Disk Performance Royalty Faces Trouble In Senate
By MILDRED HALL
WASHINGTON–The performance royalty for recordings in the McGeeLan copyright revision bill S. 1361 is in trouble.

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

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

NY Area Concerts Show Healthy State
By ROBERT SOBEL
NEW YORK--Concert activity in the first six months of this year is surging in the New York metropolitan area, if attendance and gross receipt figures released by Madison Square Garden can be measured as a yardstick for other venues.

According to the figures, the gross gate soared from $21,155,867 in the
to $22,453,369 in June.

Latin Music’s Growth Goes National
Spotlighted In This Issue
(Continued on page 10)

Army Opening New Venues for Big Name Acts
By ELIOT TIEGEL
LOS ANGELES--The U.S. Army is marking the 135th anniversary of the multiple artist concert field, thus creating new exposure situations for name professionals.

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

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

(Continued on page 12)

Labels Trim Cutouts; Dealers Concerned
Finalists Disclosed For Radio Awards
By CLAUDE HALL
LOS ANGELES--Five record labels have made the finals in the annual International Radio Programming Forum awards, as well as four national record promotion directors, five regional and local promotion executives, and five independent record promotion executives.

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

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

(Continued on page 12)

Piracy Conclave Attracts Heaviest Industry Names
By BILL WILLIAMS
NASHVILLE--The “first truly national conference dealing with the entire spectrum of tape piracy, with the largest and most impressive array of participants” will be held at Vanderbilt University here Sept. 13-14.

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

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

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

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

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

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

(Continued on page 12)

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

(Advertisement)

LOADED WITH RED HOT SALES POTENTIAL!

LORETTA LYNN’S GREATEST HITS VOL. II

COUNTRY MUSIC’S FEMALE ARTIST OF THE YEAR HAS PACKAGED TOGETHER SOME OF HER GREATEST HITS. IT’S A NATURAL ON MCA RECORDS & TAPES.
LULU'S NEW SINGLE

THE MAN WHO SOLD THE WORLD
WATCH THAT MAN
CAT No. CH 3001

Produced and arranged by DAVID BOWIE and
MICK RONSON for MAINMAN
CHelsea RECORD CORPORATION

9200 Sunset Blvd., Los Angeles, Calif. 90069 / Chelsea Records Corp. / A Product of the Wes Farrell Organization / (213) 273-4922
Polygram Puts All Its Eggs in One Basket

By IS HOROWITZ

NEW YORK—Polygram Inc. is gathering most of its assets into a single headquarters location here. At the same time, the company is reorganizing and eliminating nearly 5,000 square feet of space on three floors of its New York headquarters. Both steps are aimed at creating a new focus and driving growth.

Polygram, the former Polygram Inc., now Polygram Group, has been in the process of consolidating its headquarters since last year. The move is part of a broader strategy to streamline operations and reduce costs.

The consolidation will result in a significant reduction in space, from 5,000 square feet to about 1,500 square feet. This will allow the company to focus on core operations and better utilize its remaining resources.

The move will also help Polygram to better manage its operations and reduce administrative costs. The company has been working to improve its efficiency and effectiveness in recent years, and this move is a key part of that effort.

Polygram has a long history in the music industry, having been founded in 1920. The company has been at the forefront of the industry, with a focus on music distribution and licensing.

The move to a smaller headquarters is a positive step for Polygram, as it will allow the company to better focus on its core business and drive growth in the future.
Taxe Jury Receives Case This Week; Did He Change Sound?

By JOHN SIPPEL

LOS ANGELES—Whether Richard Taxe will fully litigate post-Feb, 1972 tapes is in the air. Taxe, who was in court last week changing the original tape or record versions will be decided this week by a federal judge.

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"I Love My Friend."
A new single, unmistakably Rich.

Charlie Rich is the hottest act going. And now he's released a new single, "I Love My Friend," that's going to fan the flames even higher. It's the latest in a string of huge hits from the team of Charlie Rich and Billy Sherrill. There's only one label with the newest and best of Charlie Rich — Epic Records.

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

General News

Avco Into Pub, a&r Expansion

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

The company's first expansion move is expected to cost vendors $250,000 in advance. The company, based in the headquarters in New York City, is known as a 26-year music veteran company, has been appointed vice president of the country music division.

Vi例如 all will be responsible for all publications, programing, sales and other personnel. He will report to Presiding Officers. Writers. Peretti and Luigi Creata. He says it is his first move in the firm's all-consuming need for new publications.

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

Mrs. Perlman in her expansion plans, Avco has realigned its management assignments, moving more corporate staff into the top executive personnel Peretti and Creata were up to co-presidents, and the addition of two new expansion divisions.

A professional staff is being named to take over publishing responsibilities.

Lionetti Bares Pickwick Product

NEW YORK—Pickwick Inn, financial backer of "That's Entertainment," unveiled its most extensive full product release here last week, 17 in the first of four future series meetings.

Introduced during an audio-visual presentation, Pickwick's new venture into Pickwick Inn USA, were 30 albums and 1000 45-rpm singles. Christmas tapes, three-records sets and 24 "Mt. Pickwick" 12-inch albums.

Artists in the Pickwick's 33 titles include B.B. King, Andrews Sisters, Bing Crosby, Horace Silver, Chick Corea, and Mary Wells. Titles are also available on Pickwick's 81 tapes, 64 Christmas albums, and 20 Pickwick 12-inch albums.

The group's Friday (25) performance in Seattle's Paramount Theatre will be videotaped for future distribution in 50 major markets.

CTSTRUDIO Files to Japan

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

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

Artists scheduled to perform include George Benson, Ron Carter, Herb Alpert, Miles Davis, Earth, Wind & Fire, Herbie Hancock, Loggins & Messina, Barbra Streisand, John Lennon, Paul Simon, and Jan Jansen. Epic and Columbia eastern labels accounted for the remaining six, four of which went to the Philadelphia International label. FM/SB and the O'Jays had two apiece, while the group Redbone and Charlie Rich each had one.

Three Degrees, Neil Diamond, MFSB, Andy Williams, Rick DeRinger, Chi Coltrane, Albert Hammond, and Herb Alphonso were also cited as label executives for strong contributions to the division's overall growth.

Damalysia, Columbia Records had 11 gold record certifications for product by such artists as Chicago, Daryl Hall, Earth, Wind & Fire, Herbie Hancock, Loggins & Messina, Barbra Streisand, John Lennon, Paul Simon, and Jan Jansen. Epic and Columbia eastern labels accounted for the remaining six, four of which went to the Philadelphia International label.

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

Bryan Ferry.
“These Foolish Things.”
On Atlantic Records and Tapes
THE years

THE newsmen are back in town.

DOCTOR HANOVER ING the great mass of associates last year, the company was able to make a new agreement on a quarterly basis.

**WALT DISNEY PRODUCTIONS** reports that although its third quarter earnings were lower than the year before, they were the second best in history. Revenues in the quarter were a record.

**MARKET QUOTATIONS**

**Financial**

**Earnings Reports**

**CBS Reports Record Sales**

**NEW YORK--CBS** 1974 second quarter and first half sales and earnings were announced today, the 13th consecutive time a quarter has set record. Estimated second quarter income compared with $23.6 million in the second quarter of 1973, equaling $1.03 per share. Estimated second quarter net sales are $422,650,000, compared with $354.2 million, a 19 per cent increase over the same period last year. Estimated income for the first half of 1974 is $50.3 million compared with $47.7 million earned in the first six months of 1973, a 24 per cent rise. Estimate net sales for the first half of 1974 were $834.6 million, a 16 per cent rise over last year's $717,900 for the same period.

Music divisions are ahead of last year, CBS officials report.

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

CPL 1/CPS 1/CPK 1-0585

RCA Records and Tapes
**New York Area Concerts**

*Continued from page 1*

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

This includes figures for its sister hall, the 4,500-seat Felt Forum, which rose from $466,836 to $518,496 in receipts.

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

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

The top drawing act for 1973 through June 1974 was Bob Dylan, who grossed $536,765, attended by 66,000, for three performances. The highest grosser for four performances in Elvis Presley, who drew $530,000, in three days in June 1972.

The Who came in second by drawing $530,000 for four performances. Other top-drawing acts in the 1973-74 period include Stevie Wonder, who attracted a sold-out audience of 149,361, for one performance, Led Zeppelin, $336,000 (sold out) for three performances, Ye. $261,795 for two dates; Jethro Tull, $238,496 for two performances; Sly did $132,260 for one date, and Alice Cooper, $130,000 for one performance.

Gross for 1973 showed a dip over 1972, but attendance was up due to the sharp increase of dates from 1.4 to 28 at the Forum.

Performances at the main venue differed by one: 36 in 1972, and 37 in 1973. Gross for all of 1972 for the top spot was $4,988,988, but dipped to $4,113,029.50 in 1973. Attendance there in 1972 was 639,065; last year, 650,720. Audience in 1972 at the Forum was 43,696; in 1973 it increased sharply to 117,134.

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

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

**Urban League Jazz**

SAN FRANCISCO—The Hampton Hawes Trio, Beny Everett and the Blackbirds will perform Monday (29) at the National Urban League Convention here at the Civic Auditorium.
HIS FIRST SOLO ALBUM:
"HERE COME THE WARM JETS"

Produced by Eno for E. G. Records.
ILPS 9268

www.americanradiohistory.com
new York—In a vote of confidence in Don Kirshner's weekly TV rock concert series, the show's eight major advertisers have recommitted their participation for another 52 weeks.

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

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

The show, which is being produced by Kirshner in association with Viacom Enterprises, was launched last fall as a bi-weekly series. Last January it was switched to a weekly schedule and picked up 124 stations in the 25-upmarket.

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

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

**PIRACY CONCLENCE PULLS BIG NAMES**

continues from page 1

A committee on Patents, Trademarks, and Copyrights, chairman Inkerstein, retired general counsel of ASCAP; Theodora Zavin, executive director of the Copyright Society of NARMS; Sal Cianciulli, president of MCA music; Albert Berman, managing director, the Harry Fox Agency; Joe Talbot, chairman of the board, Country Music Assn.; Mary Jaffe, president, BMG Enterprises; and Al Bell, Stax Records.

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

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

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

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

**OSHA BATTLES PVC DANGERS**

Continued from page 3

The Labor Department hearing revealed a drastic standoff between the plastics industry and Labor. Industry wants what it feels is a "reasonable" level of perhaps 10 parts per million atmospheric of air, down from present interim standard of 30 ppm.

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

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

Thesymposium at different levels within the Labor Department and its Occupational Safety and Health Administration, have emphasized that something will be worked out to assure safety of workers. But government does not rule out an industry standard of perhaps something less than the "non-detectable level." if it is lacking data warrants it.

As for the industry viewpoint, Tenneco, a major producer of vinyl chloride, said, the government it would take up to three years and $10 million to reach safety levels proposed in the new." A non-detectable level was impossible, Tenneco's vice president, Joseph Paul said.

A study made for the plastics in- dustry claimed that a shutdown of all polynulony chloride production plants in the U.S. and the subsequent scarcity of PVC resin could mean a loss of up to 2.2 billion jobs, and a production value drop in the economy of up to $80 billion annually.
When you think of RINGS, think of REUBEN HOWELL. He's got the HIT. Produced by Clayton Ivey and Terry Woodford.

From the album "Rings"
Labels Cutting Out Their Cutouts

Continued from page 1

Retailers feel there will be fewer titles available, but the cutouts that are present should be more attractive to the consumer. Priced at $1.99, cutouts are more desirable than ever because manufacturers are being more selective in releases, thus eliminating the surplus product that is often called "cutout."" In his review of Warner Bros., Dennis stated, "probably because of the vinyl scare and price increases. I think retailers felt they needed lower priced merchandise to counter the higher list prices on new goods."

As far as deciding when an item should be discontinued, Dennis continues, "there is no set time period. We see a record or tape is a cutout when we no longer expect to sell it. It should be in the catalog. We don't like cutouts at all."

"In fact, the product we sold last January was the first batch in two years. Our cutouts are generally made up, of a certain amount of overstock as well as product of artists who are inactive or no longer on the label."

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

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

"The reason we've cut out 40 percent and releases 35 percent in the past year, partly due to the vinyl shortage and partly because we want to concentrate on more premium product."

Billboard reporters working on this survey include Bob Krieh, Jim Melius, Jim Horrowitz and Elliot Tiegel.

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

For Fogelmann, vice president of the 40 store California-based music store chain, says that there is appropriate premium cutout available in cutout product. Prices of cutouts for us have gone up, but I can't say this is due to the vinyl shortage because everything else is going up as well.

"Retailers are getting better because a lot of firms are cleaning house and cleaning up cutouts as a result of the vinyl shortage."

"If anything," Fogelmann adds, "we anticipate the titles getting even better. We also anticipate a lot more cutout material because the market is not ready for new preordered cassette product is dwindling."

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

At Nifty, Heiman says that "from a line cutout product is becoming more difficult to get. We are buying 500.000 pieces of an item from one major company, but after that I see no large deals like this in sight. I also think that as list prices continue to rise, the days of the $1.99 cutout will be over. A price of $2.49 looks pretty attractive next to $6.98."

Heiman believes a lot of manufacturers are "taking more care in what they press because of the higher cost of vinyl. So there is not so much surplus on top product, and this is where the cream of the cutouts, actually overstock, came from. We can still get good prices, but I think it will be less attractive titles."

Due to the vinyl pinch, cutouts were disconnected totally in the latter half of last year, says a label spokesperson. Product, which previously would have been marketed via cutouts and dealers, is now being scrapped.

Marvin Schlater, president of Chess Records, says that the label in the past year has tried to control product shipped out to avoid excess returns and cutout product.

"When we do cut out, it's either those that were produced already. We're trying to keep the clean up and up-to-date," he says. At the Recreation, vice president, marketing states, that the label still cuts out product, but not as much as before the vinyl shortage hit the music industry.

A spokesperson for one major manufacturer that characterizes the number of calls he receives daily from those seeking cutout merchandise as staggering. He feels that far exceeds the supply, he says.

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

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

Two specialists in buying cutouts indicate a different picture—yesteryear isn't having an attractive getting merchandise.

At Sound Music Distributors, Philadelphia, Pa., Mike Adler, president, says that there is "more than enough demand for the product."

He states that the firm recently purchased some 150,000 LP units, and that another 50,000 units are now on the market again after a few months. Many Wholesale Records & Tapes agrees, and says that they've seen a problem in supply of shipments.

Many Nells of New York Records & Tapes, and says "there are more problems on the supply side."

Nell's of New York Records & Tapes agrees, and says that the firm has seen a problem in supply of shipments. Many Wholesale Records & Tapes agrees, and says that they've seen a problem in supply of shipments.

Mertor, export, Bruce Penslar and salesmen Ben Turner, all local, testified they bought substantial amounts of legitimate pre-recorded tapes, blank and recording and playback equipment from Taxe.

Jerry Belin of Canton, Ohio, says he bought 75,000 pre-recorded tapes from Galt in 1973. He was unable to pinpoint just how many were pre and post-FEB, 1972, titles. Taxe later stated that he did sold 300,000 through Galt pre-and-post tapes, of which he estimated $100,000 in post-Feb, 1972 tape sales. Belin said he received seven units from 3,000 to 5,000 units, but turned tapes from his customers either because they were defective or they did not sound like the original recordings.

Taxe said he got into records in 1960 by buying salvage product from trucking lines. He said he purchased tapes starting in Nov., 1971. Earlier Kopp said that the Arizona Circle plant duplicated 100 Strings of tapes from masters left behind Audio Video Communications, from whom Taxe bought the plant, and they were labelled with labels left by the former owner.

Taxe stated that he gave the bank...
LISTEN TO THE MAGIC OF STEPHEN SCHWARTZ’ SONGS!

Create Some Magic Of Your Own With Doug Henning’s Amazing HEXAFLEXAGON*!

"A CROSS BETWEEN ‘GODSPELL,’ ‘THE FANTASTICS’ AND THE CIRCUS. GO!"
—Marilyn Stasio, Cue Mag.

"The most long awaited Broadway album of the season. Schwartz' score amalgamates a bit of ‘The Fantastics’ and ‘Hair’ and contains several smashes."
—Record World

"BREATHTAKING! A DELIGHTFUL NEW MUSICAL."
—Leonard Harris, CBS-T.V.

"In 'THE MAGIC SHOW’ Stephen (‘Godspell’ and ‘Pippin’) Schwartz is at the top of his form: the music is tuneful, gently rocking and playfully eclectic."
—Alan Wallach, Newsday

"DOUG HENNING IS TERRIFIC! HE IS THE GREATEST MAGICIAN I HAVE EVER SEEN. BRILLIANT, AMAZING."
—Clive Barnes, N.Y. Times

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A Magical Construction To Delight Everyone In The Family!

FROM BROADWAY’S BIGGEST HIT OF THE YEAR

ON BELL RECORDS
Talent In Action

TALON

The OUTBACK MILLHILL FURAY BAND
Wolman Rink, New York

The South Hillman Furry Band is one of those bands of musicians that, in the world of rock, are in high demand. The band has a great reputation among the fans of their genre, and their concerts are regularly sold out.

LONNIE TAYLOR

The METEORS with KING BISCUIT BOY
Royal Gardens, San Francisco

The Meteors, a popular band known for their unique sound, have been performing at the Royal Gardens in San Francisco. They are accompanied by the legendary King Biscuit Boy, and his influence can be heard in their performances.

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

LAS VEGAS—The Osmonds are headlining the soul field. Their next LP features their first concerted effort to have soul flavored material, tempo and sounds working behind their tight harmonic structure.

The Brothers Osmond have put together a collection of arrangements and songs by H.B. Burman, marking a first collaboration between the veteran Los Angeles studio musician and the superstar brother park. Burman was hired for the project on the recommendation of the Osmonds' current engagement's music director. In fact Burman conducts the 32-piece Tropicalia Orchestra, and performs live in a semi-solo during the Osmonds' current engagement which is being used to test the soul material.

Buck Owens

Buck Owens

Buck Owens holds one of the most important vocal traditions in country music, and he is now out performing his 1960's and 1970's material. His voice has remained powerful and distinctive. Buck Owens has earned a reputation as one of the finest vocalists in country music, and his songs have been covered by many other artists. His latest album, "Buck Owens: The Complete Recordings," includes 100 songs from his career, and is available now.

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Barney Ales Returns

LOS ANGELES—Barney Ales, long-time arranger and general manager of Motown Record Industries from 1960 through 1972, is coming out of retirement to manage Rare Earth lead singer and drummer Peter Pocheeble as well as several new groups.

Talent Sought for Wider Market

In Soul LP & Picture Pastures

By ELIOT TIEGEL

The Philadelphia-based Talent, a division of ABC Records, is looking for fresh talent in the soul market.

Soulful Strut—Is this Las Vegas? Donny is engrossed by teens as he strides into the audience at the Tropicana in Las Vegas.

SURROUNDED—Is this Las Vegas? Donny is engrossed by teens as he strides into the audience at the Tropicana in Las Vegas.

Hollywood Situation will be released this week with an LP set for August. Barbit Benton of TV's 'Hee-Haw' to Playboy label of his longtime companion, Hugh Hefner. Donny, who leads the Hefner family in America, has two new additions to the roster. Marvin Mann's Earth Band and veteran English hard rockers Trapeze.

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DON RICH

All those who knew him personally and professionally will miss him.
LOS ANGELES—ABC Records has completed its $2 million studio here, designed specifically to serve the rock, jazz, classical, blues and gospel needs of the label. Built as a part of the ABC offices, the studio was first conceived in September of 1972 and required the replacement of several existing offices as well as additional construction.

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

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

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

"To this end," says Kaye, "we built three acoustically clean, varying sizes, booked by two identical control rooms. The cavities are electrical rather than physical, and either both control rooms and the control rooms can supply any combination of the three cavities.

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

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

The boards in the new control rooms were "designed by the people who would be using them," says Kaye. "They are logical and sensible so that a qualified engineer can look at them and know how to work them without spending a day figuring things out.

