagle Hall, Vil- Ianora Fieldhouse, Grenoble's Lair Café Theatre, Irvine Auditorium, St. Joseph's Fieldhouse and Valley Forge Music Fair are all cited in the raffle, which will award the prize winner two tickets to every concert held in Philadelphia, at those facilities between April 1 and July 31 this year.

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

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

**Chrysalis Expansion**

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

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

New York—George Mesche, one of the original founders and now chairman of the National Coordinating Committee for Justice Union, has a prison release organiza- tion, succeeded in raising over $35,000 during the special benefit concert held at New Haven Universi- ty, South Bend, Ind. (Billboard, March 16).

Concert was the first sell-out ever at Hoeninger, drawing an estimated 11,000 to hear John Denver, the Nitty Gritty Dirt Band, Steve Good- man and Oliver, and groupings $45,000.

The concert was the first of a pro- duced series of concerts and symposiums focusing on prison reform issues.

**New York—**IN a number of progressive clubs and music venues, and now on the threshold of comparatively broad popular acceptance, only a few years ago current front runners like Chick Corea, Keith Jar- rett and Robin Kenyatta were virtual- ly unknown to the record buying majors. Younger, emerging U.S. art- ists like these had little hope of fully exploiting studio projects of their own design until a West German in- dependent producer provided them with the capital and the guidance unavailable from cautious U.S. pro- ducers.

Manfred Eicher formed his own label, ECM, in 1970. As a small Euro- pean operation with two employ- ees—he comments wryly, "We're get- ting our first secretary just now"—ECM broke with company fashions by focusing on younger, less established artists. Many were Americans, due to Eicher's growing interest in the descen- dants of the first jazz players, which first grew into the ECM concept after seeing Miles Davis at the Berlin Festival and meeting the keyboard player, Chick Corea.

Eicher departed from exp- lored methods most was in his will- ingness to record artists wherever they wanted, a luxury available to top pop acts but generally unavail- able to fledgling jazz artists. As a re- sult, Eicher assumed the somewhat

**Country Award Nominees**

Los Angeles—Top country acts and hopefuls alike have been named as nominees in ninth annual presentation of the "Academy of Country Music Awards," slated to be televi- sed over the ABC network next Thursday (28) as part of the network's last-night "Wide World of Entertainment" series (see Bill- board, March 9).

Current top contenders include Charlie Rich and Merle Haggard, with each receiving five nomi- nations.

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

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

Celebrity presenters will include Denny3, Charley Pride, Charley Mandrell, Jerry Wallace, Bob Eubanks, Gris- silla Huttman, Barbi Benton and Sue Anne Langdon.

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

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

Singles competing for recording of the year are "Behind Closed Doors" (Rich, Epic); "If We Make It Through December" (Haggard, Capitol), "The Most Beautiful Girl!" (Rich, Epic); "Satin Sheets" (Jeanne Pratt, MCA); and "The Ameri- can," with three separate covers, by Byron MacGregor (Westbound),

Gordon Sinclair (A voco) and Tex Ritter (Capitol), named.

Other nominees include "Behind Closed Doors" by Kenny O'Dell, "If We Make It Through December" (Rich), "The Most Beautiful Girl!" by Wilson, Sherrill and Bourke, "Old Dogs, Children and Vagabonds" by Tom T. Hall, and "Why Me?" by Kris Krist- offerson.

Album of the year nominees are "Behind Closed Doors" (Rich), "I Love Dixie Blues" (Haggard), "Love Is The Foundation (Loretta Lynn), "Closeincerely," "Most Beautiful Girl!" by Wilson, Sherrill and Bourke, "Old Dogs, Children and Vagabonds" by Tom T. Hall, and "Why Me?" by Kris Krist- offerson.

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Other nominees include Brush- Arbor, Chappell Brothers, Conway Twitty and Loretta Lynn, the Statler Brothers, and Dolly Parton and Ter- rer Wagoner (vocal group or duet); Olivia Newton-John, Linda Ron-stadt, Debbie Hawkins, LaWanda Lindsey and Sharon Leighten (most promising female vocalists), and, for most promising male vocalist! Dor- ry Burnett, Little Joe Shaver, Red Speck, Sondra Mispay, Larry Booth and Danny Michaels.

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Mother of the Year.

A New Single, Special Delivery from ELO

‘MA-MA-MA-MA BELLE’

Electric Light Orchestra
(from the album, “On the Third Day.”)
On United Artists Records & Tapes

National Tour Begins March 29th
The motion picture features a live performance of the Mousorgsky "Pictures At An Exhibition." re-
corner on its premiere Friday (15) at a special screening at the Regent Theater here in suburban West-
wood.

Lee to Do Solo Gig
NEW YORK—Alvin Lee, lead singer with Ten Years After, will headline a solo concert at the Rain-
bow Theater in the U.K. Friday (22). Following the stint, he will reteam with Ten Years After for its Euro-
pean and American concert tours.

Backed by the Columbia artist at the Rainbow will be guest musicians featured with him and Ronnie 
Le Fevre on "Road To Freedom" LP. The album included Ronnie Wood, Jim Capaldi, Stevie Win-
wood, Boz, Jan Wallace, Mick Fleet-
wood and Mike Patto.

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

John Howe is executive producer of the movie, produced by Crown International/The Visual & Music 
Entertainment Company, and di-
rected by Nicholas Fergusson.

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

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

EL&P Film In U.S. Bow
LOS ANGELES—Emerson, Lake & 
Palmer's 95-minute feature film, featuring the Manticoore group performing Mousorgsky's "Pictures At An Exhibition," re-
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...Some Names That Will Grow On You This Spring!

IARBARA BARROW
Mike Smith
Dickie And Babs Get Hot
Bell 1306

THE DELFONICS
Alive And Kicking
Philly Groove 1501

TERRY JACKS
Seasons In The Sun
Bell 1307

MELISSA MANCHESTER
Bright Eyes
Bell 1303

BARRY MANILOW
Barry Manilow
Bell 1129

Barbara Barrow & Mike Smith
Mickey And Babs Get Hot

Barbara Barrow & Mike Smith
Mickey And Babs Get Hot

Sergio Mendes & Brasil 77
Vintage 74

Sergio Mendes & Brasil 77
Vintage 74
Bell 1305

Suzi Quatro
Suzi Quatro
Bell 1302

Suzi Quatro
Suzi Quatro
Bell 1302

SAPPO
Sapo
Bell 1301

SAPPO
Sapo
Bell 1301

MARLO THOMAS
You And Me
Bell 1305

MARLO THOMAS
And Friends
Free To Be...
You And Me
Bell 1110

AL WILSON
Show And Tell
Rocky Road 3401

PHILLY GROOVE RECORDS and ROCKY ROAD RECORDS
Distributed Exclusively By BELL RECORDS

BELL RECORDS
A Division of Columbia Pictures Industries, Inc.
HUMBLE PIE
SPOOKY TOOTH
MONTROSE
Nathan Coniff, NY

Having recently parted ways with the Blackberries, who objected to a ring of gargle to their music, Humble Pie have resumed playing some of their best mainstream rock and roll since the days when they counted the Fillmore. Sparked by chief rebel rocker Steve Marriott, the group pulled through a wide cross-section of their recorded material from the afternoon's "Sweet Peace in Time," to the haunting "Thunderdown," from their latest A&M album of the same name. The rhythm section of Jerry Shirley and Greg Ridley proved to be as redoubtable as ever, while guitarist Cleen Shannon showed that he has finally developed into an integral part of the group, since adopting a more active stance.

SPooky Tooth, the Anglo-American conglomerate, has suffered numerous personnel changes throughout their history, yet they have always been able to maintain their distinctive approach. The latest shift, which saw pianist Mike Harrison replaced by vocalist Mike Harrison, has thus far not diminished the band's distinctive sound.

PETE SEEGER
ARLO GUTHRIE
CARSON DAVIES
The prospect of a musical reunion between Pete Seeger, one of the midfifties Folk Crusaders, and his son, folk and political figurehead Woody's famous son, Arlo, has been an exciting one indeed. Seeger's career, after emerging on the folk scene while Guthrie the younger has emerged in recent years as a more mature and sensitive figure, has accordingly improved.

Seeger, Binder, while Guthrie in particular has reflected a real concern for, and understanding of, the human problems and issues facing many of the elders, often offering a more overtly political perspective. This may or may not have been a conscious decision, but it is certainly one that has served his career.

Although Guthrie has not yet emerged as a political force, he is certainly one of the most talented and innovative figures in the world of folk music.

RORY GALLAGHER
BRIAN AUGER'S OBLIVION EXPRESS
10 cc
Academy of Music, NY
Not since the days of Jeff Beck and Eric Clapton when their primates has a gun has a primer gnash the ears of the group since they graduated from the club circuit. Acclaimed for their command of the blues, the group has shown this sumptuous blend of blues with the very best of the new wave.

With stylist Lou Martin, drummer Rod Schwimmer, and bassist Tom Bower, the band's music is a rich, bluesy delight. The group's latest album, "Cherry Rock," the group's latest album, which was well received, and "Guitar Superstar" provided a stunning portrait of the group's potential.

PROJECT PORTER WAGONER
DOLLY Parton
Civic Auditorium
The Pulaski County, Tenn., native has proven as much with her own group, the Porter Wagoner Show, as she has with the Porter Wagoner Show. She has a fine voice and a great wide talent. She has had her share of some rather sympathetic audiences, but her material is becoming more consistently more exciting and her hits are coming with more regularity. Her voice, with its predominant growl, has the potential to make her a star, and her fans have begun to respond, with occasional roughness and occasional roughness.

Dolly Parton is a fine singer and writer who has been a star for two decades. She is today's most popular country music star, and her fans have begun to respond, with occasional roughness and occasional roughness.

The Porter Wagoner Show has been a fine singer and writer who has been a star for two decades. She is today's most popular country music star, and her fans have begun to respond, with occasional roughness and occasional roughness.

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Capricorn Records Presents

The Gregg Allman Tour

With His Special Guests Cowboy/Boyer & Talton

and accompanied by a 24-Piece Orchestra
Orchestra arranged & conducted by Ed Freeman
Personal direction: Phil Walden & Associates
Produced by Joe Gannon

The Gregg Allman Tour '74
March 10—Charlotte, N.C./Park Center
March 17—Durham, N.C./Duke University
March 18, 19—Atlanta, Ga./Fox Theater
March 22—Orlando, Fla./Jai Alai Fronton
March 24—St. Petersburg, Fla./Bay Front Center
March 25—Miami, Fla./Marine Stadium
March 28—Birmingham, Ala./Municipal Auditorium
March 29—New Orleans, La./Municipal Auditorium
March 31—Knoxville, Tenn./University of Tennessee
April 3—Williamsburg, Va./William & Mary Hall
April 5—Williamsburg, Va./VPI
April 7—Providence, R.I./Palace Theater
April 8—Boston, Mass./Music Hall
April 10, 11—New York City/Carnegie Hall
April 13—Passaic, N.J./Capitol Theatre
April 14—Philadelphia, Pa./Academy of Music
April 16—Ithaca, N.Y./Cornell University
April 17—Syracuse, N.Y./Onondaga War Memorial Auditorium
April 19—Pittsburgh, Pa./Syria Mosque
April 20—Cleveland, Ohio/Music Hall
April 21—Detroit, Mich./Masonic Temple
April 22, 23—Chicago, Ill./Auditorium Theatre

Gregg's Solo Album,
'Laid Back' is on Capricorn Records, Macon.
**Studio Track**

By SAM SUTHERLAND

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

Other recent sessions have included dates for Kitty Wells, working on both singles and an LP with producers Johnny Sandlin and Paul Hornby; Descending, working with Hornby as producer; Cowboy, produced by Sandlin; and Arthur Cook, producer of the latest Magic LP, "Canada's Finest.

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

Meanwhile, down in Miami, Criteria Recording is still rolling nicely, with the week's high reading for this return of Artha Franklin, due to arrive with producers Jerry Wexler and Artie Schuff, "Spring, Spring, Spring..." Ron and Howie Albert are also busy, producing the next White Witch LP there for Capricorn.

A progress report on Haji Sound Recording, the remote unit/perma-
nent facility set up awhile back by CBS veterans John Fiore and Alex Kazanegras, augurs well for that outfit. Recent projects include a re-

**Creative Trends**

**Rivers Ready, or 10 More Hit Years With Atlantic**

By BOB KIRCH

LOS ANGELES—"Most people think I analyze whatever I am going on as music at a particular time and try to keep up with what's happening," says Johnny Rivers, "but actually I don't know how. If it just happens that my particular taste in music goes in the direction of songs that are very commercial and that the masses generally will pick up on.

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

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

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

"I'm also going back on the road for some one-nighters for the first time I've ever done."

Once again, Rivers has turned to his trusted friends in his business. "We'd a European tour last year and it worked well. I just feel it's time to go back on the road. We'll be doing colleges and small balls for three weeks."

**Bogged By Business**

Rivers still owns a publishing firm, but he says he keeps it "rela-
tively small" and is happy with the other publishing company because it became too much to try and have a full music career at the same time. When my contract with United Artists expired, I picked up my song on my own label. But then I said "no" to myself, because I didn't want to get into that bag again. It de-
mands so much attention you almost have to become an attorney. At this point, I simply want to be a writer and an artist."

Through the years, many have felt that Rivers has been able to pick up on whatever is happening at the time, without making it seem like an imitation, and enjoy successful records by following the musical cli-

mate of opinion. He disagrees, but offers an explanation for his success.

"I look for good music and good songs. I also look for a potential single, for example, is 'Sittin' in Limbo,' which is a Jimmy Cliff song. We tried it as a good song with a good sound. Also, as I said, my particular taste in music happened to run to the masses' taste very often. I've been criticized for this, because a lot of people think it's not cool to be commercial. Well, I happen to enjoy commercial things. I don't do songs because I think they will be hit and I don't cut a record and buy, 'Wow, I've scored another one.' They are just songs I dig and happen to do in a commercial sort of way. If I like it and the people like it, then I am affectionate for it."

Rivers says he thinks about sin-
gles, but only to an extent, when cut-
ing an LP. "If a song can be a poten-
tial single and can be done well in three minutes," he says, "then there is no reason to stretch it to five min-
utes."

**More Swinging Singles**

Rivers and Atlantic Records are happening again. First, I see music going more into good songs with good arrangements and lyrics. A lot of records during the past few years were sold on a feel rather than a sound but I think it's all going back to good music.

"I think the single thing," he con-
tinues, "we went through the era when it was all LPs and a single also in the works, it's an "In Concert," record. Now I think we are back to the days of needing a hit single to sell a lot of al-
lbums. I also think it is happening because I like love singles. In fact, I'd love to go in and cut a mono record. To me, good music does not have to be blowing around. It's all there and it's tight and has punch."

" Basically, "Rivers adds, "I will continue to cut songs that are favor-
it. For example, I never got caught up in the San Francisco sound, even though a lot of people thought that about that time. It was just that song I liked. For 'Babba I Need Your Lov'est; it is an old song, I did it right on in a trend. I was doing it at gigs anyway and it was a favorite song. We recorded it at Atlantic and it held up. It just came off well we decided to use it as a single."

Rivers is still keeping busy in other areas too. He has recently pro-
duced his new album for Atlant-
ich Bob Montgomery, and is perhaps the label's front man for the moment."

"Also I cannot hurt that Canadian radio is required by law to broadcast a specific percentage of native records. With a song like "Wildflower" was broken by one second-market. Atlantic pro-
gram director who believed in the al-
bum cut enough to play it for six weeks when no other station in North America was broadcasting it."

A more esoteric possibility for the widespread high quality of Cana-
dian musicianship is their combina-
tion of high standard of living with far less urban tensions than its pop ixation in the U.S. To one's sur-
prise, any American visitor to Canada must soon be struck by the evident similarity of northern border. This and would appear to be a fruitful atmosphere for music."

**Quiet Contribution**

Actually, Canadian writers have done little to help the appeal of Canadian music, but quiet contribution to rock and pop music. In fact, Canadians are some of the main contributors to the areas of the entertainment industry without-
publicized the fact that they are. A pair of wide-ranging examples would be Longo, one of Canada's best writers for TV logos."

*Continued on page 6*

**CHART ANALYSIS**

**Canada Newcomers Dominate Breakouts**

By NAT FREEDLAND

LOANS-ANEGE—Canadian sin-
gles continued their fourth week in exactly one-quarter of the 38 New On the Charts listings which appeared at the end of the last 12 months. This is higher than the Eng-
lish entries for the period. As a result of this, newcomers since August have predominately crossed over to the U.S. charts with singles tailored for tight-plotting sideside AM programming. They are well-produced, tightly con-
structed, and aimed at capturing the tastes of both AM and FM, and even more than the single in the top three of "The Yellow Ribbon Round the Old Oak Tree" than "American Pie."

In general, the past six months of newcomers showed one of the most significant increases in periods in years. There was Spain's Moc-
edes, Sweden's Staffan Kringle; indie Poland; and several Australian artists in- cluding Sister Janet Wood with her rock album, "Ladies in Love".

**Skylark Prediction**

However, it was the great upsurge in Canadian music which has been the real surprise. In a Creative Trends interview with Skylark president, "For Canada," Foster stated that his fellow Cana-
dian musicians were poised to take some of the spots that popular pop music as the English artists did during the 1960s.

Foster gave as reasons for his pre-
diction the plethora of small lo-
cals there aspiring performers can learn on the job, plus the ex-
trive competitiveness for the few truly top slots open to Canadian artists. It also cannot hurt that Canadian radio is required by law to broadcast a specific percentage of native records. With a song like "Wildflower" was broken by one second-market. Atlantic pro-
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*Continued on page 6*

**MARCH 23, 1974, BILLBOARD**
WILLIAM MORRIS AGENCY
CONGRATULATES ITS CLIENTS WHO HAVE WON GRAMMY AWARDS.

CHEECH & CHONG  BEST COMEDY RECORDING
FOR "LOS COCHINOS"

NEIL DIAMOND  BEST ORIGINAL SCORE ALBUM
FOR MOTION PICTURE OR TELEVISION SPECIAL
FOR "JONATHAN LIVINGSTON SEAGULL"

ROBERTA FLACK  RECORD OF THE YEAR
AND BEST FEMALE POP VOCAL PERFORMANCE
FOR "KILLING ME SOFTLY WITH HIS SONG"

RICHARD HARRIS  BEST SPOKEN WORD RECORDING
FOR "JONATHAN LIVINGSTON SEAGULL"

CHARLIE RICH  BEST COUNTRY MALE VOCAL PERFORMANCE
FOR "BEHIND CLOSED DOORS"

STEvie WONDER  ALBUM OF THE YEAR
FOR "INNERVSIONS"
BEST MALE POP VOCAL PERFORMANCE
FOR "YOU ARE THE SUNSHINE OF MY LIFE"
BEST MALE R & B PERFORMANCE
AND BEST R & B SONG
FOR "SUPERSTITION"

AND SPECIAL
CONGRATULATIONS TO

JEFF WAYNE  WINNER OF ENGLAND'S
NEW MUSICAL EXPRESS AWARD
FOR PRODUCER OF BEST POP RECORD OF THE YEAR
"ROCK ON"

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Toby Arnold
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Jerry
Diamond
Freeway,
since

Radio TV Programming
Old Network Handicaps
Solved by Diamond P

By Frank Furino

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

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

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

pressed with its ability to do one thing better than any other medium. Network radio is now, as a news/sports dissemination service, there is no quicker method of in-

forming the masses than network radio. And, of course, to advertisers seeking to reach a broad spectrum of the buying public at rates far below television costs... net-

work radio is a solid buy.

But because of the nature of the beast, it also comes with built-in shortcomings. And thus is the very essence of the service it provides, and the service it cannot pro-

vide, network radio has, in a way, fostered the growth of syndicated radio.

Depending upon when you first came into this world, you might remember the halycon days of network radio... the variety shows, the big name personalities like Hope, Benny, Crosby and the like, who made radio a great entertainment medium. Then came the wicked witch of the west, somebody figured a way to put a picture together with the sound... up came television... and away went the drama shows, variety shows and big name personalities. Radio survived by playing records and network radio was transformed into what we really should call broadcast journalism. NRC, CBS or ABC... with its four network concept, rely primar-

ily on hourly newscasts coupled with minor news and sports feature programs to round out affiliate service and provide salesmen with something to present to the ad agencies.

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

cated radio.

Syndication Works
Syndication in radio works much as it does in tele-

vision. For example, our company, Diamond P Enter-

prises, produced more than 3,500 programs to fill the spots left at the biggest stations, and produced many of the biggest spots, which are now

in syndication. The growth of the industry has been tremendous. During the past five years, there has been a growth in syndication of

400 percent.

The growth of syndicated pro-

gramming in the last five years has probably been the best kept secret in the industry. It has been so dramatic that 24-

hour-a-day syndicated radio pro-

gramming has exploded, not just in Los Angeles, but we are currently witness-

ing phase II of the explosion.

In the early days of syndication there was really only one network with the rights to a program. When radio stations started to buy re-

tars, there was a very narrow stigma attached to the concept, and this was a word known as automation. The very

thought of using automation struck fear in the heart of every red-

blooded radio programmer and manager. Automation meant all kinds of negatives, such as lots of dead air due to mechanical failures, remote-sounding unattached voices saying things like: "Studio time is 12:21," and most of all it meant a thought that the very brains that provided jobs for program directors, and jocks.

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

Low Overhead Vital for Success

By Jeff Alan and Charlie Tuna

Syndication... there's a lot of blue sky and hopes for newcomers to the business. These newcomers usu-

ally consist of jocks, radio freaks, or businessmen who have heard from somewhere that they can pick up some extra change. They hire a staff of five or ten, rent a lot of office space, have a stabile bank role and expect to turn their business around to a profit in less than a year. What they neglect is that regardless of the product, station tends not to react to syndication like they've ever been.

In most cases, radio stations work on a pretty concise budget. Program dire-

ctors also report that they do not have salesmen that seems to me, like trying to

Looking through some of the pictures I have taken of the old network days, I am referring to as syndicated programming and the so-called music services that ex-

isted prior to 1968, and to some ex-

tant still do. By programming, I am

Radio Jingles
Some of these firms have 10 jingles in packages, others only do custom work.

Tory Arnold & Associates
Tory Arnold president
4392 Sunset Blvd.
Suite 156
2 Lemon Park
Midway
Dallas, Tex 75234
214-661-8291
Chuck Blevr Creative Services
Chuck Blevr chairman
(Continued on page 26)

BILBOARD SALUTES
the NAB Convention in Houston
with this in-depth report
on radio syndication
and all of the service firms allied with radio—jingles,
production music, humor services, and program-
ning consultants.

Stigma of Produced Music Has Advanced
Out of the Backroom

By Ron Nickell

Ron Nickell is currently general sales manager of T.M. Programming Inc., Dallas, a new position for him. Previ-

ously, he was general sales manager of Don Klein Inc., Los Angeles, and in his five years with the firm

path-blazed rock radio syndication. He is also one of the greatest authorities in the field on syndication

sales.

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

Programming Aids
There are some of the various firms offering aids to program directors and their personalities.

The Advertising Council Inc.
Nancy Klein, media relations manager
825 Third Ave.
New York, N.Y. 10022
212-758-0400
Free recorded and printed commu-
nity and public service material.

American Song Festival
Malcolm C. Klets president
5000 Wiltshire Blvd.
Los Angeles, CA 90036
213-937-5501
Annual songwriter competition pro-
motion which radio stations can fe-
ature.

Australian Hitline
Keith Ashton editor
Radio Waikato
New Zealand
Weekly comedy service offered ex-
clusive to each market.

Billboard Programming AIDS
Cindy Tousk charts manager
Bee Magazine 9000 Sunset Blvd.
(Continued on page 26)

Programming Consultants

These are presently the program-
ning consultants who contract for work. Some are connected with radio operations perpetually in a permanent capacity but still contract outside. Others operate as independent cons-
ultants.

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

MARCH 23, 1974, BILBOARD
The Leaders of the World Music Industry Meet in London Apr 7-10, 1974
for the 5th International Music Industry Conference held at Grosvenor House, London

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

Top Music Executives Meet On Common Ground
No other meeting in the world produces this concentration of key music industry executives and business figures discussing current economic and financial problems and arriving at workable solutions.

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

The Workshops
The Workshops are specifically designed to give the greatest opportunity for IMIC5 participants to speak up, listen to and exchange thoughts, ideas, and information with their counterparts throughout the world. Workshops will cover the interests of record companies, TV, recording and/or program producers, music publishers, personal managers, performers and copyright lawyers. Discussions will follow the morning presentations and will continue after a coffee break until luncheon break. These discussions will follow a pre- defined outline of vital areas and will be held in English.

Afternoon Events
For the first time this year, IMIC5 will introduce afternoon sessions. These will be intensive seminars. Their chief objective will be concentrated attention on specific key issues. There will be no time limit, and these sessions may be recessed on successive days if participants wish to do so. A Chairman and panel will lead discussion with full participation by all.

The Programme

Day 1: Tuesday, May 7
Arrival of Conference Delegates. Registrations hours from 1 p.m. to 5 p.m. (0900-1700 hrs.), Ballroom, Grosvenor House. Welcoming Cocktail Party 5:30 p.m.-7:30 p.m. (1730-1930 hrs.), the Ballroom, Grosvenor House. Sponsored by The Billboard Group. The British Phonographic Industry and the Music Publishers Association. " Talent—Today and Tomorrow"—Special Concert presented by a leading recording company in the U.K. Details to be announced later.

Day 2: Wednesday, May 8
Plenary Session—Part I
Official Opening and Conference Greeting 9 a.m.-9:30 a.m. (0900-0930 hrs.)
Opening Address By a governmental official or Common Market representative, welcoming the international audience. Time 9:30 a.m.-9:50 a.m. (0900-0950 hrs.) Details to be announced.
Keynote Address: "Crisscross in Musicville? Not Again!"—John Whitmore, Managing Director, Polydor Records, U.K. 9:30 a.m.-10:00 a.m. (0930-1000 hrs.). The bottom line with today's multinational companies.
Intermission and Coffee Break 10:00 a.m.-10:15 a.m. (1000-1015 hrs.).
Plenary Session—Part II
Market Research: Big as the Music Man?"—Peter Menner, Managing Director, British Market Research Bureau, Division of J. Walter Thompson. 10:15 a.m.-11:45 a.m. (1015-1145 hrs.) Latest trends and techniques in chart methodology and mass sampling of musical tastes, detailed for the first time in a plenary session.
The Worldwide Crisis in Raw Materials Three points of view: 10:45 a.m.-11:15 a.m. (1105-1115 hrs.). Three presenters talk about things to come in the U.K., Europe and the U.S.
Industry Workshop Sessions
Note: These Workshops will run concurrently. Registrants will select one of greatest interest. 11:30 a.m.-1:00 p.m. (1130-1300 hrs.).
No. 1 International Marketing Trends A panel of six world marketing experts talk about the things that bug them about record companies and the way they do or don't make things happen. 11:30 a.m.-1:15 a.m. (1105-1115 hrs.). With musical examples, case histories.
Industry Workshops—Rap Sessions
Note: These sessions run concurrently. Registrants will select one of greatest interest. 11:30 a.m.-1:00 p.m. (1130-1300 hrs.).
No. 1 Creative Trends A workshop in creativity applied to the product. A panel of producers, studio engineers and others brings new ideas, strategies and techniques to the music industry. 11:30 a.m.-1:00 p.m. (1130-1300 hrs.).
No. 2 The Art of Music Publishing Defining the duties and responsibilities of music composers, publishers, managers, producers and other copyright lawyers. Discussion will follow the morning presentation and will continue after the coffee break until luncheon break. These discussions will follow a pre-defined outline of vital areas and will be held in English.
Afternoon Events
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Day 3: Thursday, May 9
Plenary Session—Part I
Opening Remarks and Greeting 9:00 a.m.-9:50 a.m. (0900-0950 hrs).
Keynote Address: "Tapping Stock—An Old American Absurdity"—A U.S. recording executive with a special international viewpoint tells it like it is in an over-view of the marketplace today. 9:00 a.m.-9:30 a.m. (0900-0930 hrs.).
"Money, Morals and Management."—The climate of the industry. A duet between Stanley Grifflkis, RCA and Geoffrey Bridge, BPY on the attitudes and policies of two countries separated by a common language. A frank discussion to improve the fl0ridal standing of a great industry—to itself and the world. 9:30 a.m.-10:00 a.m. (0930-1000 hrs.).
Audio/Video Update: "A Funny Thing Happened on the Way to Market!" An in-depth report and review / discussion of where things stand 10:05 a.m.-11:00 a.m. (1005-1100 hrs.).
Plenary Session—Part II
The Challenge of Retailing in America: A young new man in a major retailer tells of the perils and pleasures and new techniques to cope with today's changing conditions. 10:45 a.m.-11:00 a.m. (1105-1110 hrs.).
A Producer's Challenge: Independent producers discuss the go-to-the-mailorder trends that bug them about record companies and the way they do or don't make things happen. 11:00 a.m.-1:15 a.m. (1105-1115 hrs.). With musical examples, case histories.