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

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

"Kaye says artist response to the studio has been "gorgeous," and, he adds, "without a flaw. We officially opened July 1 and thought, let's try it. Now the damn thing is booked through August.

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

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

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

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

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

"Our apprentices will begin by setting up studios, we will teach them how to make tape copies, put them in the mastering room and expose them to production and engineering. Practical experience is a must. There is no time limit for an individual in the program, and we will bring someone along as fast as his abilities allow.

Other features of the complex include colorful walls, lounges for artists..."
Of Campus
cation near university engineering according to ANGELES
the institute's students will look forward to a new
institute library that will make musical material available to all interested
in the library.
we would like to make this library available to students because they are the major consideration and purpose of the institute," he says.

Birmingham Host To Songwriters' Prof. Workshop

Luther Simmons

"We grew up together," says group member Tony Silvester, speaking of himself and the group's lead singer Donald McPherson (who died several years ago) and current lead singer Cuba George: "Cuba was the lead singer in the band and was put into the band because he was considered black junksie. Anyway, Tony was looking at a Coke bottle and the words on the bottle and that's where the name came from."
The group went back to RCA, having changed its name because "everyone knew the Poets and the Doo Wop groups and they wondered why we were not putting out a Doo Wop record, so they called us 'The Poets and the Doo Wop.'"
The group's first hit, in 1962, came when they performed at the Metropole in New York City: "We had a hit called 'Goodnight, I'm Tired,'" says Simmons, "but Christmas came and went and that was it. They took the song and added different words and we had another minor hit with 'Chapel Bells Are Calling.'"
At this point the group left the firm and became the "Insiders." "We went back into the same room where we recorded our first hit," says Simms, "and we stayed another year. We started writing. Luther was off doing things, and I was trying to make a deal with MGM because Tom Wilson was producing for them."
The band sees meeting Wilson as one of the most important points in its career, because, says Silvester, "He was a black man who was a super professional dealing with white people and he was in a position of power."
"After all, he had produced Brian Wilson, "Sgt. Peppers" and Eric Burdon. And he was a brilliant man. At the same time we met Clarence Avant, who was another influence. He'd tell us there were two words you have to know, music and business. He helped teach us about the business end and he took the time to educate us. He told us we weren't really playing any little game. In fact, he and Tom paid for our next session, which was sold to RCA."
When the group went to RCA in 1967 they ran into Bob Cullen, one of the original members of Danny & the Juniors. "He got into us at a time when nobody was hearing black music," Silvester says.
"We didn't do too well our first time around at RCA, but I don't think it was all their fault. I don't think any major record company, except for a Motown, was really geared then to put something like this in their black product. Anyway, we thought we weren't doing our job so we left the label and it was back to the room."
You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.

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

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

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

STREET TREAT
Come to '2 Street Party,' Arkansas style with Black Oak Arkansas playing the high energy, hot 'n' nasty rock they're famous for. Black Oak exhibits their down home roots as well as mountain tunes, gospel songs and standards, but the Black Oak beat is still the key.

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

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

TAKE REFUGE
A dazzling array of mystical musical interludes and lyrical melodic shifting marks Refuge's recording debut. A British trio, comprised of Lee Jackson, Brian Davison (ex-Nice) and Patrick Moraz, Refuge fuses classical and rock in a skillful and thematically unified recording.
Bay Area Radio

Don Sherwood's Return Tops Major Moves at 3 Stations
By Jack McDouugh

SAN FRANCISCO—Major shakeups in personnel and musical direction at KSFQ-AM, a time shift for WRVR-FM, have been among the most interesting and most durable disk jockey and the entrance of KNWE-AM into the modern-country field have marked a month of hectic activity in Bay Area radio.

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

This came at a time when KSFQ was atop of the being lot. Sherwood had been gone from KSFQ for five years but came back a little over a month ago as program director as well as returning to his morning slot.

His entrance on the scene meant the ouster of Al Newman, who had been program director for 15 years, and of Dick McCall, who was low man on the slot. Newman had retired.

In addition to McCall, Scott Beach and Jim Lange—also popular on-air personalities—were fired, as well as several writers and lesser air talent.

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

Sherwood has a scheme for the station:
- His first aim is to get his jocks, who suffer from what he calls "terminal mouth," to stop talking so much.
- Aside from that, his energy will be devoted to pouring rock, every commercial, every TV show, or every event you hear on every station has a rock orientation. There were seven recognizable stations, all sounding exactly the same within four inches of each other on the radio dial.

"But I think there's less feeling among station owners and managers now that there need be such a heavy catering to the youth of our land. I think the tyranny of the young has abated. We think we've run out of meaningful lyrics, and that the first guys that begin to sound different are the ones with the best chance. Our station's prom use it as 'KSFQ'. An Adult Station—Parental Guidance Suggested."

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

"You've got to go through these albums and pick out these gems that have that sound. I want to play stuff that's laying there, but those great sounds that exist in every music library if you search them out. I want to play that stuff—

"With his help, Dick McCall, is having an affair with the jocks. He's told them to stop talking so much and to be more selective in their choice of music.

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

Radio-TV-Programming

Forum Registration List

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

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Orenbach and Lane Beam As Jazz Rockets WRVR-FM

By Jim Fishel

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

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

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

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

It remained that way until station general manager Bob Orenbach added the extra four hours of jazz per day last year.

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

Each Monday night, WRVR-FM presents "Live at Boomers," a show originating from the New York club. Also, a new show, "Jazz Adventures in the Half Note," was recently discontinued for the summer.

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

WRVR-FM was the nation's only radio station to broadcast live the final day of the Super Bowl, and in its response to that event was so great that the station rebroadcast it several weeks later. WRVR-FM has the largest potential jazz market in the country, with a power of 50,000 watts and a reach of 95 miles.

Lane says WRVR-FM has steady listeners throughout Connecticut, New Jersey and New York.

Station manager Bob Orenbach says that the station has made a

(Continued on page 37)

One-for-10 Offer Made by Caedmon

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

Browser boxes and extra record jackets are being offered as point-of-purchase sales aids. The browser boxes are designed for counter placement and contain multiple copies of all records in the special, while the extra record jackets are designed to assist shop owners with window displays.

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The Billboard issue of September 7, 1974 will cover the Texas Music Scene in depth. If you’re in the music business in Texas, this is your chance to direct some of the international music industry wealth your way! Reach the world’s most influential music industry executives with your message. Reach them where it counts: in Billboard! The eyes of music are upon you!

Ad deadline: August 16, 1974
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BILLBOARD PRESENTS
Radio-TV Programming

Vox Jox

BY CLAUDE HALL
Radio-TV Editor

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

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

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

Mark Driscoll is the new program director of WBBF-AM in Rochester, N.Y. He'd been at KSLL-FM in St. Louis. . . . Jeff Kaye (nope, it's not another one; Jefferson Kaye is still in Philadelphia so far as I know) is the new program director of KNAK-AM in beautiful downtown Salt Lake City. He'd worked there as a personality about a year and a half ago, but had been fooling around in both radio and TV in Waterloo, Iowa, until now. . . . Jim King, family man, 12 years' experience in country music and MOR radio as both air personality and program director, is looking for a new position. His home phone is 618-669-6646. He'd been program director of WYGR-AM in Wyoming, Mich., in the Grand Rapids area.

Pete Edwards, program director of WRC7-AM-FM, Philadelphia, is looking for a country air personality. Submit tape and resume. . . . Jim Henley, 401-434-3819, is looking for an MOR or soft rock personality job. . . . John Hennesey, currently running a DJ show for a lounge and hotel in Seattle four hours a day, is seeking a full-fledged air personality job in a decent-sized market. She worked at KJDR-AM once writing copy and doing production. Her address is 8032 65th Ave., S.W., Tacoma, Wash., and her phone is 552-1933. . . . I talked to a friend a while back and he mentioned William "Boy" Brown. Brown was the victim of a beating and is paralyzed from the wrist down. I think he's currently working for Mo- town Records, out of his home, 4040 Raven, Beaumont, TX 77705. Brown is one of the best black program directors in the business. KJET-AM, Beaumont.

Jack Long, now program director of WYLY-AM, San Antonio, Ga., reports that the station format is solid country gold and "to keep us above par, we need country records, new and old, single and album." . . . John Hannon reports that he's resigned as 77-midnight personality at KXLY-FM in Houston to take over as program director at WQJO-AM, Jackson- sonville, Fla. Says he feels "very fortunate in inheriting a fine staff from retiring program director Gene Pope, who's gone to a jingle a.m. and will be getting further involved in his other love aside from radio—real estate."

Dean Sherwood at WIBU in Pymnet, Wisc., advises that his company—Community Service Radio—has just bought KTWN-FM in Anoka, Minn., and "we're going to try something new for us. We will be programming classical music for the Twin Cities. Being an old rock jock, classical is a little out of my league, music wise.

"And, since this means a change in format, we've got to gather a Complete classical library right away." Can any of you people help him out? Taken a lot of guts to program a classical music station these days and he (Continued on page 37)

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

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

HERE'S DETAILS!

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

Ben Hooks, commissioner, Federal Communications Commission, Washington; George Wilson, executive vice president, Bartell Broadcasting, New York; Gary Owens, air personality, KMBC-AM, Los Angeles; Mardi Nierbitz, music coordinator, KROI General Broadcasting, Los Angeles; Steve Popovich, vice president of promotion, Columbia Records, New York; Jack G. Thayer, vice president and general manager, Nationwide Communications, Columbus, Ohio; Burt Sherwood, general manager, WMEE-AM, Fort Wayne, Ind.; Kevin Donovan, assistant program director, WSRO-AM, Tallahassee, Fla.; William "Boy" Brown, recording artist, Los Angeles; Dick Drury, national program director, Susquehanna Broadcasting, York, Pa.; Bob Berry, morning personality, WOKY-AM, Milwaukee; Scott Burton, program director, KSD-AM, St. Louis, Mo.; David Klemm, director of marketing and operations, Blair Radio, New York; George Milady, president, Gilbert Youth Research Inc., New York; Jack McCoy, vice president research & Bartell Broadcasting, San Diego; Richard Roslov, Pulse, New York; Frank Boyle, Robert E. Eastman, New York; Joseph B. Somers, senior vice president, Capitol Cities, New York; Gordon Hastings, KATZ East, New York; Robert G. Harpe, president & general manager, WPLR-FM, New Haven, Conn.; Pat Whitley, program director, WNBC-AM, New York; Ron Shaun, radio director, Zoo World Magazine; Fort Lauderdale, Fla.; Jack Fawcett, ARB, Belleville, Mo.; Ernie Farrell, record promotion executive, Los Angeles; George Williams, nation program director, Southern Broadcasting, Winston-Salem, N. C.; Tom Cox, president, Hooper, New York; L. David Moorhead, general manager, KMET-FM, Los Angeles;

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LOS ANGELES-WOW-AM in Omaha, programmed by Tom Barsanti, is the pilot station for the new contemporary version of "Lovewords," the programming concept developed by broadcast producer Harry O'Connor, Los Angeles.

In fact, Barsanti recently spent a week in Los Angeles helping design the package and left town with somewhere around 75 items, the foundation for the programming concept which focuses on unique amusing or philosophical intro to hits and past hits, each written and produced with professional actors in the Hollywood studio by O'Connor. WOW-AM is a clear channel Top 40 operation that has been a winner in the market for some time and aggressive when it comes to promotion. Recently, the station released a WOW-AM "Listen to the Music" T-shirt (hanged on, of course, the TM Productions single package that the station uses for IDs). The station offered the T-shirt for sale for $2.49. And sold more than 1,000 in the first four days. But the kicker is that around the end of July there's going to be a concert by the Righteous Brothers at local Peony Park. Everyone wearing a WOW-AM T-shirt gets in free.

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

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

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

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

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

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

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

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

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

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

LOS ANGELES—KJLH-FM operates as a station which communication amongst the staff creates a healthy on-the-air environment. One reason for this is the internal philosophy which is the presence of Rod McGrew, the manager, program director and air personality.

"I have cut out the lack of communication which is present at other stations, and everyone now knows they have a voice in this station. And it's a voice that will be heard," McGrew says he's told all new disk jockeys that they were free from program director and management slavery. "We don't want a playlist which has to be adhered to. Whatever they want to spin within the format of the station is fine with me. Their only guideline is to communicate kindness, love, joy and happiness."

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

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

"If you want to save yourself, you would expect to find a mass of gold on his office walls. "Anything awarded to me, I've been around long enough to all of us. I'm just part of the station. The gold records and plaques are there to instill those one will not be able to have alone."

McGrew is programmed around his listeners. For each day of the week a theme is followed. "Monday and Tuesday are gospel especially the businesses. So every Monday is dedicated to the businesses. This is the reason I don't like the average list per se. We don't go by the charts nor do we have a No. 1 and so on. Every record has equal status. The list is not limited in the least bit. We have Tower of Power, our hardest sounding soul album, on up to Barbra Streisand."

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

"Billy Paul's "Mrs. Jones" was being played on this station a week before it was on any other station. It was the only one playing Deodato's "1972" for quite a while as well."

For McGrew, the station's "success" is really the listening part of the "success." He says it's his job to "keep kids on the street and off the street."

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

In McGrew's eye communication should extend to the audience, rather extended into the record industry. At present, promotion is done to the record business who really know what is going on in radio and the listenership according to McGrew.

"The industry needs a go-between. Someone who knows radio and the music industry. Not obvious record companies don't know what the public wants to hear, the worst of them are us with their singles. The ad guys and producers are not aware that the East Coast is different than the West Coast."

"When there is a split decision between ad and producer in picking a single, in the East it's the A side and disregarde the B side. There are many times when the A side would be made into a hit butch and a hit in the West Coast and the B side more for the East. The record will sell a million, 500,000 in Los Angeles and 100,000 in the East—if they changed A and B sides according to its region."

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

\[Continued on page 35\]
**FCC Rule May Force WFLN Format Shift**

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

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

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

Some 500 letters from listeners have already come in and virtually all favor retaining the present classical format, which is interspersed with NBC news and two daily interview talk shows by Frank Ford and Ralph Collier. Listener surveys give WFLN a listening audience of 250,000, but since the programming is simulcast, station has no data on how many listen on the AM band. However, a lot of its advertising is done during rush hours when most motorists tune in to AM, which means the FM station could be hurt on advertising revenues.

**GRC Ups Singles**

ATLANTA—GRC Records has raised its suggested list price on singles to $1.35, effective immediately, to meet increased demand from distributor, marketing, Oscar Fields.

Numbering system will remain unchanged on all GRC product.

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**London de Larrocha Tie With Mostly Mozart Fest**

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

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

In keeping with the spirit of the festival, the new London recording will consist mostly of Mozart—the “Rondo in D, K. 485”; the “Sonata in A, K. 311”; and the “Fantasia in C Minor.” The recording work on the record is the Bach-Hub-

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**New Manual Out On Songwriter’s Success Theme**

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

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

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**Fraternity Moves Cincinnati Hqtrs. To Ft. Lauderdale**

CINCINNATI—Harry Carlson’s Fraternity Records, which has been headquarters in the 7 Sheraton Gibson Hotel here, last week opened its base of operations to Fort Lauderdale, Fla.

The Sheraton Gibson, Cincinnati location is to have its final closing following the Ohio Valley Jazz Festival late last weekend, which was sponsored by the city for a two-story hotel and office complex.

Fraternity’s Fort Lauderdale quarters are located at 4625 N.W. 44th Street (33313) (305-771-4469).

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**YOU AND ME AGAINST THE WORLD**

1. YOU AND ME AGAINST THE WORLD
2. YOU AND ME AGAINST THE WORLD
3. YOU AND ME AGAINST THE WORLD
4. YOU AND ME AGAINST THE WORLD
5. YOU AND ME AGAINST THE WORLD
6. YOU AND ME AGAINST THE WORLD
7. YOU AND ME AGAINST THE WORLD
8. YOU AND ME AGAINST THE WORLD
9. YOU AND ME AGAINST THE WORLD
10. YOU AND ME AGAINST THE WORLD

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**1984 Billboard Top 50**

- You and Me Against the World
- Yellow Rose
- We’re Gonna Rock You Tonight
- Don’t Stop ‘Til You Get Enough
- I’ll Be Good to You
Texas Chicano Scene
On Verge of Major Growth

By LUPE SILVA and CHARLIE BRIE

"I feel that this shortage of PVC will result in the demise of many small labels," says Johnny Zaragosa. "This will leave only the companies with a solid product on the market, but I do not see how we can avoid retail price increases. Not only are we getting it from the PVC shortage, but we are also affected by the paper shortage and other inflationary trends. Despite this, we are presently trying to hard to hold the line on our prices." When asked whether an increase in price would result in a sales decline, Zaragosa replied, "Definitely. The middle-class Mexican-American who buys our records does not have the discretionary income to pay the higher prices. But we will not be able to afford our product in the same volume at the higher price.

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

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

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

(Continued on page 35)

Ritmo Recognition
Growing Latin Music Awareness Only the Beginning

By RALPH LEVY

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

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

The one musical fact that seems to be totally disregarded is that those that have the potential of making Latin music become accepted to non-Latin, is that "salsa" music is for dancing, and that it is quite difficult to sit still when a son montuno or guaguanco is being played. The thought behind this comment is: "Why bother going to a concert to see and hear the same bands play the same music they play at dances?"

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

(Ralph Levy is music director of Mercury Records) Reprinted in part with permission from Latin New York.
Ritmo Resurgence

Salsa Rhythms Explode On The Southern California Market

By RAY TERRACE

The "Salsa Movement" (Cuban-based Latin music), has finally come into its own with the recognition given to it by such Los Angeles stations as KFWA-AM, KBIG-AM, KBCLA-FM, KCSN-FM, KBPI-FM and KALI-AM. With increased enthusiasm in promotion, advertisement, and distribution (such as that of Nehe Distributors in Los Angeles, the aggressive, percussive, lively sounds of Salsa have come to the fore in Los Angeles, observers believe. Latin music has a long and distinguished history in the American pop scene. Beginning in the '20s with the Spanish tangent and rumba, and the '30s and '40s with the Latin craze it became somewhat stagnated until the late '60s with the increased interest of Santana. Latin music has various sub-distributions such as the "Chicano" music of the Southwest, the "Latin American" music of the East Coast which is more influenced by African rhythms. The Afro-Cuban music reached New York City in the early '20s, eighteen years after Cuba became a republic in 1902, when Afro-Cuban musicians heard about the success of the Afro-American musician, Duke Ellington. As the Puerto Rican and Cuban populations increased in 1930, a Puerto Rican Civil Association in East Harlem rented the Golden Casino for a Saturday night dance. With the success of this venture, it elicited a chain of dance halls, social clubs and record stores.

Today, rock artists such as Joan Baez, Vikki Carr, Makio, Aztec, Sango, Wix, Chicago, Mandell, and Steve were Latin-Influenced and it appears Latin Flavor—in their music. Though a product of the Puerto Rican communities in New York, salsa has now reached the meccas of Los Angeles, and by revitalizing the scene, the Latin craze has experienced a resurgence, not enjoyed since the 1960s.

Ms. Hernandez, manager of the Latin Dept. at Nehe Distributors sees further awareness of the salsa in Los Angeles. Ms. Hernandez expressed the need for "further distribution" of the salsa product. "I received calls from Coco Records and the Fania label to distribute for them." With this in mind, she states that they are serving between 150 to 200 stores.

Ms. Hernandez reported that salsa is very popular with Blacks, Latinos and Anglos. "Within two weeks after I sent letters out, I received orders," she said. Ms. Hernandez felt that it took so long for Los Angeles to awaken to the "Salsa Craze" because initially, "there was no one to take care of it with advertisement and promotion." She further sees the need for airplay and a "good distributor." She stated that, "There had been a lack of communication with management, until now." Ms. Hernandez announced a "new product." Now, salsa can be offered to all markets; "it is not just for the Latin tribes." Ms. Hernandez further disclosed that Nehi's initial orders to Fania were between $11,000-12,000, and that they are extremely pleased with the quick responses.

Optimism for increased sales of Latin music products in the U.S. for 1974 is based on a resurgence of many key Latin executives. In the belief that the Latin product is approaching top priority in popularity in the U.S. market-place, record executives have reported plans to step up promotion and marketing activities for the coming year.

(Continued on page 35)

Cover Ritual

Latin Album Covers Reflect Music's Sophistication

By IZZY SANABRIA

Pleasant images breed pleasant thoughts and a smile appears on one's face. They buy what pleases or stimulates the mind.

This obvious fact is the basis for selling products used by Madison Avenue to sell more products, as well as by most American record companies. However, in the Latin music industry, this is still a novelty, for the source is not understood or is ignored by many. For years, most Latin companies believed that the only way to sell records was solely through radio, and the album covers reflected that philosophy. Remember all those bikini clad women on the covers? Or the posed head shots of the recording artists? Growing up in New York City as a Latin artist, I was always concerned about the negative images that were projected about Latinas in all the media. Latin cows and Latin women were just one of many images that I thought might be within my reach. Most young aspiring Latin artists dream about doing an LP cover for a Latin group. It is a way for him to glorify the music that has so much to do with our lives in the ghettos. It is also a great place for him to display his skills and earn recognition.

My first LP design was a three-way first. It was also Johnny Pacheco's first recording and producer Al Santiago's first LP on Alegre records. This LP was such a successful seller, that thanks to Johnny Pacheco, I instantly established myself as a record designer. Al Santiago, who in my estimation was and still is one of the most innovative and creative people in this business gave me a lot of freedom in those days. Perhaps a little corny by today's standards, those original Alegre All-Star covers created quite an interest. One of them even featured the first comic strip ever done on an LP cover.

Johnny Pacheco again involved me in LP covers when he cofounded Fania records with Jerry Masucci. I had just come out of the Army and working from a basement studio I started doing their covers. In those days, I would spend hours in his apartment designing the covers. At Fania I have designed some real horrors as well as some innovative covers. Fania's covers lifted the standard of Latin covers and eventually everyone followed suit as Fania became more successful. One of the reasons why Fania's covers were such an improvement was because we used good photographers and in general paid more for their covers than anyone else. This is still mostly true today. However, price is not the only solution to good graphics as is evident by Coco Records. Harvey Averne demands the best out of his artists; it's not about the money. Harvey happens to be a very ardent gardener. Some of his upcoming covers are really in the style to which I saw a proof of an LP for Charlie Palmieri; it features a construction by Charles Rosenia. Look for it.

I feel that it should be the responsibility of the record companies to demand from artists 'art director's fresh ideas instead of the artist always suggesting and fighting the businessman's point of view. And here is the eternal conflict, the artist vs. the businessman. The businessman should stay out of the artists' hair, but then what else would he say? I am not too sure. I do however understand their point of view, for example there have been times when I've tried to deal with the machine to me with an idea that would cost much too much to produce. In most cases working directly with the recording artist has been the most fruitful for me as an artist. When you combine the minds of artists working together harmoniously, things happen. An example would be Ray Barretto covers. Ray and I discuss his music and particular theme of his album and try to visualize the feelings he has put down musically. A good example of this was the prize-winning "Que Viva La Musica!" I understood the frustrations of trying to elevate our art forms in a society that doesn't quite understand us. The feeling of being chained artistically, economically and politically and always being in a state of breakage.

(Continued on page 35)
Caytronics
"The Latin Music Company"

Represents the very best in Latin music in all of these categories:

Mexican  Spanish  Latin  American  Mex-Tex  Chicano  Latin Soul  Cuban  Salsoul

Contact us and we will show you how to increase your profits by handling Latin product.

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Texas  722 San Pedro, San Antonio  (512) 222-0106
Florida  10002 N.W. 80th Ave., Hialeah Gardens  (305) 822-6967
Chicago  3905 West 26th St., Chicago  (312) 521-1800
Colorado  5301 E. 38th Ave., Denver  (303) 388-1651
Puerto Rico Calle San Jorge #403, Santurce  (809) 725-5961
By RON SCHLACTER

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

Instead of referring to the width of Michigan Avenue or the chest measurement of the current Miss Chicago, this particular adjective describes the city's claim of having the broadest representation of Latin Americans of any major U.S. city. The 1970 U.S. census population of approximately 500,000, Chicago also has developed as a major center for Latin American music.

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

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

As the breakdown of Chicago's Latin population and record business, Frenkel explained: "Sixty percent of our total volume is Mexican and less than half is Chicano. Another 25 percent would be Puerto Rican and the remaining 15 percent would be everything else from Cuban to South American."

"It's difficult to talk about best, because records are produced here first in a Latin American country. There are just not that many Latin artists living in the U.S. The only music that starts here is salsa—or Latin soul—and Chicano.

"For the most part, a recording artist's popularity rests with his own people. Consequently, a Mexican will tend to buy Mexican music; a Puerto Rican will usually buy Puerto Rican music, etc. However, there are some artists who cross over all lines to enjoy a universal popularity. An example is Mocedades and their hit, 'Eres Tu.' We sold 4,000 copies in a month's time, which is not real big seller for a Latin record. Of course, they were also a big hit with the English-speaking public."

"Some other examples of Latin artists who sell across the board are Nelson Ned and Roberto Carlos, who are Brazilian and very popular. The major difference between the two is that Carlos sings in his native Portuguese and Ned sings in Spanish. Regardless, these artists appeal to a broad range of Latin Americans. Carlos' latest hit is 'Amor Amante' while Ned's 'Happy Birthday.'"

"A major big Los Angeles act is in English, proving to be very popular."

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

"As with the English-speaking market, the Latin record market has its trends. Frenkel commented: "I can't remember selling a solo instrument as much as we're now selling organ combined with 'ranchy' and rhythm. These two separate presentations represent a phenomenon of the last couple of years and are selling to all markets. Two of the most popular organs are Juan Torres and Roberto Sasan. Both artists are Mexican."

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

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

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

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

Esteban and Antonio Velazquez are brothers and head two groups that includes their sister, Luciana, whose latest releases of "Salado" and "Canciones de Mi Raza" (Songs of My Race) are out on the New Label. Brother Antonio for Pan American Records while Esteban is with Capitol of Mexico City and Latin International of Los Angeles.

"As host of the top-rated "Vienes Espectacular," Esteban (from Mexico) on Chicago's channel 26, Esteban finds himself in the role of talent scout for Latin American artists."

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

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

Some of the more popular Latin night spots for live entertainment include the Boston Ballroom, Apachas Ballroom, Safari Club and La Margarita. Popular for concerts are the Aragon, International Ballroom and International Amphitheater.

As the case with record buying, many artists appearing in a live performance will attract primarily their own people. One promoter who specializes in bringing Mexican artists to Chicago is Willy Miranda of Valencia Alegre.

"We try to have the Aragon and concerts for the Amphitheater," explained Miranda. "Our most popular artists and groups have been Los Angeles, Four Brothers, Alvaro Vazquez, braind Miller, Los Baby's, Sonora Santanera and Los Fretos.

"Speaking of Los Angeles, I've been in the business for 12 years of experience. I can say the public is much more sophisticated. Years ago, we could provide an orchestra and entertainment and even without a same type of dance, we have to provide two orchestras and a singer. And the competition is getting greater and greater."

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

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

Salsa RITMO

Salsa Sarajeo Blends Many Facets of Modern Latin Music

By JOE CAIN

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

As other segments of the music industry, ethnic and regional in nature, have moved into the mainstream of the market, the Latin music industry has been enjoying a moment of its own, as did the "race" records of years past, is sure to carry over as well, into the American radio, concert promotion and dance industry.

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

But why now, and why "salsa"?

We know that Latin Music has reared its head in the past with ranchos, sambas and novelty records with such artists as Xavier Cugat, Pres. Prado, among others, and that artists such as Trini Lopez and Jose Feliciano have done much to introduce a Latin flavor into the pop music field. But, it's different now. Before salsa every so often a Latin song or artist would break out on the major markets, creating interest and excitement for the musical listener at large. Now we have salsa as an entire movement, which in its own way is very similar to the early days of rock 'n roll music in the U.S.

We also have the Mexican Bandas Ma-rachi, etc. And, now, that is beginning to swing with the Latin-rock sounds coming out of New York, Miami and Puerto Rico. As Bob Allen, disk jockey at radio station KJZW in Tucson, Arizona, who had a lot to do with the introduction of salsa in the market.

He tells you that the young listeners in the area, regardless of their background, are increasingly accepting the Afro-Cuban and tropical rhythms from Puerto Rico that we term salsa.

Meanwhile, the salsa movement is being molded together by several Latin promotional efforts, including the likes of a Jerry Masucci, president of Fonos Records, who has staged several Salsa All Star concerts and the release of a Rich-Nard and with his Latin Music Festivals in New York's Madison Square Garden; Bill Graham, who introduced Tito Puente to the world on his own San Francisco's Golden Gate Park to the world on his own Tico-Almure All Star concert, recently recorded live in Carnegie Hall in New York.

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

(Continued on page 35)
Miami Latin Music Scene Going Through Changes

By ART "Arturo" KAPPER

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

Latin radio in Miami has been very much like radio in Cuba was, before Castro, heavy on news, loaded with novellas (soap operas) and with no interest in wooing the youth audience (the very audience American stations fight for). There was a bilingual radio show on a small Hialeah station for 2 years, but now owners cancelled it. Then WCMQ AM came along, and with its all music format made its mark on the community and in the ratings. Now radio executives like Paul Bethel of WRHC-AM, whose station programmed a bilingual show, sees the future of radio in Miami as bilingual programming. (Dade County was declared legally bilingual two years ago.) WQBA-AM, although rated number one of all radio stations in Dade county and again retaining its format, has not found a permanent home yet.

Local Editor for the Miami News, Hilda Indian sees the Latin radio audience in three categories: The "ghettoised" older people who have no intention, interest or need to learn English, the youth who have become almost completely 'Americanized' and speak "Spanglish" and the 18-40 educated Latinos who speak English and Spanish fluently, eat lunch at McDonalds and arroz con pollo for dinner and would like radio programming to be directed to them also, via bilingual programming.

Only two years ago, the only successful night operation was a Saturday night dance. Now successful dances are held Friday through Sundays. Night clubs like Centro Espanol, Montmartre, Numero Uno, Gatsby's and many others are flourishing with Latin music and Latin entertainment for the huge Latin population hereabouts (over 50,000), and ventures like bringing the Fania All-Stars to Miami in August are now considered the gamble they once were.

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

Musical tastes of the Latinos in Miami are as varied as with Americans. Record stores find they must carry top American hits as well as Latin music to keep in the mainstream. Studies have shown that the Latin kids from 12-17 go almost completely American in all their tastes, but when they get to 18, they start to drift back into the Latin bag. They still buy Three Dog Night, but also dig Ray Barretto. They still eat at McDonalds for lunch, but will go to the Centro Espanol to see Blanca Rosa Gill or Nelson Ned with a date. They start to speak more Spanish, and are proud of their heritage and culture. These are the Latins that are shaping the future of the Latin music industry in Miami. Their presence alone in numbers will demand a change in the radio format geared to the older population, aimed at getting the top ten Latin hits.

The Latins who are shaping the future of the Latin music industry in Miami, the presence alone in numbers will demand a change in the radio format geared to the older population, aimed at getting the top ten Latin hits.

Ritmo Rico

Puerto Rican Music Scene Growth Rivals Mainland Pace

By ANTONIO CONTRERAS

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

In the recording field they cite the following:

There are ten principal local record labels, each with approximately the following active albums in their catalogs: Alhambra (8), Borinquen (15), Tampa (6), CarLCayronics (5), Flamboyan (20), Flamboyan (20), Mariana (50), Montilla (20), RCA (100) and Velvet (20).

Alhambra also has 300 catalog items that sell the year-round but these are pressed under license from masters of Columbia Discos of Spain though carry the Alhambra label. These 300 items are pressed by RCA's local representatives, Kelvinator Sales of Puerto Rico and comprise old RCA Victor masters of "nostalgia and collector's items" that are also year-round sellers.

On the other hand there are the following New York and Florida based labels that enjoy excellent sales for their albums, singles and cartridges/cassettes in the Puerto Rico market: Aronion, CarLCayronics, Colique, Fanis, Kubaney, Musart, Parnaso and Tico/Alege. Most of these labels have their own distributors with offices and warehouses in the San Juan area.

Then add to this the labels one or two active albums that form the now-famous Aera Street of Santurce, Flamboyan, Prado and Row and which include: All Star, Artillería, Astra, Audio Vox, Boríncano, Canovar, Cocó, Cortatoni, Discusa, E.G.C., Empire, Exito, Kenen, Mary Lou, Marfil, Mavi, Mala, Mala, Málaga, Nela, Pantar, Pegasus, Promus, Remo, Radura, Rico, Rayco, Regional, T.R., Tan, Tizar, Veno, Vice, West Side, and Zaida, to mention some.

Puerto Rico has four modern record pressing plants. All are located in San Juan. They are: Montilla (10 presses), Puerto Rico Records (12), Rio Piedras Records (6) and San Juan Records (5).

The island has only seven recording studios: Boríncano; Commonwealth, Echo Sounds, Film & Dubbing, Mayoral, Montilla and Ochoa. These studios also do a large number of television advertising spots (jingles) using a large proportion of TV-Recording artists. These commercial have...
Latin Music Industry Recognizes Rocky Mountain Region

By EARL PAIGE

The Latin music industry is for the first time focusing on Colorado, where Caytronics has just opened a record-tape distribution office in Denver as part of Caytronics national expansion. Also new in Denver is Christy’s Record Sales, an exclusive jukebox one-stop. With this kind of new recognition people who study the Rocky Mountain market soon find that there are many cross currents of Latin music with the result that radio station and jukebox programmers and certainly merchandisers of recordings have to be equally alert if not more so than in any other market. What’s more, Latin music is not limited to Denver. Seasonal agricultural business swells the population by 80 to 100 percent in cities such as Greeley, Fort Collins, Brighton, Fort Lupton and influences markets in Wyoming and surrounding states. Adding to the music mix and cross currents is the fact that Americans are buying Latin products, says Ali Noboachauvin, Caytronics Denver manager. An Ecuadorian, Noboachauvin is himself reflective of the broad cross section of Latin people in the Rockies, making for a highly visible minority population.

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

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

On influence noted by Ms. Marquez is the reflection of what she calls New Mexico music, characterized by such artists as Al Hurricane and Tiny Morrie from Albuquerque. “This is a different music than Tex-Mex. It has a lot of guitars and is in style with more, shall I say, simplicity.”

Ms. Marquez points particularly to the song, “Ni Por Mi Pumadas de Oro,” that is translated by Noble, as “All The Hands Full of Gold,” as an example of the Hurricane New Mexican style. She believes the style is being copied by bands from below the border representing still another but different cross current factor.

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

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

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

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

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

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

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

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

Cayre handles nine labels: Caytronics, Arcano, Caliente, Carino, Charro, Normal, Audio Latino, Mexicanos and Primos. Only two have 45 releases, Caytronics and Arcano, but Noboachauvin sees a surge in singles coming now that Caytronics has started to release singles to have singles to break albums,” says Noboachauvin, “just as in the American music market.”

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

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

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

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

“Load is really a shame. Latin record companies could do so much better if they would just promote more.”

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

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

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

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

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

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

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

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

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

If anything, the talent is there, but to make it happen we need the marketing. While the record companies are musically sound and very classy, and the public is ready for Latin music, without a doubt, will gain the recognition it rightfully deserves.

Joel Canio is general manager and a director of Tico/Alegre Records.

Chicago Latinos

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

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

"Mexicans favor favor Mexican music and Puerto Rican announcers favor Puerto Rican music," explained Esteban. "A step toward changing this situation, several Latin announcers, including myself, have formed a group called Programa (Metropolitan Publicity) for the purpose of increasing the exposure of Latin American music on radio. Monday through Friday, the group airs a program on WOJO-FM where we play representative music of all the various Latin American countries.

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

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

An example of how Chicago's Latin population bobs and weaves is the success of the "La Palmera," a Colombian record shop on the city's far north side. When owner Jorge Vargas, a native of Colombia, was asked why he chose to record his record shop in the neighborhood known for its Jewish residents, he replied:

"A lot of Colombians are moving into this neighborhood. For this reason, when they are selecting music, they were a lot of Ecuadorians living in the neighborhood, then we would sell records from Ecuador. As it is, we sell a variety of Latin music, including Mexican and Puerto Rican.

"Nine years ago when I arrived, all that could be heard on the radio was Mexican and Puerto Rican music. I never heard a Spanish record or an album of rock music. It's been ten years since the arrival of more people from other parts of Latin America.

"Even South American artists and groups are arriving here for concerts and dances. They include Los Graduados and Los Colombians de Florida and the San Antonio and Bodo of New York City. Each of these groups has a full-time radio program in addition to appearances on the airwaves.

"The most promising part of this movement is that it is due to the exposure of Latin music on radio in the last few years."
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Colorado music people toasting Billboard include the whole James Gang country music act, George Carroll, Athena Enterprises, and Keith Case. Stone County (right), representing the state's major booking agencies, welcome everybody. Others from Stone County: Lance Smith, Penny Case, Madi Berger and Sami Cable along with Dave La France of KIMN.

Story Behind The Colorado Story

By EARL PAIGE

The party pictured on this page was originally set for 200-250 and over 600 came. This is the kind of mushrooming growth in Colorado's music industry that the Billboard people discovered over and over as this special issue came into fruition. It is a kind of growth, a kind of steady migration, a definite recognition of Colorado's existence as a wonderful place to live and be creative. Constantly as people were interviewed the key words kept popping up—"fresh air," "no hassles," "tranquility," "peace." There are variations of this theme and they too are refreshing. And of course, the Caribou recording ranch of Jim Guercio epitomizes the search for unspoiled quiet in which to be creative and introspective.

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

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

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

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

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

Billboard's initial work in Colorado was spearheaded by Bill Moran of the sales staff, Bill Williams, the country and gospel editor and special issues editor Earl Paige. Williams' involvement is especially important in that again it points up the national scope of what is happening in Colorado. Country music has grown significantly in Colorado because of pioneers such as Gladys Hart and her festivals and country radio innovator Pappy Dave Stoner, who along with others have long made Williams and Nashville aware of the Colorado scene. The diversity of the industry in Colorado was a special interest and in this regard independent writer Eric Griggs spent a week interviewing for Paige a cross section of individuals and companies. Some included stage sound equipment innovator Jim Malachi, consumer electronics reps, the jukebox people at Apollo Stereo and audio store people at stores such as May & D&B and independent outlets as well.

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

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

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

(Continued on page C-26)
Guercio's Fabulous Caribou Ranch
3,000 Acre Million Dollar Studio Shangri-La Wilderness Complex

By NAT FREEDLAND

EDERLAND, Col. - James William Guercio's astonishing Caribou Ranch is more than a million dollar recording facility. It's a complete world, an 8,600-foot-high rock 'n' roll Shangri-La on 3,000 acres bordering the Continental Divide, a site complete with two ghost towns, a 100-foot-high waterfall, and the settings for the remake of "Stagecoach."

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

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

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

This accessibility gives Caribou easy access to all the staff it needs. One of the pretty, charming waitresses on the dining hall roster is a graduate student in languages at the University. And many of the visiting stars at the studio across the central meadow, she prefers to spend her work breaks riding one of the 30 horses in the corral next door.

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

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

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

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

To help ease their minds, Guercio's parents moved into one of the 1A subdivision houses and began taking part in community affairs. Guercio's father was an electrical engineer in Chicago and he soon convinced the town fathers that recording on the scale his son meant to go into it was a highly serious business.

Guercio had been seeking an unspoiled western rural base for his vision of a new kind of musical community for several years before he found Caribou. He searched throughout the West and turned down one site after another because it was either too inaccessible or the neighboring communities were too prejudiced against the rock culture.

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

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

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

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

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

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

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

As for the Caribou Studio itself, the heart of the operation, it
is truly a wonder. It is housed in a modernistically remodeled barn, the loading entrance is actually the original barn doors. Inside, the recreation areas are like an old west mansion.