Day 4: Friday, May 10
Plenary Session—Part I
Opening Remarks and Greeting 9:00 a.m.-9:50 a.m. (0900-0950 hrs).
Keynote Address: "Inside Today's Music Industry in Japan." A major industry leader outlines the problems and illustrates the growth characteristics of the music business, including material shortages, declining sales of foreign releases in Japan, expansion of mail order sales, supermarket merchandising and record imports, sub-publishing in Japan today, effects of general economic conditions on music sales. 9:00 a.m.-9:30 a.m. (0900-0930 hrs.).
Emerging Markets of the World. A report on the growth of emerging nations and their interest in the record industry. Two experts on international marketing will give their views. Included will be a review of the activities of Eastern European countries, India, Africa, Asia, problems and prospects. 9:30 a.m.-10:00 a.m. (0930-1000 hrs.).
Hardware Supplier to the World. A round-up of Japanese hardware export trends in terms of radios, tape recorders, tape players, video cassette players. A look around the world at what's buying what, where and why—and how this will ultimately affect the recording industry. Industry expert will provide information and presentation. 10:00 a.m.-10:30 a.m. (1000-1015 hrs.).
Intermission and Coffee Break 10:15 a.m.-10:30 a.m. (1015-1030 hrs.).
Plenary Session—Part II
United Europe versus United States: Is Europe getting ready to challenge America's supremacy in the international music industry? Are U.S. companies too demanding of their licensees? What about the problem of direct imports of recordings and sheet music?—Transylvania transshipping again? A U.S. and a European top executive present contrasting views in the light of today's developments and conditions. 10:30 a.m.-11:00 a.m. (1030-1100 hrs.).
Closing Session: Open Forum—Anything Goes. The Floor will be wide open for questions and comments on any aspect that has gone before. The Chairman will provide a 9:00 a.m.-12:00 noon (1100-1200 hrs.). (1130-1200 hrs.).
The Decca Co. Guest Speaker, Alistair Cock 1:00 p.m.-3:00 p.m. (1300-1500 hrs.).
Optional Events in the Afternoon
讥 at 3:15 p.m. (1515 hours)—ends 4:30 p.m. (1630 hrs.).
Optional A. The Japanese Business Forum: Panel of experts will meet/answer questions of all those who want to do business in Japan. Letters of Credit, finance, communication—the practical way to enter this huge and fascinating market.

Miss IMIC5—and you may never catch up.
If you're into music... you'll need this book!

The nation's first & most complete reference book to top pop music from 1955 to 1972. Every record to hit the 'Hot 100'!

An invaluable, quick source of information for anyone interested in or connected with music... DJ's, program directors, station managers, collectors, buffs! Almost double the original Pop/Rock 1955-1969 Book!

Includes: Date (month/day/year) record first hit the charts
Highest numerical position record reached
Total number of weeks on chart
Label and number of record

Plus, all new information & sections!

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

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

NEW!
Over 2500 artists, plus easy hit spotting system. A double * designates No. 1 records. A single * indicates a record that made the 2 thru 10 position.

NEW!
Over 11,000 alphabetically listed song titles indexed for handy cross reference when the artist of a song isn't known.

I NEED THIS BOOK!
Please send __________(s) of Record Research Top Pop 1955-1972, New Revised Edition @ $30.00 each. In stock.

I WANT TO ADD TO MY RECORD RESEARCH COLLECTION!
Please send __________ catch) of Record Research Top Pop 1940-1955 @ $20.00 each. In stock.
Please send __________(s) of Record Research Country & Western Records 1949-1971 @ $20.00 each. In stock.
Please send __________(s) of Record Research Rhythm & Blues (Soul) 1949-1971 @ $20.00 each. In stock.
Please send __________(s) of Record Research Top LP's 1945-1972 @ $40.00 each. (Available April, 1974)

NAME

ADDRESS

CITY __________ STATE __________ ZIP

Check or money order for full amount must accompany order.
All prices include postage and handling, except overseas orders add $3.00 per book.
Send to: Record Research, P.O. Box 82, Menomonee Falls, Wis. 53051

Cut out & mail this coupon today!
Radio-TV Programming

Old Network Handicaps Solved by Diamond P

Now we'll help you be the Judge.

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

Punchline for a Month—Published Weekly
Special Introductory Offer
Four Issues—$10.00
Send check or money order to:

Punchline
Dept. B-102
P.O. Box 4858
Los Angeles, California 90048
(If outside U.S., send money order only)

April 1974, page 28

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P.O. Box 4858
Los Angeles, California 90048
(If outside U.S., send money order only)
Programming Services

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

ADAM
Robert F. Adams president
11401 Roosevelt Blvd.
Philadelphia, Pa. 19154
215-677-6200
Slated to enter programming production in future.

Alto Communications Inc.
D. Alan Clark president
Williams Entertainment vice president
Don H. Clark director of marketing
6382 Hollywood Blvd.
Hollywood, Ca 90028
213-466-9261
Distributes programming for various kinds, including a 12-hour documentary on Frank Sinatra.

Audiographics Inc.
John L. Roberts national program director
23 Phillip Rd.
Mahant, Mass. 01908
617-581-1968
Produces automation formats of various kinds, distributed by Toby Arnold and Associates, Dallas.

Bonneville Broadcast Consultants
Marlin Taylor president
Loring Fisher vice president
485 Madison Ave.
New York, N.Y. 10022
212-371-3400
Distributes programming for several formats as well as various specials, including a 12-hour documentary on Frank Sinatra.

Drake-Chenault Enterprises
Gene Chenault president
Pat Shaughnessy executive vice president
Bert Kleinman general manager
Lee Bayley operations director
Suite 300
8399 Topanga Cyn. Blvd.
Canoga Park, Ca. 91304
KAA Productions
John Kierman president
Allentown, Pa. 18102
215-439-8694

Kalmusic
Steve Trivers president
Bill Wertz vice president
Suite 334
Industrial State Bank Bldg.
Kalamazoo, Mich. 49006
616-345-7121
The Music Director
Bud Clain program director
Har. Neckson client relations directory
Box 103
Indian Orchard, Mass. 01515
Publishes MOR music list, plus provides disks.

PAMS Inc.
Bill Meeks president
Bill Stewart sales
411 Office Parkway
Dallas, TX 75204
214-827-0994

Peters Productions Inc.
Ed Peters president
1333 Camino Del Rio South
San Diego, CA 92108
714-291-4044
Programme Shoppe

Cy Russell Adds 2nd Miami Country Station
MIAMI—WGL-FM, a modern country music station, is slated to go on the air here around April 1, according to legendary manager Cy Russell, who also manages WWMK-AM in the market, also a modern country station. The new WWLK-AM operation manager Ted Cramer will be in charge of programming for both stations.

Jim Hampton president
Chris Lane vice president
6382 Hollywood Blvd.
Hollywood, Ca 90028
213-461-3122
Producing programming for country, rock, MOR, and oldie formats, plus specials.
Stereo Radio Productions

Jim Schuknecht president
Phil Stout producer
36 E. 61st St.
New York, N.Y. 10021
212-980-3888
Studio West
Jim C. Meeker president
5929 Tiber Dr.
Anaheim, Ca 92806

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

TM Programming
Tom Merriman president
Jim Long general manager
Ron Nickelt general sales manager
1349 Regal Row

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

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

Programming Services TAKE THE DAY OFF!
We'll take care of your programming worries LET RSI BRING YOU THE HITS!

Order Form

Record Source International
2160 Patterson Street, Cincinnati, Ohio 45214
Please accept my order for services checked below. Shipping included. I understand that they are fully backed by Billboard, and that I may cancel at any time, with full refund for unexpired portion of the subscription(s). Payment, including appropriate taxes following chart, is enclosed:

Sales or Use Tax:
Massachusetts 3% New Jersey 5%
Washington 4% New York 7%

Monthly New Release ALBUM SUBSCRIPTION Services

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

Weekly NEW RELEASE ALBUM SUBSCRIPTION Services

- HOT 100 $29; 12 Weeks, $72
- EASY LISTENING $29; 12 Weeks, $72
- ROCK ALBUMS $29; 12 Weeks, $72
- COUNTRY $29; 12 Weeks, $72
- JAZZ $29; 12 Weeks, $72
- SOUL $29; 12 Weeks, $72
(10 per week)

Payment in Full, as Shown Here, Is Enclosed

[Please type for U.S. only. Foreign rates available upon request]

[If send me up-to-date RSI CATALOGUE. Please add my name to get your monthly mailing of two new albums each month.]

SHIP RECORDS TO:

PLEASE TYPE OR PRINT

Service or Company ___________________________ Attention of _____________________________
Address _____________________________
City, State, Zip _____________________________
Type of categories _____________________________

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

SINGLES SUBSCRIPTIONS
- Hot 100
- Easy Listening
- Country
- Jazz
- Soul

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

ALBUM SUBSCRIPTIONS
- Pop + Rock
- Country
- Jazz + Classical

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

YEARLY RSI CATALOGUE
offers over 1,300 albums in 21 different programming categories; basic record library items, available for quick shipment.

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

[Address for U.S. only. Foreign rates available upon request]
**Radio-TV Programming**

**Low Overhead Vital**

*Continued from page 24*

cails than anyone else in the world and now have 14 shows on the shelf with several more on the way. Before we talk about how we build a demo and progress to the production of the show, let's clear up syndication's rather distorted image of what it is and what it offers. The cost of producing quality programming for syndication stations with proper materials is quite high today. A station first must have a valid demo of the show, print material, and sales tools. Then if they accept your price, you send the station, show list, marketing list and airings instructions. Pricing a show is important. The most overlooked single item when pricing a market or stations is that the station must make money when they run the program. You must figure that they won't have a full spot load and have to pay for your show. Both of us know that the demo is the single most important item. It has to be honest and represent the show accurately, we always give stations a telecoped hour from what we're telling. When we welcome, we work like watchmakers, we take our time and never rush. The quality must be perfect. We would rather miss a deadline than send out inferior shows. We have different formats for different programs. Our six-hour topic documentaries follow a four-segment 2 + 2 format (two 30-minute segments with a 10-minute break in between) and the music, plus two with interview material alternated with the segments). Our three-hour Charlie Tuna personalty shows follow an open format in which alternate segments are back announced into the commercial break and a Joe Cuff jingle is employed. Our "Rewind" year-enders follow a third format as do our 12-hour superstars shows. Not only is the show space important, but the quality of the program is most important. The writing, sound, music and production techniques must all fall together properly. If an announcer lays voice tracks and can't find a way to work with the music, it will come out sounding like the stop watch versus the record icon. If the writing doesn't match the announcer voicing the show it will be evident. If the show doesn't work, the stations won't touch it. And most of all, the technical quality doesn't meet NAB standards, stations won't air.

We have found through much study that stations should be left between 13 1/2 hours an hour for their spots and news. They need four to five breaks to achieve this. Shows should always be played on 7-inch reels. Stations have to be shown how to run and sell the show, so logical music lists must be a must in order to aid the program directors and the salesmen. Syndicators have to remember the entire print work send.

*(Continued on page 24)*

**Program Producers**

*Continued from page 24*

reeling "Rewind" and "Love and Rock and Roll."

Affiliates

Seth Feld, L. Albert producer
Shirley T. Palmer producer
Paul Werth director
4326 N. Beachwood Dr.,
Los Angeles, CA 90028
213-461-2418

American Radio Programs

Jerry W. Quayle producer
Craig Simmons production manager
George Savage general manager
P.O. Box 869
Hollywood, CA 90028

Producers several modern shows and has revitalized the old "Gene Autry's Melody Ranch." Shows are an hour long feature.

Bill Ballance Enterprises
Darwin Lumn director of syndication
9212 Sunset Blvd.
Los Angeles, CA 90069
213-274-7848

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

Bremar Services
Barry Gibson producer
Don Saint-John host
1538 E. 3rd St.,
Chicago, IL 60649
312-731-4888

Produces several modern shows and has re-vitalized the old "Gene Autry's Melody Ranch." Shows are an hour long feature.

Century One Productions
Jeff Mason producer
Box 1688
Edmond, OK 73034

Producers weekly shows
Chicago Radio Syndicate Inc.
Scarsdale, NY
Dick Orkin executive producer

Bert Berdis creative director
Ursla Woods sales manager
Two Broadaer, Chicago, IL 60611
312-944-7724

Producer of short series. Fam-
ous for the "Tooad Fairy" and "The Chickencow."

CHI-LAND ENTERPRISES
J. Robert wood producer
1330 Yonge St.
Toronto, Ont., Canada
416-925-6666

*Continued from page 33*

**Rep Firm Gave Syndicated Radio Source of Inroads**

**By ROBERT E. RICHNER**

Robert E. Richner is executive vice president of Ables Communications, New York, which owns and operates several very successful automated FM stations ... using syndicated program- ming, of course.

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

Back in the very early days of FM (and I started the first FM-only rep firm in 1938), syndicated program- ming was available on a lim-

ited basis from the automation equipment manufacturers. Station management philosophy was a simple one: Get on the air as cheaply as possible. One way to operate on the cheap was to buy a system, but management asked, what good does it do if we have to go out and buy all these pieces to get the machine? To sell equipment, the au-

tomation manufacturers went into the direct-to-stations program. As might be expected, the product supplied to the stations was terrible. Artistically it had no merit, and the science of duplicating music was truly in its infancy, so the tunes supplied had about as much a good thing for FM, the "HI FI" medium.

At this point, the bulk of the syndicated product being supplied was the "beautiful music" vein. And while the syndicated stations were not doing particularly well, it was also true that some of the "live" beautiful music stations were getting audiences. This was a feeling that fact, because at that time the rating services were not even measuring FM listening. I mean that anybody who reported that they were listening to FM when they were dropped from the report, they didn't have a full spot load and have to pay for your show. Both of us know that the demo is the single most important item. It has to be honest and represent the show accurately, we always give stations a telecoped hour from what we're telling. When we welcome, we work like watchmakers, we take our time and never rush. The quality must be perfect. We would rather miss a deadline than send out inferior shows. We have different formats for different programs. Our six-hour topic documentaries follow a four-segment 2 + 2 format (two 30-minute segments with a 10-minute break in between) and the music, plus two with interview material alternated with the segments). Our three-hour Charlie Tuna personality shows follow an open format in which alternate segments are back announced into the commercial break and a Joe Cuff jingle is employed. Our "Rewind" year-enders follow a third format as do our 12-hour superstars shows. Not only is the show space important, but the quality of the program is most important. The writing, sound, music and production techniques must all fall together properly. If an announcer lays voice tracks and can't find a way to work with the music, it will come out sounding like the stop watch versus the record icon. If the writing doesn't match the announcer voicing the show it will be evident. If the show doesn't work, the stations won't touch it. And most of all, the technical quality doesn't meet NAB standards, stations won't air.

We have found through much study that stations should be left between 13 1/2 hours an hour for their spots and news. They need four to five breaks to achieve this. Shows should always be played on 7-inch reels. Stations have to be shown how to run and sell the show, so logical music lists must be a must in order to aid the program directors and the salesmen. Syndicators have to remember the entire print work sent.

*(Continued on page 24)*

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... the new station ID stories from imagemakers

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

Prices, based on market size, start at $900 for fifteen cuts.

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

Write or call for a free demo:

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The Image Building
Medinah, Illinois 60517
(312) 529-1001 / (312) 529-1002

See us at Booth 803 in Houston.

FIDELIPAC

**30 March 1974, Billboard**
The King Biscuit Flower Hour presents:

On March 31st 1974 The King Biscuit Flower Hour presents a special 90 minute program starring The Who. An Unerasable experience recorded live in Washington, D.C.—the tape capital of the world. For the first time experience the unique live sounds of The Who in a quadraphonic broadcast.

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

Albany, N.Y.                      Whshi FM 106.5  10 P.M.
Albuquerque, N.M.                 KXST FM 92.3  9
Ashland, Ky.                     WAMX FM 94  9
Athens, Ga.                      WXQZ FM 104.7  6
Athens, Ohio.                    WATH FM 105.5  8
Auburn, Ala.                     WFRI FM 97.7  10
Austin, Tex.                     KRMH FM 103.7  7
Baltimore, Md.                   WKTK FM 105.7  9
Baton Rouge, La.                 KSMU FM 105  10
Big Rapids, Mich.                WBTR FM 100.9  10
Binghamton, N.Y.                 WAAJ FM 99.1  10
Bowling Green, Ala.              WZKZ FM 104.7  8
Boise, Idaho                     KIBB FM 92.3  7
Boston, Mass.                    WBCN FM 104.1  10
Braintree, Mass.                 KLIZ FM 95.7  8
Buffalo, N.Y.                    WPHD FM 103.3  8
Carmel, Calif.                   KLBR FM 101.7  8
Champaign, III.                  WPGU FM 107.1  11
Charleston, S.C.                 WVTM FM 102.5  6
Charlotte, N.C.                  WROQ FM 95
Chicago, Ill.                    WOSM FM 97.9  8
Cincinnati, Ohio                 WEBN FM 102.7  9
Cleveland, Ohio.                 WMSF FM 100.7  8
Columbia, Mo.                     KFMZ FM 98.3  9
Columbia, Ohio.                   WNCI FM 97.9
Dallas, Tex.                     KAFM FM 92.5  10
Davenport, Iowa.                 KIUK FM 103.7  10
Dayton, Ohio                     WVUJ FM 99.9
Denver, Colo.                    KBPI FM 105.9  10
Des Moines, Iowa.                KFMG FM 94.9  9
Detroit, Mich.                   WABX FM 99.5  9
Duluth, Minn.                    WDTH FM 103.3  9
Durham, N.C.                     WOBS FM 107.1
Eau Claire, Wis.                 WBIZ FM 100.7  11
El Dorado, Ark.                  KRIL FM 99.3  10
Eugene, Ore.                     KZEL FM 96.3  9
Evansville, Ind.                 WKDQ FM 99.5  10
Fargo, N.D.                      WNDM FM 98.7  9
Flint, Mich.                     WJWC FM 105.8
Florian, Ala.                    WQJF FM 107.3
Ft. Lauderdale, Fla.            WSHE FM 103.9
Ft. Smith, Ark.                  KISR FM 103.1
Fresno, Calif.                   KFIG FM 106.1  10
Gainesville, Fla.                WGVJ FM 105.5  9
Greenville, S.C.                 WFBC FM 93.7  8
Hartford, Conn.                  WHCN FM 105.9
High Point, N.C.                 WHPE FM 95.5  9
Houma, La.                       KLOI FM 101.1  10
Huntsville, Ala.                 WAHR FM 99.1  10
Indianapolis, Ind.               WNAP FM 93.8
Ithaca, N.Y.                     WXXY FM 104.9  10
Jackson, Miss.                   WZJO FM 102.9
Jacksonville, Fla.               WPPO FM 96.8  9
Junction City, Kan.              KCKC FM 94.5  6
Kansas City, Mo.                 KUUL FM 98.1  11
La Crosse, Wis.                  WSLI FM 95.9  10
Lancaster, Pa.                   WRHY FM 102.7  10

Lansing, Mich.                   WVIC FM 94.9  8 P.M.
Leawood, Mo.                     WBLM FM 107.5  9
Lincoln, Neb.                    KFMO FM 101.9  8
Little Rock, Ark.                KLZ FM 98.5  9
Longview, Tex.                   KHER FM 105.7  7
Los Angeles, Calif.              KMET FM 94.7  10
Louisville, Ky.                  WLRS FM 102.3  7
Lubbock, Tex.                    KSEL FM 93.7  9
Mammoth Lakes, Calif.            KMFT FM 106.3  9
Martinsville, Va.                WMVA FM 96.3  9
Meridian, Miss.                  WDAL FM 101.3  9
Milwaukee, Wisc.                 WNNW FM 99.1  9
Minne., Mo.                      KJRS FM 92.5  9
Mobile, Ala.                     WABR FM 97.5  9
Monroe, La.                      KNOE FM 101.9  8
Murphysboro, Ill.                WTAG FM 104.9
Nashville, Tenn.                 WKDA FM 103.3  8
New Haven, Conn.                 WYBC FM 94.3  9
New Orleans, La.                 WRNO FM 94.5  9
New York, N.Y.                   WNWT FM 102.7  9
Norfolk, Va.                     WORFM 103  10
Oklahoma City, Okla.             KOFM FM 104.1  5
Omaha, Neb.                      KRCH FM 98.5  7
Orlando, Fla.                    WORI FM 107.7  9
Panama City, Fla.                WP FM 107.9  9
Philadelphia, Pa.                WMXR FM 93.3  9
Phoenix, Ariz.                   KDKB FM 93.3  7
Pittsburgh, Pa.                  WYFD FM 104.7
Portland, Ore.                   KKNK FM 101.9  10
Presque Isle, Me.                WDPE FM 96.9  10
Pullman, Wash.                   KUGR FM 95  10
Richmond, Va.                    WRQV FM 94.5  10
Rochester, N.Y.                  WCMF FM 94.9
Sacramento, Calif.               KZAP FM 98.5  11
San Antonio, Tex.                KEXL FM 104.5
San Bernardino, Calif.           KOLA FM 99.9  10
San Diego, Calif.                KPRI FM 106.5  8
San Jose, Calif.                 KOME FM 98.5  7
Santa Barbara, Calif.            KTYD FM 99.9  10
Savannah, Ga.                    WZAT FM 102.1
Seattle, Wash.                   KSWM FM 99.9  9
Spokane, Wash.                   KHQ FM 98.1  9
Springfield, Mass.               WAQY FM 102.1  11
St. Louis, Mo.                   KSHE FM 94.7  10
Syracuse-Ortica, N.Y.            WDUR FM 96.9  9
Tampa/St. Petersburg/ Sarasota, Fla. WOSR FM 102.5
Terre Haute, Ind.                WTVS FM 106.7  10
Thibodaux, La.                   XKOR FM 106.3  9
Toledo, Ohio                     WJET FM 108.7  8
Topeka, Ariz.                    KWFM FM 92.9  9
Warren, Pa.                      WRNR FM 92.3  9
Washington, D.C.                 WMAL FM 107.3  9
Wichita, Kan.                    KEYFM 103.7
Willowm, Minn.                   KIOQ FM 102.5
Winona, Minn.                    KAGE FM 95.3  10

March 29, March 30, April 1st, April 8

A radio show sponsored by Pioneer Electronics and
Radio TV Programming
What Has Programming Got To Do With Profit?

By AL HERKOVITZ

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

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

If you have been involved in the programming of a radio station and have answered "no" to any of the above, let me congratulate you. You are either a treasure and a star or some fast moves to turn those negatives into advantages.

Now I invite you to select the most revelatory of the listed acts, the most beneficial to be go out with one of your station's time salesmen and make a call. You may think this is odd advice to begin with. But you should know that one of the most important acts you can take out your entire broadcast career into a proper perspective is, that is what radio broadcasting is all about. It is a business! It is not an educational medium and hence not an instrument for social change. It is not a charitable foundation. It is not some kind of a sport to be played for fun. This is not to say it cannot be educational, socially useful, charitable or enjoyable.

However, there is one major purpose to the whole effort, and that is the making of a profit. And there is nothing wrong with that. It is the function of any business system and our entire way of life. It allows the individual working in the radio station to feed and clothe himself and his family. If you believe otherwise, think of a social worker, do volunteer work or go play amateur hockey.

Let of Rules

As simply states, the radio station's license is a franchise from the federal government to do business and the FCC places a number of rules in order to protect the public from any abuse. As basic as this description is it seems that it becomes forgotten. The concept is that if you have a radio station, you need to do something with it. There is more than one case of opening a Kentucky Fried Chicken stand if you do not sell enough chicken it's closed down and go out of business. That is why it is so important to understand that aspect of broadcasting with which you have the least directly to do.

There are several ways to make this sales call, but the wisest way is to select the junior time salesman on your staff - the one with the least experience - and go with him on a cold call to a potential client. Then never use radio for his advertising. This is a quick way to find out what "true" salesmen are made of. They live on your station; you probably never had before, and it ought to be a lesson that will not indicate to that you did not suspect all that you saw. What it does dramatize is that there is little to keep the broadcast industry functioning.

While on the subject of sales call, there are definite rules you should make for your own illumination. (a) Try going with your best salesperson and (b) Call on an advertising agency that is deeply involved in the utilization of research methods to determine thousand, efficiency, reach and frequency, demographics, psychographics, and other data. There are other words that are tossed about relatively to the effectiveness of an ad. What makes this aspect of the battle so uselessly bruising is that the struggle for success not only involves the radio operator himself but every other forum for an advertising medium - television, newspapers, magazines, direct mail, posters, billboards, writing, up to and including messages painted on rocks along the highway.

...Continued from page 31

To pitch the station on show is also used by the station to pitch the advertiser, so radio lingo should not be used by the show itself.

Some of the highlights of the first year of AF 40 stations, signing for various combinations of our specialties included in a marketing concept called "The First Package." Three major airlines (United, Pan American and American) all using edited version of our shows on their in-flight audio systems, and individual show sales to 100 plus stations.

As starting any business, it takes a lot of time. One good hour of syndication requires from 30 to 40 hours of research, writing, interview, and viewing before it reaches the deployment stage. We set a goal of a show a month and the result was some 24 hour days, seven day work weeks and thou-sands of miles traveled. The reward of our efforts was an opportunity to correct our ambitious schedule. This year our production schedule has changed but we shall this year. We have found that many stations have been wait- ing until we produced our first year of shows when they signed. "The First Package" can get already proven, tested and recommended air product.

Let's assume for a minute that you feel that specials, weekly public service and news are wrong for your station. The common excuse for this position is that a radio station does not want to break up the consistency of their programming. But weighing the ef-fect of syndication's pull on an au-dience against not breaking format, you can see that syndication, the idea of avoiding it is silly. The overall effect of syndication on the listener is a good thing and the idea of exercising control over his influence, is well promoted. In addition ARB, PULSE and the Canadian survey group will give you from time to time groupings of people who have been exposed to our programs in a rating pe-riod. There have also been cases where a syndicated special has been mentioned in a newspaper or on television or as an interlude to a show during the following week.

Recently, as Alan/Tuna have had the opportunity to broadcast with News-Aid headed by one of Amer-ica's most successful radio newsmen, J. Paul Huddleston, where he goes from station to station consulting with various television and radio stations. We have been developing a new activity. We have been exposing new ideas and concepts to the broadcasting audience. Through this it has become clear that syndication is well promoted and has become a buying station for the future.

Use our simple 2 step formular
Want to Boost Your Ratings??

1. Try turning on your trans-mission
2. Subscribe to TRENDS - bunches of topical jokes and curiosity questions.

For a FREE actual issue write to:
TRENDS
P.O. Box #13913
San Diego, Calif. 92138

TV March 23, 1974, Billboard
Radio-TV Programming

Syracuse Grew From Rep Firm

... Continued from page 30

RICHRI

MOR?

Personalities at WNEW, WHDH, KMPC & KSFO get many of their artist information from the Sullivan Letter. So can you, for as little as $2.32 per month.

Subscribers say "it gets better and better!" and "it's worth twice the money.

Check out the expanded Sullivan Letter—even if you've seen an earlier copy. Now featuring even more info on MOR stations.

For a free sample write:
The Sullivan Letter Room 405 660 Broadway New York, N.Y. 10012

If you program M.O.R., we'll supply you with today's M.O.R. Top 100. If you can get the new 45's on the air BEFORE the 17th, you'll have no more info that'll please your boss.

Write TODAY for full information.

THE MUSIC DIRECTOR

Post Office Box 177
Clavermont, Hill, Massachusetts
03167

even show under the "Miscellaneous Listening" part.

A couple of exceptions hang in, however. Special FM surveys were taken, and it was disclosed that sta-
tions in many parts of the country were using WDBN-FM in Cleveland and WDRV-FM in Philadelphia were generating truly super stations that generated higher audi-
cences with beautiful music done either from records or via automation (on TV in WDBN's case) by tapes of their own manufacture.

While the overall quality of FM was far superior to what was a u-
tility, audiences were flocking to these stations because the sound was far superior and artis-
tically (technically—to anything else avail-
able).

Enter the beginning of serious FM syndication.

As somebody making a living sell-
ing FM syndication, it became apparent that there were not enough truly major good music FM stations around to allow the rep firm to pros-
ter through the sale of advertising.

By this time, I had a partner and he had an idea: Let's produce our own syndicated programming, sell it to stations, and rep the stations. The idea was not to make too much money in syndication; we would make our money selling time on this new crop of successful FM stations. The partner's name, in case anybody is interes-
ted, was Jim Shulke.

Would Disappear

We acquired a bunch of albums and Shulke would disappear for a few days and then show up with a couple of new ideas. Our approach was to make changes and ultimately end up with another hour in the can. The pronounced trend towards automation and creation of one hour was unbeliev-
able and it still is.

The result of all this is that the QM Program Service ultimately became Stereo Radio Productions Jim Shulke and his partner Fred Stout, have built a major force in FM programming, and in the proc-
cess, they’ve picked up some of the marginal operators. It became evident that with the success of one form of syn-
dication, the other was going to look at forms that worked. Drake-Chenault de-
veloped a variety of packages, cov-
ering every conceivable format. The option to contemporary to country. T.M. Program-
ning has several good music packages and produces a consummately

package under the supervision of George Burns.

Ritchie Bonner is headed by ex-

WRMF-FM manager Martin Taylor,

the owner of the still-successful WRFM-FM, set up a separate pro-
gramming arm which produces two good music packages and has just introduced another.

At Beginning

Automation had not part in all of this, too. At the beginning, as mentioned, automation was a way to get on the air with a minimum of tal-
tent expense. Just stack up the tapes and let ‘er roll. Gradually, however, the cm was changed to "buy automation to save money, buy it to obtain flawlessness execution." You still have to buy talent, and sometimes it’s a bit more

cut commercial. What the automation did was to put some controls over the show, add the idea of the more apparent spastic that seemed to in-

filitate the country’s FM stations. The program syndicators became some of the most effective salesmen the automation manufacturers ever produced.

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

hard a station tries, automation still sounds mechanical, canned and un-

warm. Therefore, the thing to do is to spend the money on warm operators that you would normally allocate to the buying of an automation "brain." HEY, we’re not suggesting that you spend all your budget and paying more for your people, you end up with a warm sounding, but non-leader station in a world where there are too many people and who run the syndication’s ideas. If you have a like person, don’t tell anybody, because you have a genuine treasure!

What about the future? Well, for one thing, I believe we will see the success of the successful syndicators begin to make a more aggressive move into AM radio. There is no reason why the philosoph of carefully selected music, coupled with good production and engineering cannot work well in a number of the country’s floundering AM stations...many of which are being wiped out by FM stations using syndicated programming.

Bonner has had some success on at least five AM stations, WQJG in Detroit and KEEY-AM in St. Paul. The second, Curtis, has had great success in keeping KABL-AM/FM in San Francisco in a position of dominance, I think this pattern will accelerate.

In terms of FM, I don’t think we will see any more drastic shifts in the patients already established. Shoddy, inexpensive tape services will continue to supply lackluster programming to some stations whose management feel "it’s all the same." Other station operators will continue to pay top dollar to major syndicators, but will not listen to the syndicators’ recommendations regarding to production, advertising and engineering. As a result, these subscription services will come up with packages that offer interesting, even those that offer an indifferent track record. Their primary contributions will be to "keep the programming" fresh and a potentially threatening competitor and to enliven the tape syndicators.

Then there’s just the select few who truly understand what a com-

petitive business they are in. They will go out and get the best non-syndicated programming, a rea-

soned judgment as to whether to automate on live, the best expec-
tation and the best engineering. What they will end up with a super radio station generating significant ratings and billings. It will have prestige in the market and will be the station that other operators look up to.

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

Does the industry need the syn-
dicator? Absolutely. A syndicator has to afford to spend far more money and time on the production of an hour of programming that is both unique and not cut commercials. What the automation did was to put some controls over the show, add the idea of the more apparent spastic that seemed to in-

filitate the country’s FM stations. The program syndicators became some of the most effective salesmen the automation manufacturers ever produced.

While this is still the case for the most part, some of the syndicators are now realizing something the live operators have been saying for six years—namely, that no matter how
BLANK & TRACK TAPE AMFX, for all makes and sizes, with or without labels, $1.00 each, also full poly folders. Enclose $1.00 per label. The Great Tape Mart. 311 W. Elizabeth Ave., Lindon, N.Y. 07001

COMEDY MATERIAL

PROFESSIONAL COMEDY MATERIAL
The Service of the Stars for 30 yrs. Original material with changes and ad-libbing supplied. For inquiries call or write. Earl Corry, 1427 W. Beverley St., Richmond, Va. 23227

FREE CATALOG - $1.00, 12 FREE PREVIEW TAPES, for all makes, models, and sizes. Earl Corry, 1427 W. Beverley St., Richmond, Va. 23227

LIVE STANDUP - FOR SALE

ARTISTS WANTED

NEW 14" NAVI AMPX FLANGE IN CHICAGO AND HEAVENLY, 160 W. Chicago Ave., Chicago, Ill. 60611

PROFESSIONAL SERVICES

LEAD SHEETS TRANSCRIBED FROM TAPES, Hpex Records, 13 West 42nd St., New York, N.Y. 10036

BIOGRAPHIES ON HUNDREDS OF PERFORMERS FREE

RECORD PRESSING/QUALITY CONTROL

TRACER SERVICES

RECORD REPAIR SERVICE

SOUND-ALIKE MASTERS AVAILABLE

EX COUNTRY & DJ ELYJAI STARS ARE AVAILABLE FOR RECORDING & PERFORMING SERVICES IN CANADA, INDEPENDENTLY, IN EUROPE.

SITUATIONS WANTED

EXPERIENCED RECORDING & ROCK MUSICIAN-Wanting to work with a recording studio. Write or phone: 886-6789, 1181 S. Robson, Las Vegas, Nev. 89110

QUALITY DISPLAY

RECORDER SERVICES, TAPES, RADIO STATION EQUIPMENT

RADIO PACKETS

GROUP STATIONS WANTED TO PURCHASE PRE-OWNED EQUIPMENT: QSL cards, Log books, Memos, etc., for recording stations. Write: 1603 S. Strickland St., Atlanta, Ga. 30331

DISPLAY PRINT-UP & TRACK, LP & 45'S, Send pre-sales & promotions.

EXPANDED DISPLAY SERVICES: For tape recorders, cassette recorders, tape decks, etc. For information call: RICK, Box 221, 1456 Porter Rd., Philadelphia, Pa. 19134

Employment Service

Weekly, Nationwide Employment Listings for Radio & TV including P.D.'s, TV Sales & Engineers.

Job Leads

$1.50 per order

1000 listings $12.50

Cash with order, please

Business Opportunities

RECORD ARTISTS

INDEPENDENT ARTISTS, & YOUNG RECORD Makers: Record on your own label and sell to independent record companies or by mail order. Send for FREE information.

Make your own label and sell to independent record companies.

Help Wanted

SALESPEOPLE WANTED

Baltimore-Atlanta Region

Dallas, Texas Area

Join a fast growing, well established record and tape distributor. REPLY BOX 7079 RIBUILD, 1515 Broadway, New York, N.Y. 10036

Free catalogs and samples, records the latest in dance, rhythm and blues.

DISTRIBUTED WANTED

CONCERT KITS, TAPES, PAPERS, BOOKS, INC. 115 West 57th St., New York, N.Y. 10019

DISTRIBUTED WANTED-EXCLUSIVE

Sellers, Brokers, Electric, electrics, etc. Call or write: Contemporary Records, Inc., 115 West 57th St., New York, N.Y. 10019

(Continued on page 39)
A State Of Musical Expansion

FLORIDA

A Billboard Spotlight
It all started right here in Fort Lauderdale, Florida 27 months ago, when a group of determined guys (pictured here) got together to put together a great new music/entertainment publication.

Then, it was just a dream.

Now, it’s a reality . . . with over 70 regional editions and radio tie-ins* for just about every major youth market across the country.

That’s growth, and it’s only the beginning. Zoo World’s adding more radio stations, more advertisers and, of course, more readers every day.

Isn’t it time you looked into our world? Zoo World . . . where the impossible is possible . . . and where advertisers’ dreams come true.

Welcome to Zoo World.

Zoo World Executive Offices:
2787 E. Oakland Park Blvd.
Fort Lauderdale, Florida 33310
(305) 564-6471

Gentlemen: We are a:
☐ Radio Station ☐ Potential Advertiser
and we’d like to know more about your publication. Please send information to:

NAME
COMPANY
TITLE
ADDRESS
TELEPHONE #

The number one buy to sell the youth market.
Florida’s Implosion Creates Excitement And Business For Sundry Industries

By Jim Melanson

F ormerly long ago the seed was sown. Florida's music industry has flowered and is on its way to maturity, creating exciting Latin and ethnic sounds, concert promoters, and the Sportstorium.

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

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

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

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

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

As to be expected, record sales for the state are also in an upward posture. While most of the majors still rate the market for a 2.5 to 2.8 percent of the total U.S. market, many observers are beginning to feel that with increased promotional efforts and marketing techniques, there is reason that the state cannot achieve closer to 2.5 percent of market. Nevertheless, though, the state also remains as one of the most important tape markets for all labels.

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

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

While Miami's Gold Coast of hotels has been decimated by the influx of condominiums over the last several years, the major operations remain—creating an atmosphere which ranks the city as one of the entertainment capitals of the country. Far from content with their reputations, though, many of the entertainment directors of the hotels, as well as the owners themselves, are looking to the future—planning to bring in younger talent and opening their doors to a more diversified sound. Also, ramblings of legalizing gambling are beginning to take root—after the meetings in the hotels are not meeting costs and maintaining the quality performances long associated with the strip.

In the central part of the state, sits the Disney World complex, described by its entertainment director Bob Cross, "as the largest single employer of talent in the U.S. Aside from creating a vast job market for locals, helping to revitalize the Tampa/Orlando Daytona radio markets; and just helping to focus national attention on the area, the Disney complex has also become a booking agents and personal managers paradise. Utilizing top recording acts for its Contempory Hotel's dinner/show, as well as featuring any number of top recording acts throughout the park, Disney has also become fertile ground for the likes of Nick Russo's Gabriel's Brass, a local group benefiting from the park's exposure and drawing power any number of college bands flown in from throughout the country, international tour companies, and household musicians and groups.

Drawing crowds with separate concerts at night (Charlie Rich for example will be featured in a salute to country music during April)....row brass bands and minstrel troops during the day, the key to the scene is musical excitement, along with a wide variety of acts from traditional Disney characters. In all, the repercussions have been overwhelming since Disney's arrival. Locals, who were long content to talk about other markets where "it was happening," now look at Central Florida as the entertainment center of the state. But, don't jump to fast. Likewise the residents of Jacksonville, Ft. Lauderdale, Miami, and Tampa are echoing the same sentiments. Competition throughout the state for top dollar and top billing is going to be strong. Not matter, though, the overflow from each respective market will also be strong—passing its energy on to the next market and keeping it within the Sunshine state itself.

Also, on the list of Florida's credentials is that Miami is the bi-annual home of the NARM convention. Stated this year for the Diplomat Hotel, the convention will bring over $2,000 million executives from around the world, enjoying a bit of the state's sunshine, talking business for the coming year and getting acquainted with the latest developments on the local music scene. All is not rosy, though. As any market grows, becoming more affluent and stretching its territorial boundaries, the problems and woes of success also creep into the picture. And, Florida is no exception.

Growing worse by the day, the pirate tape market still plagues the state. With an antipiracy statute declared unconstitutional (it's now under appeal) and renewed efforts by tape pirate operations to strike while the iron is hot, labels, Latin and American, alike as well as retail operations are constantly being burned by the pirate. While not rosy, the picture is far from being bleak.

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

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

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

And, today's picture is no different.

(Continued on page F-12)
Independent Production Firms
Form Statewide Creative Lifeline

Independent production, vital to the music industry's health and growth, is alive and well in Florida—"as funky as it's country, as rockin' as it's pure.
As diverse as their musical mes-
sages, many of the independent
labels spread throughout the state,
ranking from the northern reaches of
Jacksonville south to Miami and its
suburbs. However varied in expres-
sive approaches to their business,
they all have one all-important fac-
tor in common: music that is as com-
mmercial as it is creative.

The necessary ingre-
dients? Well, they seem
to be all three: experi-
enced veterans of the business working
together: record producers/ engineers; local talent, some with the
potential of becoming the industry's next mass-marketed artists; and
managers equipped to turn today's music's
eccentric and technological challenge-
ments into a cohesive whole. Together,
they are turning to keep the state with
the same passion with which they
once desired to turn the state into
a market with the same excitement as
being generated from Music City,
Las Vegas, a New York or a Los Angeles.

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

So far the formula seems to have paid off, as T.K.,
now made up of Glades Records, Cal Records, Chain
Records, Drive Records, Blue Candy Records, Dash
Records, Stone Dogg Records, Bold Records, Sim-
tone Records, Shake Records, and Soul Beat
Records, had a number of milliseillers last year in
"Funky Nassau" by the Beginning of the
End, "Clean of Woman" by Betty Wright and "Why Can't
We Live Together" by Timmy Thomas.

"We had a hell of a year for a new company," continues Stone. We put five new artists on the
charts and really sold some records. Not many la-

dels can claim that kind of success. Last year's
was 1973 wasn't the greatest. Just remember, four
records that sell a quarter of a million on.

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

While Archibald's remarks tend to be ethereal, he, nevertheless, ap-
proaches his work with an intense dedication and personal touch (he de-
signed and built the studio's control room at an estimated cost of
$500,000). It can do what I want to do without having to depend upon oth-
ers who do not hear or think my way," he explains. "Too much can be lost
in translation between the conception and the ultimate creation of the product.
From preparation of material to the final mixdown, I control each step.
He backs his philosophy with results as well, as two of his productions on
Platinum Records (the house label) produced gold sellers for United Artists
Records—they being "Treat Her Like a Lady" and "Too Late to Turn Back"
both by Cornelius Bros. & Sister Rose.

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

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

meanings. Levey, part of that creative team that
produced "Tight, tolerance and integrity are the
"brand" and the music. Spearheading the new
label's operations is Len Levy, president of
Levy Associates. Making his

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

Reflecting on the industry in general, Levy
states that the Florida market has a great future. It has long been linked to
the West as a supplier of "grey market" records, but, over the next few years, I
think that the state's true musical identity is going
to come out. The talent is here, and so are the facil-
ities. It's just a question of developing them to
the fullest.

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

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

Also within the Miami limits is Adams Records,
headed by Robert S. Taras, a Miami businessman
who originally had started the company for his son's
stress, Carole. Since then, Adams has made a
name for itself locally with a number of disks cele-
brating the successes of the Miami Dolphins
football team, as well as a number of nationally-distrib-
uted r&b selections.

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

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

To reinforce "the connection that Florida has in-
troducing talent to the industry," he says, "all it takes is
combing fertile ground for production operations,
one finds located in Sarasota and find Buddy Yo-

(Continued on page F-27)
GLADES RECORDS
Timmy Thomas
Latimore
Archie Bell & The Drells

T.K. RECORDS
K.C. & The Sunshine Band

CAT RECORDS
Little Beaver
Gwen McCrae

BLUE CANDLE RECORDS
Oscar Weathers
Willie & Anthony

A&R ......................................... Steve Alaimo
Sales Manager .......................... Howard Smiley
Product Co-ordinator ................. Sherry Smith

TONE DISTRIBUTORS, INC.

FLORIDA’S HIT BREAKING RECORD & TAPE WHOLESALER
covering the Sunshine State with product, service, and promotion since 1946

Vice President .................................. Muriel Stone
General Manager ........................... Mario Dias
Int’l Sales .................................. Angel Chiong
Promotion ................................... Gary Schaffer & “Butterball”

Sherlyn Publishing, Co.

TOP 10 R&B PUBLISHER—1973

“Why Can’t We Live Together”
“Clean Up Woman”
“Funky Nassau”
“Mashed Potatos”
“Babysitter”
“Hot Pastrami”
“Girl I’ve Got News For You”

Writers:
Clarence Reid
Willie Clarke
Willie Hale
H.W. Casey
Steve Alaimo

MARLIN RECORD CORP.

ALSTON RECORDS

Betty Wright
Clarence Reid
Jimmy “Bo” Horne

Producers:
Steve Alaimo
Clarence Reid
Willie Clarke
Richard Finch
H.W. Casey

Henry Stone president  . 495 S.E. 10th Court  . Hialeah, Fla. 33010  . (305) 888-1685
Hansen, Screen Gems-Columbia Expand Their Publishing Influences

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Coming over the horizon for the firm are plans to increase its exporting activities, as well as increased efforts to expand the company’s existing U.S. marketplace. But, the future looks...
From Florida to the Billboard charts—Screen Gems-Columbia Publications is number one in sheet music... week after week!

Screen Gems-Columbia Publications
a division of Columbia Pictures Industries, Inc.

6744 North East 4th Avenue, Miami, Florida 33138 / Phone (305) 758-5732 / Frank J. Hackinson, Vice President
Sheet music, artist songbooks, music books, Bradley teaching pieces, choral and band music

Screen Gems-Columbia Music/Colgems Music
the music publishing division of Columbia Pictures Industries, Inc.

is proud to be a part of the growing music industry of Florida.
McKeehan residents point with pride to the Miami Dolphins, two-time winners of the Super Bowl, to the glitter of Miami Beach’s posh hotels and to Miami’s growth as an industrial center. In recent years, the pride has also focused on the city’s growing music industry, including recording studios and record production companies.

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

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

The first studio was built with Emerman designing much of the construction of the equipment and making unique innovations on ready-built equipment. He and Jep Harned, president of MCI, a console manufacturer, formed a friendship and worked relationship which still exists. “I sometimes wonder what would have happened if we hadn’t met,” Emerman reminisces. “I think he is responsible for much of my success and, in turn, I guess I am responsible for much of his.”

In 1967, more space was needed and the first expansion, doubling existing facilities, was made. As the Criteria name became known in the industry, another expansion was needed and, in 1971, Emerman put on a $125,000 wing. “Criteria has always been ahead of its time with the newest and most original equipment. We’re still the only 16-track studio in the area,” he says modestly.

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

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

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

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

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

Criteria is strictly a service facility and Emerman hand trains his youthful, hip and technically proficient
If you want the best results, you start with the best of everything ... then improve it.*

Our engineers. Technically proficient, musically hip. Cooperative and cool. And you never feel that "get out because time's up" pressure here.

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

Three of the five studios are equipped with 16-track quadrophonic facilities (record-playback-mix). They're beautiful, comfortable and very relaxing to record in. They're also clean.

The Criteria Rhythm Section. Great musical things happen when these cats get cooking behind an artist. They've backed up some of the biggest names in the business. Totally outstanding talents on their own, and great heads to work with.

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

criteria recording studios
1755 N.E. 149th Street, Miami, Florida 33161 • (305) 947-5611
Continued from page F-8

McAdams is in charge of the mobile unit and assists Emerman with acoustical design as well as handling studio carpentry. There is a 10 gold LP's and nine gold singles adorning the reception area walls, including product by the Allmans, Eric Clapton, Aretha Franklin, Stephen Stills, Grand Funk, Brook Benton, Jackie Moore, Dwayne Allman, Joe Walsh, Beginning of the End and James Brown.

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

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

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

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

Moving north to Ft. Lauderdale, SRS International Recording Studios and its co-owners Michelle Scott and David Chiodo handle that market. An 8-track facility (plans calls for a 16-track board to be installed within eight months), SRS's sessions, now averaging about three a day, are equally divided between custom rentals, commercial work and in house production.

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

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

And, quality is a keynote to both David and Michelle's efforts, with either one or both always taking a personal hand in each session. According to the two, the work load has been "hectic" recently—often forcing them to work through weekends and week nights. "We're not interested in the quick buck, the rip-off scene," says Chiodo. "Most of what we do, namely Michelle's commercial jingles (she and her group, the Michelle Scott Singers, are heard on a number of radio spots throughout the U.S.) and our production contracts, are created and produced here, so we have a great deal of pride and satisfaction in our work."

Another positive aspect of the studio, in terms of the Lauderdale market, is that they employ upwards of 75 musicians each month.

"We're truly a team," states Michelle. "David has a strong background in engineering and I have the background from the performer's point of view." (She doesn't mention that her studio credentials in terms of engineering and producing can match many in the industry.) "This way," she continues, "we are constantly aware of both the technicalities and aesthetics that go into making a quality product."

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

13. In all, the group tours with some 32 musicians and singers. Back to studio talk, Michelle says that when the 16-track board is installed, the 8-track will be used solely for commercial work. At that time, SRS will be placing more emphasis on

(Continued on page F-23)
RECORD IN FLORIDA'S MOST BEAUTIFUL MULTI-TRACK FACILITY IN FLORIDA'S MOST BEAUTIFUL CITY
(We have everything you need)

Your check list for coming to Florida.

☐ Decide you want the best for yourself and your product.
☐ Decide what day you would like to arrive in Ft. Lauderdale
☐ Decide how many days you can spend with us.
☐ Check the airlines for flight schedule.
☐ Call or write:

SRS International
Recording Studios, Inc.
790 NE 45th Street
Ft. Lauderdale, Florida 33308
305/772-0008 or 305/772-3385

We will: (A) Arrange your Florida Accommodations.
(B) Help you plan the leisure hours you spend with us.
(C) And even handle your total production needs, if you like.

☐ Pack your light weight clothes. (Or visit Ft. Lauderdale’s specialty shops. We can tell you where they are.
☐ Don’t forget your bathing suit. (even if it’s snowing where you are.)
☐ AND don’t forget to bring your arrangements, idea sheets (doodle pads), tapes or what ever you will need to complete your production. (Some folks arrive with only the name of a product or an artist but return home with a fantastic product.)

AND
WE FURTHER PROMISE NOT TO ASK
• HOW THINGS ARE UP NORTH, OUT WEST, OVER THERE, etc.
• WHAT YOU THINK ABOUT THE ENERGY CRISIS.
• IF YOUR KIDS HAVE HAD THE FLU THIS YEAR.
• IF YOU THINK THE BREAD PEOPLE ARE TRYING TO DO IT TO US TOO.
• ABOUT YOUR POLITICAL AFFILIATION.
• IF YOU THINK MR. NIXON IS AN HONEST MAN.
• WHAT KIND OF TOOTH PASTE YOU USE OR IF YOU HAVE TRIED HEALTH FOODS.

Our track record is long and successful (7th year in Florida) and we promise you the most memorable, pleasant, relaxed, congenial, elegantly casual atmosphere in which you have ever recorded. Prosperity has given us a lot of confidence, so come and be a part of something successful.

D. Check

SRS INTERNATIONAL PRODUCT IS HEARD DAILY AROUND THE WORLD. RATES SENT ON REQUEST.
YOLANDA ROBERTS
BEAUTIFUL—TALENTED
From FT. LAUDERDALE

HEAD HIM OFF AT THE PASS
STAYING ONLY MEANS (I'VE PUT OFF THE LEAVING)

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Published by DoublePlay/BMI
Written by Lorene Allen & Gary Buck
UMI 2455 E. Sunrise Blvd.
 Ft. Lauderdale, FL 33304

MCI's Whizzes Build Studio Equipment For Clients Around The World

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

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

In business for nearly 14 years, MCI is currently one of the leaders in the console manufacturing field. The plant, all 20,000 square feet, is surrounded, resembling a NASA assembly line—Harned himself was an Army electrical engineer in the early 50's. The key is precision—often stretching as far as a thousandth of an inch—and any breakdown along the assembly line can mean long and costly delays.

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

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

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

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

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

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

Also tied in with MCI's marketing plans is an educational program for MCI dealer employees. "Before a dealer can handle the line, he and his staff are trained by us to install the equipment, as well as to tune a room. In an emergency, though, an MCI specialist is always available to go into the field to straighten out any bug or problem. Any number of times, what the customer thinks is a problem with the equipment actually turns out to be a problem with their own electrical wiring."

A popular feature of MCI equipment, according to Harned, is that all the consoles are ready adaptable to 8-track, 16-track or 24-track. "A studio can buy the console they can afford, and whenever they want they can buy additional plug ins units to up an 8-track to a 16-track, or a 16-track to a 24-track console. Each additional unit goes for $770."

MCI, which used to do quite a bit of custom work, essentially in its earlier years, avoids it almost completely now. "It just isn't worth the time and trouble now," says Harned. "In terms of man-hours and profit, there is no way we can rationalize custom building."

Florida's Implosion

• Continued from page F-12

On local campuses, in nightclubs and recording facilities throughout the state young artists are trying to get it together, experimenting with new sounds, tightening their acts for that big moment, and generally keeping in tune with the rest of the industry. At any moment, any one of these "novices" might turn the corner and make it to the "big time" of a record deal and national exposure.

But, that's what it is all about.

With the state's growth has come maturity within the market, and with that maturity has grown a wider reaching for the fruit. This time, though, the talent is there, waiting and ready to make its mark.

With the least of its worries being the weather, the state's climate has proved to be a strong drawing card for television production firms and national advertising companies. The state encompasses a wide variety of terrain for filming, as well as air extremely good for shooting. In conjunction, with film, a number of recording studios in the state have benefited from the added business of tracking films and doing voice overs for a variety of commercial product.

Not as currencies, or as expensive, as New York and Los Angeles, local recording studios offer substantially cheaper rates, looser surroundings and a nearness to many of the East Coast-based advertising firms. Another asset offered by the State is freedom from undue union pressure, in that Florida has a "right to work law" on its books. Tag on a vast pool of skilled and semi-skilled workers, both American and Latin-born, and half your labor problems have disappeared.

All in all, the local vibrations are good, as are the dollar signals being generated from the market. The market's implosion has begun, and now that all remains to be seen is how much of an explosion is going to be created across the national music scene.

Screen Gems—Columbia

• Continued from page F-6

Standing, Wilkerson sees Screen Gems Columbia, in the space of three years, having already achieved positioning as "one of the top five publishers of music." And, as in the case of Hansen, if that's any way to play percentages, the picture for both firms, and music publishing in general, looks pretty rosy.

Research and written by Jim Meilans with editorial support from Art Kapper and Sara Lane; advertising sales: Ron Willman; cover, art direction: J. Daniel Chapman; section editor: Elot Tiegel.
Some say Florida is where the future has already arrived.

We agree, especially as far as the future of sound is concerned—because the great sounds of the world sound better when they've been recorded and mixed in studios with MCI recorders and consoles.

With our expanded manufacturing facilities in Fort Lauderdale, MCI is fast becoming the favorite producer of first-quality, reasonably priced recording studio equipment, not only for Florida studios, but throughout the United States, Europe, and Asia. MCI equipment was chosen by 82 different studios in 1972 and 106 different studios in 1973. With the advent of our JH-100 transport and its sophisticated servo controlled capstan drive, we have captured the world. Due to our expanded manufacturing facilities we can deliver JH-100's in 8, 16, and 24 tracks in three to four weeks, and JH-416 consoles in any configuration from stock.

See MCI's gear at the Audio Engineering Society's Convention in Copenhagen, March 26th to 29th, booth 26.
Miami's Latin Music Community: Flourishing, Expanding, Optimistic

In 14 years a full-blown industry has developed to serve the Cuban market

Before the Cubans fled from Castro to Miami in 1960, there were no Latin record industry to speak of in Miami. Now there are 12 distributing companies of Latin product, six record and tape manufacturing plants, recording studios and five Latin radio stations.

In addition, several large record companies have either moved their offices here or have established branches, such as Gaytronics, Alhambra, and Parnaso. It is inevitable that more will follow suit. After all, Miami is geographically situated between New York, Puerto Rico and the rest of Latin America. Miami also has about 500,000 Latinos living here. Although Miami is officially bilingual, all record company executives agree it doesn't mean anything concerning this business. Radio is either all Spanish or all English, and so far only one program that was directed to the Latin youth was bilingual. The program was very successful, but is no longer on the air. The only influence one sees of American music on Spanish product is in the direct translations of American hits into Spanish, or the influence of rock on the kids who listen more to American radio than Spanish radio.

The following are descriptions of the Latin music industry as reported by correspondent Art Kapper:

Miami Records

Owner Carlos Granados was originally from Colombia, S.A. but was raised in the U.S. and has 30 years’ experience in the record business. In 1968, he opened Miami Records on Flagler Street to make his firm the first record manufacturing plant in Florida. Opening with two presses, against the advice of engineers who told him the heat would make it impossible to press 78 r.p.m. records here, Granados succeeded, and in 1969 moved to his present location, where he got a contract to press all international Latin product of CBS records.

Miami now has a similar contract with Philips/Polydor as manufacturer and distributor in the U.S. and Puerto Rico for such artists as Elbo Roca and Nino Bravo, released under the Miami label: “The influx of Cubans has made it possible to sell more than 20,000 LP’s a year in Miami, where before 1960, no records were sold either in Miami or in the state of Florida,” says Granados. The firm also does custom pressing.

The bilingual nature of Miami means nothing to the Granados family as their product is Spanish for Spanish speaking people. Salsa music in Miami is very big and even groups from Colombia, like Fruko, are starting to record salsa and sell here. Miami has been buying product from Kaiser in N.J. for 20 years, and although vinyl has not been cut off, the amounts being delivered are less. For this area, we are strictly a wholesaler with Ultra Records handling our distribution,” states Granados.

Ultra Records

In 1963, the first Ultra record store, owned by Jose M. Palermo, opened on SW 8th St. Today, there are three stores with a fourth coming shortly in Hialeah. The SW 8th St. store sells almost 100 percent Latin product to an almost 100 percent Latin clientele. A store in the Central Shopping Plaza sells 80 percent Latin to 20 percent American product, and a Westminster Shopping Center outlet sells half Latin and half American, exactly the same distribution of the population in that area.

Palermo sees the Cuban kids buying more American product until they are out of high school. Their close friendships with American kids makes them more American in musical tastes. Also, local rock groups, made up totally of Spanish kids, play only the rock they hear on American radio stations. In 1973, the three stores did an approximate volume of 75,000 units (a unit being an LP or an 8 track tape). Up to this year, about 30 percent of the total were 8 track, but it has grown to 50 percent at this time.

Palermo also started Tropicana Distributors, with Jose M. Penchet in charge. Tropicana is the wholesaler and distributing company for Borinquen, Modiner, Raney, and others, plus a one-stop for UA Latin. Tropicana has no racks, but sells to other rack jobbers and distributors. The operation has been in existence for one year.

Tropicana is also the exclusive distributor for Borinquen records in Florida, Chicago and west of Chicago. Salsa music is strong here, but could be much bigger if it could get more airplay. Says Penchet, “Latin youths go American in music until age 17, then come back and start with salsa. The market is not a star market, but one where any group or soloist can make it if the quality is there.”

Palermo is also involved in a pressing plant in Hialeah, Royal Records, with Jaime Monserrat at the helm. It has been in operation for one and one-half years and presses about 3000 LP’s a day. New equipment is on order to make Royal completely self-sufficient even to printing covers. Now they press mostly for Alhamba, Modiner, Sound Triangle, and do some custom pressing. Goldel records, another subsidiary headed by Monserrat, produces the Modiner line. Monserrat notes he is actively seeking licenses from out of the U.S. to produce here.