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

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

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

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

Presiding over all this equipment is audio engineer Frank Lee, a very English gentleman who came to Caribou with the studio's first board. Lee spent months trying to get his Canadian employer's futuristic board working properly. Eventually he had to give up and the company went out of business. But Lee happily moved his family to Nederland at Guercio's invitation, and he now takes great pleasure in twirling his yank neighbors about Watergate.

If Caribou Ranch sounds suspiciously like Paradise on Earth, that's only because it is. Any night when things get dull, Guercio simply shows some of the movies in his huge library, or the word gets passed to the Boulder and Nederland party set that some visiting rock greats at the ranch are hosting a fun bash tonight.

What Guercio has created in this breathtaking mountain site is simply a totally new way for musical artists to make records, and a new form of community that may be giving social scientists a lot to think about for years to come.

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

By NAT FREEDLAND

On June 25, Gov. John Vanderhoof proclaimed John Denver the poet laureate of Colorado. But really that is just putting an official stamp on what everybody has already known for at least two years. Even since “Rocky Mountain High” burst into the world’s ears, “Rocky ... High” made John Denver the superstar he had been working towards becoming for over eight years. It made him pioneeringly able to coordinate his lifestyle between the grueling demands of his artistic career and his remarkably disciplined drive to live a nonpretentious pleasurable life in an unspoiled environment.

It has also brought new pressures. Outside his home—and he really does live in Starwood At Aspen—is a large sign saying: “Please Do Not Bother Us.” Denver is far from being a hermit. He’s on extremely friendly terms with many Aspen acquaintances. But one of Denver’s musical sidemen explains the keep off sign: “Since John has gotten so big, he’s continually bothered by 14 year olds who insist that he tells them the secret of the meaning of life ... right now.”

Starwood, though beautiful indeed, is no lost La Jolla. If it were, Denver couldn’t possibly play three or four concerts each weekend and then head home to rest. Of course, it’s a lot easier now that he can charter a private jet to pick him up at Aspen airport. But for the first years there, and when his band made out quite nicely via the two shuttle airlines between Aspen and Stapleton International Airport in the city of Denver. “If the weather reports said a big snowstorm was coming, I’d just leave for the concert a day early,” says Denver. “If all developed in without warning, I’d put the chains on the tires and drive to Stapleton. It’s only five hours under normal road conditions and the shuttle flight is 50 minutes.

Starwood is two or three miles from the center of Aspen. It is, in effect, a groovy and tasteless newly opened strip mall along a ridgetop meadow. Denver’s house looks like a futuristic barn and has the most commanding view over the 8,300-foot high skiing slopes below. “When I get to the mountains, I’m happy,’ he says. ‘That’s all there is to it.”

Aspen is no bumpkin town. Its 8,000 population goes up to 20,000 during the height of ski time. The place is considered the most jet-set winter resort in the U.S. The Kennedy family stops in every winter. It has superb gourmet restaurants, clubs of national circuit quality and a cultural atmosphere as hip as it is relaxed.

“What I separate my life in the mountains and my work,” says Denver, “the atmosphere has obviously inspired my writing, but I don’t need to be surrounded by all that to make a record. I won’t even have pictures or interviews done at my house with my family.”

The way he recorded his latest LP “Back Home Again,” is typical of the way he works. He would spend four consecutive 10 a.m. to midnight days in Los Angeles recording, go home for three days. The album was completed in 15 studio days on this schedule.

Denver must have suspected early that he wanted to base in Colorado. After all, he did adopt Denver as his last name rather than going on stage as John Dutchen- dorf, the name on his birth certificate.

He considers Starwood his first real home and says he had been getting increasingly conscious of wanting a home.

His father is an Air Force career man and the family was constantly on the move. Denver spent his school vacations driving a harvest tractor and later in lumber camps. He did spend a lot of college to join and made his first national mark replacing Chad Mitchell in the Mitchell Trio on the Mercury label.

He married his wife, Annie, at “Annie’s Song” fame, seven years ago in Chicago. The Minnesota born Mrs. (Continued on page C-33)

Barry Fey Earns International Recognition As Concert Promoter

“I love music but I don’t consider myself any artistic producer,” says Barry Fey, one of the most respected concert promoters in the world. What I’ve learned how to do really well is sell tickets to concerts and set up a show so that the artist, the promoter and the audience all get a fair return.

The figures bear out that Fey has done exactly that. During the past two years, his Denver-based Fey Line Productions has grossed well over $3 million annually.

And despite Fey’s over-modesty about his musical role, he went an astonishing 4½ years since starting concert promotion in 1967 without ever having a show that lost money. Naturally, he remembers the exact date: “It was July 14, 1971, with Steven Stills at Kansas City Municipal Auditorium. I came out $2,800 in the red. I forgot to subtract the admissions tax when I was figuring the break even point and I got too busy with other concerts in other cities to push the advertising as much as I should have.

Needless to say, each oversight has continued to be extremely rare in Fey’s promotional career. His turf, the cities in which he produces most of the concerts, is Denver, Phoenix, St. Louis, Kansas City, Houston, Dallas, Salt Lake City, Albuquerque and Lincoln.

About half the total concerts are in Denver or Colorado large campus facilities; the Air Force Academy at Colorado Springs, Colorado State at Fort Collins or the University of Colorado in Boulder.

His basic economic credo for promotion is: “If you need to sell half a big hall just to break even, you’re doing something wrong.”

He is also an unashamed Denver booster. “Denver has done a lot more for me than I’ve done for it, though I’m proud to have taken a central part in creating a strong music market. With the kind of audience enthusiasm you find here, bringing in good artists is like a cress to steel.”

When Fey arrived in Denver, late in 1966, he had few ties with the music business and certainly no major music success. He spent most of his earlier years in Chicago, holding various jobs after college with no particular direction.

He came to Denver as his wife, Cindy, was about to give birth to the first of their two children, simply because he liked the city for its natural surroundings, clean air and relaxed pace. He got into the rock world because he was impressed by the hip scene he saw springing up during a visit to San Francisco.

In 1967, he put together some financing and got the Family Dog, then Bill Graham’s neck-and-neck San Francisco promotion rivals, to send a delegation to open a Family Dog branch near the University of Denver. Opening night was attended by 2,200 youths.

But Family Dog’s flamboyant chieftain, Chet Helms, soon got into a series of sharp confrontations with the city police who were unsure of how to cope with Den- vern’s first taste of the Love Generation. Consistent scare publicity in the local press shutered the club within a few months.

However, Fey changed the name of the operation and ran it successfully by himself as a dance concert hall through the rest of the year, by the simple expedient of dealing reasonably and courteously with the straight establishment.

The shift to concerts followed naturally. Of course, Fey had to scramble for operating capital at first. But in
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“Pretty” Cindy Myers
Colorado's First Lady of Country Music

Just returned from a very successful Vegas engagement
Currently pleasing crowds on personal appearances at clubs and stage shows.
Watch for her new albums of Old and New Country.
You'll be seeing her in your area soon!
I t was inevitable that country music, which had its commercial origins in the Appalachian hills and Texas plains, would move to the hills and plains of another area. Colorado, of course, the heart of the Rocky Mountains, and Denver has always been the “Queen City of the Plains,” despite its mile-high altitude and somewhat ruffled air.

Now, within a 50-mile radius of the heart of Denver there are more than 50 clubs which showcase country music. There may be more of it there per capita than any place in the world. Radio stations abound with it, and live country music is everywhere.

Despite this inevitability, it wasn’t a happening situation. It probably occurred to single out a few who are responsible in most cases, but in this situation it is obvious. A charming lady named Gladys Hart almost single-handedly made country music happen in Colorado, and a colorful radio pioneer named Dave Stone gave it its early fulfillment.

Considering that Mrs. Hart is still as active today in the promotion, presentation, and protection of country music as she was when she started a generation or so ago, it’s some kind of inspiration to watch her perform. She performs only in the sense that she works long into each night to do the job she feels she must do (she works at something else fulltime in the daylight hours). This year, under the guidance of the dynamic lady, the 12th Annual Country Music Festival of Colorado was held in June, with record crowds, meaningful seminars, and outstanding talent.

This is only part of the story. Over the years Gladys Hart has literally knocked on doors of clubs, convincing the owners to bring this country music; she did the same with radio stations, seeking a change of their format to country. She took young artists under her wing, taught them the basics of showmanship, helped them perfect themselves, and then carried the word around the mountainous countryside.

Her first festival, known originally as the Country Music Caravan, was in June 1962, and most of the talent then was provided by promoters Richie Johnson of Belen, New Mexico. Also present were the Johnson Sisters, Wild Horse, Colorado, whom we will deal with later on. It was modest in proportions, but highly successful in attaining its aims.

The following year, Governor John Love (later to become briefly, our energy leader in Washington) issued a proclamation listing the second week in June as Colorado Country Music Week. Love frequently was cited by the organization for his contributions to this music form.

By 1965, the Festival had really caught on. Twenty-eight states were represented at the Denver-area gathering, and the first of the big names came in. Buck Owens was on hand. He received a plaque from members of the CFM for what he had done.

Marvin Hoenner, a talent promoter from Illinois, joined forces about this time, brought in more big names, and the event continued to grow. Suffice to say it has never even slackened, and each convention becomes more meaningful. Patsy Montana, one of the original female singers to win a gold record, has been a solid part of the gatherings.

Nashville firms became interested. Mrs. Hart made all of her moves within the framework of the Country Music Association, never wanting to establish any sort of splinter group, but rather working with cooperate with the “parent” organization, to supplement what it was doing regionally. When a few years later, the CMA board of directors had its quarterly meeting in Denver, the board gave special honors to Gladys Hart.

She has done far more than just push country music and bring people together. From her “family” have come such people as Billy Cole, leading country disk jockey, with WHD, Des Moines; Glen Harley, executive of BMI Records; Bonnie Nelson, recording artist for UA; Steve and Ethel Menge, owners of Mountain Records; Bill Clossey, recording artist; Nashville booking agent Bill Goodwin; and the list goes on.

More important, perhaps, is the future. For years Mrs. Hart has been grooming young talent, very young talent, some of whom will be discussed. She has helped groom them, train them, and direct them. More than that, she has kept working, always before the public, in benefit shows, regular appearances for the Veterans’ Hospital, and eventually, as they mature, into the clubs where they become professional. Then she follows through, and they never forget her.

This year’s special guest at the convention was Roy Drusky, Capitol artist. But the guest list was a lengthy one, and pretty much the people of that area were showcased.

“We never want to take away anything away from Nashville,” Mrs. Hart has said. “We only want to show that talented people are here, and that we can be an extension of what is taking place now in Nashville.”

Moving now to Pappy Dave Stone, we find another kindred pioneer soul. A Texan by birth, he founded KOY Radio in Lubbock, Jennings, Billy Walker, and Buddy Holly. He was instrumental in getting Holly his first recording contract.

Stone, whose real name is David Proctor Pinkston, recalls playing his first country record in 1946, Ernest Tubbs’ “Rainbow at Midnight.” He later became a charter member of the Country Music Association.

Among his close friends are the Johnson sisters of Wild Horse, and they are something special to country music devotees around the world. The sisters, Louda, Kay and Loretta, the three collective presidents of the International Fan Club Organization, also host the Loretta Lynn Fan Club. These marvellous and attractive girls have been in the business a long time, despite their youth. And they are genuine ranch girls of the plains, who ride fences, tend cattle, and still find time for hundreds of other things, all centered around country music.

The girls first got involved with Loretta Lynn when she recorded for the label in Washington state. For 11 years, they had headed her fan club. Other fan clubs rose and fell, and there was no real concerted effort to bring them together in a unity. They were approached by others to try to form the formula, but the Johnson sisters now represent 150 fan clubs around the world. Each year, in Nashville, IFCO holds a banquet, and this year it broke all records for attendance and performance. Twenty-two acts put on a five-hour show, and drew a capacity crowd to the Municipal Auditorium. There was a complete sell-out of banquet tickets, and the audience overflowed into the balcony. There has never been anything quite like it. Loretta Lynn, by the way, has appeared at all eight of the shows.

The girls also run Tri-Son, which is a publicity and promotional firm, and keep the fans informed everywhere of the activities of the artists. The fan clubs, by the way, extend as far as Czechoslovakia.

Another bright light in Colorado is Bill Clossey, who works closely with Gladys Hart as secretary of the CFM. His lead man in his band, Bill Cook, also works in the CFM office. Clossey is an outstanding artist, who now devotes much of his time to helping others.

But then, Colorado has produced many arived and coming talents in this field. Sonny Wright, husband of Peggy Sue and a brother-in-law of Loretta Lynn, is from the state. Too, he has demonstrated talents over the years.
So has Jack Leabock, a Coloradan, a writer-artist in Bakersfield.

And the list goes on. Jim Peters, executive president of CMF, records for Mountain Records. He and his group appear regularly at a club called the Flight Deck. After 20 years in the Marine Corps, he now devotes much of his time to helping the youngsters. It was he who helped get the Colorado Country Hall of Fame going, and to get Colorado recognized as a country music center. A daughter, Carman Ray, also is an artist. Wife, Vickie, is assistant secretary of CMF.

There are the Malouf Twins, whose father is involved in many Colorado industries. Louis Albert and Albert Louis Malouf have been singing since they were two years old and artist who owns his own label and publishing company. Yet he is just 14 years old.

Sandy Jarrad and the Possum Trotters are one of the top bluegrass groups of the area. Members of his organization are Jo Ann Owens, Alan Lovejoy, Don Curtis and Lynn Maaza.

Rudy Grant is that rarity which seems to be growing in strength, a good black country entertainer. Bob Britton, who works as member of the Bonnie Nelson band, has just had his first release. The same is true with Jerry Lee, also part of Bonnie's boys. Bill Settles still calls Denver home though he lives in Decatur, Ill. He has been in the country field for years, worked as a performer for eight of them, and returns every year for the big concert release. Sister Janet Pirkle is part of that group, and is a drummer playing with other units.

Von Wigney makes his contribution as a talent promoter and club operator. Dan Crowley works diligently helping build artists in the area, and is a musician. John and Cora Crowley are non-entertainers who help work behind the scenes.

Randy King is the owner of Rival Records, and is considered one of Denver's most professional acts. He also owns a club, a pio- neer of the conventions and owns the Hall of Fame cornerstone. He is a member of that Hall of Fame, and is a strong credit to the industry.

E.L. Hathaway contributes as a sound engineer, and has recorded the convention for the past eight years. All of those tapes are kept for posterity.

Add to these the names of Walt Clark, Bobby Leach, Shirley McKay, Angie Pacheco, Stan Pulliam, John Owen, Marion Owen and Joe Wells. Other recordings artists are Dewey Knight, one of the first to become involved in the area; Jim McGraw, who was the first to offer his band for the June gatherings.

Stan Ruska is one of the early leaders of country music in Denver. He is a musician, a publisher, and a music sheet printer. He also is a composer.

Leon Keyes books in top talent to the area as owner of Countryland. Rocky Starr is a name familiar in the history of Country music in Colorado.

Phil Brewer, owner of KUAD Radio, was the first to utilize his station to promote the festival.

Now, at 11, are professionals who have recorded, played clubs, and are involved in their own five-piece band, which includes an older brother. Father Louis Sr. was also in entertain- ment, had his own radio program at one time, and then played clubs and dances. The boys are hoping to make a good will tour for the state department. They are Lebanese-Mexican Americans, and are multi-lingual.

One of the better groups around are the Four Harts. Ron Ray, Carman Ray, Sharon Ray, and Freddie Trujillo. A group which has been together for two years, they record and play local clubs. They earned the group for the lady who has guided their careers—the same Gladys Hart. Freddie, who also performs with name groups who come through the Denver area, also performs with Bonnie Nelson.

Sam McIntosh, is typical of the Coloradans, old-time artists who venture off, only return to again. After performing in clubs there for some time; he worked as a disk jockey, left Denver, and then returned. Now he's more popular than ever in the area.

Audie Dee did her first release recently for Capricorn in Nashville. A converted rock singer, she now performs in clubs throughout the area and his brother part of the Rocky Moun- tain scene. She is sometimes confounded with Karen Dee, a yodeler from the hill country, another strong talent.

Dale Gilley is a pioneer of the country scene, who plays several instruments. Mike Franklin, a country disk jockey, is a recording vention. Dottie Hawks is a promising artist-songwriter. Ann Reno moved up through the CMF, now has her own group. Jim O'hare has his group, is a club owner, a promoter, plays steel, is business minded, and still is an active artist.

Cindy Myers appears nightly at Club 149 with her band, and is preparing for a recording session. Terry Pirkle is a talented artist who plays the guitar and banjo, and has a

New record release, Sister Janet Pirkle is part of that group, and is a drummer playing with other units.

And there is Squad IV. This unique group is composed of talented police officers who recently have added country music to their shows. This excellent batch of officers visit all of the high schools in the area, entertaining and educating at the same time, helping create a strong image for the department, and for music. They have just released their first record.

Dick Woods is one of those young men who believes in spending his own money at times in promoting others, and he does all of the outside promoting for CMF, going on a release out on Rival Records, which is published by Randy King Music (BMI). Even his eight-year-old daughter is getting into the act. Lou Ann Woods is a country singer. On his promotional tours, he makes radio and television appearances, combining it with his music job as he moves through the interlands.

Gladys Hart's CMF was begun simply because she felt the need for a center for country music. Now the Colorado Country Music Hall of Fame has 200 members, all of whom work and are excited about being raised to a building, primarily through sale of an album cut at last year's festival by Illini Records. And it looks as though Mrs. Hart may donate the ground for it.

For eight years, the groups of CMF have been putting on monthly shows at the Veterans Hospital. Every Sunday, new talent is showcased at Randy King's Club Corner, and the youngsters are groomed for professionalism. Even Bonnie Nelson, who now has made stops in frequently to help out, Bill Cossey provides his staff band for a usual five-hour show. The number of acts range from 20 to 35, and there is plenty of talent there.

Let's deal now for Bonnie Nelson, who still plays nightly at the Country Palace where she's not recording or on the road. Her father owned race horses, and she spent much of her young life following the tracks. Later, she went to high school, her father went into the restaurant business, and then built a club around it. Four years ago the Country Palace opened, and she performed there for two years before entering Pappy Dave Stone's Talent Show. When she was sent to Nashville, she was helped by Bill Goodwin and Charlie Walker. She was set to see Dallas Fraser and Doodle Owen, and they told her UA needed a guest singer. She called on Kelso Herston (who just recently left the label for independent production), and Bonnie shortly was under a five year con- tract to the company. Herston also set her up to get commercials for Interna- tional Trucks, and she is going on tour for that firm. A beautiful girl with a very good voice, standing voice, she epitomizes what country music is all about.

Perhaps the biggest star of CMF, however is Johnny Paycheck than anyone else in the business now, both and he made one of the most exciting years ever. He told Sherrill that he looked to see him. Johnny was working a Denver club before he made the trip. He signed with Sherrill, but didn't record until the producer found the man for CMF. Now he's got it.

Above right Vicky Peters, Doug Kershaw and Gladys Hart at a cocktail party held during Bill- board's weeks of covering Colorado. Below, the Four Harts of Colorado and Bill Williams interview Bill Cossey and Bill Cook.

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Some years ago in Denver there was an outstanding country group known as the James Gang. They performed and recorded, and generally won audiences everywhere before they discovered there was a rock group of the same name. Faced with a name battle, they decided to go another direction. They not only would change their name, but their approach to music. So they became known as The Bande, which, in French, means The Gang. And what direction they have taken.

The leader of the group is the father, Frank James. The manager is Jerry Nelson. And the lovely ladies who are an integral part of the group are Donna, Francine, and Scherrie. Together they sing four-part harmony, but it goes well beyond this. First of all, the group has just started its own label, known as JNS. It is cutting at the Garden Sight and Sound Studio in Colorado Springs. And a great deal has gone into this, including plans for their own production company. They have their own publishing firm, James Plus Seven. In addition, they have their own lighting, acoustical sound system, their own technicians, and their own master of ceremonies.

The sound and light systems were created over a four to seven year period, and those footlights include six colored bulbs, two black lights (each controlled by a rheostat), and strobes, plus spotlight. The sound is developed in the round, rather than being directional, to get a circular effect in any house. This way every note and every word can be heard. The Bande has added horns and other instruments, and it now is a full music sound. The equipment is so valued that it is being patented and will ultimately be distributed nationally.

Those instruments include a sax, clarinet, bass, lead guitar, drums, flute, marimba and trumpet, and naturally all types of music is played. Instead of departing from country, they have taken on all new material. It is varied at its fullest, including dance music and concert music. There is even now a tap dancer. The lighting and sound has been done by Fenton Seaton, who is assisted in his operation by the wife of the marimba player. Frances does the vocal arrangements; the others work together on the musical arrangements. This is doubtless the most complete musical group in all of Colorado. And it too, came up through the CME.

Enter now John Fitzgerald, who moved to Denver some seven years ago, and is probably the least likely looking prospect to do what he is doing. A former football coach in Kansas, he decided to move to the Rockies, to run a lodge, and he settled in Estes Park. But he long had been enamored of country music, and he once filled in for Bob Wills back in 1940. Fitzgerald played the trumpet, guitar, mandolin, piano, and whatever else came in front of him.

Now, after all of this, he has set up an agency in Denver, Claude King's Royal Enterprises, and has taken over the management of veteran artist Claude King, who just recently signed with Cinnamon. His aim is to move King back up to the top. He also will pick up some of that young talent that's been developed there, and promote it. Gladys Hart plans to help him. Fitzgerald will utilize his old football philosophy, that good artists can be built. He feels there is a fountain of youth in Colorado, and he wants to turn to the four full time radio stations in the immediate area, and make use of the clubs, the recording studios, the talent agencies which exist.

And on the subject of country radio, no story would be complete without relating what's happening with the two country giants, right in the Colorado capital.

As noted, KLAK AM has been around a long time, since 1955 in fact. It's actually located in Lakewood, outside of Denver, and at this times leads to some controversy. The station was bought in 1961 by Ed Scott, and he brought in Don Schader, one of the outstanding personalities in the area, as well as music director. He moved to Denver with his family at the age of 17, and worked first for Al Landon's station (now KTLK). When he later became involved in country, he knew little about it, but he feels that this gives him a background in common with listeners who also didn't grow up with country music. And, as noted in an article in the Denver Post, it makes him receptive to variations influenced by other music types. He selects the music, and KLAK long has been a giant. It supplements the country sound with a strong news department. If there is a major news event, KLAK is supportive on the part of the CMF people, who insist the station has not cooperated with its local efforts over the years. Yet the station remains a powerhouse.

But on the scene now has come KERE, and it is a station of strong personalities and a lot of country promotion. It also has the rank of CME. At its recent Villa Itaka Country fair it brought in George Morgan, Bonnie Nelson, Dave Rogers, Terry Stafford, Troy Seals, Henson Cargill, Nailor Feits, Jackie Ward, Jerry Foster and Jimmy Payne. The fact that Bonnie is one of his own and has the support of a growing country station appeals to the membership of this group. The personalities include Ron Thompson, Jack Wray, R.T. Simpson, Jerry Castle, Mike Miller, and Johnny O'Neal. The KERE coverage map is impressive, and it calls itself the only full-time country station in Denver. While KERE has the coverage map, KLAK has the advantage of simulcasting with its sister FM station. And so the battle rages. The competition seems healthy, as healthy perhaps as country music itself.

One final note on country comes from Fountain, Colo., where Astrum Records has come into being, started just last September. It is a strictly country label, with Johnny Seeley as its president. It began modestly with one artist, has added two more, and expects to have five by the end of the year. It has national independent distribution through National Wholesale of Nashville. The first artist to record was Larry Steele, and his initial release made many station charts. He has had two releases since then, and continues to build.

Seeley had been in the music business for about 20 years, working at clubs, bookings and the like, when he decided to form his own label. He knew Steele's talent, and so he plunged ahead in the mountainous area 10 miles south of Colorado Springs. The initial recordings were done at the Buck Owens Studios in Bakersfield, and all of the backup musicians on the records are the Buckaroos. They also added in the production. The firm now has its own publishing company, Air Stream (BMI), and Larry is among the staff writers. Seeley now plans to build his own studio, completing it next year. It will be a full 16 track complex. In the meantime, he is flying around the country, collecting the best ideas from all places, and he plans to put a half million dollars into the structure, which will include offices.

Steels has been in country music for the past eight years after a beginning he shares with many in the field: that of rock music. He wrote his first country song seven years ago, and Ed Freeman took him to Nashville where he recorded it. Then he did a great deal of travelling, playing clubs with Seeley booking him.

Seeley now makes his home in Penrose, Colorado, and Freeman has become a part of the mainstream of Astrum.

Seeley is a determined man, who says he is not in the record business for the fun of it. With his big plans, he intends to make it a major operation.

All of country music in Colorado is becoming a major operation. They will tell you that major artists plan to move to the city (Michael Murphy already has) and that big things are about to break. No one really doubts it. And behind it all, somewhere, will be Gladys Hart; and Pappy Stone, and the Johnson Sisters, and the others who have made things happen steadily over the years. Just as with the Colorado Country Music Hall of Fame, they feel that only the cornerstone is then set, but watch the future for the building plans. The purple, snow-capped mountains provide one of the most beautiful settings in the world, and what better place for the music of the mountains and the plains to grow to new heights!
Another Super New Single from

Larry Steele

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WSDS, WHO, KZIP, KAYO, WYNN, WTMT, WSTL, KVLY, WHBO, WSGS,
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When you're in the music business in Colorado, there are harder things to climb than the Rockies.
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Like any mountains, they intimidate the faint-hearted.

But unlike other mountains, not one of them appears on a topographical map.

They're part of Colorado's music business. Uncharted, but still showing up dramatically on paper: in lofty stacks of phone bills, hotel bills, airline bills, etc.

You see, being in the music business in Colorado is not exactly like being in the music business. Because Colorado has a way of making mountains out of molehills. Without any ado.

For instance, introducing a new artist to the trades means at least one 2,000 mile round-trip (so we can still drop in at Billboard for a chat, our overhead runs about $100 per spoken word).

And getting airplay isn't a cinch either. Because maintaining everlasting friendships with major market music directors means an equally everlasting debt to Mother Bell.

Those are only examples. And if we listed all the other examples, you'd wonder how we could afford to advertise.

But the biggest climb is the one that comes last: the long, glorious climb up the charts. It's the same for everyone, with one exception; we've been climbing a lot longer. Picking up stamina the whole way.

And when we finally hit the charts, a lot of folks will find out that practice really does make perfect.

The will. The way.
And the people who put them together
We'd tell you that the two-tiered house in Crested Butte, Colorado, is our symbol. But you'd get the wrong idea.

Instead we'd say that this one-of-a-kind "no-water" closet is a symbol of pioneer ingenuity. And adaptability, when deep snow buried the ground floor, citizens of Crested Butte used the penthouse.

We like that idea. It's called, "Doing the best you can with what you have." (Instead of hurrying back to New York or Los Angeles).

We came to Colorado with our eyes open. We knew there would be hardships. But we also knew there was music here—running through the mountains like gold in the streams.

To find that music, we had to adapt. We had to create a staff with its feet on the ground and its brains above the snow drifts. We had to build, from top to bottom, a versatile organization—capable of making us self-sufficient wherever necessary.

That's what we've done. The staff of Crested Butte has worked for major retail chains, major marketing consultants, major brokerage houses, ELEKTRA, DECCA, UA and CHAPPELL MUSIC.

And with them we've created a record company whose activities extend from recording, through packaging, to distribution and retailing.

Music goes where
Business fears to tread

Record companies begin, appropriately, enough, with records. And records have an equally geographic—tall, and the people who find it.

Talent in Colorado is as ever-present as the evergreen. And located in some of the same places: The mountains—nestled in towns like Silver Plume, Conifer and Niederlands (where, in the "Pioneer Bar"), Steve Stills and Chicago often jam with less celebrated local masters.

Which means that Crested Butte's A&R staff spends as much time bear-hopping as they do bar-hopping. But we've found what we went after: talent—as in Randy Handerly, SaSa Di, Sweet Mama Shake-Up and the Family Jam. Names you'll know.

And we've found equally towering talents at lower altitudes. Performing In such Denver establishments as "The Oxford Hotel", "The Folklore Center", and "The Global Village." Or laying down tracks in "Bananaland", "Rocky Mountain Recorders" and "Applewood".

The man in charge of finding, signing, recording and reassuring talent is E. Kirk Matte, Dan Campbell, National Sales Director (and formerly President of "Gold Hill Productions", Stephen Stills' personal management firm) translates Kirk's efforts into profit margins.

Kirk and Dan have done more than climb mountains to find our music. They've crossed an ocean for Adrienne Posta, and Trekked through New England for Nick Apollo.

They have one more trip ahead of them. And this time they'll travel in style—riding a bullet.

Mighty oaks from little
acorns

All stories start at the beginning. And they generally finish in an entirely different place.

Crested Butte started with an idea. To make records in Colorado. To do that, we needed help. And we got it—from out-of-town friends like John Simon, Bob Gordon, Allen Arrow and Bob Johnston, Mace Neufeld and Mike Rosenfeld. And from hundreds of fellow Coloradans.

But sometimes, the best help is self-help. And when you're thousands of miles from America's entertainment capitals, you learn to be pretty independent. You have to be.

So, to the idea of making records, we added the idea of selling the record. And selling ourselves to the country and the world.

We developed a new album package—something the recording industry has long needed, but didn't know how to get.

Crested Butte is fresh air
Stone County Want One—On—One Relationship With Its Recording Acts

New Agency Handles All Artists Needs

Stone County isn’t an agency, its owners will tell you. It is an artist development company. This is a point of pride for Keith Case and Lance Smith, who are partners in the Denver operation, but carry no titles. Smith is the former president and founder of Athena Enterprises, and Case is the former executive vice president of the same firm. They felt it grew too big, so they departed this operation and formed Stone County, Inc. The new firm functions with 11 artists, and refuses to go beyond 15 on the grounds they can do justice, only to this number.

They really work with them,” Case explains. “We know our performers on a personal basis, and we establish long-term relationships.” He complains that, in his former position, he had to set dates for people he had never seen perform. Now it’s the full gamut. This includes booking, coordinating all matters on dates, promotion, sound, lodging, all the detail work. And the company, with some 15 employees, maintains a one-to-one relationship. Right near the roster includes Vassar Clements, Colours, The Dillards, John Hartford, Steve

(Continued on page C-26)

Stone County acts surrounding John Hartford in the photos at left include upper left Steve Martin, Vassar Clement with violin, New Grass Revival and directly below Chuck Mitchell.

Colorado: It’s Nitty Gritty

Nitty Gritty First Major Act To Discover Colorado

The Nitty Gritty Dirt Band was the first major recording group to pack up and move to Colorado. They arrived in 1971, when the clubs were just in the process of watching from piano lounge entertainment to contemporary artists.

Two of the members came to Denver in a caravans, having thrown their belongings into a rent-a-truck a week after the last big Los Angeles earthquake.

The Dirt Band lived in Aspen for several years. Now they are drifting back closer to Denver, not urban Denver but some of the small, genuine mountain villages some 30 miles from the city. To be more specific, the adjacent towns of Evergreen and Idaho Springs are now home to NGDB.

They left the mountain fastnesses of Aspen to avoid the 50-minute small-aircraft shuttle flight to Denver. Now they’re a 45-minute drive from Stapleton International Airport and no more than a three-hour flight to any other major airport in the U.S.

The group found itself booked in Colorado for five weeks during the summer of 1971, and enjoyed themselves greatly. It was a period in their career when they were tiring of being “just another L.A. band and not even one of the serious bands.”

They had been considering basing themselves in Northern California, with its organically hip milieu and pretty environment before they decided on Colorado.

One thing for sure. I’m the only rock star in Idaho Springs,” says NGDB banjo-fiddler John McEuen. Having a chance to be themselves away from the pressures of a overbusy music scene has clearly given the Dirt Band a much firmer sense of their own musical identity.

Though still good humored and highly entertaining onstage, they are no longer the hyperactive clowns they used to be in order to get acid rock audiences to pay attention to their acoustic countrypickin. The public has clearly caught up with a group that was ahead of its time, and the Dirt Band can no longer impose their thoroughly impressive musicianship speak for itself without funny costumes and slicks.

The NGDB began as a washboard and jug band sextet in late 1964 in Orange County, the notoriously straitlaced suburban sprawl which mushroomed alongside Los Angeles after W.W. II. Three of the original six folkie founders of the group are still with it: Jeff Hanna, John McEuen and Jimmie Fadden. The fourth Dirt Band member, Jim Bridson, has been with them since 1968.

They have been on the same label throughout, as the name changed from Liberty to United Artists. There have been several NGDB albums, including the 1972 gold thrill-deal bluesgrass supersession, “Will the Circles Be Unbroken…” and occasional hit singles “Mr. Bojangles,” “Cosmic Cowboy” and the earlier “Buy Me For The Rain.” “Cosmic Cowboy,” by any competent performer, is probably the anthem of hip youth throughout the Rockies and Southwest. It rarely fails to get a burst of applause whenever any singer launches into it onstage. The regional social phenomenon of this satiric tune is Michael Murphy (who has just moved to Denver from Austin, Texas) is actually a symbolic reflection of what Colorado and the Dirt Band have gained from each other.

On each side, there has been a growing awareness that the role of “Cosmic Cowboy,” vulnerable though it may be to overdramatization, is really where it’s at for the creative artist who wants to hold onto the positive values of a natural environment. The Rocky Mountains will probably never be a stronghold of glitter.

There is actually a fifth member of the Nitty Gritty Dirt Band, although he has never appeared onstage. It is the producer-manager Bill McEuen, tall and bearded like his brother John, the most multi-instrumental of the NGDB.

Bill continues to live in Aspen, except when he is dealing with UA, band road concerts or their Denver agency, Stone County. “We have been looking for an alternative way of making and playing our music outside the more bureaucratic restrictions of the industry,” he says. “Living in Colorado, away from a music business establishment headquarters, has been a major step towards asserting our identities. Having our agents in Denver also helps keep us from being sucked back into the

(Continued on page C-26)
There are a lot of people to thank when an event like this happens; but I would like to take this opportunity to thank the most important people of all.

The beautiful people of Colorado
Athena Proves Vitality Of Colorado As National Booking Center
By NAT FREEDLAND

DENVER—Building any business into solid success from a tiny start is obviously a great satisfaction. But it must be a particularly satisfying feat to create a successful business where it has never been done before and where establishment opinion would say it is impossible to accomplish.

Chey Hanson and George Carroll of Athena Enterprises have done exactly that, proving for the first time that a national booking agency with major top-quality record stars for clients can be based effectively in Denver, rather than New York, Los Angeles, Nashville or Chicago.

The rise of Athena can be seen as both reflecting and helping create the confident music atmosphere that in a few short years has propelled Colorado to the verge of being the newest world-class recording artist country.

It is hard to judge what elements of a phenomenon came first. But it's quite possible that the organizing center of Athena Enterprises showing what could be done in Denver, many of the clubs, artists and concerts in this city might never have taken root.

The proof that Athena doesn't have to take second billing to any medium-sized contemporaneous talent agency can be seen in their current client roster, which includes Randy Newman, Doug Kershaw, Mason Williams, the Dillards, John Hartford, Jerry Jeff Walker and Trapper Schoepp.

Athena began five years ago with Chey Hanson's arrival in Denver for a singing engagement. Hanson had been born and raised in Colorado and making the national coffee-house and lounge circuit as a singer-guitarist. He still retains the husky, collegiate look of a Kingston Trio type of folk artist.

When Hanson got to Denver, he soon made two discoveries. His family was a lot happier living away from the smog and bustle of L.A. and there was no effective local agency booking the major national acts in Denver, with tasteful contemporary acts.

"If there was one thing I knew from my years in the Los Angeles recording artist racket," says Hanson, "he promptly began sounding out local clubowners about the desiring artists he knew, and after a few months of 18-hour workdays he found himself in the agency business.

George Carroll joined the fledgling agency when he met Hanson shortly after moving to Denver from Washington state where he had operated various retail businesses. Similarly to Hanson, Carroll came to Colorado for his family's sake and in search of a stimulating business opportunity.

There were two other Athena partners who helped build the agency to its present strength and only a few months ago split to form the rival Stone County Agency, covered in a separate story in this section. "Athena and Stone County cooperate a lot more than we compete," says Carroll. "There's plenty of acts for both agencies and it can only give Denver more industry credibility to have two strong bookers operating out of here."

Addi Hanson, "I know everybody says this after a business split, but in our case it really was policy disagreements rather than any personal bitterness. I feel that an agency has to grow with its clients or it will lose them to the giants. Athena has now been very successful in developing our artists as college and quality club attractions. For the next phase, we need to establish branch offices in a number of other cities. Stone Canyon wants to keep a more personalized service to a smaller list of clients and I feel that was our only difference in philosophy."

Athena's big leap from booking local loutish acts to handling top by artists like Jerry Jeff Walker and Doug Kershaw also came about through Hanson's friendships from his performing days. "I was such an admirer of Mason Williams that I used to go to his studio in L.A. and help paste up copies of his too small postcard photograph of a Greyhound bus," says Hanson.

Williams let Hanson book some Colorado dates for him and the word of Athena's effectiveness spread via word of mouth. Athena has concentrated on acoustic progressive acts rather than highpowered top 40 talent.

"This is the kind of music we feel most comfortable with and it helps us do a stronger job for our artists by following our own honest tastes," says Hanson. "It also made sense because Colorado and the entire region has always been a strong center for folk and folk-rock music and you have the strong audience base here."

With their staff now numbering five, Athena is completing its most productive 2 months ever. Athena has been at it for only a short time before this Billboard special issue appeared with the groundbreaking Festival Americana at Denver's Civic Center Rods Amphitheater July 12-13.

The shows had seven Athena clients performing. Shows like moving to Colorado— Randy Newman, John Hartford, Doug Kershaw and brilliant comedian-banjoist Steve Martin with the Denver Symphony Orchestra conducted by Allan Miller.

And high point was Mason Williams premiering his Bluegrass Concerto for Guitar and Orchestra.

Crested Butte Approaches Recording Business From Three Angles
Packaging, Retailing, Creating

DENVER—The frustrating thing about writing on Crested Butte Records is that Billboard's two recent feature stories with president J. Carlos Schidowski had to pledge not to reveal any details of the final Disq-Pak prototype we saw.

We can go so far as to say that the Disq-Pak is a radically improved version of Crested Butte's record packaging made of a type of plastic not particularly affected by current raw materials shortages. As soon as final foiling for the design is completed by the subcontracting manufacturers, three of the largest world users of record packaging are contracted to take as many Disq-Paks as can be turned out.

Further details are being withheld for proprietary reasons.

Meanwhile, this article will have to concentrate on the other interesting aspects of Crested Butte and its underlying concept. Despite its middle European surname and total lack of any foreign accent, J. Carlos Schidowski was born and raised in Santiago, Chile. He came to the U.S. to attend the University of Wisconsin, where he finished with a Master of Business Administration degree.

He then worked as a management consultant and as marketing vice president for major international corporations.

Barely 30, he arrived at the record industry in Denver by making up demographic studies showing that he could make the most money quickly in a relatively small investment by establishing a successful record label, and the fast growing Denver metropolitan area seemed the most underexploited potential music production area.

In 2-1/2 years, starting from scratch, Schidowski assembled the experienced core of a professional label, got a distribution deal with Farnous Music, and put out a bare minimum of product because of the energies he was simultaneously devoting to the development of Disq-Pak.

"Our early product certainly wasn't bad, but I suppose unfortunately we have to look at those records as an education in the specialized merchandising and promotion in the record industry," says Schidowski.

This autumn, Crested Butte will put its lessons to work with a more active release schedule, including artists like Adrienne Posta who is the star in the new "Lampoon" TV comedy series by the original producers of "Laugh-In"; and local folkie-writer-singer Randy Handley, whose near-completed master we heard at the label offices sounds quite impressive.