Armada & Rodriguez

Jose Armada and Vicente Rodriguez were in
started an auction, picked their own labels, plus Gema, Velvet, and a number of custom labels. Their own labels, Aro, Funny, Regio and Suave are distributed all over the U.S. and Puerto Rico and for the most part are licensed works from Latin America.

But, local artists have been produced and recorded, like The Antiques, Alexi Fari, Mirmir and the Sons of Paraguay; Armada & Rodriguez distribute Gema all over the U.S., and they own their own distributing setup in New York and Atlanta.

Every three months, one of the partners goes on a selling trip throughout the U.S. “We each started this business with $181, but hard work has made us successful, and we still work hard because we want to be more successful. The bilingual nature of Miami doesn’t affect our business as we never have to speak English, except to our suppliers. On the contrary, Americans here must learn Spanish if they want to improve their businesses. Salsa is strong, especially if you have a hit. Otherwise, we prefer catalog items.”

For some reason, salsa doesn’t sell on the racks, only in the stores. “We have 140 racks. Our musical act is much influenced by American music as American music is by ours. Look at Santana, Carol King’s ‘Corazón’. We sell only to distributors, not to retail stores, but we do have our own distributing company that sells to retail stores and services our racks.”

Southeastern Records

Mateo San Martin was in the record business in Cuba with his Kubaney label begun in 1955. He tied Castro’s communists in 1959, bringing with him his catalog of over 50 LP’s, Martin did business from New York until 1965 when he moved to Miami and opened a plant with two presses. Now, in quarters built especially for Southeastern in January of 1972, there are 14 presses, and departments for printing, galvanization, color separation, photography and tape duplicating. Besides work on their own Kubaney, Mate, Beltex and Mexican lines, they do custom pressing for many local companies.

“Our Latin records are cheaper than American product, yet it costs as much to produce and to manufacture a Latin record as an American one,” offers San Martin. “An American hit can easily go over one million, but a monster in Latin is at most 200,000 LP’s. What hurts our business are the number of advertisers that go into it, without proper knowledge and without doing the proper and lawful things necessary to run a company—such as paying taxes, royalties and union fees.

“Don’t think the retail price is what sells the record. If the music isn’t good, the people won’t buy it, no matter how low the price is,” he continues. “We’re not really interested in the American market, maybe my son will be. As for the local Cuban rock groups, it’s the local Cuban kids who buy their records, and they never get aired on American radio.

“Also we own two record shops, and in the one in Midway Mall more American music is sold there than Latin, even though more Latinos are our customers. As for getting our product on American radio, this is a problem. Most Latin producers don’t know the tricks to promoting on American radio.

“Our product is sold in Latin America through licensees, and we are now arranging for a French firm to license our product in Europe. We do everything, except the actual recording here on the premises, records, tapes, jackets, labels—everything. Most of our records are produced and recorded in Santo Domingo and we soon plan on constructing a studio there. Remember, 80 percent of the artists are under contract to us, and it would be impossible to bring all those people to Miami to record.

“We sell to all local distributors, but in New York we have an exclusive distributor and in Los Angeles we own our own branch, which was opened in Dec. 1973. San Martin is also one of the few Latin members of NARM. He says that “people in the Latin record business should do things the American way. We are in the U.S. and should play the game according to the local rules.”

Alhambra Records

One of the newest firms to make Miami its home is Alhambra Records. Heading up the operation is Jose Antonio Estevez, Jr., Miguel Eskivii, (formerly with Tico) and Tony Estevez. The Miami office will serve as the wholesale setup for the entire U.S., with distributors appointed in key cities like New York, Chicago and Los Angeles.

The managing director of the label, Jose A. Estevez, Sr., runs the operation from his offices in Puerto Rico. The idea of the Miami warehouse and distribution center is to coordinate all the efforts of the teams in Spain and Puerto Rico, and customers say it’s paying off in faster deliveries. Ultra will retain the Florida distribution rights for Alhambra and its artists, Julio Iglesias, Nycia Caro, Frank Ferrer and others.

Velvet Records

Velvet originates from Venezuela where it was started by Jose Paz, who still lives there and owns Velvet of Venezuela. His brother, Roberto Page, opened the Miami branch in 1965, but lives in Puerto Rico where he directs all aspects of Velvet in the U.S. Miami is considered the main office, and there are distributors in New York, Chicago, Los Angeles, Philadelphia and Connecticut.

Tony Moreno is manager of the Miami office and he states that when Velvet came to the U.S. in 1965, the major artist was Felipe Pirella. The big sellers for Velvet now are Sophy, Danny Rivera and Conjunto Universal. “Country music artists Alfonso

Key figures: graphics artist Drago (above); Miami Records Carlos Granados Sr. and his son Carlos (above); artists Julio Iglesias, Oscar Marchant, Danny Rivera, Ricardo Rey (left). Bins of Latin LP’s are at Ultra Records in Miami (left center).
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(Continued on page F-19)
Latin Dance Halls

family to come and have Sunday dinner, and they offer the free boat ride to families then too.  
The average age of the Centro's clients are 18-25, and 80 percent of them will be back three or four times a week. The dancing is excellent with appearances by Conjunto Universal and Jovenes del Hierro. On Three Kings Day, the Centro opened its doors to all Latin kids and gave them entertainment, toys, free drinks and snacks and boat rides...all in conjunction with W Fab AM and over 15,000 people showed up for the festivities. Prices for dinners are very low, as are the prices for drinks. This is a place to come and have fun, and not have to get dressed up or bring a wallet full of money. Centro Espanol is now known as "Centro de la Salsa," because it promotes the salsa music which two or three years ago was almost unknown.

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Phone (809) 764-3960

MARCH 23, 1974, BILLBOARD
The future of Latin radio in Miami is excellent. Spanish radio will always be alive here. WQBA, with Herbert Levin at the helm, is something else! In the latest ARB ratings for Miami, this station rated number one of all stations, English and Spanish! It wasn’t until 1968 that WQBA was unified under one program director, and in the spring of 1970 it went to number one. None of the other two Spanish stations programming could be called middle of the road in Spanish broadcasting, 10 hours of news daily. Music, in terms of total time, is the secondary ingredient. A typical day at WQBA goes thus: 5-7 a.m., news; 9-11 music with Felix Fari; 11-12 noon a novela (soap opera); 12-1 p.m. news; 1-2:30 more novela; 2:30-5 p.m. music with Eduardo Gonzalez Rubio; 5-6 news; 6-7 a talk discussion show, 7-9 music with Carlos Luis Brito, originally from New York; 9-11 another talk discussion show; 11-11:30 news and from then on music of a softer variety. Remember one third of all people who listen to radio in Miami listen to Spanish radio.

We play what the public wants to hear, and we arrive at that conclusion by taking our own independent surveys every six months and by watching record sales. I think people are varied in their musical tastes and like different kinds of music all in the same day. Music should be a variety and we have no consistent formula. Mario Ruiz is our music director. I think Latin music is more vertical for Spanish people, and that Latins follow the artists more than the product. We are not going after the youth market. We may attract some, but it is not intentional. We try for the 25-45 age group, and we think that they like all kinds of music throughout the day. Salsa has become quite popular lately, particularly through the dances, and it is mixed into our playlist.

"WQBA plays a heavy salsa diet, and their ratings are good, so we’ll see what happens."

This market is unique. One cannot take a style from New York or Puerto Rico and expect it to be an instant success. We’ll be seeing more local groups making music for Miami."

The future of Latin radio is the same as the future of the entire Latin community—fantastic. Miami has all block radio soap operas, with much news and talk, and a modern format such as was being used in New York and Puerto Rico would here.

"Basically WCMQ has a Top 40 format in Spanish, with news on the hour and half-hour and host of contests, promotions and personally disk jockeys. The latest ARB ratings show that we are the station that is getting the Latin youth. Our estimates of the needs for this community were correct. There is a need for an alternative type of programming. This facility is on seven days a week from sunrise to sunset. The bilingual nature of Miami does affect us. Since our audience has been living here for over 10 years and listening to American radio, we put some golden oldies into our format. There is a bilingual nature to this station (all disk jockeys are bilingual), although we only use Spanish on the air. Our target is the 12-35 age group and teens are coming to us in greater numbers."

Salsa is our main ingredient and we are very heavy in its play. Prior to our coming on the air, little salsa was being played, but now all stations have accepted it and it has become the most important musical ingredient in Latin radio. Our list is 50 percent salsa, picked by a committee with me as the final arbiter. Since I am here almost all the time, there is no need to delegate authorit y and hand out titles for fear the work won’t be done.

"I think the success of many American radio stations has been due to the reduction of commercials. Why do we have..."

(Continued on page F-22)
Latin Music

Continued from page F-16

The Fundoras left Cuba in 1960 and went directly to New York, where they opened a record store. They left New York in 1968 and opened a store here. "At that time the market was very difficult because people were not buying records," states Fundora. They were buying food, appliances, homes—trying to piece their lives back together. Also, local radio stations were playing only the old Cuban music. Now things have changed for the better. Raul Lemes, our sales manager, has been fortunate in securing the service of Latin product in Sears, Richards, Burdine's, McCarry's, Jefferson's, Specs, Record Shack and Music Makers.

"Salsa went from 20 percent to 60 percent of our business. And, we distribute about 90 percent of the best salsa product, and it dominates the music market now. Presently, we sell over 100,000 records every three months. In the past, the department stores only stocked old Latin catalog items. "All the labels we own are distributed in New York and Puerto Rico," Fundora continues. "We distribute in Tampa and Key West where business is picking up considerably."

Musical Records Co.

Eliseo Valdez is the chief of a myriad of businesses with different names and functions, all operating out of the same location in Hialeah, and all having to do with Latin records and tapes. Valdez was the owner of Discuba in Cuba and also the RCA representative. When he arrived here in 1959, he started Musical Records as the first of his distributing companies.

It is the distributor for all labels he controls—Musart, Discura and Seda—throughout the U.S. and Puerto Rico. He then decided to construct his own manufacturing plant, named Record Distributors of America. It has 14 presses and press about 1.5 million records annually. The Video Music Corp., was born for the manufacture of tapes, and their product is more Mexican than any other. To distribute in Florida only, Latin Records takes care of the records and Musical Tape Co. handles the tapes. His able right hand for this work is Jorge R. Hernandez. He is a large and sometimes confusing conglomerate is Angel Tamargo, a true mixture of a Cuban-born/New York City trained businessman.

Sunshine Records, under the guidance of Carlos Gonzalez is the distributor for all Peerless and Eco product from Mexico and the West Coast.

According to Tamargo, "Cubans were never big record buyers in Cuba, so why should we expect them to be now? Here in Florida, a hit is when you can sell 10,000 LP's. In Puerto Rico 50,000 would be comparable. The new generation here is starting to become record buyers, buying mostly salsa and American product. We don't have much salsa in our catalog, and no American product. But, I think salsa is a strong force in this market, and we are bringing in some salsa groups that are forming in Mexico now."

Carlos Gonzalez of Sunshine: "We handle Peerless, Eco and Eli, all Mexican lines, with branches in Texas, California, New York and Puerto Rico. 80 percent of the product is Mexican and the other 20 percent is international. At this time we are very hot in Los Angeles with Los Baby's, who are scheduled to play the Centro Espanol in a short time. We want to introduce Mexican rock groups and folk music stars to the Latins in Miami."

Tape Duplicators of Florida

From 1962 to 1968, Aldo Vasquez and Carlos Garcia ran a recording studio and tape duplicating studio in Miami. The present firm was founded in 1969, and the first contract to make 20 tracks was with La Flor Records (50,000 the first year).

"Things have changed a little since then," says Garcia. "We made over one million tapes last year!"

Their own maintenance crew keeps the 10 duplicating machines going all year long. "Our biggest customers are Cuban, Miami, Bonniquen and TK Producciones," adds Vasquez.

"At this time we have no salesmen, both of us have been working to bring tourists turning to New York and Puerto Rico to get more business. We find word of mouth has brought us all the new business we have ever got. When we get some new equipment in a couple of months, we will try to get some American accounts by using American salesmen."

"Right now 95 percent of our business is Latin product, and a hit in that market may mean 80,000 tapes, but remember these tapes go out all over, not just to Miami."

As for this market, 200 tapes was a hit in 1962. Now, we know that 10,000 can be sold here of one number."

Parnaso Records

Raul Lopez, president of the new label plans opening a big branch here in Miami. In charge will be Jorge Beillard, formerly with Fania. Some of the artists that Beillard will promote and sell are Raphael, Peso Marquez, Jaron Ramos, Leonardo Favo and Jacomonte. A suitable location is now being sought by Beillard.

Caytronics Records

Newest distributor to the area is Jose Cayre's Caytronics Distributors of Flia. A warehouse has been set up with Jesus Godoy as general manager. Among the labels distributed exclusively by Cayre are Caytronics, Mencan, Arciano, Pronto and Carnero.

Draco

Draco designs record covers. Arriving on a freedom flight in 1966 with his family, he first worked for the Miami Herald, but soon went on his own. He now designs for Velvet, Bonniquen, Afro, Kubaney, Discobolando and Giades (Henry Stone). Draco follows the cover from the beginning to the finished goods. He also designs logos and labels and in 1973 designed about 500 record jackets.

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MIAMI

DADE COUNTY, FLORIDA

MARCH 23, 1974 BILLBOARD
Radio Stations
• Continued from page F-20

people tune us in? Primarily for the music, fast news reports and the personalities, Tony Rivas, Angel Martin and Hector Viera handle the music and Eugenio Bueno and Oscar Pinero manage the news. The Latin market is dynamic, growing population wise and economically, and sales for radio and records will continue to rise."

Manny Matos (left) of M&M Records is at home in the control room of his studio, an engineer at his side.

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Distributors

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Miami, Fla. 33135

PAMERICAN Records
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Great Bend, Kansas 67530

CUBA: Vicente Palacios
1401 NE 3rd Ave.
Miami, Fla. 33136

PHILADELPHIA:
Villanueva-Asturias Corp.
401 West Girard Ave.

MUSICABANA Records
125 S. W. 1st St.
Miami, Fla. 33130

METROMUSIC Records
1201 S. W. 2nd Ave.
Miami, Fla. 33130

MANNY: Manny Matos
1160 S. W. 1st St.
Miami, Fla. 33130

Pan-American Records Inc.
226 E. Main Ave.
Great Bend, Kansas 67530

BAMANDA
125 S. W. 1st St.
Miami, Fla. 33130

UNIVERSAL TV AND RECORDS
1453 N. Milwaukee Ave.
Chicago, Ill. 60623

UNION: Mario Cabreño
1404 NE 3rd Ave.
Miami, Fla. 33130

Frequency: Radio Station WAEY 950
Miami, Fla.

Distributors

Puerto Rico:
Alhambra Records Corp.
G.P.O. Box 2702
San Juan, Puerto Rico 00936

Miami:
Ultra Records Inc.
1522 S. W. 8th St.
Miami, Fla. 33135

New York:
Casino Records Inc.
138 W. 23 St.
New York City, N.Y. 10011

Philadelphia:
Villanueva-Asturias Corp.
401 West Girard Ave.

Chicago:
Pan-American Records Inc.
3751 West 26th St.
Chicago, Ill. 60623

Texas:
Alamo Records Inc.
1926 Fredericksburg Rd.
San Antonio, Texas 78201

California:
Musica Latina Inc.
3360 West Pico Boulevard
Los Angeles, Cal. 90006

New Jersey:
Swift Music Distributors
1001 S. W. 1st St.
Miami, Fla. 33130

Texas:
Alamo Records Inc.
1926 Fredericksburg Rd.
San Antonio, Texas 78201

Florida:
Sonido y Discos
1160 S. W. 1st St.
Miami, Florida 33130

New York:
Skyline Rec. Co.
636-10th Ave.
New York, New York 10019

Puerto Rico:
Allied Wholesale Dist. Co.
Calle Cerra No. 510, P.O. Box 15
San Juan, Puerto Rico 00907

Hartford:
Latin Records Shop
264 Main St.
Hartford, Conn.

New Jersey:
Swift Music Distributors
1001 S. W. 1st St.
Miami, Fla. 33130

Chicago:
Pan-American Records Inc.
3751 West 26th St.
Chicago, Ill. 60623

Philadelphia:
Villanueva-Asturias Corp.
401 West Girard Ave.
Philadelphia, Pa. 19123

Southwest:
Anray Music Dist.
1605 E. Yandell
El Paso, Texas 79903

MARCH 23, 1974, BILLBOARD

FLORIDA
SONIDO Y DISCOS
1160 S. W. 1st STREET
MIAMI, FLORIDA 33130

LOS ANGELES
SANDY RECORDS
2200 W. PICO BLVD.
LOS ANGELES, CALIF. 90016

NEW YORK
SKYLINE REC. CO.
636-1oth Ave.
NEW YORK, NEW YORK 10019

Puerto Rico
ALLIED WHOLESALE DIST. CO.
CALLE CERRA NO. 610, P.O. BOX 15
SAN JUAN, PUERTO RICO 00907

HARTFORD
LATIN RECORD SHOP
264 MAIN ST.
HARTFORD, CONN.

New Jersey
SOUND RECORDS
1001 S. W. 1st ST.
MIAMI, FLA. 33130

UNIVERSAL TV AND RECORDS
1453 N. MILWAUKEE
CHICAGO, ILLINOIS

SAN FRANCISCO
MUSIC STORE
1400 PARK AVE.
EMERYVILLE, CALIF. 94608

PHILADELPHIA
VILLANUEVA ASTURIAS
401 WEST GIRARD AVE.
PHILADELPHIA, PA. 19123

CHICAGO
PAN AMERICAN RECORDS
3751 WEST 26th STREET
CHICAGO, ILLINOIS 60623

MARCH 23, 1974, BILLBOARD

FLORIDA
SONIDO Y DISCOS
1160 S. W. 1st STREET
MIAMI, FLORIDA 33130

LOS ANGELES
SANDY RECORDS
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New Jersey
SOUND RECORDS
1001 S. W. 1st ST.
MIAMI, FLA. 33130

UNIVERSAL TV AND RECORDS
1453 N. MILWAUKEE
CHICAGO, ILLINOIS
Recording Studios

- Continued from page F-10

custom and in house production work. "We have turned away sessions in the past, because we thought that a group wasn’t ready to record, and even with the newer and larger facilities that policy will continue. We’re interested in quality, for ourselves and our clients," says Michelle Scott.

Go to Orlando and one finds Bee Jay Recording Studios, actually located in Winter Park, an Orlando suburb. A 16-track facility, having recently switched from 8-track, Bee Jay also has a "lock" on the local market. Eric Schabacker, its president, describes the studio’s work load as "40 percent commercials, 40 percent custom and 20 percent production." As Schabacker sees it, Bee Jay is "one of the top three studios in the state—and capable of competing with most East Coast studios in terms of quality and consistency of sound."

The studio itself, with its 8 and 16 track recorders, takes up some 1,100 square feet, has Schabacker’s personal touch throughout. It’s spacious, well-fit and has well controlled acoustics. The board, an Electroline, has a number of modifications built-in, including monitor, panning and echo systems.

Schabacker sees Orlando, and Central Florida in general as becoming the “entertainment capital” of the Southeast. "Walt Disney World coming here has brought us a lot of attention," he says. "The youth market is here, as is the talent, and more and more out-of-state promoters, agencies and production firms are keeping a very watchful eye on the market."

Schabacker isn’t afraid of the competition either; he says that even in the last 12 months his business has increased some 45 percent.

One of the studio’s major assets is its chief engineer, Bill Vermillion. Rejoining Schabacker recently, Vermillion had been music director for radio station WLOF in Orlando for close to seven years. Well-known in the market for his "ears," Vermillion is now spending his time mixing, as well as producing for Bee Jay. Also on the scene is Jim Katt, studio general manager, who lends himself to producing, mixing, compassing, and booking the studio. Like Schabacker, Katt has a fairly extensive musical background, having played in a number of rock bands in the state.

Summing up, Schabacker states: "Our philosophy is simple. We work with stage and studio talent on a one-to-one basis, trying to extract the best from individuals. At present, the company has grown to include the studio, an agency and two publishing houses."

"Publicly, we’re a full-service studio, offering custom recording and commercials, as well as our own productions for release. On the commercial end, we’re quite active in-}

Latin Music at its Best from Florida with Peerless simbolo de perfeccion

Latin Musical Sunshine

Records Dist.
780 W. 27th Street
Hialeah, Fla. 33010
(305) 885-9156/57

Records & Tapes, Inc.
780 W. 27th Street
Hialeah, Fla. 33010
(305) 887-2638/39

Records Dist.
725 W. 26th Street
Hialeah, Fla. 33010
(305) 887-7177

The First with Latin Stereo Cartidges, Cassettes & Quadrasonic Tapes

*These albums are available on 8 Track, Cassette and Quad 8 Track

Discuba
zeida

For Latin $ $ $ $... Try Us

MARCH 23, 1974, BILLBOARD
Our team has been No. 1 in the Latin field in Florida since 1964! We're proud of it and we are eager to continue our offensive drive to cover all positions of the recording industry.

**Line Up**

Manuel J. Matu – Coach  
Milton Levison – Advisory Comm.  
Enrique Reyes – Quarter Back  
Mariano Rodriguez – Wide Receiver  
Melvin Noriega – Running Back  
Frank Asencio – Tight End  
Nibaldo Ferreiro – Center  
Romeo Cesari – Play Kicker

**Cheer Leaders**

Mrs. Matu / Mrs. Reyes / Mrs. Rodriguez  
Mrs. Noriega / Mrs. Ferreiro / Mrs. Cesari

**Specialty Positions Now Cover**

Rack Jobbers  
Distributors / Latin One Stop  
Independent Records Producers (SOUND TRIANGLE RECORDS)  
Publishers / Recording Studios

If you need a winning team in Florida, we’ll love to hear from you! Of course we are all “Dolfans” and we’ll see you in Super Bowl 75!

---

**M & M Records Distributors, Inc.**

501 West 28 Street  
Hialeah, Florida 33010  
(305) 887-4522  
(305) 888-3358

---

**Splendor Services Trade, Public Concert Areas**

Live musical entertainment, serviced to hundreds of conventions, trade show, fairs, clubs, schools, and concert halls throughout the U.S., is the name of the game for Thurlow Spurr, president of Orlando-based Splendor Productions. Having formed the company some 16 years ago in Detroit, and moving its headquarters to Florida in December, 1972, Spurr is proud of the fact that in that time nearly 1,600 artists have worked for Splendor, either as musicians or as members of self-contained touring groups.

Relaxing at his Winter Park home with his director of talent placement, Don Waisanen, Spurr reflects on the company’s entry into Florida thusly. “Coming here was one of our best moves,” he says. “Business in the last year has nearly doubled, in this market as well as nationwide, and our projections call for the maintenance of that growth pattern for quite some time.” Obviously Spurr is not looking to Florida as a retirement home, but rather as viable business center for his profession.

“We are in the business of actually creating new groups, which are totally self-contained, and sending them on the road,” says Spurr. “While most of the time each group is replenished with new talent as an individual in that group might leave, any group we might form from scratch is extensively rehearsed before we would even consider letting them go on the road.” Presently, states Spurr,Splendor has some 16 touring acts in the U.S. and Canada, including the likes of the Spurrows, Garden Party and the Gatton Gang.

“If you were to break down our statistics,” he continues, “you would find that we do about 50 percent of industrial oriented shows, with the remaining 50 percent divided between one-night concerts at schools and colleges, bars, club dates, and back-up work for major television productions and top recording acts.”

---

Bill Borkan and Bobby Dukoff seem relieved after working on a rough session... a feeling other creative people have felt around the country.
Consumer Electronics Firms Headquarter In South Florida

Consumer electronics is a major factor in the South Florida market with a half dozen or more manufacturers in the Miami area.

Several of the major firms are owned by Cubans who fled to Miami more than one dozen years ago when Fidel Castro took over their homeland. Topp, Dyn, National and Muskat, headed by Cubans, continue to expand rapidly in this ever-growing market.

A recent census report disclosed that more than half of Miami residents are Latin Americans and it's only natural that some of these would enter a new field in their new country; a field in which there was relatively little competition 10 or 12 years ago.

Topp Electronics, founded 14 years ago by Louis Topp, has become a global company and is one of several U.S. manufacturers of consumer electronic products doing domestic manufacturing and assembly.

The manufacturer of Juliette branded merchandise (Topp) has a new team in its product development division and has continued to expand its marketing to mass merchandisers. George Kate, executive vice president of sales, explains the reasons behind Topp's decision to go into manufacturing of home entertainment units thusly:

"Even though most companies are importing from the Far East, there is still a tremendous work force in the United States," he says. "In our case we have over 800 employees scattered around the country.

Expanded assembly and manufacturing facilities in Miami and Los Angeles highlight Topp's growth pattern during the past two years.

In Miami, Topp has increased assembly operation of its facility to include stereo speakers and clock radios. All Juliette speaker systems are manufactured, assembled, tested and packaged in Miami. Engineers have developed a number of cost-saving quality enhancing production techniques.

Another asset in U.S. manufacturing is the ability to control quality. All Juliette modular stereo systems are now subjected to a series of rigid performance and quality tests before distribution. Incoming shipments are electronically checked by trained engineers for any possible defects or damages. Topp's Miami facility includes a huge, impressive showroom and a plush executive office. Two blocks away is a gigantic plant. On the west side of Miami International Airport is a plastics plant and last year Topp opened a service department building.

It also has offices, showrooms and warehouses in New Jersey, New York City, Chicago, Atlanta, Montreal, Toronto, Puerto Rico, Tokyo and Hong Kong. Top is one of the pioneers in selling consumer electronics through catalog showrooms which Kate's claims is becoming a booming important market. "We also sell to mass merchandisers--Hello Kitty in E.Z. U.S., W.T. Grant, Jefferson Stores and so on. We try to sell the large major accounts in a given field. These stores often use their own private label for the Juliette product," Kate says.

Dyn Electronics Inc. was founded by Charles Dascal, President, 13 years ago. It manufactures tape recorders, stereo, radios and stereo components. Now, in 50 states including Alaska and Hawaii plus Canada, Dyn is planning expansion in Europe in a year or so.

Dyn's Miami building--a modern lavishly furnished 50,000 square feet, houses offices, warehouse facilities, assembly production and showrooms. It also has technical and engineering departments. A similar building is located in Los Angeles housing many of the same facilities, and a showroom in New York City was opened almost a year ago. Dyn has liaison offices in Hong Kong, Tokyo and Taiwan which take care of shipping, product planning, quality control and "staying on top of the manufacturers to make sure their deliveries are on time," Dascal says, grinning.

All merchandising is done in Miami. Merchandising meaning product planning. "Our engineers in the Far East continue our efforts after we create the basic idea," he explains. "They work with our engineers and designers after we send our ideas over there. At that particular point, they go to factories and lay them out for production.

All quality control is taken care of in Miami and Los Angeles although each piece of equipment has been previously quality controlled in Japan. Dascal feels the second quality control performs a high service added safeguard to any errors overlooked. He added two assembly lines in Miami and another 10,000 square feet in warehousing space recently.

Heavy in the automotive market, Dascal says that about 40 percent of sales are in car stereo 8-track players. Dyn also has a matrix quadrasonic system for automobiles, the Dyn "Quatro" sound system.

Dyn has forged ahead into 4-channel although Dascal still doesn't feel the market will develop for another year when many of the radio stations will be transmitting 4-channel. "I don't think there will be much consumer demand until more software is available."

"When you start from scratch, the only way you can go is up," says John Maler, Vice President of National Electronics, Inc. (NEI) as he reports a 50 percent increase in business for 1973 as compared with 1972. "And in 1974, we expect to grow another 50 percent. We've doubled our sales force and have accomplished all our goals so far."

As in the case with other manufacturers who are profiting by using expertise in certain export areas, NEI grew out of early involvement as a representative for Toshiba products in the Southern Hemisphere.

"We really have a relationship here with National Overseas, the export wing, and is headed up by Jack Chester, President. The firm now assembles here in and other countries.

NEI expanded its Riviera product line of playback equipment and decided to go after the U.S. domestic market after a dozen years of successful marketing electronics in other countries, principally South and Central America.

"We now cover from the Midwest to all the Atlantic states and plan to go to the West Coast within two years," Maler says.

NEI has been responsible for sales of Toshiba products in numerous Latin American countries, in the Caribbean area such as the Dominican Republic, Puerto Rico, Venezuela, Ecuador, El Salvador, Honduras, Bahamas, Virgin Islands and Haiti.

Initially the U.S. firm handled only the finished goods from Toshiba, but in 1966 when Venezuela took action to impose strict import regulations on a wide range of finished goods, it began to assemble electrical goods--mainly television sets and radios--locally in Venezuela. Its annual transactions with Toshiba, including purchases of component parts, now amount to several million dollars.

NEI has branch offices in Puerto Rico, the Dominican Republic and Venezuela. It has a staff of 20 in Miami and also an assembly plant for radio and television sets in the Panama Free Zone.

"Riviera is the brand name we use for the domestic market and we're also exporting some goods under this name to Central and South America," Maler says.

NEI works through independent reps, as Maler feels the only way for a business to achieve high sales and financial success is to offer employees an incentive to make money.