Members of the Crested Butte music staff include Clark Mattle, former regional promotion man for Elektra and Decca; publishing specialist Patrick West, with strong professional experience in New York, Los Angeles and Chicago.

Dan Campbell has just come from Steve Stills' Gold Hill Productions to be Crested Butte national sales director. Lack of proper distribution and promotion control has admittedly been the label's biggest stumbling block to date.

Doug Dugan is staff engineer-producer, operating the in house studio four-track set up till their advanced 16-track system was completed this month.

Divisions of Crested Butte are: Gladstone Productions, Lost Tundra Music (ASCAP) and Continental Divide Music (BMI) plus CBI Advertising.

Crested Butte is currently completing its own 16-track recording studio, a natural wood structure built into the company's outstandingly designed offices in a downtown Denver landmark, the former city cablecar terminal building. The studio will be used for making demos on prospective new acts and cutting basic master tracks. It will also be available for use by outside artists.

Still another avenue being explored by Crested Butte is record retailing in the Colorado area. Schidowski is close to either buying a present Denver six store retail chain or setting up a new operation from scratch.

Jim Greenwood, youthful owner of the highly successful Southern California retail chain, Licorice Record, is now interested in the Mid-America market and you have the strong audience base here."

With their staff now numbering five, Athena is completing its most productive 2 months ever. Athena has been at it for only a short time before this Billboard special issue appeared with the groundbreaking Festival Americana at Denver's Civic Center Rods Amphitheater July 12-13.

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And high point was Mason Williams premiering his Bluegrass Concerto for Guitar and Orchestra.
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Thanks John, Jerry & Milt.
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Badfinger  · Chicago VI, VII
Rick Derringer  ·  "All American Boy"
Earth, Wind & Fire  ·  "Open Our Eyes"
Jerry Goodman  /  Jan Hammer  ·  Elton John  ·  "Caribou"
Robert Lamm  ·  "Skinny Boy"

Madura II

Nederland, Colorado 80466
Nitty Gritty Dirt Band: "Stars & Stripes Forever"
Ian Page • Rainbow County
Stephen Stills / Manassas: "Down the Road"
Joe Walsh: "Barnstorm," "The Smoker you Drink..."
War: "Deliver the Word"
J. Geils Band: "Ladies Invited" (Mixing)
Jo Jo Gunne: "Jumpin the Gunne" (Mixing)
Currently Recording: Three Dog Night

"In Wilderness is the Preservation of the World"

Thomas
Howard Sound Chain Prides Itself On Stereo Service For Denver

By ERIC COGGINS

When customers buy from Howard Sound Stereo, Denver, they get a good piece of hardware plus a backing of competent service. "Our basic philosophy toward the business is service before, during and after the sale," explains Barton D. Miller, president of the four unit chain. "We have some very strong ideas about service and its integral relationship with retailing. For one thing, we feel that people who spend from $400 to $4,000 or more on something as technical as consumer electronics should be able to have it repaired, and repaired right, in a manner that makes them a service! When people spend that much money, they deserve the back-up insurance of readily available, competent, technicians should something go wrong."

Service can be no better than the technicians employed, according to Miller. "Howard Sound Stereo has some of the most knowledgeable people in the field," he said. "We attract good people by the way we operate. Our reputation is good. We pay better than most. Very important, we provide our service personnel a pleasant, efficient atmosphere to work in."

"Service technicians must be conscientious, willing to take time to discuss customers' problems, to explain what repairs were needed and why. Our service rate is $18.00 per hour. That seems high to some people, but most feel it is worth it to get the job done right the first time."

Miller holds to the concept that people do better work in pleasant surroundings. This is an area in which the industry could show improvement, he thinks. "Too often, service technicians are thrown back in a hole with bare light bulbs glaring over their benches and sparsely supplied with obsolete test equipment. I have actually seen shops that, instead of a multimeter, still use a light bulb as a continuity tester."

Miller stresses that, unless you have test equipment that meets or exceeds the specifications of the item being repaired, you cannot possibly repair it correctly. "Amplifiers are made today that have residual distortion figures almost below what the H/P will read," he points out. "In our shops, every bench has an H/P distortion analyzer that costs a thousand dollars. Every bench has an H/P audio oscillator to create the initial sound wave to run through the amplifier for testing. Every bench has a Fluke digital read out multimeter of highest quality. Most of the specs of our test equipment are guaranteed to .01 percent."

"In other words, precision and accuracy are the keys. If you are working on a circuit in an amplifier where the output bias must be set at 20 milli-amps, you have got to have accuracy to do it. Some circuits are so critical that if it is set at 25 milli-amps, the transistors will go out in a couple of weeks and the customer will be back."

Surroundings? "We feel carpeting is a lot nicer than tile. It is easier on the feet. In addition, it adds some pleasant coloring to the service area."

Miller stresses the importance of good lighting in connection with well designed, efficient, work benches. "Our benches were specially designed to contour-fit the technicians and to conveniently hold all test equipment. Everything is at quick disposal for fast efficient work. Obviously, the more pieces we can repair in a given time, the more profit we can make."

Selling is a complex procedure today, according to Miller. "Real service is increasingly vital to volume selling. If, for ex-

(Continued on page C-58)
The Nitty Gritty Dirt Band Family Tree has been growing for just about ten years now. The band's roots stretch south to Texas, west to California and even east to New Jersey; in its time it has given shade to a wide spectrum of American music—from jug band to bluegrass; from country & western to rock & roll.

Although not native to Colorado soil, the Dirt Band uprooted itself in 1970 and moved to Aspen where it has thrived since, producing its finest and most ambitious work in a perfectly suited environment.

Nitty Gritty Dirt Band on United Artists Records & Tapes
A later member of the Snowmass pop concerts team is Steve Plaster, former Van Morrison manager, who is supervising the physical production.

Still another unique aspect of the Snowmass series is that each artist's party gets an entire week's stay at one of the resort's most lavish condominiums, possibly one of the units used by the Kennedy family during their regular ski trips here. But there's still more.

Birk and Schuster plan to offer each artist a full week of Colorado-style outdoors recreation during their stay. On the agenda are river raft trips, jeep excursions and overnight horseback camping. "We want to give the artists something they can't get anywhere else, so that we can sign the top talent available as word of what we're doing spreads," says Schuster.

On tap for Jose Feliciano is Aspen's amazing outdoor recreation program for the blind, a private service operated by a former competition skier who lost his sight yet still hikes through the mountains by himself for days at a time.

For many years, Aspen has of course been known as the home of the most prestigious summer classical music festival in the U.S., plus a staggering variety of cultural seminars. The Snowmass Pop Concert Series is simply another new facet to this jewel of a town, 9,000 feet high in the Rockies and boasting a casual jet-set atmosphere that brought in scores of fine restaurants and shops.

Aspen is a remarkably beautiful place, a meadowland nearly two miles above sea level, easily reached by highway or air. Most of The Kitty Genovis's_hot spot and John Denver has been living here happily in recent years, along with a staggering assortment of celebrities from Jill St. John to Barbra Streisand. And the latest household-word home purchaser in Aspen this winter was Cher, who is selecting a local school for daughter Chastity.

"We don't need the money," says the bearded, cowboy-garbed Birk. "This is just a way to have fun and do something for our town."

This is not quite as quixotic as it sounds. Birk and Schuster are both young lawyers who took skiing holidays at Aspen for years and eventually decided they were tired of going back to the city ratrace. To their surprise, they found that once they had settled in Aspen and gone into partnership in real estate investments in this booming area they were making more money than they ever had before.

And neither man is a novice in the music business. Schuster was a partner of Dylan's manager, Albert Grossman, during his most active period. Birk is a former owner of the Gallery, Aspen's most important rock club which regularly books top recording artists.
The Music Industry Country Club

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Among the features at Stonescape are:
- Corporate office space
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- "Master" quality 24-track recording studio with mixdown, quad and video facilities (available
  for scheduling Fall, 1974)
- "Showcase" nightclub facilities with extensive lighting and sound equipment
- Five bars, including one with a "musicians' jam' room"
- Gourmet restaurant
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Located on peaceful, wooded grounds just outside of Denver, Colorado, Stonescape is the perfect setting for corporate conferences, banquets, press premieres, recording sessions or just getting away to get it together. There's never been a Club like this, but it's here now—and ready in every way.

Contact Greg Olinyk
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STONESCAPE
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Welcome to The Club!

Note: Certain restaurant, nightclub and bar facilities are open to the public and non-music industry membership. The size of Stonescape, however, allows for minimal inter-mingling and exclusivity of music industry facilities.

Stonescape is proud to present
"Cowboy" Aug. 28-31
Stonescape Club Complex Offers Artists Live-in And Studio

Mention the word Stonescape to a Colorado historian and he will re-leave the years of grandeur. This unbelievable structure, built in 1890, was the showplace of the West. Now it is the showcase of the West. The spot originally was the historic Wol... of Denver. Built by Senator Edward Oliver, it burst Manor, nestled among the trees at the foot of the mountains to the south and west was a fabulous country estate, a gambling center, a house of ill repute, a bing parlor, a lunch club, a country club, a restaurant. Now it is an incredible entertainment center.

Starting with the ballroom, there isn’t a bad seat in the house, and there are 300 seats. There is a stage, a sound booth, a light panel board, equalized sound, and a computer which operates the light board. Preferred customers are seated on cushions on the floor, before a stage designed by Dr. Christopher Lantz of Georgetown, Colorado, and Los Angeles, and it manages to keep all of the midrange sounds. Catering to quality musicians, there are even fans to blow all smoke off the stage, so they will never have to put up with this impediment. Next to this there are two waiting bars, with entertainment of their own, and a public address system hooked in so patrons can hear a set from the main room while waiting for the second show. The banquet room has full facilities, and probably the finest food that can be found anywhere. It is set with antiques, with a huge planter in the center of the room. Future plans call for a skyline and a large green roof along one wall.

There is the Red Room, which almost defies description. It is built exclusively for musicians, where they can function privately in public, they can jaw, release—or just relax. On occasion another PA is set up there to entertain customers in the waiting room. Uptown there are 36 rooms which provide accommodations for the artists and musicians (who also enjoy discount food prices), and the partners are building a master quality 24-track studio there. Outside, there are seven acres on which to walk or ride or just relax.

There are both public and private members, and all sorts of extras for both. Steve Geyer is the bar consultant, and even the drinks are something special. Gary Soltz and Steve Morell are partners in the restaurant. Merryl (Sam) McClellan, from Los Angeles, is the personnel manager, and is responsible for a crew of 40 people. Jack Lewis is the bar manager, and has a long Denver background.

CHUCK MORRIS AND THE EBBETS FIELD GANG
(jane covner, lefty colorado and cindy fey and company)

WISH TO THANK
JUST A FEW OF OUR FRIENDS
WHO HELPED US LONG BEFORE
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Stan Goldstein David Forrest  KRNW     Leo Kotke
Chet Hansen   Joe Kerr      KTLK       Leo McCann
Alex Hodges   Stan Plezer   Graham Lewis  Taj Mahal
Hal Lazareff  Peter Rachman  Listen-Up  Tom Rush
Bob Miller    Paul Smith    Kenny Weissberg  Doc Watson
Leslee Monchack Steve Vando   King Wade  Tom Waits
Ron Rainey    Jonathan Coffino  Dick Keeke  Earl Scruggs & Family
Terry Rhoades Kent Crawford  Ruth Peiton Roby  John Prine
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Dennis Turner Mark Hartley  Dick Kreeke  John Hammond
Mike Alsentzer Larry Hayes    Pat Hanna  Marshall Tucker
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AN OPEN LETTER TO OUR SPECIAL COLORADO FRIENDS:

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Music is a very special part of Colorado and KBPI-FM. Thank you for your role in providing the music to us and to the people of Colorado. Your straight-forward, knowledgeable, prompt and courteous service is a credit to the promotional departments of the companies you represent as well as to the entire music industry.

For it's only with your cooperation that KBPI-FM has again been proven Denver's top progressive radio station, while playing more albums than ever before.

Again, THANK YOU!
Stills' Psyche Finds Creative Energy In Boulder

Spectacular Lodge Home In Wilds

Although Steven Stills is not associated in the public mind with the Colorado mystique to the same degree as John Denver, he has in fact been one of the earliest and biggest names to move to the Rocky Mountain State. His example was widely noted within the creative elite of the industry and undoubtedly helped inspire many of the other rock stars who came to Colorado for lengthy stays, as well as adding Colorado's credibility as a growing music center.

Stills' performances, publishing and investments are administered via his Gold Hill Enterprises in Boulder, the University of Colorado town a 25-minute free-way drive from Denver. Gold Hill has 15 full-time employees and moves $150,000 of sound and light equipment to each Stills concert, at some $10,000 in production expenses per date.

Stills arrived in Boulder in 1971, after the vibrations of Los Angeles where he had been a rock scene fixture from his membership in Buffalo Springfield through Crosby, Stills, Nash & Young's dissolution were steadily growing more negative on his psyche. Stills lived in rural England for a while and also owns land in Hawaii where he spends time each year, particularly at the end of a long Colorado winter. But his permanent residence is a spectacular lodge home on 13 acres in the midst of a national forest preserve between Boulder and the Cardova Ranch.

Stills is now married to French singer Veronique Sanson, who records for Elektra in the U.S. and is the writer of "Amoreuse" a hit in England for Kiki Dee. The couple has an infant Colorado-born son, Christopher.

Stills has a small home studio and a lot of house guests during the year. Chris Hillman, who led Stills' back-up group, Manassas, lives near Boulder, as do the rest of the musicians and crew associated with Stills. There are eleven houses bought in the area by Gold Hill employees in an informal syndicate investment.

Executive vice president of Gold Hill and Stills' personal manager since 1972 is Michael John Bowen, 31. Bowen is undoubtedly the only rock executive who has been both a college philosophy major and an operations sergeant in the Green Berets.

A native Floridian, Bowen knew Stills slightly when they were both attending prep school in Miami. But they only got to know each other in Boulder, where Bowen was seeking to expand the successful headshop business he had established in Washington D.C. "There's something a lot more military about the way you have to organize a rock tour in order to avoid complete chaos on the road," says Bowen. "I was on the road all the time with Steve, first learning what went on. I would up designing the lighting scaffold we use today. It holds 64 bulbs."

Bowen lives and works close to Boulder so he won't get his long-distance phone lines broken by snowstorms. He set up the Gold Hill companies for Stills to put all his activities on a business-like basis.

Though neither Stills nor Bowen wants to go into any detail about it, it's obvious from Denver street talk and some of Gold Hill's recent real estate investment moves that Stills is laying the groundwork for a mountaintop rock community or recording facility somewhat along the lines of Jim Guercio's not-distant Carova Ranch utopia.

Stills has become increasingly interested in producing other artists, cutting down his own performance schedule. His publishing companies, managed by Buddy Zoloth, have recently been highly active in signing local writers, particularly those with performer potential.

This autumn, after the Crosby, Stills, Nash & Young reunion tour ends, Stills can be expected to push ahead strongly with this new turn in his career.

Pioneer Colorado Showcase

Tulagi Club Near Boulder Campus Seeks Resurgence Role

The ten-year-old Tulagi Club, at the 20,000-student University of Colorado campus in Boulder, a 30-minute freeway drive from Denver, was Colorado's first, and notoriety to book national music talent.

Admittedly, in recent years its days as a part of the regional night scene has probably slipped somewhat. However, under a strong new ownership and management, Tulagi seems to have all its problems solved and is remodeling this summer, poised for a return to its great days.

The ownership changed hands this January, the club going to a high-powered local architect and real estate developer who graduated from the local university only 11 years ago. After two unsuccessful management departures, the club was turned over to young Doug Brunkow, just out of the university where he was a wonderboy entertainment chairman booking highly successful concerts into the 13,000-seat field house and smaller campus auditoriums.

Certainly, Brunkow has the perfect background for giving the local youth student community the music it wants. Operating the business end of Tulagi with Brunkow now is recent U.C. grad Eric Park, Hawaii-born son of nitery operators.

"We're remodeling Tulagi this summer to put in a full bar operation and a kitchen, which will greatly increase our profit capability," says Brunkow. "For many years, Tulagi was the world's greatest single outlet for 3.2 beer. But times have obviously changed, and students today aren't interested in 3.2 beer. If they're underage, they'll stay with soft drinks and with proper I.D. they will now be able to get whatever liquor they want."

From 1963 to 1965, the 400-seat club averaged 500 legs of the low alcohol 3.2 beer in weekly sales, playing two shows a night. Incidentally, the name Tulagi is that of a Pacific island where the original owner's son was killed during World War II. The club was meant as a living memorial to the late soldier, and has obviously succeeded totally through the years.

Among the many record artists playing Tulagi recently were the Doobie Brothers, John Prine, Earl Scruggs, Bonnie Raitt, Doug Kershaw, Doc Watson, Les Mc Cann, Harry Chapin, the James Gang, Joe Walsh, Rare Earth, Doc Watson, Dan Hicks and Kathy McDonald.

When the Tulagi remodeling is completed for the university's September opening, its capacity will be nearly doubled to seat 400 by addition of a balcony. Sound and lighting will also be upgraded to state of the art.

And Doug Brunkow promises that the improved economic base of this decade-old Denver area institution will allow them to book the strongest array of talent ever seen at the club. Under the reign of Chuck Norris, who managed Tulagi for nearly five years before opening downtown Denver's Ebett's Field in partnership with the wife of concert promoter Barry Fey, Tulagi was a major national showcase.

The next few months ought to see it becoming that once again.
HOME ON THE RANGE

We invite you to join us at Billboard's recent home on the range. The Holiday Inn, Denver-Downtown. The bright, new hotel in the heart of the Mile High City that's ready to go another mile higher to serve you whenever you come to town.

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Viking’s Rolling Studio
With Movable Walls Roams Rockies

Musician seeking ultimate tranquility can hire Viking Studios’ new $22,000 mobile unit and take it right into the wilderness almost. The unit, with unique construction features such as floating wall mounted on rubber, would require electricity, points out owner Wade R. Williams.

The movable studio or mobile unit, is the heartbeat for two-year-old Viking now and claimed to be the only mobile unit in the Colorado area.

Viking does have permanent studios, but the mobile unit, 36 feet long and 14½ feet wide when expanded, serves as the control room for studio A. There is a self-contained studio B with M1000 tape deck used more for demo work.

Curiously enough, studio B’s URAI console 3-track board was moved to Denver from Los Angeles when Williams came here three years ago and it was the first board used for Aretha Franklin, Glen Campbell and Buck Ram Platters sessions. Studio B at $25 an hour is hopefully a help for the starting, young musician.

Williams, whose wife Carol is an equal partner in every way and helps the young company be a total service firm, says prices on the large studio will have to be raised. He says 16-track will be $65 an hour, 8 track $50, 4-track $35 and 2-track $30. Sunday rates will be $10 more.

Equipment in the mobile unit includes an Ampex MM1100 for 16-track, 4-track and 2-track 440 B’s, old rugged workhorse Ampex 315 and 300 units for 2-track and 3-track respectively, a main custom console Williams built a 19½-in 3-out console that can be 8-out, Stevenson outboard mixer, Quantum mixers, closed circuit TV monitors, 20 Allison Repe’s, AKG portable echo, M15 Dolby and 36 modules on all of the chains, Cooper time delay, Parametric equalizer.

Designed by Williams mainly and worked on by two different contractors with plenty of problems developing along the way, the mobile control room is pulled by a twin-ton dual wheel truck, also customized.

Perhaps as unique as any aspect about the mobile unit is the moving walls. Try to imagine a large baby box mounted horizontally on a truck. The four walls of the T folding together to become a slender unit. This is what happens, the sides of the control room fold so that the whole unit is trailer size for highway travel. On site it expands by pushing a button to its 14½x22½x11-foot control room dimensions.

Other elements of the mobile unit include such as the walls being made out of 11 layers of material, ranging from rubberized paint coated masonite and lead to Styrofoam, the latter at 1½-in. thick equally many times that thickness in terms of soundproofing, says Williams.

Of Norwegian heritage that is reflected in the helmet coat of arms logo for Viking, Williams (it was Williamson) at one time worked only part time at the studio business and had different rates for different times of the day.

Applewood Studio In Golden
Boasts Unique $70,000 Board

Every musician in the world is familiar with Golden, Colorado, if only it is the home of the many more famous breweries in the West. It also happens to be the home of the Applewood Sound Recording Studio, which is seeking the same sort of fame.

It’s been in the foothills just west of Denver for a year, operating with 16 tracks, and going to 24 tracks in September, with some unique equipment. It will be the first of its kind in America with a new $70,000 board.

“We don’t want to build just another room,” say the owners, “but we want the best of everything possible to attract business here.”

Most of the work now is custom, for such artists as Joe Walsh, Michael Murphy, and a good many of the local people. Many of the musicians (all imported) who work there now have ownership involvement. Joe Murius is an example. This guitarist performed on recordings with Joe Simon, Bill Wyman, Betty Wright, Timmy Thomas, and many others. He is a former member of Criteria Studio’s Rhythm Section of Miami. Drummer Tubby Ziegler has done sessions with Brock Benton, Jackie Moore, Aretha Franklin, Doctor John, King Curtis, Wilson Pickett, and plenty of others. He has worked most of the nation’s major television shows. He also comes from Miami, Leon Medica, who plays bass, performed with Chuck Berry, and recorded on many albums. Guitarist Henry Normand did network television specials, original cast albums, did sessions with Joe Feliciano, Tommy Cogbill, Charlie Daniels, Bob Mann, Bernard Purdie, Kenny Buttry and more. Keyboard man John Bergeron also has an impressive background. Even chief engineer Cy Frost has a long list of credits, having worked many sessions of best-sellers.

Recording Plant
Apt Name For Firm
Building Studios

Recording Plant has just opened as a Denver-based contemporary-music sound studio offering top-quality 8-track facilities at lowest rates. The studio, in an old brick house on a quiet tree-lined street, is also the showcase project for an associated firm, Studio Design Associates, which will act as construction consultant for such small recording facilities being built in the region.

Recording Plant’s maximum rate is $45 per half hour, but the costs lower considerably with block-bookings of sessions.

Owners Richard Block and Steve Chamblin feel that the Denver area is open for a small but well-equipped studio that can get good sound and folk, country and groups that don’t need all of 16 tracks.

“Applewood Studio here is doing a fine job in contemporary 16-track recording,” says Block. “But most of the other studios in town are small 4-track rooms set up for cutting commercials jingles. The owners don’t understand the needs of today’s artists, and the local artists who can’t afford 16-track are very uncomfortable in these jingles rooms. That’s the void Recording Plant hopes to fill.”

Joining Block and Chamblin in the Studio Design phase of the operation are electrical engineer Mike Liddy and Richie Ciceri, senior engineer at Applewood.

The operation is headed by Dennis Madden, a native of Western Nebraska, with a doctorate in chemical engineering. But he was into the music industry in a hurry, managing small groups after college, and moving to Denver to make his home. There he met other people in the business who were interested in building a studio. Among them are Gil Bateman, who is the studio’s production supervisor, Cy Frost, the senior engineer, and Richie Ciceri, the engineer, plus some outside private investors.

Coors isn’t the only thing going in Golden, Colorado, according to Dennis Madden who heads Applewood in the city.
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Folk Music Not Only Lives In Colorado It Thrives
By DAVID YOUNGSTROM

It has been over a decade now since those halcyon days of the early 60's when folk music was a part of many parts of the country that has been enough time for many folk music venues to disappear. In Colorado, though, and particularly in Denver, folk music lives, and even thrives.

There have been changes, of course. The old folk club owner, "over time," has done and gone and more, and it's been an awfully long time since I saw anyone, much less everyone, with a guitar strung across a just a little loose, and it comes from a lot more sources, but it's still unmistakably folk music.

Exactly why folk music has flourished in Denver is something that could be argued, but one reason, perhaps the most important one, is that it has a focus. The Denver Folklore Center has been at 608 E. 17th Ave, ever since 1962, when a young musician from Philadelphia named Harry Tuft was persuaded that a person could make some money, if not a living, selling instruments and accessories. When he opened it in each of that year, he also sold books and records, taught lessons in the back, slept upstairs, and drove a cab at night.

Fortunately for him the folk boom was just beginning, and Tuft readily admits that "if it hadn't been for Peter, Paul and Mary, I wouldn't have been in business." Everybody then wanted to learn how to play guitar, so he went to help open the Denver School of Folk Music next door.

In 1967 a coffeehouse next door to the Folklore Center went out of business and he turned that into the Denver Folklore Center Concert Hall, allowing him to bring in people like Don Watson and Lightnin Hopkins. The fall of 67 saw him open the Rock Shop, full of old clothes and generally offbeat things. Run by anyone else it probably would have degenerated into another head shop, but under Tuft's supervision it has eventually become a place to go.

In January of 1972 he took over the rest of that building, making the Folklore Center one of Denver's longest in length. The added space became the new Concert Hall, increasing its capacity by 50 percent, while the old space became the Record Store, a store which now has one of Denver's finest selections of cut-out or hard-to-get records.

During all this growth, Tuft admits, "I always felt that I wanted to appeal to America. I really didn't want to be serving just Denver." That desire was served well, and at no time did the Folklore of the Folklore Center Catalog, a handy reference of records, books, magazines, song indexes, listings of instruments and accessories, an almanac of useful and entertaining information." Out of print now for several years, that catalog is currently being revised for republication sometime in 1976.

There are, in addition to the Folklore Center's Concert Hall, two other clubs in Denver that feature folk acts on a regular basis. The Global Village, run by ex-Folklore Center employee David Ferretta, has local folk entertainment on a nightly basis, and it has provided many a starting act with a chance to get their performance together. The Oxford Hotel also gives local talent a chance at their well attended Sunday Night Hoedownnies, but on Thursday, Fridays, and Saturday manager Graham Lewis presents many well established acts. In recent weeks these have included such groups as Townes Van Zandt and Rambing Jack Elliot. The Oxford has also become something of a center for a growing bluegrass community in the area, and bluegrass acts are featured prominently in its booking.

In addition, the larger clubs in the area like Tulagi in Boulder and Eddies Field in Denver bring in folk acts on a more irregular basis, and together all the clubs allow folk followers to see a large and varied selection of folk talent.

Of course, there is a large selection of folk (contemporary folk, if you will) to be found simply on the rosters of the national booking agencies located in Denver. Athena Enterprises of Orange County, and it seems how less than coincidental that the only two agencies in the country specializing, as it were, in talent of this genre should have started in Denver.

It's no secret that many artists of stature are busily making their way back here, of course many musicians here before the newcomers came. So many, in fact, and of such quality that they have prompted a record of their own.

Biscuit City Productions, run by Jim Ramon and Laura Benson, was originally put together more or less as a recording studio to demo tapes for local folk artists. They were so impressed with what they heard that they decided to do a record themselves, and Colorado Folk was released last year on the Biscuit City label. It sold well, so well that they are doing a second volume, which might be out by the time you read this.

There is, to sum up, a lot of very good music being made in Denver and the rest of Colorado that few people ever hear about, much less hear. Harry Tuft suggested that it is "part of the character of Denver, in its openness or emphasis or whatever, that is conducive to that particular kind of music which folk music is." The personal kind of music—that's Colorado music.

Tranquility Of Colorado Perfect As Home For Divine Light Mission
By BARRY OLLMAN

Guru Maharaj Ji has 6 million followers worldwide and a thriving national headquarters for his Divine Light Mission where he is shown making a recording. Performers of the Living Arts is part of the Mission's activities.

In 1966, the Broadway play, "A Chorus Line," opened to the world. "This is the dawning of the Age of Aquarius," among its troglodytes, this Age of Aquarius is also the Age of Air, which must mean that, all that is air-born—including sound and especially music—will have an unusual great impact on life for the next 2000 years.

In agreement with this, sages have predicted for centuries that the Age of Aquarius would bring an upward trend in world harmony and peace, with the whole world coming together becoming more effective and universal through the medium of music.

The majority of mankind responds to musical sound in a positive, and often light-hearted manner. True spirituality is also a turning away from heaviness to light, from negative energy to a joyal relationship with one's life. It is not surprising then, to realize that the centers of spirituality also become the world's centers of music in a not too distant future.

One such spiritual center is situated at the foothills of the Rockies, in Denver, Colorado, where the National Headquarters of Divine Light Mission is located. Here some two thousand of Guru Maharaj Ji's six million worldwide followers live and support the Mission's activities. Billed as "Perfect Master of this age," Guru Maharaj Ji is said to reveal the "Knowledge of inner peace. Ranging in years from 4 to 74, these members of the New Age are spreading the word that harmony among humanity is possible through an individual inner experience of peace. And this message, their message is being brought to us over waves of bass and treble—Divine Light Mission is rocking out!"

Performers of the Living Arts (P.L.A.) is the Mission's current channel for nationwide entertainment. In Denver, coordination of the P.L.A. group of 25 U.S. cities takes place, as well as correspondence with musicians throughout the country. P.L.A. effects performances in groups as well as arranging occasional collaboration of equipment and materials for publicity. Over 300 Divine Light Mission members are part of P.L.A., including jazz singer Alan Thomas, a professional rock band, "The Apollos," the Denver String Ensemble, which performs the original musical "Krishna Lila," notably for the United Nations, for 500,000 at a festival in India, and the Denver Bliss Band.

Most of these groups, originating from Colorado, were seen at the three day program called Millennium '73, held by Divine Light Mission at the Houston Astrodrome this past November, and attended by over 30,000 people. Expecting a sombre spiritual gathering, the audience was pleasantly surprised to find themselves in the midst of one of last summer's best rock festivals featuring Stax recording artist Eric Mercury.

Since then, P.L.A. has concentrated its efforts on quality entertainment for social service programs in the Denver Boulder area and throughout the nation. Their performances range from prisons, hospitals, schools, orphanages, old age homes, or wherever they are needed. P.L.A. states its purpose as, "To uplift mankind through utilizing the medium of music to reflect the peace, joy and beauty found through the Spiritual Knowledge revealed by Shri Guru Maharaj Ji."

Remaining true to its purpose, Divine Light Mission's P.L.A. has had growing success, particularly with its dance/play "Krishna Lila." Conceived for stage and edited by Guru Maharaj Ji himself, it was performed for the first time in 1972 in Montrose, Colorado, and has become a classic. The Santa Barbara News-Press in a 3 page spread describes the play as "a spectacle of multi-colored, jingling bells, a gentle forest, and the laughter and tears of the devoted." The musical score was written by a Colorado native, Donald Eston. The music is a blend of Eastern and Western sounds, using flute, sitar, tabla, guitar, mandolin, harmonica, and a variety of percussion instruments.

As another newspaper comments on the changing times, "Never before has a spiritual master made a contribution to the repertoire of the stage."

Not long ago, the first Divine Light Mission Musicians Conference was held in Denver.
Barry Fey Concert

*Continued from page C-6*

Little over a year he was on the way to an awesome industry insider legend, the man who produced 27 consecutive SRO concerts.

Fey's ascent was in serious danger once in 1968 when he went deep into hock to put together a three-day all-star Denver Pop Festival. What happened was that as soon as Fey had all his money on the line he started raising and kept up the unprecedented downpour for most of the next three months. "The rain stopped just one day before our festival," says Fey. "There was no such thing as a covered stage at that time and if I had kept raising I'd have lost $75,000." As it was, he came away with some $200,000 and his scrambling days were over.

In Nov. 1969, the Rolling Stones were looking for a really out-of-the-way arena to kick off their big U.S. tour, in effect a warm-up away from the big time reviewers. Barry Fey got them for the State U. fieldhouse at Fort Collins.

"One of their crew came over to me before the show and asked why if the Stones could possibly have something to eat," recalls Fey. "So I had some coldcuts sent in and they seemed delighted by the consideration. It's amazing how things have changed. At this point I have, in effect, a full-time caterer putting out really terrific spreads at every one of the 75-100 concerts I do each year."

At any rate, the Stones thought enough of Fey to fly him to Nice when they were contemplating their 1972 U.S. tour and they wound up giving him 11 of the dates to promote. Fey had a huge party for the Stones at his rambling Denver suburban home on their layover day in town during the tour.

At 34, ex-marine Fey is heavy-set, medium-height and bearded. But he still claims he can match Bill Graham or anybody else in rock at playing one-on-one ball. "I really had a copy, I guess," he says. "I don't smoke, drink, take dope, cheat on my wife. He doesn't even drive a car, he never learned.

One of the rewards of success for Fey is that he doesn't any longer have to worry about paying for cars or tons of limousine and members of his staff of five can drive him places. In the old days, Cindy had to drive him to outlying Colorado towns to deliver tickets and advertising.

Mrs. Fey was part of his offices from the start and is now in partnership with Chuck Morris, who manages the city's top rock club, CBGB. (Separate story in this issue.) "The return I'm looking for when I set up was 20 percent of the gross after expenses," Fey says. He relies heavily on radio advertising, but is watchful not to overadvertise and does not promote excessively in partnerships with radio stations in exchange for free time.

He was the first promoter to do major FM advertising in the region, claiming he was sometimes treated to the expense by the ranking Top 40 station in certain markets when he was starting out.

Fey admits that he became somewhat disenchanted with the concert business during the height of the "free music for the people" radical ethos around 1970. "Fortunately, kids are now a lot more mature and they realize the promoter isn't just a pig ripping off poor artists," he says.

Fey's achievements are even more impressive when one realizes that Denver does not have really an adequate year-round concert hall, a situation that will only be remedied in 1975 when a new 19,000-seat arena alongside the Mile-High Stadium is completed. The outdoor at the city auditorium, built for athletic events, are admittedly poor. Fey has been given credit by his audiences and the industry for doing the best he can to overcome the flatness by good sound equipment.

Rocky Mountain High

*Continued from page C-6*

Denver travels with John when he's performing in an area where they have friends or family. In Colorado he might consider Colorado his retreat, rather than his musical career workplace. But Coloradoans have just paid him the record-shattering tribute of forcing him to earn standing room only at the Red Rocks amphitheater, a 9,000-seat outdoor facility in a spectacular setting overlooking the whole Denver basin.

No artist has ever sold out more than two nights at Red Rocks previously. John rarely has performed in Colorado in recent years and the whole reception seems to have been on the spot of his adopted state expressing gratitude that he freed them from decades of having Rodgers & Hart's "Mountain Greenery" as the only state song.

RCA Records was quick to realize the implications of this Colorado reception for their artist. Along with Denver's long-time managers, Jerry Weintraub's Management III, RCA set the governor's proclamation, a two-week promotion with KIMM-AM in the city of Denver with John doing home interviews on the top-rated morning show of Michael Burt. Listeners sent postcards with messages on the theme of "Welcome Back Home Again, John." Winner got records and concert tickets.

A heavy national schedule of promotion was key to the June 23 release date of "Back Home Again." John announced his schedule, coordinated with full-page ads heralding the album.

In case you hadn't already noticed, this is the summer of John Denver. And it would be rather foolish to bet he won't continue his streak of selling out every concert he's played so far in 1974.
Dodgers. The team. It is the nonball blues. Consequently, in the graphics college, a Concert hall, and Maria Muldaur, all spotlighted here on heavy FM radio identification and subsequent booked for a Coliseum concert by Barry Fey. But Ebbets Field is not exclusively contemporary. In fact, it has recently booked with success comedians such as David Steinberg and Robert Klein and has had a policy of varied music from folk to jazz to blues. Perhaps the only types of music not featured would be soul, country, and MOR.

A roster of who’s appeared at Ebbets Field will fill an entire page in the magazine but the following list includes: Doc Watson, Earl Scruggs, Tom Rush, Eric Anderson, Mimi Farina, John Fahey, in jazz, Lee McRae, Can-norball Adderley, Roland Kirk and Larry Coryell; in rock, New York Rock, Pete Frampton, Robin Trower, Randy Newman, Sandy Denny, Strawbs, Climax Blues Band. Leo Kothé, Taj Mahal, Mahavina, Doug Shafer, Brewer & Shiley and Nitty Gritty Dirt Band.

Ebbets Field! This is what a lot of the younger customers of the downtown clubs wonder about when they first come upon the name. Inside the door is a huge photograph of the 1955 Brooklyn Dodgers baseball team. Some catch the connection.

What is it that Morris, 29, was born four blocks from the historic ball park home of the Dodgers? That he has come to own the club can be considered a coincidence. The club including Rocky Mountain Concert Bar but decided on Ebbets Field and opened Feb. 13, 1970. Morris, not precisely, is the name of Mark-Almond, an English band. Morris was able to get into his own club because of an agreement with Cynthia Fey, wife of Barry Fey. Also notable in Ebbets Field is the fact that it was opened jointly by Morris and Rush with the artists in mind. This has worked out so well that artists are now considering recasting their LP’s. Scott Walker, Tulip Tom Weingroth is just one of several who had indicated interest in recording at Ebbets Field. Ebbets Field was formerly Moris’s Marvelou, a basically Helen Reddy MOR club.

Chuck Morris (right) of Ebbets Field and Tom Rush. The Denver club was designed with the help of Rush and other artists and reflects, Morris believes, the needs of the performer.

Rush suggested the carpeting of the floor and bleacher seats. The bleachers, in fact, give the room its depth as they are tiered in the actual Ebbets Field.

Fully one-fourth of the original room’s seats were closed off from the stage—that got changed right off. There was a huge bar with all the commotion this causes and that was eliminated.

Possibly as important as any change was the introduction of a Mochi sound system. But there are a lot of concepts that make the room work and that make it in a per capita basis one of the most successful clubs of its kind. The expansion rate exceeds from $3,000 to $6,000 an act in a 250-seat club as opposed to say 450 at the Troubadour in Los Angeles. Morris spends every week $700 to $800 to promote himself, radio in particular. He says label support amounts to $20,000 a year. Shows used include FM105, KLR, FM, KLZ-FM and KLTK-AM. Straight Creek Journal, an underground paper basically, gets a lot of the print advertising.

Yet another concept Morris is proud of is not charging a minimum. He says, “Minimums are a deterrent to success of clubs. Your rock audiences are poor in the sense of paying at the door and $4.00 for drinks afterward. It cost $4 to get in Ebbets Field and that’s it. You can drink or not. Drinks are $1.25. The only food served basically is hot dogs (Kroeger at $1). ‘We don’t push this.’ Other critics say Morris thinks his club has succeeded into its flexible booking. It can be going seven nights a week. Now and then there is even a free concert as with Mimi Riperton a few weeks back.

A typical week plus line-up included David Bromberg through Wed., Jerry Jeff Walker and Phil Ochs through Sat., Ry Cooder Mon. Tue. along with Fairport Convention. Then Billy Joel.

As for the opening act, Morris rarely buys local talent. "I have been very disappointed in how the city responds to his own new talent. I think that on a per capita basis considering the type of talent we bring in here, the buying public is very discriminating."

Morris said in terms of his overall philosophy: "I don’t consider myself a bar man. I think I’m a rock promoter who happens to sell whisky."

Other basic qualities of Ebbets Field include the sale of whisky and 5 percent beer. Never $2 beer. Morris has visited the Quiet Knight in Chicago and has seen other clubs where a section has been set aside for under-21 age customers, but did not want to go that route at Ebbets Field where under-age custo-mers are stamped and sit anywhere.

This is not because Morris never had experience with very young customers. Educated at Forest Hills high school and Queen’s College, New York, he had come to know people now somewhat prominent in the industry. Morris really got into rock when he came to Colorado for post gradu-ate work on his masters in political science. At Boulder he became music critic for the daily newspaper. He then opened a 50-seat room for teens and was associated with it for about six months.

He was originally one to manage The Sink, which he describes as a "beer hall with a jukebox and a room upstairs—a sort of Griddy’s Folks Club."

CRAIG A. SPAETH

The Colorado Club, a downtown city which is a year round favorite, graced the second-week of this year and a half; getting to know more people on a national level all the time.

Meanwhile, his two old school friends welcomed him to the business—they are Eddie Simon, Paul’s brother, and Johnathan Coffin, product manager for Columbia Records.