Riviera covers a complete range of consumer electronics items from small pocket-sized radios, tape recorders, digital clock/radio, radio phonographs, 8-track decks, 8-track multiplies, and stereo AM/FM multiplies. One of its newest products is a portable radio with push button selector for time and weather. "We are the only U.S. company to import and distribute this," he claims.

YOUR COMPLETE ONE-STOP FOR THE MANUFACTURING OF RECORDS & TAPES

We have the complete facilities to produce your records, tapes and cassettes all under one roof. Top quality, fast service for large or small custom orders.

- Custom Pressing
- Tape Duplication
- Plating
- Printing & Lithography
- Design and Art Work
- Labels
- Album Graphics

South Eastern Records Mfg. Corp.

4380 N. W. 128 th. St. Opa-Locka, Florida. 33054 TELEPHONE (305) -893-7211

MARCH 23, 1974, BILLBOARD
Yet some say the market has only hit 70 percent of its potential.

Rock as well as middle-of-the-road music does well in the concert field. Concert South promoters Al Aragomini and Albert Teebay (above), see the future in promising terms.

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MARCH 23, 1974, BILLBOARD
Indie Firms  
Continued from page F-4

chim and Rich Unger’s Southbound Records, formed in early 1974. While they place the greater emphasis on what they term “southern rock ‘n’ roll,” Southbound is also involved with R&B and pop product. Mainly, though, the firm is geared to cater, as Yoshim puts it, directly to those southern musicians “who want a label for them, rather than a heavy city operation.” They both do at, though, that Southbound is actively seeking a national distribution deal through a major.

Turning to Ft. Lauderdale, one finds Mike Alger’s Universal Media firm. Formed three years ago as a media buying service, Now, however, UMI is into a mail order service on country product, production of country music documentaries for radio, and production for its own UMI Records label. UMI’s first release, scheduled for late March, according to Alger, will feature country songstress Yolanda Roberts.

Alger notes “that the business and talent is here. We just have to develop it.” Among those, UMI will be actively seeking local talent to bolster its roster. Joining in business by production director Lee Cash and general manager Fred Stoff, Alger also plans to open offices in Canada in conjunction with Broadland Music. From there, the next move is Australia and England, all in an effort to spread UMI’s Florida music message.

Turning further north, one finds Sound City Inc.’s Centuria Music (in Gainesville) preparing to release its first product. Ron Sansone, Centuria’s musical director shows up the division’s plans by saying: “Centuria’s plans include the signing of several artists to recording contracts; entry into the field of motion picture and television sound track composition and recording; and the production of syndicated series of original radio dramas.” While the creation of the division marks a new direction for Sound City, the firm was originally formed by Saul Silber in 1970 as a local audio equipment dealer. The record operation remains active.

Formed close to two years ago by an enterprising college graduate, Bobby Hudson, Rhythmic Sound Productions, based in Jacksonville, makes country and rock music its bag. Hudson, a performer himself, ties his roots closely to the Nashville scene, but he is quick to emphasize that Florida is the place with “potential.”

With this “potential” in mind, Hudson is actively looking for production deals for a number of country-oriented acts, dividing his time between Nashville recording studios and his Jacksonville offices. Meanwhile, though, Rhythmic is branching, having recently formed a “record release evaluation and promotional service.” as Hudson puts it. The service, which direct mailing new product to over 300 college radio stations in the U.S. and 30 state-based commercial stations, offers product evaluation from an airplay point of view to firms which are not geared to penetrate the market nationwide in search of a feedback on new single releases, states Hudson.

Also on the Florida production scene is Dick Starr’s Professional Programming firm. Started in 1964, Professional Programming, while not disk oriented, produces radio specials and features for worldwide distribution, produces radio and television commercials, and acts as a programming consultant for more than a dozen stations. Operating out of Miami, Professional Programming utilizes its own four-track studio, with an emphasis on total in house production.

Howard and Ron Albert comprise an engineering production team which has helped Miami become a booming music center. With their own A&A Productions and affiliated with Group 3, the young brother duo has been awarded 18 gold records.

The brothers are familiar names in studios throughout the nation and have worked with such super talents as the Allman Brothers, Wilson Pickett, Aretha Franklin, James Brown, Eric Clapton, Stephen Stills, Black Oak Arkansas, Leon Russell, the Steve Miller Band, Joe Cocker, Dr. John, Jimi Hendrix, Buddy Miles, Joe Walden/Barnstorm and the Rolling Stones.

They are currently working with the Stones’ bassist Bill Wyman on his first single “LP.” Wyman is laying down a collection of self-penned songs that are being recorded at Criteria studios and engineered both here and in California. Lending a hand are Dallas Taylor, Miami conductor/ trombonist Peter Graves and singer Betty White.

Although the Alberts travel extensively throughout the country, they are based in Miami because of their past success at Criteria. Ron and Howse will be recording Capricorn’s White Witch to be followed by a session with Black Oak Arkansas.

Group 3—a fledgling production company headquartered at Criteria, is staffed by the Alber and Steve Palmer for the purpose of recording new talent.

Palmer’s duties with Group 3 are to seek out talent. He has its roots deep into the music world and during the ‘60s was involved with over 1,000 rock shows and concerts.

Group 3 has just released Bobby Jenaro’s single “Telephone Talk” and an LP by one of Miami’s top talents Mickey Carroll.
32 stations cover the two county market

The following account of Miami radio is offered by Tom Adams, himself an air personality.

When I first stepped down from the boxcar and blinked at the dazzling sight that was South Florida sunshine, palm trees, bikini clad sun worshippers, I said, "This is for me?" 1965 was just getting underway. That was before I found the average pay for a guy with 10 years experience in some of the larger markets was around $125 a week, coconuts free.

Miami was the classic concept of a major market in radio, ranked about number 25 nationwide. It followed the rut worn by other, bigger cities... Two rockers, WQAM, piloted by Lee Sherwood, WFUN, Dick Starr PD, 3 MOR's, WINZ with George Cooper as PD, WIOD, Biggie Nevis PD and WGBS owned by Storer.

Then it had the necessary complement of black stations... WMBM... Two classical stations WQON and one other, no longer with us whose name escapes me, two country stations WDAH (wasn't that a great name for a kicker?) and WDAO in Hollywood. WKAT all talk. And WHIZ which had just turned on in Coral Gables was doing real.

Professionalism and excitement are hallmarks of radio in Florida.

Radio In Daytona Beach and Orlando Combines Concern For Locals With Tourists

It may not be New York, not even a Los Angeles, but the radio market for Daytona Beach and Orlando can be just as competitive, as well as quality conscious.

Taking a look first at Daytona Beach, there are three stations in head-to-head competition, WQAM, WQON and WIND. WELE, a country station is also represented.

WQAM, a property of Walter Weeks Broadcasting Co., is both AM, adult Top 40, and FM, "good music/ easy listening." As Dan Eric, the station's program director, puts it, "Both 24-hour formats, AM is 1,000 watts non-directional, while FM is a 100,000 watt.

Describing the listening audience as "extremely seasonal," Eric points out that programming at the stations has to take into account that the city's population swells from approximately 170,000 (locals) to nearly 300,000 during school vacation months or the Daytona Track car races.

"We are aimed at an 18-34 audience," says Eric, "with AM tending to be more commercial during the day and playing Top 20 at night. Like other stations here, we definitely consider the tastes of the local population, but we also have to take into account the enormous transient listening audience we have, and keep our formats varied."

Also, like the other stations in the market, WQAM is constantly promoting via remotes from the track, the beach, as well as flying airplanes to attract the sunbather/listener.

Also with a 24-hour format is WATO-AM, a "mass appeal" station, according to vice president Richard Lange. Broadcasting day and night with 1,000 watts, WATO blends both current and classics in its format, using a basic playlist of some 36 selections.

Although the market is extremely transient, Lange states that WATO "puts place a heavy emphasis on researching the local residents," mainly the 18-34 group.

"We have found that it pays off for us to cater to a bit more to the Daytona crowd, than base our format on college students and tourists."

It's an "exciting market!" for Bob Beltz, program director at WATO-AM, broadcasting with 5,000 watts days.

(Continued on page F-36)
L & S Productions Inc.
presents

"THE FINEST IN CONCERT PRODUCTION & PROMOTION"

ARENA & AUDITORIUM PRODUCTIONS THROUGHOUT THE SOUTHEAST

And Now South America, too!

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(305) 628-1418

Peter Shanaberg
L & S Productions
250 West 57th Street
Suite 2514
New York, New York
(212) 582-2886
Rock Concerts
• Continued from page F-26
our recent agreement for exclusive rights to the Orlando Jai Alai Fronton can’t but help other areas, too... (Throughout Florida an exclusive agreement with a Fronton is a much sought-after commodity for promoters.) The Orlando Fronton has a seating capacity of 40,000.

Although based in Orlando, L&B’s activities spread throughout the state, booking concerts in Hollywood, Miami, Tampa, Tallahassee, and St. Petersburg. In Miami they use the Sportatorium, seating 12,500, and Miami Convention Center, seating 7,600; in Tampa at the Bay Front Center, seating 7,800 and Tampa Stadium, seating 36,000; and in Orlando in the Sports Stadium, seating 10,000, and the Seminole Turf Club, seating 12,000.

In all, says Lambusta, L&B’s averages around 65-70 shows a year. Some of their top attractions have been such acts as The J. Geils, Humble Pie, Commander Cody, Neil Young, Loggins & Messina, Bette Midler, Johnny Winter, Pink Floyd, Deep Purple, Frank Zappa, the Mahavishnu Orchestra, David Crosby and Graham Nash, and the Dobbie Brothers.

“We are always very careful in promoting our concerts,” Lambusta continues. “No matter the market, we use extensive radio spots on all the top local radio stations anywhere from 10 days to two weeks before the concert. The spots, along with consumer print advertising and posters, are always important here to the last day, because any given concert will average 50 percent advance sales against 50 percent of the action at the box office.”

Lambusta, who prior to joining forces with Shanaberg was a booking agent with CMA Coverings, claims that a number of the top agencies are “now very anxious to have their acts play the Florida circuit. They realize the true booking potential that can be made here. The major labels have also realized the market’s potential,” he continues.

Young people’s music provides a major concert business for Florida promoters.

How to get results
The hard times are coming!
Everybody needs to save money.
With prices going up and sales leveling off or dropping, many companies are starting to cut their advertising budgets, postpone capital expenditures, and reduce travel allowances.

Coin of the realm
Let’s take a look at a case in point.
Not too long ago a hotel came to CHARGE-A-TRADE with a proposition.
Simply stated it went like this:
“We are able to trade for all the advertising needed. Being a deluxe hotel, located at Disney world, media trades are available.

The problem is the gas crisis and overbuilding in this area have caused occupancy levels and revenues to drop.
We need floor coverings for our lower level which we are now completing for guest use, laundry equipment for maids uniforms, printing and many other costly items.”

The hotel’s comptroller interpreted here that he thought they could use “as much as $250,000 a year for additional capital expenditures.”

“We’re our proposal, We would like to trade for these items. We’ll join CHARGE-A-TRADE and offer your members not only our facilities for vacation and incentive use but also for business meetings and conventions, if you can provide some of these items.”

We accepted the challenge.

Product trades to help fulfill their specific needs have now been consummated to the tune of $38,229, IN JUST 60 DAYS.

New business is now being booked that will amount to tens of thousands of dollars per year which they otherwise would not have received.

Without sacrificing prestige, this deluxe resort has bettered its sales and profit position.

If you work out the mathematics you’ll see that by national averages this member is saving over 60% on all ‘purchases’ made through CHARGE-A-TRADE.

That’s what we mean by barter giving you a competitive edge.

Net cost per sale
We have dozens of case histories like that.

In the broadcast industry, one member has received over $70,000 in advertising since joining. Cost of their providing this advertising? In the words of their president, ‘Free to Us.’ The station has to be on the air anyway; to run additional ads does not increase cost.

One of our members, a cruise line, was preparing a ship for a “round the world cruise.”

They purchased new generators, carpeting, 3 mini bikes to provide the crew with transportation in various ports, printing and even advertised the cruise without laying out a cent.

Also now paying for those purchases by providing the cruise to one of our members.

Another manufacturing member had a new product line they wanted to launch.

They had endorsements by leading sports personalities, but since it was close to the end of their fiscal year they didn’t have any budget left for advertising. If they waited they would miss the Christmas season. With CHARGE-A-TRADE they printed sales materials, advertised, and within just two months had the product line in the black.

As with most case histories, we cannot take 100% credit for all these successes. Our members serving each other create the success, we just provide the method.

We have it.
Helping you to trade for products and services for which you’re now paying cash is our objective.

Diesel generators used for standby power by hotels, broadcast stations and manufacturers.

Office equipment, carpeting and furniture for your stores, offices or plants.

Advertising that targets in on the demographic groups in the geographical areas.

Printing of your catalogs, brochures, rate cards, letterheads, business forms, etc.

Airplane charters, international airline tickets to select destinations, hotels in many domestic and some foreign markets, cruises and other travel for business meetings, vacations, incentives or to house executives.

Real estate, hair dryers, recreational vehicles, boats, watches, tents, motor bikes, flying lessons, china, steel, equipment, golf equipment, silverware, wigs, art objects, radios, rings and many other such items for sale as sales incentives, gifts, or prizes.

If you don’t have a member corporation offering a product we want to trade for, if that happens, fill out our Special Request Form and mail it to us.

Also be sure to watch the inventory bulletin and classified advertising we send out. These lists contain hundreds of items not normally offered by member companies.

We’ll never trade!
Some companies we’ve heard of, and even a few we have talked to, said, “We never trade.” They continue to tell how they don’t have to trade because they have all the business they can handle.

Others say that they would rather pay cash. If you have all the business you can handle, don’t read any further.

But, if you don’t and would like to have guaranteed additional business then consider this.

When you become a CHARGE-A-TRADE member you’ll be given a line of credit of $2,500 to $50,000 based on your credit rating.

With this line of credit you can purchase from any of CHARGE-A-TRADE’s member corporations, those purchases until you receive an equal amount of new business through CHARGE-A-TRADE.

In fact, if no other member ever purchases from you, you never pay for your purchases as long as you remain a member.

What do I risk?
Nothing.
Each CHARGE-A-TRADE member’s account is covered by credit insurance.

American Credit Indemnity Company, the world’s largest credit insurance company, insures your account so that if another member corporation should go bankrupt (some of the biggest do) or for any reason not honor their commitments, you lose nothing.

The credits you’ve earned from the new business received through CHARGE-A-TRADE are good until used.

*On the subject, we recommend the front page article that appeared in the Wall Street Journal, Wednesday, February 13, 1974. We’ll be happy to send you a copy.

F-30
MARCH 23, 1974, BILLBOARD
A. K. is a member. New what?

Good. You've received a line of credit. That's like adding money to the bank in your name. Take the CHARGE-A-TRADE catalog and contact those member corporations or others whose products or services you need. It's easy. The directory gives you name, address, and phone numbers. If you are making a purchase in person (like hotel, airline tickets, restaurants), just give your CHARGE-A-TRADE credit card.

If you are making a purchase by phone or mail, you can use the paid advertising, etc., simply refer to your account. Don't worry about who they know who you are. Your company will be listed in our book. You probably will have been written up in our newsletter.

Laugh all the way to the bank

Note that a CHARGE-A-TRADE is supplied for each member. Your only responsibility is to pay the monthly bill, which is based on your annual purchase. You needn't have to pay cash for those purchases . . . you just owe an equal amount in your own product or service at a normal selling price.

CHARGE-A-TRADE doesn't get involved in the business. We simply maintain the policy that all transactions are on the same basis as cash.

Seems simple.

It is. And other members will purchase from you since you're now a preferred supplier. Good advertising, and your business will internationally go on.

O.K., now that we have this confidence, you are going to handle the sale.

You'll do it, and you'll be pleased that no new bookkeeping is required. Complete the sales slips we've given you. You are just like the bank when you sign (when using any other credit card. Give a copy to the purchasing member. Keep a copy for record keeping and once a week mail a copy to us.

We do it.

Utilizing computer technology we will record all trades, debit and credit each account, on the end of each month, and send you an itemized statement showing all of your accounts.

The statement also shows the service charge due, if any.

The cost?

The service charge is on purchases only. It is 4% and goes down to 0% based on your accumulated yearly volume.

The adjoining chart shows the percentages as the volume increases. The first year, you will pay a 6% membership fee of $100 and $100 annual dues.

<table>
<thead>
<tr>
<th>Volume</th>
<th>Annual Percentage</th>
<th>Annual Membership Fee</th>
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<tbody>
<tr>
<td>$0 - $1,000</td>
<td>6%</td>
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<td>$1,001 - $3,000</td>
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<td>$5,001 - $7,500</td>
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<td>$7,501 - $10,000</td>
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<td>$15,001 - $20,000</td>
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"When the drought hit Costa Rica last year, all the customers allowed below, not only their own business, but also the rest of the community. We do not demand, we accept the demand. It is the greater than the supply.

Owner Manager of the hotel

We've gathered several planes and boats to help us fight a few dollars worth of restaurant equipment for our club house. I think you could do it. We'd be interested in doing business with you. The way up, by playing fair with our advertising, we need you too. . . ." Major off shore land developer

If you think these are isolated instances, rest assured they are.

Great . . . they've only got a 3% possibility rating otherwise way, so the more they divide it, the smaller shares they get and the better we look by comparison." Wrong. It hasn't quite worked out that way. And to be honest, it is difficult to figure why.

For instance, WQM has maintained, thru all the shot and snarl, a No. 1 reading among the 12+ group. They do nothing spectacular. They have been on the air 50 years and it has allways been my thought that, that kind of listener habit, almost hereditary, is hard to break. Jim Dunlap took over as PD sevaral years ago but still handles the music. It is said among the South Florida record promoters that Dunlap will not put a record on the air until it's No. 1, with a bullet in Billboard. This is a slight exaggeration of course, but you can't argue with success.

I was with WQM for two years and even when Jim was just MD, when I played the wrong record, the little light on the control room phone was blinking before the second bar. WQM is the best, not just my opinion, but it differs enly from the others. And he lets his guys be personalities. Barbara Johnson, AM drive, is berserk. But FUN never gets the numbers that WQM gets, and WQM is included among the top ten.

When Bartell's WMYQ came of age a couple years ago, it was going to be the giant FM rocker. They gave away barrels of moonshine, had big parties, and did all sorts of promotion and FUN (there were only the three in Miami), and you heard the usual "MYQ Plays Less Commercials." Until sponsors started buying. (The rock with a different sound is WSHH which is a "mood rock" station. No yelling, shouting, con tests gimmicks - the word is subdued. According to Gene Miler, president and GM, their music is cutesed in and "mood sets" of three selection, predominantly album cuts, each having a direct relationship to the others and the music with changes with the mood.

The commercials are designed to fit in each mood cluster (something others have talked about for years) which are either single commercials, two or three of four interrups. No Jackson 5 or Osmonds. Everything is almost totally "down" commercials. What is most interesting is that format. The format was created by Gary Granger, the station manager. WSHE is 24 hours a day, total quadra. Some stations offer 13 separate channels, but WSHE has create 4 channel records into the FCC approved regular matrix system.

WSH is owned by Van Patrick, who also owns Broward County's only AM rocker, WSFR. The station uses clusters and it's possible that they may have some down effect on the ratings. They're at No. 3 just below the majors as George Carlin would say, but they're 10K in WSHE.

WXY, when it first started was handcrafted by David Chenziet for RXO but the falling out didn't last long away and . . .

(Continued on Page 34)

Miami Radio

Continued from page 28

area. A conglomerate that rivals Los Angeles we also rival Los Angeles in another manner - people flooding into the state. About 4,000 per week. In addition to that, we have helped over 380,000 Cubans emigrate from Havana and Car-
siro since the airift began.

Miami is represented by a lot of the big names in broad- castin Bartel at WMYQ. Storz at WSTM. WQMY owns WGBS. WDDO is one of Cox Broadcasting’s finest RKO owns WAXY in Ft. Lauderdale. Dick Heffel bought WWYK in South Florida and is moving it to Hollywood. WMW is another property of Cox. WFUN is a Rosenvaune entry. WJZD was a local company.

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(Continued on Page 34)
Miami Beach's hotels have the "feel" of Las Vegas. The Fontainebleau's entertainment vice president Alan Margulies and hotel owner Ben Novak (above) are leading talent buyers. Roy Rosson (right) is the Eden Roc's entertainment director and he sees the youth market as growing. Sammy Davis Jr. (above right) plays the Diplomat.

since other forms of gambling are conditioned and bring in millions of dollars revenue (horse and dog tracks and jai alai.)

To Alan Margulies, vice president of entertainment and public relations at the world-famous Fontainebleau Hotel, gambling is the only salvation for Miami Beach. "I don't think that state controlled gambling will bring in the so-called wrong element," he says. I feel gambling will bring Miami Beach back to what it should be today. I don't think it will enable us to get bigger and better conventions, because we already have them. It will bring in more people and we'll be able to get better entertainers." Margulies has very definite ideas on the image he'd like to create for the Fontainebleau and for Miami Beach. "We have image of being a retirees paradise and of catering to an older Jewish clientele; but excitement is the image we want to create at the Fontainebleau for the Beach. Something Like—it's really exciting to come to Miami Beach! Unfortunately, there aren't enough hotels like Ben Novak (owner of Fontainebleau) who honestly believe that this is it. Other hotel owners have other incomes to supplement their off years. Novak has only this one hotel. He tries and I believe Ir Cowan at the Margulies, constantly losing money with Latin acts. The room closed for four months then reopened with Minsky's Burlesque which did well, but Alan felt he was paying for a name. Ron Headrick, a Knial producer, was hired and put together "Bing Bang Burlesque" which has been extremely successful and makes a profit each week. "I'm not afraid to try something new, nor am I afraid to ask questions," Margulies explains. "One thing, I've learned since taking this job a year ago is to rely on many people. I'm not an authority on the entertain-

ment business. If I don't know I'll call John Huddy (entertainment editor at the Miami Herald) or Bill Beutel at CMA to get a general consensus.

We're booking more TV personalities than recording acts now. There's never been a production in the East like Ann-Margret's. But, we'd like to bring in the Neil Diamond, etc. We want talent that hasn't appeared here recently, so we have a bid out for Johnny Cash. Unfortunately, I don't get any help from the record labels. I'd have to put record sales booth in the lobby to entice record people to work with me. I don't feel it's demeaning to the hotel, I want it because it generates excitement." Margulies shakes his head. "It's very hard to deal with record people. I spend tremendous sums promoting the Fontainebleau acts in New York, for more. I guarantee than Vegas does. Maybe the record people are afraid from past experiences they've had in Miami." However, Margulies doesn't work through an agency. He'd prefer to book acts on his own—dealing directly with them. "They pay their commission to the agency on their own.

Margulies feels the entertainers' salaries are completely out of focus but he does spend over $600,000 annually on talent alone—not including musicians.

"We break even, even on Tom Jones and Ann-Margret. The hotel makes money at the front door, the coffee shop, the Boom Boom Room. I hate to close the theater—it's like owning a piece of property and letting it sit idle. If you're not utilizing your assets, you're wasting your time. He doesn't expect the entertainers will replace the Frank Sinatras, and other veteran acts. "Acts today don't want to work 10 days and be paid a dollar if they can work one night and get three times that money. The young get a taste of that big money and won't work in a hotel."

At the Diplomat, owner Irving Cowan keeps a big star policy going and also uses a number of restaurants and nightclub rooms to satisfy his patrons.

Declining many of the names who play in other locations because they don't have the all-out star power, the Diplomat needs to get its capacity and near-capacity audiences throughout the week as well as on weekends. Cowan doesn't say that recording artists have priced themselves out of the field for the resort hotel. But, he does consider that many are over-priced and don't represent a good investment.

The Tack Room, and informal lounge, is a week in week-out showcase for stars on their way up. "Long range, there's no view to changing the big-star policy and there is a view to keep upping..."
the tempo on youth-oriented entertainment," says a diplomat executive, "there's a lot of emphasis on veneer here. Veneer is the big quality.

The Eden Roc is changing its name and its image—the renovation has begun but will not be finalized until Nov. 18, 1974 when the Sutton Beach Hotel and Spa open. At the moment, Sutton Beach is literally materializing right before the eyes of undisurbed guests. When the multimillion-dollar transformation of existing services and facilities is completed, the elegantly new hotel will emerge to pamper guests in a continental manner.

Younger clientele and young audiences for entertainment rooms are being sought—younger than normally seen in Miami Beach and, equally important, featuring acts that people who make Miami their home will want to see. The youthful Smothers Brothers opened the season in the Cafe Pompeii, a room with a 500 seating capacity.

Recently Roy Rogosin was appointed director of entertainment. A well known musical director and producer for stage, he is also a former musical director for Johnny Mathis and associate head of Universal Studios music department. As entertainment director, Rogosin supervises all phases of entertainment activity—including booking talent. He redesigned Cafe Pompeii into one of the Beach's most beautiful supper clubs, complete with the return of super-star entertainment. He also directs operations at Mora's, an intimate after-dark in-spot and Harry's American Showroom with a Latin group.

Rogosin doesn't feel that recording acts have priced themselves out of the field. "It's the simple fact that the concert field, as compared with the nightclub field, has drawn to it most of the high-powered contemporary acts. The simple economics are that at $10 a ticket in a 1300 seat arena, a performer comes out with a figure for two shows given in one night that any nightclub facility would be hard-pressed to equal over a period of a long and extended run.

"I contend that innovative and creative entertainment thinking is the key to keeping the live performance circuit a viable medium. "Bette Midler and David Bowie each offer something unique in terms of a theatrical event beyond just performing music," he says. "Everyone in a position to explore new avenues must not only view traditional acts creatively, but must also imaginatively produce new kinds of attractions and be open-minded to untired performers."

To Rogosin, booking higher priced recording acts does reflect on minimum or cover. "It's obvious that when a recording act is engaged for a nightclub commitment—and their nightclub price is predicated on their recording careers, to a certain extent it is necessary to reflect that cost on minimum or cover."

Three years ago, the Deauville Star Theatre was born in the Deauville Hotel—a pioneer move to take the "wining-dining-tipping" out of a swank hotel night club entertainment and to deliver to the public a simplified premise of "come see, enjoy and be comfortable." Produced by Lee Gruber and Shelly Gross in association with Morris Lansburgh (Deauville owner), the Star Theatre has through its short history emerged as the only operation of its kind on the Gold Coast.

Today, the Deauville Star Theatre has just about wiped out all negatives in its operation. It has increased seating capacity to 2100, a terraced setting for better viewing, and excellent lighting and sound. Careful booking has contributed to the Star Theatre's success. Grammy Award winner Helen Reddy and comedienne Joan Rivers opened the winter season on Christmas night. And the lineup resumed with the teaming of Shockey Greene and Vic Damone, Alan King and Cass Elliott; Totie Fields and Florence Henderson, and Steve Lawrence and Eydie Gorme plus Jan Murray.

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Miami Radio

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RKO is trying to come up with their own package of oldies without much success yet. They play oldies from the 50's and 60's, but they've taken the oldies bit even further by making the station reflect the mood of the earlier days of rock, including not only music, but promotions and news headlines.

Now on to MOR. It's Top 40/MOR as it is rapidly becoming. And we may as well start with WQID which is where I work.

I asked our PD, Ken Warren for his thoughts on our station...a progressive MOR, attempting to appeal to the broadest possible spectrum of audience in the 25 to 49 area. Music mix of current and oldies, mostly post '60. On rare occasions a trip back to 56 but not often. Playlist eliminates the extremes, i.e. Alice Cooper, Lawrence Welk. Music daytime, talk at night.

Ken doesn't believe MOR can compete at night with TV and he feels talk can be successful only at night.

WINZ is programmed by Johnny Knox, formerly of WQAM and quite knowledgeable for one so young. WINZ's music blends current contemporary with easy listening. He suggests contemporary non rock rather than MOR. Knox judges the music from national publications due to pressure from tourists.

WGAS is held together with just three guys in daytime hours, Arnie Warren, Lee Rodgers the PD and Ned Powers. Their policy is MOR gold. If it wasn't a million seller, forget it, plus any current one that has a 99 percent chance of becoming a Goldie.

A typical day: A great late 50's seller, seven from the '60's and a pair of '70 winners and three or four "current" tunes.

In Ft Lauderdale there are a couple of MOR's. WFTL has Michael O'Shea, ex of KLIF as its PD and programming toward the 30+ crowd. O'Shea says South Florida is very strong in that category (30+). They rely heavily on oldies and familiar songs done by MOR artists. WAVS, with an "adult-contemporary" format, aims for the 25-30 group. Bob Roberts is the PD.

WLYF-FM, a non- rocker currently dominates that market. WAFM-FM competes with a Bonneville package and according to Ken Roth, the PD programming Bonneville adds a foreground sound rather than background, and includes a more fluid combination of medium and up tunes, vocals and groups rather than just instrumentals and special music on holidays.

WCCG in Coral Gables is good music, automated but with disk pickets. Its FM, WYOR is all music, with the "emphasis on beautiful music and plenty of it," a 20 minute music format with 3 breaks per hour. They both look for the 24.49 age group. (Continued on page F-36)

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Richie Unger
A&R Director

Rich Garfinkel
Public Relations
Miami Hotels

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No matter the cost of the act, prices to the public are strictly $7.50, $8.50 and $9.50.

Entertainment executives at the Playboy Plaza Hotel have found it impossible financially to make it with most superstar names. "We tried in the past," says the hotel's Larry Primak, "and we will probably try again sometime, but for now we are trying a new approach utilizing talent known to everyone but falling short of superstar stature. This is proving to be a sound financial move."

Echoing sentiments expressed by other hoteliers of over priced acts, coupled with musicians salaries, lighting, sound and stage personnel plus an opening act, Primak says, "After all we're not Las Vegas, we do not have the casinos to bear the costs for major talent."

The Penthouse, the hotel's elegant room which seats just under 700 for dinner, is open only a few times during the season—the main entertainment room being the Playboy Bar. It opened at Christmas with Robert Klein and Buddah recording artist Melissa Manchester and again in February with Frank Sinatra Jr.

For a dozen years, the Americana Hotel in Bal Harbour has not booked name acts in its Bal Masque Supper Club. Eleven years ago the Barry Ashton Gran Revue Francaise was introduced and is obviously successful since the format hasn't changed. Again, economics play an important part with hotel officials feeling that high priced acts rarely pay off. The French extravaganza has a six month run from October through April.

The Carillon, another hotel which once booked semi-names, changed its policy some years ago. According to owner Herb Robbins: "We took a financial loss our first season because we opened our club too late."

"The Carillon then went the direction of musical revues—mini revues almost as elaborate as those in Las Vegas," Robbins says.

"We dropped that format although revues are still popular."

Last season the Carillon switched to a dinner theatre operation in its nightclub and the opening year indicated it could be a successful move. It is in effect again this year and the first attempt at a musical will be tried with "I Do, I Do" starring Theodore Bikel and Constance Towers.

Farther up on Collins Avenue, known as "Hotel Row," are the Newport Resort Motel and Marco Polo Resort Motel which capture a younger, swinging set. The Swinger Nightclub in the Marco Polo just celebrated its second birthday and offers an inexpensive night out with semi-name entertainment (except for special engagements featuring a higher priced act). Weekday cover charge is $1 with $2 on weekends—no drink minimum and continuous music from 9 p.m. to 5 a.m. Headliners such as Creative Source, Merilee Rush, The Third Degrees have appeared this season.

"Because recording artists, in my opinion, have out-priced themselves, the Swinger tries to cultivate good solid acts that haven't yet made it big nationally," explains Rudy Guarino, owner of the club. "With good entertainment and a small cover charge, the 500 seat room remains a lively force on the Beach."

In addition to The Swinger, Guarino schedules two shows in the Persian Room, the hotel's larger room: Al Green and his Revue, Jerry Vale and Pat Cooper.

The Newport too has a 500-seat nightclub, the 7 Seas Lounge, featuring three acts nightly. Headliners have included B.B. King, the Ike and Tina Turner Revue and Lou Rawls. This year the Platters have launched the winter season with the Shirelles, Johnny Tillotson, Herman's Hermits, Ace Trucking Company and Delta Reese.

Both Guarino and Mike Vetro, entertainment director of the Newport, feel the energy crisis will cut business—75 per cent of Miami's tourist trade motors from Florida—and they are already feeling the loss of driving clientele.

"Flying customers don't have the mobility while in town," Vetro explains. "And we're not only losing tourists, but much of our clientele from other areas—Ft. Lauderdale, for instance—who make up almost 30 per cent of our business."

Vetro and Guarino agree that nightclub profits decline as artists keep demanding more and more money and that most major artists keep their prices just out of the club's break even point. "They (the artist) see a half filled room four out of six nights and want a raise. In general, they have no conception of liquor costs, advertising, employee salaries, etc. Another major cost which the house has to absorb is musicians. A 15 piece orchestra at union scale costs $3,322 per six day week plus other incidentals," concludes Vetro.

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MARCH 23, 1974, BILLBOARD
Daytona-Orlando

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and 200 nights. “We’re listed as a small market,” Belz continues, “but most people don’t realize how large we are when it comes to the tourist trade. It’s a challenge to broad- cast for that type of audience; you have to be on your toes con- stantly, promoting, selecting the right material and gearing the format around getting the “beach crowd” to relax.

A property of Eyria Broadcasting Co., Cleveland, WROD’s format is half new and half old, according to Belz. Both sounds are constantly being blended together, also in an at- tempt to attract the 18.34 group. WROD, says Belz, uses the full 18 minutes of commercial time allowed by the FCC.

WELE, a 1,000 watt daytime, is all country. Notes Bob King, program director: “We are like a Top 40 country sta- tion.” WELLE uses a Top 60 survey and blends in some 20 ex- tra selections per week.

“Country listener here, who tends to be extremely loyal, tunes in only for the music, and we have to give it to him. If anything, we want to walk the line of not being a personality station and not turning into merely a country music jukebox. And, it has paid off,” he offers. “Our business in the past two years has nearly doubled.”

The Orlando market consists of Holmes Security Broad- casting Co.’s WLOF-AM and WLOQ-FM, Osceola Broadcasting Co.’s, WORJ-AM and WORJ-FM, and Bluegrass Broadcasting Co.’s WHOO-AM and WHOO-FM.

While WLOQ is a 3,000 watt “good music” station in Win- ter Park, 5,000 watt WHLOF’s format is “pop/contemporary,” according to program director Bill Dennis. Using a 30-song playlist, the station’s format is 60 percent current and 40 gold, with the bulk of the gold product reflecting hits in recent years. “We have some 12-14 minutes of commercial time per hour and we look to get at least 38-40 minutes of music on the air each hour.”

“WLOQ is basically a personality station,” Dennis contin- ues. “We want to come across with a warm, friendly sound that is going to make a friend of a listener. When I hire a pick, I’m really interested in his true personality, not just how he can project himself theatrically. For a station to be a winner with personalities it’s important that the person not come across as an act, but as himself. We’re into giveaways, but still the true strength of the station lies in both its jocks and music.” Dennis places the stations listening age group at 18-34, sometimes 18-49.

Of WORJ (5,000 watts), Lee Arnold, its program direc- tor, states: “If you point out that the station is into real “Presidents,” mainly the big band sounds of the 40’s. With a listening audience of 49 +, WORJ is the “perfect daytime,” says Arnold, “because our audience is usually turning on to television after the sun goes down.”

At the other end of the spectrum is WORJ-FM (100,000 watts)—an extremely progressive station.

“Like most progressive stations, we see ourselves as an al- ternative,” states Arnold. He says his role is to entertain as well as educate the audience, which according to him falls in the 18-49 group. Also planned for the station, according to Arnold, is a new 8 track recording studio, designed to prompt more “live” mu- sical performances over the air. It should be ready within six months.

Country music is represented by WHOD-AM (50,000 watts days and 5,000 watts nights) and WHOO-FM 100,000 watts. “We’re a modern country station,” says Clay Daniels, pro- gram director. “We play foreground music with the Nashville sound.” The station is geared for the 25-49 age group. The AM playlist, which also uses oldies, is comprised of some 100 se- lections. “All to reinforce that the country market here is fan- tastic,” say Daniels.

Miami Radio

Continued from page F-34

WLOD in Pompano Beach up the road is 15 years old, a “beautiful music” station serving North Broward, S. Palm Beach Counties where the median age in the area is 41.5.

Where there was once only one country station in the area there are now three. WWOX is Miami’s only country station, holding fairly good numbers, which isn’t hard when you’re the only game in town, but now some competition has arisen from Hollywood, FL yet, however. WQIK. The station recently changed from easy listening to mod country and became the only one on FM. And there’s always WQMA in Hollywood. Broward County’s first and only full time mod country station. It plays standard country and a sprinkling of country rock. They do a lot of interviews with artists tied in with the record they’re about to play, plus one of the few major market stations that gives local artists a break.

There is one jazz station in Miami, WBUS which had been progressive rock. Joe Rico, the manager and China Valles the PD actually blend jazz, rock and blues by the best of each cat- egory. Alan Grant, a major jazz personality and his son both hold forth here.

In the soul category, WEDR is programmed by Gary Rog- ers and has an integrated sound rather than all brothers i.e. Sly Stone followed by Brownsville station or Santana. Its com- petition comes from WMBM.

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Tampa/St Petersburg
- home of WQYM-AM
1110 KC — 10,000 watts and WQYM-FM, 99.5 with 100,000 stereo watts.

Bob Rowland, Vice President & General Manager — WQIK Doug Coombs, Vice President & General Manager — WQIK
Beryl Beckett, Copy — WQIK Art Deters, Salesman — WQIK John Parker, News
WQYM AM-FM — Frank Copeland, midnight-6 am — WQYM FM — Dwanye Cornett, Chief Engineer — WQIK
Chief Engineer — WQIK Ross Whelden, 6 midnight — WQIK Russ Miles, 6-10 am — WQIK AM-FM
Estella Valenti, Secretary — WQIK Al Melcolm, Jr., Salesman — WQIK Jim Maloy, P.D., 3-6 pm — WQIK
AM-FM — Bill Mize, Sales Manager WQIK Don Hibbitts, Sales Manager — WQIK Martha Philpot, Secretary
WQIK Stan Wineman, Salesman — WQIK Robbie Rose, Airplane
Traffic Reports — WQIK AM-FM Don Beckham, 9 am-12 noon — WQIK AM-FM
Marty Rowland, Promotion — WQIK Tony Nicholson, Salesman — WQIK Tena Sharpe, Secretary
Traffic & Copy — WQIK Dennis Thomas, week-ends WQIK AM-FM
Chuck Vann, 6-12 midnight — WQIK AM-FM
Russ Altizer, Salesman — WQIK Ed Ward, weekends — WQIK AM-FM Steve Alexander, 6-1 am — WQIK AM-FM
Vicke Toole Traffic/Copy — WQIK Dennis Thomas, week-ends WQIK AM-FM
Robert Taylor, weekends — WQIK AM-FM Pat Barr Traffic — WQIK Dennis Read, week-ends WQIK AM-FM
Rick Rowland, Promotion — WQIK Frank Thies, 12-6 pm — WQIK AM-FM Bob Rowland
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Zoo World Locked To 70 Radio Stations

How do you go about trading out for well over $1 million a year in radio promotion time throughout the U.S., both in major and secondary markets? The folks at Ft. Lauderdale-based Zoo World, the rock publication, have the answer.

“We tie-in with approximately 70 radio stations in 70 separate regions, averaging 15-25 60-second spots per station per week,” says Leslie Feldman, president and publisher of Zoo World. “The key,” he continues, “is that we publish 70 regional editions each printing and the center-section of each one of those editions is traded out to a particular radio station within the region.” Clever! Good marketing techniques? It seems so, because Zoo World’s radio station list continues to grow—the latest being WBCN in Boston—and all parties from the outside seem content.

“It works both to the radio station’s advantage and ours,” offers Arnie Wohl, vice president of national sales. “They (the stations) in turn can market the space to one of their major advertising clients and tie-in a product with the station. Or, the station can utilize the space for itself—graphics and art work provided by Zoo World to give a personal touch—and create an image with our readership in the region, as being one of the stations most involved in the music scene.”

Distributed nationally by the Independent News Service, Zoo World was founded in 1973 by Feldman and Wohl, as an alternative to a local radio deal which never materialized. Wanting to stay close to radio, and, at the same time, move into the mainstream of the music industry, Zoo World, which was then an off-shoot of Zoo News, made the move and the rest is history.

“The publication will avoid the stigma of being an under-ground look at all cost,” both Feldman and Wohl agree. “Our main purpose is to sell ourselves and the music.” Along these lines, Zoo World has bid out a policy for itself never to trespass into areas outside of the music industry. “Zoo World’s major strength,” continues Wohl, “is that it is 100 percent music oriented—not politics and/or social causes—just music in all its forms.”

On the agenda for the company is the opening of Zoo World bar/clubs in a number of large cities. The first having already been christened a few miles from their offices, more are tentatively planned for Los Angeles, Chicago and Nashville. “It’s still in the planning stage,” says Feldman, “but hopefully we will have a chain of clubs, nationwide, which will act as a showcase circuit for top recording acts.”

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F-37
United Record And Tape Keeps The State Well Stocked

"The Florida market is a strong tape market because there is so much outdoor play here combined with the mobility of 8-track," says Syd Silverman, 31-year old vice president of marketing and sales at United Record and Tape. United Record and Tape was started in 1959 by Alam Wolk who was 20 years old at the time. During the past 15 years, URT has grown to a more than $6.5 million annual business with 400 accounts across the state. The company went public in 1970. And, at about a 10 percent growth per year, it keeps on expanding with such major outlets as Eckerd Drugs with 200 outlets, all the Gold Triangle stores in Florida; 25 Jackson Byrons and J.M. Fields. The average inventory is "somewhere around $1 million."

Since many of the major chains have moved into the state, Penneys, Sears, Zayres, Silverman opines that Florida is as heavily relaied as any other area in the country. Most of the retail accounts are doing a "good job in records and tapes. Most of us have a slanted viewpoint of what's happening in Florida. We live in Dade County which is heavily populated, but this is only one heavily populated area. There are others big in record sales—Tallahassee, Tampa, Pensacola, Orlando—especially the Tampa area which draws off three cities, St. Petersburg, Clearwater and Tampa. The potential strength of Florida lies in the underdeveloped areas. Dade County is a saturated market. There's still room for another shopping center here and there, of course, but one can't look to Dade for everything that's happening in the state. There are many towns in Florida where it's still unheard of to have two or three major record retailers...we want to expand our service force and our account load."

Silverman feels that much of the state has been unflapped. "Disney gave the state a tremendous boost as far as the growth of Orlando; the retiree factor is very big here and yet, on the other side of the ledger, Tampa continues to grow with a youthful population."

According to Silverman, the future of Florida is probably more dynamic than any other of the country and its greatest growth is yet to come. With the growth, United Records and Tape hopes to acquire new accounts. Many of them have a built-in growth factor: J. Byrons, Gold Triangle and Eckerd.

"For any company to grow and make its mark in rack jobbing, it obviously has to be aggressive," Silverman explains. "You've got to go into your marketplace, purg it and find out what kind of service the competition is giving, how our selling points compare with theirs."

URT employs 13 field representatives and two supervisors in the state. The supervisors review accounts and constantly try to upgrade service to the account. "We are known as a regional rack—and service the marketplace that is strictly Florida. Many of the existing chains are only in Florida but hope to expand beyond the state lines. We hope to go with them and if we don't, we hope they go to another regional rack jobber. The forte of the regional rack, and our prime selling point, is that we can react better in a local marketplace. We know what's happening. We're the blood and guts of the area."

Each employee hired by URT is given a business orientation to rack jobbing—he learns merchandising, what to put on the rack, when to take it off, what to look for in sales. Within a very few percentage points, the profit structure is the same on all products. URT coordinates all labels as a total merchandising package to retail accounts.

(Continued on page F-39)
Duotone's Stephen Nester is an Innovative Person

Stephen Nester, president of Duotone, came to Florida eight years ago because he liked the weather. Nester, who had worked with several major companies—RCA and Western Electric—began his own accessory business in New York where he remained for 10 years before moving to Keyport, N.J., where he stayed for the following 10.

"I loved the weather in Miami—the winters are fabulous. And figured I could do the same kind of business here as I did in that cold northern climate. And, while I am working harder in Miami than I ever did in New York, I wouldn't go back," he says proudly.

Duotone manufactures accessories for records and tape recorders. Most of his business is in phonograph needles which he exports all over the world. He has about 1000 accounts: distributors, phonograph and cartridge manufacturers. Most of the needles he makes are diamond but he still makes some sapphire needles, a few steel needles (for export to South America) and even needles from cactus thorns.

South America is a big market for all types of needles and the Japanese are some of his largest customers.

In addition to needles, Nester also makes 8 track blank tape, cassette blank tape, cleaning kits for tape and record players and headphones. Ninety-nine percent of his products are made in Duotone's South Miami headquarters where he has a 20,000 square foot warehouse, manufacturing plant and offices.

Nester is an inventor. One of his inventions, the Lectro Wipe, a record cleaning cloth, has sold a reported 90 million copies.

"They're great for this climate," he enthuses, "as one of the ingredients is an anti-fungus deterrent and you know in this most climate what fungus can do to records."

Nester has invented and patented many innovations for the music industry. He found when he was working for RCA many years ago that the only needle manufacturers for the industry were made by RCA and Columbia..."steel needles which made more noise than music," he claims. The needles were selling 200 for 10 cents. When Nester perfected a polished steel needle that didn't scratch he put it on the market for 200 for $1.50.

"Because they didn't scratch, I found it very easy to sell them—e'en at the much higher price. In those days the theory was the record would shape the needle. You can imagine when the record was shaping or grinding the needle what kind of noise there was on the record."

Later, he invented the sapphire needle. They weren't as easy to market as were the polished steel needles and to Nester's chagrin only 50 were sold in the first six months.

However, the industry caught on to the high quality and fine sound and by the end of that year, he had sold over a million.

When the vinyl LP's came on the scene, Nester found the diamond a perfect complement. Diamond held its shape and the highly polished diamond needle was a major breakthrough.

Another Nester invention was the 45 adapter. "When 45's first came into being only RCA made them, but I knew it wouldn't be long before the rest of the industry would follow. I thought someone should plug the hole. But when I told my wife my idea, she only laughed at me," Nester had the last laugh. His plastic 45 adapters have sold over 700 million. "But now for the first time I'm having trouble with them. Plastic is getting hard to get."

Nester's inventions didn't stop with needles and adapters; he also came up with the Recordmatic, an automatic record selector. "I sold a lot of them, but not enough. In order to make sales, the product had to be demonstrated properly and most stores just didn't give the time to demonstrations." He sold his patent to Premum Corp. of America, a Minneapolis firm on a royalty basis. And with proper promotion, including TV advertising, the Recordmatic sold $800,000 in a year.

Nester also turned out diamond and ruby balls for ball point pens. And, a unique diamond pencil which writes on everything but paper. The pencil—almost an etching process—is used on car stereos, televisions, home entertainment units, records, phonographs to deter would be thieves.

All you have to do is write on your social security number or any other identifying number and you'd be surprised how that acts as a deterrent," he claims.

United Record

- Continued from page F-48

"We'll blend into their systems; one account may ship central warehouse, another wants it direct. Whatever our account wants, we try to blend our way of thinking into theirs," Silverman claims.

URT stocks all LPs, a full cassette catalog, all 8-tracks and is one of the few rack jobbers which carry corresponding records and tapes. The firm also carries blank tape, audio cassettes and carrying cases.

A weekly warehouse inventory is taken with a top 100 done on a daily basis. "We keep close contact with radio stations as far as singles go and keep close contact with our men every day to keep them informed on what's happening. Florida is set apart from the rest of the nation—we're at the bottom of the United States and don't always react to what's happening on a national scale. Even though we are most interested in what's happening nationally, we have to go by what's happening in our state first of all," Silverman concludes.

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**Latin Scene**

**Latin Music**

DURING A recent promotional tour of Miami, Fania Records songstress Celia Cruz and Tico Records artist Tito Puente, left, stopped by to visit with Pinnin-

Tzen Molina of radio station WAFAM-AM. Both performers were in town to play a local dance.

**CUM Gets Two Grants**

NEW YORK — The National Endowment for the Humanities has awarded a grant of $250,000 to the Center for Understanding Media (CUM) here to film two American short story films. The grant is intended to support productions of Stephen Crane’s “The Black Rider” and a second story to be chosen from the works of Nathaniel Hawthorne, Ring Lardner, or Jack London.

The Crane story, scripted by novelist Harry Partch, is being directed by Czech filmmaker Janos Kadar, with actors to include David Warner.

The grant is the second made by the Endowment to CUM to support a projected titles “Anthology: The American Short Story Film.”

The initial grant of $92,286, granted in 1973, financed the production of a pilot film dramatization of an American Broke Eerie Scene, as well as two additional scripts and study guide materials. The film project is under the general supervision of Robert Geller, director of educational programs for CUM.

**Miami**

On March 24 at Duke County Au-

dium, Chin Martinez, founder of his Spanish TV Guide Awards, among which one will go to Roberto Vazquez (International). Audio Latam Records releases a new salsa group from Peru, Los Habaneros.

**April 1**

**WBCN-FM, Cambridge, Esq. & WMBR-FM, Brandeis University, cut:**

WECB-AM, Emerson College, Bob-

Stagg, Alex Driscoll, and WBRS-

AM, Brandeis University, renewed.

**WAYN-AM, WRUV-FM, WRHA-AM,**

**WECB-AM, Emerson College, Bos-

on, Alan Driscoll.**

WKSU-FM, Kent State U., Kent, Ohio.

**WMMR-AM, WMMR-AM,**

**WASHINGTON, D.C.**

WAYN-AM, WSRM-AM

**WRUW-FM, Cleveland, Case Western Reserve University, cut:**

WTSM-AM, Clarkson College of Technology, Ponsend, Butti Dooley

WCRU, College Park, Baltimore, N.Y., Cott Thompson

**WEBM-AM, Emerson College, Bos-

on, Alan Driscoll.**

**WRUV-FM, WMBR-FM, Brandeis University, cut:**

WECB-AM, Emerson College, Bob-

Stagg, Alex Driscoll, and WBRS-

AM, Brandeis University, renewed.

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on, Alan Driscoll.**

WKSU-FM, Kent State U., Kent, Ohio.

**WMMR-AM, WMMR-AM,**

**WASHINGTON, D.C.**

WAYN-AM, WSRM-AM

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WCRU, College Park, Baltimore, N.Y., Cott Thompson

**WEBM-AM, Emerson College, Bos-

on, Alan Driscoll.**

WKSU-FM, Kent State U., Kent, Ohio.

**WMMR-AM, WMMR-AM,**

**WASHINGTON, D.C.**

WAYN-AM, WSRM-AM

**WRUW-FM, Cleveland, Case Western Reserve University, cut:**

WTSM-AM, Clarkson College of Technology, Ponsend, Butti Dooley

WCRU, College Park, Baltimore, N.Y., Cott Thompson

**WEBM-AM, Emerson College, Bos-

on, Alan Driscoll.**

WKSU-FM, Kent State U., Kent, Ohio.
The Supremes, commonly known as "soul sisterhood," is a musical group formed in Detroit, Michigan, in 1960. The group was composed of lead singer Diana Ross, background singer Florence Ballard, and background singer Mary Wilson. The Supremes were one of the most successful female vocal groups in the world and are often referred to as the "First Ladies of Motown." The group was the first all-female group to reach number one on the Billboard Hot 100, with their hit "Where Did Our Love Go?" in 1964.

The Supremes were managed by Berry Gordy, the founder of Motown Records, and their music career was controlled by him. The group's early singles included "Where Did Our Love Go?," "Come See About Me," "Baby Love," and "Backstage." The Supremes' success continued throughout the 1960s with hits such as "You Can't Hurry Love," "I Hear a Symphony," "I'm Gonna Make You Love Me," "You Keep Me Hangin' On," and "Love Child." The group's final hit, "Imagination," was released in 1977.

The Supremes were inducted into the Rock and Roll Hall of Fame in 1981 and their music has had a lasting impact on the world of music. Their influence can be heard in the work of countless artists, from The Jackson 5 to The Pointer Sisters. Diana Ross, the lead singer of the Supremes, went on to have an successful solo career, which included numerous hit songs and a long list of awards and accolades.
DENVER: KCPR-FM. Jeff Pollack
EUGENE: KFMY-FM, Janice Whitaker
LONG BEACH: KNAC-FM, Roy McCoy
NEW HAVEN: WPLR-FM, Gordon Weisberg
NEW ORLEANS: WWOZ-FM, Lee Armstrong
NEW YORK: WNEW-FM, Dennis Elias
NORFOLK: WNOV-FM, Larry Dinger
PHILADELPHIA: WMMR-FM, Dennis Wiener

AEROSMITH, "Get Your Wings," Columbia: WCRF-FM
LUTHER ALDIER, "Lutters," Bears Eye, WNOV-FM, WMMR-FM

THE AMORY DUKES, "Call Of The Wild," Disres: WNOV-FM
BRUCE BROWN'S OBSESSION EXPRESS, "Straight Ahead," RCI: WCRF-FM
WNEW-FM, KNAC-FM, WOST-FM, KISHE-FM
RUSSEL BUSH, "Barehead Number," Columbia: WCRF-FM
BARRY JACK, "Let's In & Go," Mercury: KFMY-FM
GARY BARTZ, "It's Known Rivers & Other Bodies," Prestige: KCRF-FM

BUTTS BAND, Blue Thumb: WCRF-FM

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GARY BARTZ, "It's Known Rivers & Other Bodies," Prestige: KCRF-FM

BUTTS BAND, Blue Thumb: WCRF-FM

MISCHA HOFFMAN, "What Do You Expect," Fonzie: KCRF-FM
STANLEY COLLINS, "Revolution Suits," EIMP: KCRF-FM
PAPA JOHN CADISH, "Player, My Fiddle For You," Kraft: KCRF-FM
DEODATO & AURO, "In Concert," CTC: WGM-FM

JOE FARRIEL, "Penny Arcade," CTC: WCRF-FM
ARETHA FRANKLIN, "Let Me Be Your Life," Atlantic: WCRF-FM
HERBIE HANCOCK, "Keep Us In," Columbia: WCRF-FM, WGM-FM
BO HANSSEN, "Magician Hat," Charisma: KNAC-FM
THOMAS EMMERSON RAY, "First Goal," ABC, KNAC-FM
THE ROGER KELLEY CELLO QUARTET, "Come To The Meadow," Atlantic: WGM-FM, WNOV-FM

LES GORDON SING, "Finger Tips," Philips: KCRF-FM
LES GORDON SING, "Finger Tips," Philips: KCRF-FM
LES GORDON SING, "Finger Tips," Philips: KCRF-FM

210--BINNAM JAMAL, Jamaica, 2nd Tenor 14 (SS)
212--STEELERS WHEELER, Forkagee Park, A&M 4419
213--HANK CUMMINS, Whitley, Peds 15 (CT)
212--HERNIE GIBSON & ALOU, Martin 4518
215--SUZ QUARTO, Bell 1102
216--MY CHARLES, Come Live With Me, Crossfire CR 9900
217--BONNIE HUMPHREY, Black & Blues, Blue Note LA 142 (United Inter-

218--TOM SCOTT & THE L.A. EXPRESS, Soup DP 7701 (A&M)

209--DO YOU KNOW, L, Grind Band, Atlantic 3067
207--IT FEELS GOOD, Mike Mann, RCA 3065
205--WHO SEES THE ROSE, Dewey Kilgore, RCA 3065
203--IT FEELS GOOD, Mike Mann, RCA 3065
202--THE EARLY MONTGOMERY, Bubbling Under The Top 100

101--LOVE AMANDA, Barbra McNicol, RCA 3065
100--SUGAR PIE DEE, Laili, ABC 3065
99--WALT DISNEY, Walt Disney, ABC 3065
98--BRUCE BARTON, Edmond E., ABC 3065

MINNIE PIPPIN, "I'm Gonna Bring To You," Columbia: WCRF-FM, WGM-FM, WNOV-FM

MARTHA VELLER, "Native Weeper," Sire: WCRF-FM
PAUL WILLIAMS, "Heroin Comes Inspiration," A&M: WGM-FM

MARCH 23, 1974, BILLBOARD
Horowitz Wins 12 Grammys

NEW YORK—Pianist Vladimir Horowitz won a 12th Grammy for best instrumental performance by a soloist for his "Horowitz Plays Scarlatti" at the recent 16th annual National Academy of Recording Arts and Sciences (NARAS) presentation. This is the largest number of Grammys won by a classical artist.

The award marked the ninth time Horowitz has received the Grammy for the best instrumental soloist without orchestra, and the second time he received the award the previous two years with his recital of piano music of Chopin and Ravel. Horowitz has also received the award for classical album of the year three times.

The complete list of the Grammy awards for his 1974 album "Horowitz Plays Scarlatti":
- Columbia Records: "Columbia Presents Vladimir Horowitz"—Classical Album of the Year, Best Performance, Instrumental Soloist; 1963.

The following is a list of the Grammys Horowitz has received for his solo recitals and performances together with other musicians.

Industry, Education Expose TV Systems

By BOB KIRSCH

LOS ANGELES—JVC is now set to deliver its latest entry into the video marketplace, with prime targets still in the industrial and educational area. But George Hawthorne, western regional sales manager, sees the potential for a home market growing somewhat closer.

The firm's newest model is the 4800, a portable color system featuring all peripheral support equipment in the package using a color camera. Price of the unit, set for May 1 delivery, is $6,950.

"We will probably sell this unit primarily to traveling salesmen, toads and cable operators," Hawthorne said, "since the price obviously places it out of the range of the average consumer. But it may also go to places where the average consumer will be exposed to it, as do our other units."

Hawthorne said that a great many real estate offices are beginning to pick up on video, particularly for sales-training purposes. One form here, for example, uses a 12-part series covering every aspect of selling a home. The hotel market is also growing very rapidly, he said, as is industry in general. He also added that industry is gradually swelling toward the cassette format in video, as are school areas that can presently afford the switch from reel-to-reel.

"For one thing, people are familiar with the cassette format, so it is no stranger to them when it comes to using it. For another," he added, "the energy crisis is making it more and more important to get memos out via some sort of visual aid. It's getting harder and harder for people to stay up to date and as often as they once did."

What will it take to get video over to the consumer market?

Consumer Market

"We certainly aren't pushing the consumer market at the moment," Hawthorne said. "For one thing, we are doing quite well in the educational and industrial area, and for another, the prices are simply too high in general."

"I would think," he continued, "that if video is going to be a real mass market item, it will have to be...

(Continued on page 41)

Mass Buyers Lean Jet Bid On Car Units

By ANNE DUNSTON

TUCSON—An increase of 122 percent in sales in 1973, with quadra
coustic auto stereo units accounting for five percent, and cassette for 12 percent, were attributed by Lear Jet Stereo Inc. vice president, market-
ing, Fred Seger, to an aggressive mass merchandiser marketing strategy.

Lear Jet will introduce next month two new AM/FM/TV/cassette models, the A72 retailing for $219.95, and the A72X, pushbutton, model retailing at $249.95. Both models will be universal in-dash, and will introduce the radio dial on the cassette door flap.

Seger said success with mass mer-
chandisers is based on stressing a to-
tal marketing package including pack-
aging, displays, calls out of features on packaging, and information both on the box and in the car. Stereo. "The mass merchandiser customer is just this side of self-ser-
v, and boys auto units as an im-
pulse item," Seger said.

(Continued on page 43)

STORAGE ALBUMS

Designer, Mfr. Mr. Sten solts Vinyl Crunch

By EARL PAIGE

NEW YORK—The TEAC Corp. of America will make a comprehen-
sive training program available to its sales representatives in a move de-
signed to assure that all sales person-

nel are fully qualified to demon-
strate all features of the TEAC line of audio tape decks and accessories.

Rob Raasch, the company's newly appointed director of marketing said the training program was part of an overall expansion effort to continue to insure the continued sales growth of TEAC's products with emphasis on product technology and versatil-
ity.

Stendler added that the objective of the training program was not merely to place emphasis on new technology of TEAC tape decks, but also to make certain that dealers and consumers really knew how to attain the full potential of the instrument.

He continued, "It is our aim to get the consumer and dealer to consider the tape recorder as an instrument as well as the central sound system, the heart of his music system rather than the old idea that it is just a concept machine. We expect to achieve these goals through our educational pro-
grame by the end of the year."

Stendler also predicted that by the late fall of this year, his firm will command at least 40 percent of the retail-to-retail audio equipment market and 30 percent of the cassette deck market.

"We're in a year-round entertainment business and it's about time all seg-
ments got the message."

The eight conventional store average about 12,000 square feet and are structured with TV, black and white and color, goods (refrigerators, washers, dryers, freezers and ranges), a portable radio section and a 1,200 square foot audio room, plainly identified with sign over the entrance, at the back of the stores. The stores are enclosed. Two of the stores are located in shopping centers and the others are free standing on strategic traffic thorough-

fays. They serve a cross-section of people in almost all social and income strata. About 5 percent of the total floor area in the stores is devoted to upper stock with the stores receiving almost daily delivery of merchandise from the large central warehouse which also houses the offices.

It is significant that one section of the audio room, which has acoustical features designed to present the best sound possible, and to duplicate as much as possible a living room effect, is assigned to 4-channel display. Four-channel plays a big part in the Tipton merchandising strategy and no small amount of time, money and display have been invested in promoting sales of this cate-

ge.

Audio Room
A typical Tipton audio arrangement is composed of three rows of shelving raling around the entire audio room with the top shelf devoted to speakers, the middle level to receivers and the third to changers with tape-decks dis-

played on the floor. Headphones are shown on a panel positioned at one side of the entrance to the room and all audio room gear is also located at one side of the entrance. Essentially, the merchandising is grouped by brand with all Sansui speakers, in all sizes—8-inch, 10-in., 12-inch, 15-inch, etc., shown toget-

her, so complete system can be demonstrated. Normally, a display will include 60 speakers, 28 receivers, 15 turntables and eight head-

phones. The automotive sound display panel holds ten units.

In assessing the in-home sound, Tipton Kallaos pointed out that both in-
dash and hang-on units are carried and that the Pioneer line is featured.

"At jucncture, we're enjoying brisk sales in both 8-track and cassette sys-
tems, and in dash units and hang-ons," Kallaos advised. "It's across the board and it's steady and we're pleased when we consider that we have been in automotive sound only nine months. We farm installation and service out and have no problems in that area."

(Continued on page 42)

Tipton Electric: Aggressive, Growing Chain

By GRIER LOWRY

TIPTON merchandise manager Pete Kallaos, Kansas rep Bill Memere and Jerry Bolt, area supervisor for Tipton are shown outside the chain's North-
west Plaza unit in St. Louis County.

TIPTON HIGHLIGHTS

• Lines: heavy concentration on a few brands; no cherry picking;

• Buying: commits for 1,000 pieces in a line, otherwise, we can for-
give delivery;

• Sales training: 12 people per store and no specialists; everyone trained to sell everything;

• Display: merchandise grouped by brand, massive array of 60 speak-
ers, 28 receivers;

• Quadraionic: all models in three lines stocked, special 4-channel demo rooms;

• Car stereo, though involved only 10 monthly sales are brisk; installa-
tions turned out;

• Advertising: TV, very important, you can't put garbage on television;

• Market research: special customer complaints department helps de-
terminate consumer demand;

• Warranties: long-range warranty may not sway Tipton; "manufact-
ur can be.changing!"

• Factory-retailer rapport: "communication is uncertain, inconsist-
ent";

• Retailer advice sought;

• Billboard tape: Maxwell, Memere stocked, sales people urge always to suggest the item.

ST. LOUIS—Tipton Electric has fought its way for 26 years to a position of prominence in the audio products to a present eight stores and more recently via its entry into catalog showroom operation by way of a philosophy that its prod-

ucts are in demand 365 days a year and not just during certain holiday selling seasons.

"Every one in this industry has some growing up to do," said Pete Kallaos, electronics merchandising manager; "including manufacturers, reps and ret-

ailers. The boosters are out there waiting, the potential is barely scratched, and any retailer who complains of fuel shortages, shortage of products, uncertain delivery and soon is simply throwing up phony, self-defeating roadblocks because he lacks the confidence in the business.

"We're in a year-round entertainment business and it's about time all seg-
ments got the message."

The eight conventional store average about 12,000 square feet and are structured with TV, black and white and color, goods (refrigerators, washers, dryers, freezers and ranges), a portable radio section and a 1,200 square foot audio room, plainly identified with sign over the entrance, at the back of the stores. The stores are enclosed. Two of the stores are located in shopping centers and the others are free standing on strategic traffic thorough-

fays. They serve a cross-section of people in almost all social and income strata. About 5 percent of the total floor area in the stores is devoted to upper stock with the stores receiving almost daily delivery of merchandise from the large central warehouse which also houses the offices.

It is significant that one section of the audio room, which has acoustical features designed to present the best sound possible, and to duplicate as much as possible a living room effect, is assigned to 4-channel display. Four-channel plays a big part in Tipton merchandising strategy and no small amount of time, money and display have been invested in promoting sales of this cate-

ge.

Audio Room
A typical Tipton audio arrangement is composed of three rows of shelving raling around the entire audio room with the top shelf devoted to speakers, the middle level to receivers and the third to changers with tape-decks dis-

played on the floor. Headphones are shown on a panel positioned at one side of the entrance to the room and all audio room gear is also located at one side of the entrance. Essentially, the merchandising is grouped by brand with all Sansui speakers, in all sizes—8-inch, 10-in., 12-inch, 15-inch, etc., shown toget-

her, so complete system can be demonstrated. Normally, a display will include 60 speakers, 28 receivers, 15 turntables and eight head-

phones. The automotive sound display panel holds ten units.

In assessing the in-home sound, Tipton Kallaos pointed out that both in-
dash and hang-on units are carried and that the Pioneer line is featured.

"At jucncture, we're enjoying brisk sales in both 8-track and cassette sys-
tems, and in dash units and hang-ons," Kallaos advised. "It's across the board and it's steady and we're pleased when we consider that we have been in automotive sound only nine months. We farm installation and service out and have no problems in that area."

(Continued on page 42)
Let Audio help you put it together

Audio proudly announces its international representation for two great new cassette production concepts... both will soon be on display in our European office-showroom

**SHAPE SYMMETRY & SUN**

A revolutionary concept for automating, this new system allows you to buy each component of your cassette assembly process separately. You can start your own automated production line now with a modest investment and add further automation as circumstances allow. If hub-loading is giving you problems... let us automate it for you. Or, if manual window welding isn’t working right for you, get our superlative automated module.

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This new concept eliminates paper labels by printing label copy directly on the cassette with Apex’s amazing soft printing heads. And we can put together a system to match your specific needs and budget... ranging from a manual-feed, one-color printer to an automatic machine printing in three colors. All our systems print both sides at once at speeds from 30 to 80 cassettes per minute. DO YOU STILL WANT TO USE PAPER LABELS?

**SOUNDS TERRIFIC?** And for terrific sound, we represent ELECTRO SOUND, world’s leading manufacturer of tape duplicating equipment.

---

**Industry, Education**

**Expose TV Systems**

*Continued from page 49 around the $695 price range, or that of a good, high quality color TV.

This range should be reached with the video disk, but I really don’t think any disk success will hurt tape any.

“If a person wants to originate programming,” Hawthorne said, “he’s going to have to use tape, at least as things stand now. If videotape units can come down to an under-$1,000 price point, then I think they will be suitable for home units. I would also guess that these units are going to have to be sold through mass merchandisers if they are going to get across to the general public. And I do see disk and tape as two, vertical and co-existing markets, with the disk assuming the entertainment role.”

As for the type of retailer who will be selling to the home user, Hawthorne believes that “a retailer should not be carrying this kind of equipment unless he has capabilities for service, or at least has contacts with someone who can handle the service. Federated Electronics, here, for instance, is one kind of store who could and does sell video well. But I think there is lots of room for a retailer who wants to get involved in this and who is willing to make a commitment.

“I think you can take any experienced and knowledgeable TV salesman.” Hawthorne continued, “and if he has serviced the product, four hours of training in video should enable him to handle 80 percent of the problems that arise. With a capital investment of $8,000 to $12,000, he should really be able to get into the market. There is no mystery to video anymore, to the retailer or the consumer. I’ve found the buyers more sophisticated.”
PART II:

**Schaak Brand Loyalty —50 Unit Chain Bids For Happy Customers**

BY IRENE CLAFLY

EDITOR'S NOTE: Last week Dick Schaak, 34 and millionaire owner of the 50 store Schaak Electronics chain, discussed expansion, sales training and outfitting (Billboard. Mar. 16).

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Phone: 404-892-6800

COLUMBIA SOUTH CAROLINA

3/30 & 31

Carolina Inn

937 Assembly St.

Phone: 803-779-7100

**continued from page 40**

“We do sense a trend to steadily growing interest in stereo equipment by cassette systems,” said the merchant.

“It has to be faced that car and home systems are inex- tricably linked and that 8-track car sales escalated because the trend in home outfitting was in that direction. With home cassette systems steadily gaining ground, car sales are now veering in that direction.”

**Brand Image**

Compact! “We have a good se- lection and some good lines includ- ing electrophonic, Claricon and Pio- neer,” advised Kallous, “and we feel there will always be some compact business. The nucleus is with the young. Christmas and graduation are peaks but we also find that our young customer who used to lean toward compacts is now a bigger buyer of $700 compact stereos.

We do have $198 and $298 Pioneer compacts which we give a good play in advertising and they earn us a nice piece of this market.”

Tiptons metronic rise in audio is tied closely to incessant identifi- cation with the topflight brands on the roster and the philosophy of buying each major across the board. To drop a few names, in changes it’s Sansui, Fisher, Harman-Kardon, Garrard, Dual and BSR. In tape decks, Aki, BBC and in its lines are Fisher, Soundmaster, Altec and the farthest we have to search are quadraphonic lines are bought across the board. And on the matter of display, 4-channel gets a section by itself with all goods concentrated in this area. For demonstration pur- poses, and demonstration is the word, these people tell you, in push- ing quadraphonic, speakers are spread in four corners—not the farthest cor- ners of the audio room, but with the audio room perhaps divided in two parts and 4-channel speakers posi- tioned in the corners of that shop.

“The only way to sell 4-channel is to let them hear how it sounds for themselves if it differs from stereo,” said Pete Kallous. “We use this tight demonstration plan which enables us to get the customer in the center of that sector and permit him to walk around and check the sound out from various points. I never cease to be astonished when I read or hear someone say that they feel 4-channel is the coming thing in sound,” Kallous said. “It isn’t coming, it’s here. Despite the attitude of people in this business who sit back and wait for something to happen, and then crawl on the bandwagon and wonder why they aren’t hauling off their share of the business. 4-channel has been around the ‘coming stage’ I am tempted to say stereo and 4-channel will always coexist, it shouldn’t really be termed co-existence. There will be definite markets for both.

(Te Be Continued)

**Equipment**

arranged in alcoves such as at left is Schaak alternative to sound rooms. Chair bypasses grand openings and has one sale a year but does stage spectaculars such as prizes for six customers to arrive on horseback.

**Billboard**

Do customers take advantage of you, with such a generous guarantee policy?

SCHAAK: Oh, I think we get taken occasionally, but the con- fidence that this policy gives salesmen is worth it. A salesman can’t make a mistake. We back him to the hilt. He knows his customer will be satisfied.

**Billboard**

I believe that you have been cutting drastically the length of time it takes for a new store to get into the black?

SCHAACK: Yes. On the average, it takes a store six months to get out of the red and two years to mature. But two of stores we opened in 1973 were in the black in two months.

**Billboard**

What sort of grand openings do you do?

SCHAACK: We don’t. To our way of thinking, the amount of money put into a grand opening could be put back down on the bottom line. A grand opening doesn’t generate much business and it’s costly.

**One Annual Sale**

**Billboard**

Did you say that special sales, too, are not the Schaak tradition?

SCHAACK: Yes, sir. We’ve got some far-out ones—such as prizes for the first six customers on horseback.

People were camping, with horse trailers, at our warehouse before the sale started. At one of the stores, in Lincoln, Neb., the first person riding a saddled pig got a $160 stereo. Two people showed up with saddled pigs and a storeful of other people showed up to watch.

**Billboard**

What else attracts customers to a Schaak store?

SCHAACK: We like to keep the stores looking “open”—so that a cus- tomer can stand at the front and see everything inside. There’s nothing staying away from sound rooms. We don’t like the feeling they invoke—my- sterious, unapproachable, we don’t dare touch a dial: signs you say to have a salesmen to demonstrate the equipment. You hesitate to intrude if another customer is there and you have the uneasy feeling, “What if I get caught in here?” We have small dividers, no partitions—alcoves, not rooms. We think color is important, too. We’ve changed from reds and white to oranges and black, with a lot of wood paneling. Much warmer effect.

Schaak Electronics has been sum- mered up by a Dayton-Hudson Prop- erties spokesman as “They have high-quality products and high-calib- er people who know their products very, very well.”

**Tipton Background**

Tipton Electric was founded 26 years ago by Ed Tipton as a home appliance outlet. Tipton decided to locate in west and sold the business to his top salesman, Sylvan Kaplan, owner and president of the eight-store chain. Allen Fishman is executive vice president and John Maragos is general man- ager charged with the responsi- bility of operations and sales training. Pete Kallous, electron- ics merchandising manager, joined Tipton two years after holding management positions with Allied Radio. He buys compo- nents, compact, car stereo and other hardware items. Jerry Meritt heads appliance sales.

From a one-store beginning, Tipton has grown to eight units in St. Louis County and is about to open a 12,000 square foot warehouse-showroom in Illinois and has another showroom-warehouse operation on the drawing boards. The new outlet will feature a Crosnordom fur- niture warehouse outlet and Tipton showroom on the other. The audio portion amounts to around 2,000 square feet in these new facilities.
Radio Shack, Ohio Station Giant Flashlight Promotion For Morning School Shifts

By JOANNE OLIVER

COLUMBUS, O.-A Radio Shack promotion involving free flashlights for school children to use in dark morning hours was so successful the chain is considering it for 40 markets, said Marvin Wiggins, regional manager.

Radio Shack and station WCOL-AM (620) are giving away 6,000 flashlights. WCOL program director Brian McIlvaine came up with the idea, and morning man Wigg Hobbs began telling kids to write to the station to receive a free flashlight from Radio Shack to light their way on the mornings. The station then sent each child a letter which they took to a Radio Shack store to receive the free flashlight, complete with batteries, and a card entitling the owner to one free battery each month for a year.

The flashlight is a safety wand light with a detachable, 5½-red dome, Radio Shack catalog No. 68-1016, retailing at $1.19.

And did the kids write. After only a few days of the promotion, 8,000 flashlights were given away, according to Sharon DeBord, WCOL administrative vice president. "We've had to hire part-time help to handle the response--the letters come in by the bagful," Ms. DeBord said. "If necessary, we're prepared to give away more than 65,000, but we only have a quarter of a million of these flashlights available right now, so we're forced to limit the promotion to 40 markets nationally," Wiggins said.

Store PR

"Based on the response, we'll probably repeat the promotion in October or November this year. It's turning out to be good public relations for us, although the original intention was a public service to children and their worried parents," said a Radio Shack employee going to school in the dark," Wiggins continued. "And I don't like it. WCOL came up with the same idea and we got together. So whenever mornings get dark again, quite likely we'll repeat the promotion whether there's Daylight Savings Time or not. Even in December, it's dark at eight o'clock in the morning," Wiggins said.

Ms. DeBord said the public service project was "serendipitously" received recognition. "We've had tremendously good comment from school officials, principals, teachers, school supervisors and children, too. We heard from the Ohio Department of Highways, too," DeBord said. From the Columbus Area Chamber of Commerce Safety Council.

"We've had requests from entire classes and patrol groups. We send out 40-50 flashlight letters at a time. One teacher came to the station and asked for 750 flashlights for the entire school and we furnished them to her. I'd hate to be in the Radio Shack store when all those kids come in for their flashlights!" she laughed, and said.

"One third grade class took the time to send us little flashlights they had made, decorated with their childlike drawings and notes. So we wrote Wes Hopkins there to personally present the children with the letters. One child wrote, "I want a flashlight," the youngest president, "and I have one and I don't Ms. DeBord related.

WCOL, vice president indicated that WCOL would also consider running the promotion again in the future.

Set Nippon Columbia 'Q' Unit Showings

NEW YORK--Nippon Columbia Co. Ltd./DENON will demonstrate production models of its new 4-channel sound system at the New York Hilton hotel, Friday (22) and Saturday (23) according to Takami Shobochi, president of the company.

The system, which will be marketed in this country by the middle of this year, was developed through joint efforts by Dr. D.H. Cooper of the University of Illinois and engineer at Nippon Columbia.

Shobochi said the firm's discrete 4-channel method was based on the U.S. system which had been praised by members of the Audio Engineers Society. He added, "It has received tremendous success since it can be used on both stereo and monaural models with equal satisfaction. In particular, the good separation of sound and high quality performance.

Shobochi said that the system had been prepared last year at the AES Convention in Japan, and the Berlin Radio TV Fair in Amsterdam, and had generated considerable interest at both showings.

The unit will also be demonstrated at the AES Convention in Copenhagen March 26-29.

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Low Cost

Perfect wind every time. No Center pullout crankle; consistent tensioning. Heavy duty ball bearing motors.

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March 23, 1974. BILLBOARD

LEAR JET BID

• Continued from page 49

Prior to Lear Jet's entry into this market last year, mass merchandisers were oriented to low priced product, packaging was more show than sell, demonstration were archaic, and the salespeople received no help in distinguishing features for price points, Seger said.

"Studies indicate that 65 percent of all auto sound product is sold through mass merchandisers and 69 percent of auto stereo units are self installed," he is said.

Lear Jet is introducing merchandising awards, with the first award being made this month to Miami-based Gold Triangle Stores, a division of Federated Department Stores.

The emphasis on promotional prices has expanded to include full price range as mass merchandisers discover that car stereo units are the most profitable item per square foot in the auto accessory market, Seger said.

JENSEN SPEAKERS

NEW YORK—Jensen Sound Laboratories has introduced a line of Dynamount speaker systems for surface mounting in cars, boats, and recreational vehicles.

The speakers are available in ready-to-install kits containing two 5½ inch, 20 ounce magnet high fidelity drivers, two Duracell 250 enclosures, metal mounting rings, black padded grills, attaching hardware, wiring cable and installation instructions. The kit retails for $59.95.

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March 23, 1974. BILLBOARD
Tape Duplicator

By ANNE DUSTON

Tape Duplicator prices have dropped so sharply in recent months that many video stores have become interested in the duplication business. R. J. Shorts, manager of the Thumb Video store in Farmington, Minn., for one, has invested $2,000 in a duplication machine and is currently looking for more business. Shorts is one of many store owners who have seen the potential of this business and have invested in the necessary equipment to get into the duplication business. However, it is important to note that the success of this business depends on the ability of the business owner to market their services effectively and provide high-quality duplication services. Additionally, it is crucial to have a deep understanding of video production and editing techniques to ensure that the duplication services are of high quality and meet the needs of the customers. In conclusion, the duplication business is a lucrative opportunity for video stores, but it requires a significant investment in equipment and marketing efforts to be successful.
Survey Indicates a 
High Network Share

NASHVILLE—Four network shows on NBC in recent months involving country music have had phenomenal shares of the market, statistics show.

The greatest of these was the "Country Music Hit Parade," which drew a 40 share of the audience. The show, written by Herty Hagen, was also co-produced by him with Walter Miller, who also directed. Joe Cates was executive producer.

The same trio was involved on the Country Music Association Awards Show, which drew a 39 share, the recent Johnny Cash special, which drew a 37 share, and the Mac Davis special, which drew a 34 share.

All were well received by critics.

Country Music

Irish Singing Artist in 
Simultaneous Disk Release

NASHVILLE—An almost simultaneous, four-label release of Irish singing artist Larry Cunningham has been announced jointly by Gusto, Boot, Country and Release records.

Cunningham, long popular in his native country, will be released by Gusto records here. Boot Records will handle the release and distribution in Canada, Country Records in England and Release in Ireland.

The U.S. and Canadian releases are taking place this week, while the Ireland-England releases will come in conjunction with the International Country Music Festival at Wembley, near London, in April. Country Records is distributed by Shannon of London.

NASHVILLE—A second and even third generation outburst occurred at the final Saturday night show of the "Grand Ole Opry" at the Ryman Auditorium here as youngsters were showcased by the entertainers.

Bobby Bare Jr. appeared with his famous father. Billy Grammer Jr. also made a featured appearance, playing the harmonica. Connie Smith brought along her children. Stu Phillips announced that his 18-year-old daughter had landed a part in the new Burt Reynolds movie. Jerry Clower brought his son, Ray. Carol Lee Cooper performed with her parents, Wanda Lee and Storey. Jeannie Pruent announced that her son, Jack Jr., got his union card that day as a bass player. Bill Carlisle not only featured his children, Billy and Sheila, but also his granddaughter, Robin Carlisle.

Filming the show for Armed Forces television was a crew headed by William Cook, son of Herman Cook, one of the original musicians on the show.

That last regular Saturday night show produced a few tears. Minnie Pearl broke down while performing in the structure which has been home for the "Grand Ole Opry" for 33 years. There were some other sad farewells.

The general feeling, however, was one of anticipation for the first show in the new multi-million-dollar air-conditioned structure. Among the guests scheduled to be in the audience was President Richard Nixon. Scores of governors and congressman also were there.

A scheduled highlight of the evening was the presentation of the George D. Hay award to eight men instrumental in the growth and development of country music. They were presented by WSM president Irving Waugh to Roy Acuff, Bill Monroe, Chet Atkins, MCA vice president Owen Bradley, Tree International president Jack Stapp, the late Edwin Craig, Cohen Williams, and a representative of Kraft Foods.

Hay was the founder of the "Opry" in 1925, and the award was named in his honor. Acuff was the first "voice" to come out of the instrumental music of the early days, and he swung the pendulum in that direction. Craig was the father of Bluegrass music. Atkins, now RCA vice president, was directly responsible for the development of many artists in the field of country music. Stapp first brought country music into network prominence. Craig, former president and chairman of the board of the National Life and Accident Insurance Company, kept country music on radio through its low ebb, sustaining days. Williams, through his Martha White Mills, was the first of the long-time country music sponsors, having built the (then) team of Flatt & Scruggs. Kraft was the first to take the television network plunge with country music, and has stayed with it.

Opryland Disks

Fadeout & Start

NASHVILLE—Producer Jimmy Bowen of Opryland Records recorded the last performance of the "Opry" Friday and the first performance Saturday in anew Opry House.

Bowen now will seek releases from all of the labels involved and edit the numbers, then release an album of the "last night and first night at the 'Opry.'"

The Friday night show was taped with a remote unit, while the Saturday night performance was done through the 16-track board at Opryland, site of the new house.

There are 62 acts in all, with some 20 labels represented. A few of the "Opry" acts are without labels.

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SLIPPIN' AWAY

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MARCH 23, 1974, BILLBOARD

45
This album has been made up especially for you and your listeners, and is furnished free to radio and TV stations for broadcasting only. It is not for sale or other distribution. Simply drop us a note on your station letterhead, and we'll send you this COUNTRY GOLD.
Star Brightens For Brite-Star

NASHVILLE--Former Capitol artist Billy Jo Spears and a last-year Grammy nominee, Jimmy Dempsey, have signed one-record release agreements with Brite Star Records, a division of Brite Star Promotions.

Dempsey, a native of Atlanta who has been recording here for the past several years, was one of the five finalists in the NARAS "Country Instrumentalist of the Year" awards in 1973. Miss Spears has had several chart records in the past.

Miss Spears will record a special duet with Roger Ricker on Brite Star for immediate release.

Tex Clark, promotion director of the firm, said his department had been expanded to give special attention to other artists and labels, particularly through distribution.

ATV Wets Feet

NASHVILLE--The opening of the ATV office here under the direction of Charlie Williams means the firm "is getting its feet wet in country music."

That was the statement of Cliffie Stone, veteran country music man, who set up the country division and established a branch here. Stone operates from the west coast.

The country label of ATV is Granjie and currently under contract to the company are Tex Williams, Mollie Bee, Ron Fraser and Cats Martin.

While here, Stone signed Gordon Terry as an exclusive writer for the company. He and Williams said outside writers also are being utilized.

Sessions are being cut both here and in Hollywood.

One of the most successful writers in the business, Williams is on the lookout for additional talent.

Veteran radio personality Corky Mayberry heads the promotional division of the firm.
LISTEN—Wayne (D.L. George, (B. Loggins, (J. Lifer, BMI))
I'M NOT TRYING—Tommy (D. Jackson, BMI)
STORY OF THE YEAR—Buck (J. Greene, BMI)
SOMETHING ABOUT YOU—Merle (B. Wyrick, BMI)
THE IDEA OF LOVE—Brenda (W. Stampley, ASCAP)

BABY DOLE—Barbara (J. Wall, BMI)
ON THE COVER OF THE BILLBOARD MUSIC CITY NEWS—Mike (D. Cargill, BMI)

THE WEEK OF JUNE 3, 1974

**STARS OF THE WEEK:**

** billboard**

**Not Country Singles**

**AUGHT-WILLIE NELSON**

**The Week Of June 3, 1974**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Last Week</th>
<th>This Week</th>
<th>Chart Status</th>
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<tr>
<td>THERE'S A HONEY TONK</td>
<td>Wayne Loggins</td>
<td>Jukebox Records</td>
<td>2</td>
<td>1</td>
<td>*</td>
</tr>
<tr>
<td>YOU'D BE HARD TO REPLACE</td>
<td>Red Simpson</td>
<td>United Artists</td>
<td>3</td>
<td>2</td>
<td>*</td>
</tr>
<tr>
<td>THEY'RE TRYING TO GET AWAY FROM ME</td>
<td>Don Williams</td>
<td>United Artists</td>
<td>4</td>
<td>3</td>
<td>*</td>
</tr>
<tr>
<td>YOU CLOSED MY EYES</td>
<td>Gene Watson</td>
<td>Oak</td>
<td>5</td>
<td>4</td>
<td>*</td>
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<tr>
<td>THEIR SONGS</td>
<td>John Anderson</td>
<td>United Artists</td>
<td>6</td>
<td>5</td>
<td>*</td>
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<td>10,000 TIMES I'M SORRY</td>
<td>Merle Haggard</td>
<td>United Artists</td>
<td>7</td>
<td>6</td>
<td>*</td>
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<tr>
<td>MUSIC CITY NIGHTS</td>
<td>Don Williams</td>
<td>United Artists</td>
<td>8</td>
<td>7</td>
<td>*</td>
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<td>JUST IN CASE</td>
<td>Billy Joe Shaver</td>
<td>Capitol</td>
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<td>MINE AGAIN</td>
<td>Merle Haggard</td>
<td>United Artists</td>
<td>10</td>
<td>9</td>
<td>*</td>
</tr>
</tbody>
</table>

**Chart Notes:**

- **Star Performer:** Singles registering greatest proportionate upward progress this week.
- **Not Country Singles:** Singles registering greatest proportionate downward progress this week.

**Billboard Special Survey For Week Ending June 3, 1974**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Last Week</th>
<th>This Week</th>
<th>Chart Status</th>
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<tr>
<td>SUNSHINE ON MY SHOULDER</td>
<td>Dolly Parton</td>
<td>Capitol</td>
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<td>HONEYMOON FEELIN'</td>
<td>Ray Price</td>
<td>Capitol</td>
<td>2</td>
<td>2</td>
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<tr>
<td>NO CHARGE</td>
<td>Waylon Jennings</td>
<td>RCA</td>
<td>3</td>
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<td>WELCOME HOME</td>
<td>Merle Haggard</td>
<td>United Artists</td>
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<td>4</td>
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<td>I'M STILL LOVING YOU</td>
<td>Merle Haggard</td>
<td>United Artists</td>
<td>5</td>
<td>5</td>
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<tr>
<td>I'LL NEVER GET OVER YOU</td>
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<td>United Artists</td>
<td>6</td>
<td>6</td>
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<tr>
<td>TIME</td>
<td>John Anderson</td>
<td>United Artists</td>
<td>7</td>
<td>7</td>
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<td>ANYTHING BUT</td>
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<tr>
<td>JUST ENOUGH TO MAKE ME</td>
<td>Merle Haggard</td>
<td>United Artists</td>
<td>9</td>
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<tr>
<td>BECAUSE OF YOU</td>
<td>Merle Haggard</td>
<td>United Artists</td>
<td>10</td>
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<td>THERE'S A HONEY TONK</td>
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<td>Jukebox Records</td>
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<td>YOU'D BE HARD TO REPLACE</td>
<td>Red Simpson</td>
<td>United Artists</td>
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<tr>
<td>THEY'RE TRYING TO GET AWAY FROM ME</td>
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<td>YOU CLOSED MY EYES</td>
<td>Gene Watson</td>
<td>Oak</td>
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<td>THEIR SONGS</td>
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<td>MUSIC CITY NIGHTS</td>
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<td>United Artists</td>
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<td>JUST IN CASE</td>
<td>Billy Joe Shaver</td>
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<tr>
<td>MINE AGAIN</td>
<td>Merle Haggard</td>
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'RAINY NIGHT IN GEORGIA' MGM K14700

is the smash single that exploded out of Hank Williams, Jr's hit packed album!

HANK WILLIAMS, JR.

"The Last Love Song"

SE-4936
Produced by Jim Vienneau for Curb - Vienneau Productions

Exclusively on MGM RECORDS
U.K. Back on 5-Day Work-Week But Material Shortages Remain

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

**Italian Ballad Wins San Remo Festival**

**From the Music capitals of the World**

**LONDON**

Some of the greatest names in the jazz world are booked to appear on the many stages that are being mounted in Britain in recent years. Duke Ellington, Buddy Rich, Woody Herman, Stan Getz, while and his quartet together with Acker Bilk, Alex Welsh, Humphrey Lyttleton and the Django Group will be playing in Manchester at the end of May, a week-long festival which takes place in the Isle of Man from May 17.

Jimmy O'Day of Nems Enterprises, which is booking the acts and hopes to keep operating five days by agreeing to use extruder vinyl manufacturing plant.

Managing director Marcel Rodd said: "The move to normal working means we can be more flexible and now think about introducing a night shift."

British Decca factory manager, Norman Harper, said: "We have been very pleased with the response of record producers and all the resumption of five-day working means is the arrangement will deal with key men such as the status quo as far as hours are concerned.

IN PROGRESS is a 13-hour working week for all BSA employees. Now we will gradually reduce their hours to the level of the five-day working week and then introduce the night shift."}

**CBS to Release Anchor Kata**

NEW YORK—CBS International Records has acquired the rights (outside of the U.S. and Canada) to release some of Anchor Kata's music. Anchor Kata's music has been traditionally recorded for ABC Records in the late 50's and 60's. The music is another series special plans to set a release schedule to capitalize on Anchor Kata's international popularity.

In keeping with the style of the arrangements are "Diana," "You Are My Destiny," "Lonely Boy," "Put Your Headlines My Shoulder," and "Puppy Love." CBS International obtained the Anchor rights from EMI Records, a division of American Record Sales.
MONTREAL-In one way or another, Andre Perry has probably had some sort of connection with the Quebec music market. When he ran the Andre Perry Studios in Montreal, he had his hands on Charlie B, Jean-Pierre Beaulieu, Michelle Mathieu, Charles Aznavour and artists ranging from Bill Horan to Bob Perry or utilised his studio. When Perry sold his studio last year and set up his new business in the help of Bill Horan, a former press representative for Polydor, his wife, Yael Brandeis, a former assistant secretary, con- corporated her idea that he had left the studio business for good. This is not the case as he explained, "I didn't really leave the studio busi- ness because we are now making plans to run the studio I left the service side of it because it was getting a little too large and I was caught up in the administration a little too much, what with the two studios and 22 people on staff. What I wanted was a place that was a little more intimate."

The studio is now called Son Que- bec and the list of artists that Perry has other projects. Continued Perry, "The record company is part of our con- cept, they are makers of two kinds of packaging television shows and have our own studio and remote trucks, in other words a general creative complex rather than just a record company. Actually, the record company is part of the studio. It happen because I really couldn't get a fair deal from any of the majors in Canada and that's how we came to the product, I would start my own label. That's when I spoke to Van Go- don and Aldehoch, I am told, and said that he was interested in getting involved with an English label from Quebec and that's how that, about Polydor is our distributor in Canada."

Bill Horan ran through the act that Good Noise is now working with. Said Horan. The first act that we that we signed was Man Made which is progressive rock and something that was signed by all of the Andre Perry studios. In those studios this act had to be done because we couldn't get a fair deal from any of the majors in Canada and that's how we came to the product, I would start my own label. That's when I spoke to Van Go-don and Aldehoch, I am told, and said that he was interested in getting involved with an English label from Quebec and that's how that, about Polydor is our distributor in Canada."

H.P. & Bell Policy

Clicks for its Pubs

TORONTO-H.P. & Bell's ag- gressive policy with their three pub- lishing companies, Mediatrax Music (BMI), MCA Music (BMI), and H.P. & Bell Music (CAPAC) has paid off in the past year.

Mediatrax publishes the material from the Bruce Springsteen Ligh- house and group member Skip Pro- kop. "I'd Be So Happy," a song writ- ten by Prokop which appeared on Lighthouse's "Sunny Days" LP has just been recorded by Three Dog Night. The first single to appear from their next single. Prokop was responsible for such international hits as Lighthouse's "Give Me a Future." "Sunny Days" and "You Girl."

Mutak has selected a number of Mediatrax songs including "Sunny Days," "I Just Wante Be Your Friend." "1849," "One Fine Morn- ing," "Haste off to the Stranger." "Step Out on the Sea," "Take it Slowly" and "You and Me," for their first Canadian recording venture. Mediatrax is hit on the latest Lighthouse album entitled "H.P. Bell Single both entitled, "Can You Feel It."

The other H.P. & Bell-owned BMI affiliate, Hapo & Boco Music is gaining some airplay with Bob Merzel's song, "Merry Christmas, Happy New Year." The song is on Special Records in Canada distrib- uted by CBC's country music company including Don Hunter, Mel Shaw and Al a misleverse of the best selling country music companies on behalf of the record. Dave Bleakney of Special Records suggested that the Canadian record pro- nadian pianist Ralph Griesen is the featured soloist on Angel's new Scotti's album, "Palm Leaf Rag." "Flip, Fly and Flip" by Dowschidt Blues Band has been included on U.S. distribution by Bell Records in The U.S. The single is on Special Records in Canada distrib- uted by CBC's country music company. A number of Canadian managers including Don Hunter, Mel Shaw and Al a misleverse of the best selling country music companies on behalf of the record. Dave Bleakney of Special Records suggested that the Canadian record pro- nadian pianist Ralph Griesen is the featured soloist on Angel's new Scotti's album, "Palm Leaf Rag." "Flip, Fly and Flip" by Dowschidt Blues Band has been included on U.S. distribution by Bell Records in The U.S. The single is on Special Records in Canada distrib- uted by CBC's country music company. A number of Canadian managers including Don Hunter, Mel Shaw and Al a misleverse of the best selling country music companies on behalf of the record. Dave Bleakney of Special Records suggested that the Canadian record pro-

Lighthouse Largest Maple Tour to Begin on May 28

TORONTO-Lighthouse, who are currently finishing work on their latest album, Sound Studio, have announced through their management firm, H. & P. Bell, plans for their largest tour of Canada. The tour, planned for the summer, opens in Victoria, B.C. May 28 and runs for 75 consecutive days. The tour will close in Kingston, Ontario on August 10. The tour is being coordinated by M.C. and S. Jerry Sawchyn through the Canadian tour of his new to- nonto, he has also become a partner in Arta- Arts and Attractions Ltd. Sawchyn has worked with Lighthouse in the past in such productions as the successful rock ballet with the Royal Winnipeg Ballet entitled "Ballad-High" which had a vivid première at the Na- tional Arts Centre in Ottawa and toured the country in 1970. Sawchyn serves as Lighthouse's general manager for almost nine years.

Sawchyn has also presented Lighthouse in a sold-out concert at the new Roy Thomson Hall, Toronto, Ont. and at the Metropolitan Mem- orial Centre, where the band at- tracted the largest rock audience ever to see a show at that particular arena. H. & P. Bell have signed with Saw- chyn for representation of that Light- vision network are quite interested in The Man Made album is now set for release in March in Australia, New Zealand, Belgium and Holland and the same countries are considering the track. John Lennon who is only going to be about five different versions of Ryan's entry to the AC/DC "High Times in December" recorded in different countries.

The radio by the reaction in Canada to the Hotel Orchestra al- bum. Good Noise has their first big LP, "Lighthouse's "Sunny Days" and "Tossed and Tuned Xposure" and stuck to them in utilizing the syn- thesizers for the Canadian sym- thesizer and piano on the album.

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What Three Dog Night have done for Harry Nilsson, Randy Newman, Laura Nyro, Elton John, Paul Williams, Otis Redding and Hoyt Axton they’ve just done for LEO SAYER

Find out why Three Dog Night covered his Warner Bros. single of “THE SHOW MUST GO ON” (WB 7768)

by hearing the original, and check out his brilliant debut album, SILVERBIRD (BS 2738)

Both records have already topped the British charts. Find out why all of England and Three Dog Night are excited about Leo Sayer. Hear the real thing on Warner Bros. Records And see Leo in person during his first American tour:

3/20-23/Paul’s Mall, Boston
3/25-30/Cellar Door, Washington, D.C.
4/2-3/Academy of Music, New York City
4/6/Capital Theatre, Passaic, New Jersey
4/8-9/Bottom Line, New York City
4/10-13/Bou Café, Philadelphia
4/16/Regis College, Denver
4/17/Auditorium, Kansas City, Missouri
4/18/Kiel Auditorium, St. Louis
4/19/Music Hall, Oklahoma City
4/23-28/Boarding House, San Francisco
4/30-5/5/Troubadour, Los Angeles
Thank you, NARAS.

Best Pop Vocal (Male) — "You Are The Sunshine of My Life"

Best Rhythm & Blues Vocal (Male) — "Superstition"

Best Rhythm & Blues Song — "Superstition"

Album of The Year — "Innervisions"

(T54245F)
"Don't You Worry 'Bout A Thing"

is the new single from Stevie Wonder's Grammy-winning "Innervisions". (T54245F)
The album of the year.
<table>
<thead>
<tr>
<th>No.</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>Week On Chart</th>
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<td>BACHMAN-TURNER OVERDRIVE</td>
<td>You Don’t Mess Around With Joe</td>
<td>MFSB</td>
<td>20</td>
<td>4.98</td>
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<tr>
<td>2</td>
<td>CARLY SIMON</td>
<td>Slow手</td>
<td>Columbia</td>
<td>12</td>
<td>7.97</td>
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<td>TAMLA</td>
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<td>Tamla</td>
<td>14</td>
<td>5.98</td>
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<tr>
<td>4</td>
<td>RICK DERRINGER</td>
<td>The Way We Were</td>
<td>MFSB</td>
<td>20</td>
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<td>5</td>
<td>MFSB</td>
<td>Sunshine, Sunshine</td>
<td>Philadelphia International</td>
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<td>6</td>
<td>CHARLIE RICH</td>
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<td>20th Century</td>
<td>15</td>
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<tr>
<td>7</td>
<td>THE MARSHALL TUCKER BAND</td>
<td>A New Leaf</td>
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<td>15</td>
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<td>8</td>
<td>ROLLING STONES</td>
<td>Let It Bleed</td>
<td>RCA</td>
<td>20</td>
<td>5.98</td>
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<tr>
<td>9</td>
<td>BARRY WARD</td>
<td>Stop Now If You Think You Can Win</td>
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<td>10</td>
<td>THE PLATTERS</td>
<td>Smoke Gets In Your Eyes</td>
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<td>11</td>
<td>THE JAM</td>
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<td>CHARLIE RICH</td>
<td>Very Special Love Songs</td>
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<td>BACHMAN-TURNER OVERDRIVE</td>
<td>You Don’t Mess Around With Joe</td>
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<td>CARLY SIMON</td>
<td>Slow手</td>
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<td>18</td>
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<td>26</td>
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<td>27</td>
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<td>Very Special Love Songs</td>
<td>Capitol</td>
<td>15</td>
<td>3.98</td>
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</tbody>
</table>
Warner Bros. Records Announces the Special Shipment of Two Extraordinary Albums.

ROD MCKUEN
SEASONS IN THE SUN

Another Great Hit From Rod McKuen

LUCY MAME

Lucille Ball's Movie Musical Triumph

Too hot to hold up, these instant winners are available now.
Thanks to Helen Hayes, NBC, Warner Bros. Records, and the world for making my dramatic television debut such a success.
<table>
<thead>
<tr>
<th>Week</th>
<th>Title/Artist</th>
<th>Label &amp; Number (Distributing Label)</th>
<th>Week</th>
<th>Title/Artist</th>
<th>Label &amp; Number (Distributing Label)</th>
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<td>1</td>
<td>LADY Dione</td>
<td>John Davis, MCA 4605</td>
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<td>11 SEASONS IN THE SUN-Jerry Lee</td>
<td>Redd Krommer, RCA 3684</td>
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<td>11 SEASONS IN THE SUN-Jerry Lee</td>
<td>Redd Krommer, RCA 3684</td>
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<td>SUNSHINE ON MY SHOULDER-Dave</td>
<td>Jann, Warner, RCA 1013</td>
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<td>3</td>
<td>SUNSHINE ON MY SHOULDER-Dave</td>
<td>Jann, Warner, RCA 1013</td>
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<td>11 GOOD THINGS COME TO</td>
<td>Nobody, Sony, CBS 2067</td>
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<tr>
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<td>11 GOOD THINGS COME TO</td>
<td>Nobody, Sony, CBS 2067</td>
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<td>Wood, Bell, Tom Seven, Medd 1270</td>
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<td>Lee, Redd Krommer, RCA 3676</td>
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<td>Satellite, Mark Kanes, EM 1187 (Capitol)</td>
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<tr>
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<td>Satellite, Mark Kanes, EM 1187 (Capitol)</td>
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<td>James, Michael, MCA 4265</td>
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<td>Medd, Redd Krommer, RCA 3676</td>
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<td>COME BEYOND-Bill</td>
<td>Medd, Redd Krommer, RCA 3676</td>
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<td>MY MISTRESS</td>
<td>(none listed, Charlie Benjamin, Reading 51 (Capitol)</td>
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<tr>
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<td>MY MISTRESS</td>
<td>(none listed, Charlie Benjamin, Reading 51 (Capitol)</td>
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<td>Family Values, Medd 105 (Capitol)</td>
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<td>THE LORD'S PRAYER</td>
<td>Family Values, Medd 105 (Capitol)</td>
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<td>MY LOVE, Jerry</td>
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<tr>
<td>12</td>
<td>TRYING TO HOLD ON TO</td>
<td>MY LOVE, Jerry</td>
<td>Lee, Redd Krommer, RCA 3676</td>
<td>13</td>
<td>BEST THING THAT EVER HAPPENED TO ME</td>
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<tr>
<td>13</td>
<td>BEST THING THAT EVER HAPPENED TO ME</td>
<td>Family Time, Medd 102 (Capitol)</td>
<td>14</td>
<td>THERE WOULDN'T BE ANYMORE—Charlie</td>
<td>Bill, Roulette, MCA 4525</td>
</tr>
<tr>
<td>14</td>
<td>THERE WOULDN'T BE ANYMORE—Charlie</td>
<td>Bill, Roulette, MCA 4525</td>
<td>15</td>
<td>MIGHTY LIGHT, Pt. 1—The</td>
<td>Spinners</td>
</tr>
<tr>
<td>15</td>
<td>MIGHTY LIGHT, Pt. 1—The</td>
<td>Spinners</td>
<td>Don't, Don't, Don't (Capitol)</td>
<td>16</td>
<td>A VERY SPECIAL LOVE SONG—Charlie</td>
</tr>
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<td>16</td>
<td>A VERY SPECIAL LOVE SONG—Charlie</td>
<td>Bill, Roulette, MCA 4525</td>
<td>17</td>
<td>ROCK &amp; ROLL HOODOO-Kirk</td>
<td>Douglas, Newport, HAN 1303 (Columbia)</td>
</tr>
<tr>
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<td>ROCK &amp; ROLL HOODOO-Kirk</td>
<td>Douglas, Newport, HAN 1303 (Columbia)</td>
<td>18</td>
<td>LOOKIN' FOR A LOVE—Dionne</td>
<td>Warwick, Motown, MCA 3191</td>
</tr>
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<td>LOOKIN' FOR A LOVE—Dionne</td>
<td>Warwick, Motown, MCA 3191</td>
<td>19</td>
<td>SEXY MAMA—Dionne</td>
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<td>SEXY MAMA—Dionne</td>
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<td>20</td>
<td>LITTLE MISS CUPID—Dionne</td>
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<td>20</td>
<td>LITTLE MISS CUPID—Dionne</td>
<td>Warwick, Motown, MCA 3191</td>
<td>21</td>
<td>LOVE'S THEME—Anne</td>
<td>Escobar, Warner Bros., MCA 4396</td>
</tr>
<tr>
<td>21</td>
<td>LOVE'S THEME—Anne</td>
<td>Escobar, Warner Bros., MCA 4396</td>
<td>22</td>
<td>TELL ME IT'S OVER—Anne</td>
<td>Escobar, Warner Bros., MCA 4396</td>
</tr>
<tr>
<td>22</td>
<td>TELL ME IT'S OVER—Anne</td>
<td>Escobar, Warner Bros., MCA 4396</td>
<td>23</td>
<td>COME FROM AWAY—Bob</td>
<td>Turner, Shalamar, Motown, MCA 4015</td>
</tr>
<tr>
<td>23</td>
<td>COME FROM AWAY—Bob</td>
<td>Turner, Shalamar, Motown, MCA 4015</td>
<td>24</td>
<td>COME FROM AWAY—Bob</td>
<td>Turner, Shalamar, Motown, MCA 4015</td>
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<tr>
<td>24</td>
<td>COME FROM AWAY—Bob</td>
<td>Turner, Shalamar, Motown, MCA 4015</td>
<td>25</td>
<td>TENDERHEARTS—Neil</td>
<td>Diamond, Atlantic, MCA 4015</td>
</tr>
<tr>
<td>25</td>
<td>TENDERHEARTS—Neil</td>
<td>Diamond, Atlantic, MCA 4015</td>
<td>26</td>
<td>FIRE—Kris</td>
<td>Williams, Ruffin, Atlantic, MCA 4015</td>
</tr>
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<td>26</td>
<td>FIRE—Kris</td>
<td>Williams, Ruffin, Atlantic, MCA 4015</td>
<td>27</td>
<td>I ONLY WANT TO BE WITH YOU—Bill</td>
<td>Medd, Medd 101 (Capitol)</td>
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<tr>
<td>27</td>
<td>I ONLY WANT TO BE WITH YOU—Bill</td>
<td>Medd, Medd 101 (Capitol)</td>
<td>28</td>
<td>A MAN IN LOVE—Bill</td>
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<td>A MAN IN LOVE—Bill</td>
<td>Medd, Medd 101 (Capitol)</td>
<td>29</td>
<td>IN A MOUNTAIN OF LOVE—Bill</td>
<td>Medd, Medd 101 (Capitol)</td>
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<td>29</td>
<td>IN A MOUNTAIN OF LOVE—Bill</td>
<td>Medd, Medd 101 (Capitol)</td>
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<td>A MAN IN LOVE—Bill</td>
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<td>A MAN IN LOVE—Bill</td>
<td>Medd, Medd 101 (Capitol)</td>
<td>31</td>
<td>A LOVE SONG—Mozart</td>
<td>Voice, Voice, Voice, Sony, MCA 4015</td>
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<td>32</td>
<td>A LOVE SONG—Mozart</td>
<td>Voice, Voice, Voice, Sony, MCA 4015</td>
<td>33</td>
<td>I'M NOT ONE OF THOSE GUYS—Bill</td>
<td>Medd, Medd 101 (Capitol)</td>
</tr>
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<td>I'M NOT ONE OF THOSE GUYS—Bill</td>
<td>Medd, Medd 101 (Capitol)</td>
<td>34</td>
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<td>40</td>
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<td>Medd, Medd 101 (Capitol)</td>
</tr>
</tbody>
</table>

Sheet music suppliers listed are confined to piano/vocal sheet music composers and do not purport to represent mixed distribution publications.
“Outside Woman” has crossed over.

Thank you, R&B believers, for starting the next hit single by the masters of rock’n’soul. BLOODSTONE.

“Outside Woman” #1052. Only one of the singles in the new Bloodstone album. “UNREAL”

Produced by Mike Vernon for the Crystal Jukebox.
Calif: Ban Try Shows Mail-Order Co.'s Rise

that over 60 percent of its gross went into periodical advertising.

Judge Campbell is hearing a suit brought by A&M-Records here, seeking damages, injunctive relief and accounting charging unfair competition and tape piracy. The judge told representatives for both defendant and plaintiff that he under- stood that certain features of periodicals were already made up so ads in such periodicals would appear but he ordered the defendant not to temporarily run any more California-circulated advertising. The suit also temporarily stops E. Tape Service from duplicating, shipping or offering for sale or selling into the state of California.

The complaint charges that the defendants appropriated contracted performances by A&M artists on E- C packages therefore causing confusion as to the actual ownership of the performances.

Executive Turntable

Continued from page 6

president, manufacturing services, for GTE Sylvania, Inc. . . Patrick J. Glennon has been appointed district manager of the Boston office of ASCAP. He has been associated with ASCAP since 1949, first as a field representative in Rochester, NY, and then in a similar capacity in Syracuse, N.Y. Since March, 1973, he has been attached to the Boston office.

Mickey Vallach has been named director of publicity and promotion for ABC Records. He was formerly director of promotion in New York City.

VIEWLEX $ Uptown After Loss

Continued from page 3

management at the company, he said.

At present, Viewlex's activities are divided between the custom services division, which consists of three pressing plants, three packaging plants, two tape duplicating facilities, and a record room. Under the Direction of Budd Light Records Group, the Audio visual division, and the Electro Sound division.

In Charlotte's opinion, each of the divisions is now in a favorable position to grow into a competitive market. He estimates that three accounts will be opened in the 1972-73 season. Charlotte stated that the Group will finish the year with substantial operating profits. "More importantly," he continued, "the Budd Group this year has established a firm profit base for future growth."

While the picture in the custom services division is not all together rosy, mainly due to the increased charges, Viewlex has preserved through the United States, Charlotte stated that Viewlex is preserving 20 percent more disks than a year ago.

"During the last year, we raised pricing pressures some 13 percent," continued Charlotte. "This has been a question of passing on increased costs handled to us by our suppliers."

He said that he believes the increased costs will continue to move upwards for "at least another year," and that they will level off around 40-43 cents per disk. At that time, he said, prices could begin to move downwards with a healthy supply and demand situation. At present, Viewlex's pressing charges run around 35 cents per record.

Also planned is a major expansion of the custom services division. He stated that the Budd Records Group has already opened a new packaging plant (see separate story) and that additional headroom for growth would be added to both East Coast and West Coast pressing operations. He would do "the job right the first time" and suggested that the pressing operation would take place.

"Our main thrust will be to fill the vacuum created by many of the majors, as they pull back on their current pressing activities," he continued. "The major sales effort of the company has forced them to give more emphasis on their own products, and the result has been a lack of out-house accounts."

Charlotte stated that Viewlex could fill a major void in the market, and that Viewlex would be able to fill the order for "the small guy," and provide an excellent service to "the independent record company."
EVERYBODY'S TALKING ABOUT
KATHI MCDONALD

Kathi McDonald was a background singer with Leon Russell, Joe Cocker, The Rolling Stones, Ike & Tina Turner, and others.

With a little help from some very talented friends, she's recorded a smashing debut album,

INSANE ASYLUM

Capitol Album ST-11224
**BILLY JOEL—LIVE IN THE ENCORE, 2LP. A big LP devoted to songs with strong appeal, this offers more. It's the perfect way to enjoy Billy Joel's latest hits, and the package includes a bonus single, "Laid Back," which should appeal to his many loyal fans.

**TODD RUNDGREN—PAPA'S Mr. DYNAMITE, 2LP. This is a great double LP that should appeal to fans of Todd Rundgren's unique and innovative style. It features a mix of rock and pop songs, as well as some experimental works, and is a great addition to any collection.

**WILLIAM SHATNER—THE LATE NIGHT BROADCAST, 2LP. This is a great double LP featuring William Shatner's humorous and energetic performances, including some of his best-known works, such as "I'm Going to Make You Love Me." It's a great addition to any collection.

**PAT BENATAR—THE BEST OF PAT BENATAR, 2LP. This is a great double LP featuring Pat Benatar's best-known works, including "Hit Me With Your Best Shot" and "Love Is a Battlefield." It's a great addition to any collection.

**MALCOLM MACEDO—THE LATE NIGHT BROADCAST, 2LP. This is a great double LP featuring Malcolm Macedo's humorous and energetic performances, including some of his best-known works, such as "I'm Going to Make You Love Me." It's a great addition to any collection.

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There's an element in Burbank that's become totally exasperated with Warner Bros. Records reputation for being a great place to break albums. That exasperated element is Warners' Sales Promotion men. They point out that in 1973, to pick a good year, Warners accomplished:

Billboard's two top singles new artists:
#1 Seals and Crofts
#2 Doobie Brothers

Billboard's top singles instrumentalis:
#3 Eric Weissberg
#4 Neil Diamond
#9 Mystic Moods

Number of Billboard charted singles:
#2 for year with 30.

With that accomplished, the singles experts feel they deserve a good share of the WB spotlight.

It's only fair. Industry figures show Warners grew from overall chart singles position #4 in '72 to #2 in '73. The direction is obvious.

WARNER BROS. SINGLES. THEY SWING.
House Gets Stiffer Bill on Antipiracy

- Continued from page 1

amendment, but prospects for pas-
sage this year are highly uncertain (Billboard, January 12, and March 5).

Kastenmeier's bill H.R. 13364 de-
lates the terminating date in the anti-
piracy amendment and, if enacted, con-
tinues record copyright protection for all recordings made on or after
February 15, 1975, as a per-
manent part of the copyright law.

Penalty fees in the bill for both piracy and record piracy in-clude of copyrighted recordings could bring fines of up to $25,000 on first
offenses and up to $50,000 on seven years or more. A blanket penalty pack-
let provides only misdemeanor penal-
ties of up to $1,000 and 1 year in prison.

The Recording Industry Associa-
tion of America (RIAA) has been push-
ing for the sales introduction legis-
lation, and for the stiffer penalty
fees. Rep. Kastenmeier, who had
insisted on in 1971 on the three-
year limitation for the anti-piracy amendment, has told RIAA presi-
dents Stanley M. Gottlieb that he be-
lieves the expiration date should now be removed, making protection
permanent.

However, in an exchange of letters
quoted by the association's Wash-
ington office, Representative Kastenmeier said that he does not necessarily endorse all parts of the bill, "or in-
cluding the provisions increasing the
penalties for record piracy and for
reproduction of pirated materials.

A recent bill by Senator William E.
Brock (R., Tenn.) to make piracy a mis-
demeanor in the U.S. Code, Section 18
of the U.S. Criminal Code was also in-
cluded at the behest of the RIAA.

The Senator's proposed law, revised
John L. McClellan as a section to
make piracy of copyrighted record-
ings a felony offense with the 3-year
penalty. But this omnibus bill, like
the copyright revision bill, has little
chance of passing this year. (Bill-
board, Mar. 16)

Marvin Hamlish up for three Academy Awards for his music scoring of "The Way We Were" and "The Sting." Previously, Hamlish, 29, received an Oscar nomination for "The Way We Were" from the motion picture "Kotch." In addition to his film com-
posing, he is the musical arranger for Ann-Margret, Liza Minnelli and others.

"Record companies at one time used to put out sound-
tacks albums on everything," said Hamlish, who scored 15 films with only three soundtrack albums from this year. "Now it's a bit more selective. First, the picture must prove itself. So much good film music can still be found in bargain bins from "office-dud"

Deep Purple will make its first Southern California concert appearance of the season April 6 at the Ontario Theater in Los Angeles. All the original FM programmers.

Tuckerists, Push (Billboard, April 6).

Music City campaign conducted at radio, merchandising campaigns.

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Presents

JACKSON

DON'T WANNA LOSE THE GOOD TIMES

Written by: Bob Gocka & Ed Bayliss

Produced by: Eddie Medrano

Arranged by: Dennis Rankin

AMERICANA RECORDS
4211 HOLLYWOOD BLVD., SUITE 205, HOLLYWOOD, CALIF. 90028 (213) 467-3152
Welcome, Denny—now there's Shelter at MCA.

Mike Mailand