Denver Dining With The Stars

Warehouse Bidding To Become National Entertainment Gourmet Chain

They’re not keeping everything in Colorado to themselves. While Colorado becomes one of the most successful entertainment centers in the nation, Denver remains as the “mother” operation in the words of Peter Rachbach.

Warehouse is the dream come true of Rachbach, 32, five-time friend from college days Leitha “Tsh” Matson, a former graphics designer who came to Warehouse when it opened a year ago this coming October.

The dinner, entertainment and art concept (there are 98 original paintings displayed in the many eating rooms of Warehouse) is attracting national attention from artists and will now begin a national interest for the Muscular Dystrophy television network broadcasts.

A recent line-up of talent at Warehouse includes Little Richard and Street Corner Harmony, Barbara McNair, Peter Nero and Louis Nye, the Four Tops, Earl Scruggs, B. King, Glen Yarbrough & the Lillers, Duke Ellington, Burns & Schreiber, Delta Reese & Ramsey Lewis, Ray Charles, Mills Brothers, Bill Withers, Waylon Jennings, Lined up for late summer and fall: Anthony Newley, Petula Clark, Fats Domino, Jose Feliciano, Smothers Brothers, Starcher Kantor, Gordon Lightfoot, Four Freshmen, Mel Torme, Willie Nelson.

Rachbach has been around theater all his life since growing up in New York’s east side. He spent two years in Los Angeles and fell in love with Colorado when he came here to school at the University of Denver and met Ms. Matson.

It was during school that Rachbach, 28, got the idea he calls college. He then went on to be involved in the Colorado Musical Hall, a dinner theater.

He told his idea to Saul H. Davidson, a man responsible for about 10 top Colorado restaur-ants, who provided much of the financial backing and then Rachbach and Davidson sold the concept to Gerald Block, president of Western Corp., a conglomerate in real estate among other businesses.

Under a still to be selected name, the Warehouse concept will open up in Phoenix, Atlanta and with three more cities targeted but not identified. Talentwise the chain means that Rachbach will have $6 million a year buying power. He plans to block book. The aspect of Warehouse that perhaps makes it as unique as any other in the view of Rachbach and Mr. Matson is that the customer can have dinner, have dinner and see a show, or just see a show—flexibility not available anywhere in the world, they claim.

The entire package weeknights costs $13 and includes a complementary glass of wine (Country Road, rose or chablis). Other aspects would include the intimacy.

The seating is such that no one is more than 44 feet from the stage. “They’re all orchestra seats,” exclaims Ms. Matson, who has supplied many ideas in promotion.

She calls the concept a cross between a classic club and a lounge. “It’s not a Las Vegas club. What has hurt so many show and showroom places is the unpalatable food. Maybe our food is what is most outstanding.”

“It’s simply a great place to eat.”

Rachbach gives credit for this to Ray Reed, a friendly black chef who has first worked for some of the top chefs in the region. Reed will go along with Rachbach to the other cities to recruit culinary experts and carry out the continuity of Warehouse.

Also, eight young people ranging from 24-30 will be going into the new cities to set up shop. This includes two from the kitchen, two bartenders, four managers including two involved in the entertainment areas. “We’re over-loaded in managers now because I anticipated just this expansion,” Rachbach says.

Characterizing his operation as a curious combination of Jewish, Blacks and Italians, Rachbach says, “We have been developing talent. We have a 23-year-old manager who started here as a buss boy at 16.”
Colorado Springs Loves Country Music But That's Not Whole Story

By CHET GRABOWSKI

The only talk you'll hear about heavy metal in Colorado Springs is about the gold and silver that was mined here in the Rockies years ago. While the rest of the country has had its music head turned inside out and around by theatrics, costumes, makeup, and an emphasis on showmanship rather than music, Colorado Springs musical tastes have remained on the unadorned side of the musical spectrum. Music about good times and good friends, mountains, brilliant skies, and cold winds.

Nested in the foothills of the Rockies, overlooked by snow-capped Pikes Peak on the West and the wide open prairies and plains to the East, Colorado Springs is first and foremost a natural haven for country music. Always has been. Always will be. Even during the lean years before country music's re-discovery, "Colorado Springs was always one of the four stops for major country artists like Buck Owens and Porter Wagoner."

Not that Colorado Springs is a sort of Nashville West. Far from it. It's just that there's no major recording studios here, nor are there concert halls that hold 10,000 people. Major artists come to The Springs for special events like the Pikes Peak Hill Climb and the Pikes Peak Rodeo held during August each year.

The country music scene here revolves around the numerous clubs in the area that form the grass roots of the music and entertainment industry here. Clubs like the Cow Palace, The Hitchin' Post, The Black Stallion, all with names that just exude country music all by themselves. Clubs where talentened up-and-comers like Larry Trider, Kenny Vernon, Buddy Allen, Doyle Holly, can get close to an audience, play their music, try new things, and get a live audience reaction. These are the places where just about every big star starts out and pays their musical dues and gets a chance to refine their act. They're places where the people can still get close to their favorite singers, get to know them on a first name basis, stand up and dance, and most of all have a whole lot of fun. And it works both ways, for both the audience and the performer.

But country music isn't all there is to music in Colorado Springs. Not with three colleges in the area and a population that's getting younger all the time. Artists like John Denver, Loggins & Messina, Poco, The Beach Boys, J. Geils, Marshall Tucker Band, all have made the trek down from Denver (most groups play Denver, then come to the Springs) and most of those are likely to return. And that's because Colorado Springs is a really fine place to play, being at the foothills of the Rockies, Pikes Peak and all that, and the audiences are appreciative and spontaneous.

But artists and producers alike are agreed upon the fact that Colorado Springs does lack a decent concert facility in which to produce the kind of show the audiences here deserve. The largest facility here is the City auditorium, with a maximum capacity of 2,500 people and acoustics like the gymnasium it is. The Broadmoor World Arena is located in a pretty setting and has somewhat better acoustics, but holds only 2,200 people. The obvious lack of a concert hall that will hold at least 5,000 people and provide good acoustics is the major reason that groups like Yes, The Allman Brothers, and any number of the better rock groups who also command larger guarantees cannot play here. It's a simple matter of economics, and it's really too bad. But that's the way the game is played.

On the other side of the coin, however, the lack of continuous "star" talent has spawned a lot of small clubs and local talent that are particularly successful here. Balladiers for the most part who write their own music about life in the Rockies, the kind of singers that audiences can relate to as people, not stars. The kind of people who live and experience. People with real talent and little or no pretension, like Scotti Bruning who just recorded his first album, Jerry Brown who is putting the finishing touches on his first album, Paul Sklyand, The Simon Crumb Band, etc.
Promotion Antics Of Colorado Stations Often Amazing

Ken Palmer Gives Away A Whole Record Shop

By CLAUDE HALL

As one veteran program director put it, "Yep, there's really been some crazy radio in Colorado. The man who has been giving money away in past months like it was going out of fashion—Charlie—set Top 40 radio on fire with KIMN-AM years ago; he later sold to Ken Palmer who also kept radio nationwide talking about some of the station promotions he pulled from time to time to ward off rock radio competition. For example, when G. Edward Little, now head of the Mutual Broadcasting System, was manager of the station called KTBX-AM and savagely going at KIMN-AM by giving away records on the air, Palmer bought out a whole record store and gave it away. When Little gave away a new Mustang on the air, Palmer gave away a whole used car lot.

At the programming level, other classic daystook place on the air and off; a story told over and over is when one program director was hired by Palmer and his old comrades got drunk and went over and threw rocks in his window.

Palmer eventually sold KIMN-AM to Pacific and Southern Broadcasting (and the station was just sold again). KTBX is back in U.S. radio, but operating stations in places like Miami and Pittsburgh. Palmer is in the real estate business. And names like Ted Atkins, Dave Diamond, Buzz Lawrence, are quite impressive on the national scene, but only distant memories, more or less, in the Denver market.

But, to illustrate how varied the Denver market was in those days, KMRY-FM was a progressive radio station—certainly one of the first three or four in the nation. But the people who worked for the affiliate didn't like it; the format was killed and the call letters changed back to KHOW FM and today it's a jazz station more or less. But KMRY FM will stand out in radio as one of the few progressive rock failures in the nation.

Denver is no longer the zany radio market that it was at one time. However, the competitive drama is still inherent in the radio that exists. Today, you have KIMN-AM, programmed by Charlie Wigginsworth, faced off for the rock audience against KTBX-AM, a station which has been consulted by John Rook. Some local radio people feel that the KIMN-AM sound has softened somewhat lately. However, the old image is still there even without Heflin and Palmer about.

The progressive audience was picked up by KBPI-FM about two years ago; it has some competition from KFML-AM FM, managed by Joseph McGee.

In country music, KLAH-AM now has competition from KERE-AM.

In the MOR format, though there are several area stations programming MOR, KHOW-AM has moved strongly ahead and just about owns the market. In fact, the station is a dominant No. 1 in the market under program and operations manager Hal (Hot Dog) Moore and general manager John Leo.

KHOW-AM is one of the few (maybe the only) stations in the world with a beauty queen for an air personality. The show is called Charlie and Barney and the beauty part is Rosemary Barnwell; her teammate on the air is Charlie Martin and ratings of the show are phenomenal. But so are ratings for the entire station. And billboards have gone up incredibly, according to Hal Moore.

Basically, you have to give credit for the original success of the station to Buzz Lawrence, who once programmed the station and did the morning show with Barney. When Lawrence left, Moore came on board about five years ago and took the station from No. 2 or 3 in the market to a solid No. 1. Interestingly enough, Moore once worked at KIMN-AM around 1965 for more than two years before moving to WHK-AM in Cleveland, then a rocker, and WKY-AM in Cleveland as program director in an abortive attempt the station made toward rock. After a stint in the military reserves, Moore returned to Denver and claims he intends to stay there forever ... and he will may.

Another interesting facet of the station is that Moore brought in several rock radio techniques to the MOR format. The station has a single list of 22 to 23 records. It plays about two oldies on hour, all of which are researched well.

"Plus we play a lot of music that other radio stations today just don't play," Moore says. "I think radio stations are forgetting about the 30-50 age group. Well, we try to balance out our sound with the great album cuts by Frank Sinatra, the Four Freshmen, Peggy Lee, and others. Nobody is playing those records anymore. Don't misunderstand, we don't sound square. And also, this is really personality radio.

Moore also points out that the station has built up a listener habit by keeping the same personalities in the same time slots for several years. "Also, everyone in Denver is chauvanistic about the town ... so everything we do, we relate locally."

The station is constantly involved in promotions "because Leo is really promotion oriented," says Moore. For example, the station was recently involved in a National Amish Radio/
Music Thrives In Colorado

By DAVIS DUTTON

In the spring of 1860, the story goes, a certain Mr. Lambert, his wife and three daughters set off from St. Louis in a heavily loaded wagon, bound for Denver. The ground was soggy; the going was rough, and it wasn't long before the party realized most of the furniture would have to be jettisoned to make room for additional provisions. When Mr. Lambert suggested tossing the piano—a Brown & Allen square grand—heir children, cried, "Please, Papa, anything but that." So, chairs, tables and dresses were thrown overboard, but the piano journeyed on. When they arrived in Denver, Mr. Lambert tried to hire a group of bystanders to help him unload the heavy instrument. "A piano?" exclaimed one man in astonishment. "Come on boys," he shouted, then adding, "you needn't pay us, muster. We'll help you just to see it."

A more recent example of Denver's devotion to music is seen with my own eyes. The occasion was the first annual KVOD-Denver Symphony Marathon, a non-stop, 56-hour fund raising effort in behalf of the Denver Symphony Orchestra that took place earlier this year on a cold February weekend. Hundreds of music lovers braved the weather and drove downtown to give a little something to ease the orchestra's perennial deficit. Hundreds of others, who stayed home and listened to the Marathon on classical music station KVOD, phone in their pledges to waiting volunteer workers. Goal of the Marathon had been $20,000, but by the time it was over, nearly half that amount—in contributions large and small—had been raised.

Money came in not only from Denver, but from all parts of Colorado and even from as far away as Wyoming, Utah and Montana. One man heard the broadcast while passing overhead on a Hawaiian-bound jet and phoned his pledge in from Honolulu.

Energy, enthusiasm, exuberance and showmanship best describe the 57-year-old British-born maestro who came to Denver in the fall of 1970, following varied conducting, recording and teaching assignments in England, Canada and the U.S. Priestman, just about anyone in town will tell you, has been good for the DSO. "He's done things with that orchestra some of us never thought possible," acknowledges one member of the symphony staff who also served under Priestman's predecessor, but now is enjoying Vladimir Goldenstern.

Earlier this year Priestman took the orchestra on its first Eastern tour, an enterprise that any less courageous conductor, orchestra or board of trustees would have once called foolhardy. Starting in Des Moines, the orchestra moved on to Quincy and Macomb, Illinois, and after several more stops concluded with concerts at Kennedy Center in Washington, D.C. and New York's Carnegie Hall. The venture was largely underwritten by a sizable grant from the Denver-based John Hancock-Manville Corporation.

The East Coast tour was by all accounts a genuine success. Daily progress reports of the orchestra's progress were filed with Denver papers and phoned in to KVOD. The Des Moines Register's critic described the orchestra as a "thoroughly professional ensemble." The Washington Star-News commented that the DSO is "comparable to any of the major orchestras...it makes fine music," and the New York Times—"a journal to bestow critical praise lightly—termed the Carnegie Hall performance "an enjoyable concert from a fine orchestra."

This summer the DSO will do six concerts at the famous Red Rocks open-air amphitheatre, in the foothills of the Rockies, about 15 miles west of downtown Denver.

Benny Goodman and his quartet will share the Red Rocks spotlight with Maestro Priestman and the orchestra on August 7, offering a program including Strauss polkas and waltzes, an orchestral arrangement of Gershwin's Piano and Bess and Malcolm Arnold's Clarinet Concerto No. 2. Two symphonic programs round out the Red Rocks season. An all Tchaikovsky evening on August 24, and a free concert on August 27 featuring assistant conductor Bruce Hagen leading the orchestra in works by Chabrier, Copland, Vivaldi, Ravel and Rimsky-Korsakov.

In addition to the Red Rocks series the DSO will present several free city park summer concerts, appear at Aspen (where the famed Aspen Music Festival is this summer in its 25th year), and give a dozen outdoor performances in various towns throughout Colorado. "We're the only professional orchestra within a 500-mile radius of Denver," says Kent. "And a part of our obligation is to bring as much fine music to the outskirts as we can. But," he adds gloomily, "it all takes money."

No round-up of Denver's classical music scene would be complete without some mention of the many other groups and ensembles—professional, amateur or university—which regularly bring fine music to Denver audiences. Ever since ancient modalics to Moog synthesizers is available, year-round, to the Denver music lover. A typical week in Denver might include: Choral Singing Haydn's "The Creation"; a symphonic band concert at the University of Denver; a baroque ensemble performing in the drawing room of an old Capital Hill mansion; a piano recital by John Brown; an evening with the Julliard String Quartet, a night of classical guitar with the Romeros; a full-length ballet at the Bonfils Theatre.
DTR Sound Builds Complex Studio Hardware Right In Colorado

"Mixers More Fun Than Computers"

D

t Sound, in the Denver suburb of Littleton, has in two years become Colorado's most important supplier of recording hardware. DTR is now able to provide the kind of professional equipment and service that Rocky Mountain recording studio operators previously had to get from the major electronics distributors in Los Angeles or Nashville.

However, although this recording hardware distributorship is undoubtedly DTR's most important service to the booming Colorado music industry as a whole, it is as yet one of the smaller components of DTR's $250,000 annual gross.

DTR also manufactures a 900 $350 line of speakers, custom builds auditorium loudspeaker systems and operates a small retail outlet in Littleton.

The conservatively dressed Takemoto, still in his early 30's, was trained as a data processing hardware expert and worked as a highly paid consultant in oil company computer design before deciding he would have more fun following his interests in the audio field. The DTR initials were simply transferred from Takemoto's earlier data processing design corporation.

DTR is now the biggest supplier of equipment to James Guercio's fantastic Caribou Ranch facility, to Denver's Applewood studio and Viking remote truck. DTR is also the builder of the new 16-track studio at the offices of Crested Butte Records.

"We may be the only distributor in the country franchised for four lines of Ampex professional equipment," says Takemoto proudly. "We maintain a $10,000 Inventory of Ampex studio tape alone." Ampex, of course, has a giant factory at Colorado Springs.

Takemoto expresses extreme concern over the growth of Colorado recording bringing in fly-by-night operators who offer big promises they are unable to back up.

"Now the area is starting to get people calling themselves studio builders who don't have a line of credit and who don't distribute or service equipment," he says. "What are they supposed to be selling if they haven't got equipment to sell?"

Takemoto has personally saved the day for more than one Colorado studio when their boards or decks, generally ordered from outside the state before DTR came into existence, broke down shortly before an important session. Takemoto and some of his nine employees would rush to the studio and use their hardware expertise to get things working again.

It's just more fun developing audio equipment and loudspeaker systems. That's the conclusion of Arnold Takemoto, who has found happiness at his company called DTR Sound in Colorado Springs.

Rocky Mountain Hi Fi

Continued from page C-22

ample, a customer is considering buying a thousand dollar system from us, he naturally asks, 'What do I do if they system breaks down?' We are in a position to answer, 'Well, sir, let us show you what we do if you system breaks down!' And we take him for a tour of our service department. For this reason, we recently spent $10,000 remodeling our service departments. In one location we actually have a large window looking from the speaker theatre into the service area. This is often a sales clincher, even in the $400 systems. Customers spending several hundred dollars are as interested in their cash investment as those dropping a couple of thousand.

Miller got the ideal of using a service writer from the automotive service field. 'Our technicians work on a commission basis just as do mechanics in the auto service field. So their time is extremely valuable to them. By having a full-time service writer, we save our technicians the trouble and time of diagnosing the symptoms out of service customers. The service writer handles all the initial troubleshooting, the phone calls, and dispatches work to technicians. This leaves technicians free to turn out more pieces and that is good for them, good for the customers, and good for Howard Sound Stereo.

Thirty five to 40 people were interviewed before hiring the firm's service writer, Paul R. Schuman. 'A service writer doesn't have to be a technician. He has to be able to write more than 'it's broken' on the service ticket. Good diagnosis on the part of the service writer greatly aids shop sales and productively.

Keeping abreast of market changes has played a part in Howard Sound Stereo's growth. 'Years ago most of our customers were in their late twenties up into the fifties. Now the trend is to the younger customer. 85 percent of our customers now are under 25 years old. We still have the older customers, but we have to cater to the youth group today. We advertise simply, not too wordy, not too complicated. Ninety percent of our sales involve music systems, rather than components."

The typical customer of Howard Sound Stereo comes in explaining he has outgrown his $89 stereo and is ready to make a step up. He usually has a price in mind. He will ask what he can buy for $400, as an example. 'That's why we prepackage our systems,' Miller says. 'We build our systems with a particular price point in mind, and a particular quality sound. We look at all the manufacturers before making up final packages.

'We cherry pick a number of lines. Many lines are very broad and have a lot to offer a lot of people. But, we have to look after our specific customer. For our customer, we may only want the $200 receiver, not the $300 one.

'Our buying considerations include, (1) Reliability, (2) The amount of power for the money (watts/dollars), and (3) The physical appearance.'
ELTON JOHN
A New Album
CARIBOU

Rock 'n Roll in Peak Condition.
Available on MCA Records & Tapes

MCA-2116
We have something to sing about.
If you do...
do it here.

Mono, 2, 4, 8, 16 and 24 track.
The newest, warmest atmosphere
in the Rocky Mountain region.
Nearness - (10 minutes from
Stapleton International Airport).
Cleanliness - DBX (26 channels).
Installation finesse - Gately Electronics
Professionally speaking.

DENVER RECORDING, INC.
15894 E. Batavia Dr., Suite A
Aurora, Colorado 80011 303/341-2886
**FIVE YEARS AGO**

**July 26, 1969**

**SINGLES**

1. **BLOOD, SWEAT & TEARS**
   
2. **HONOR OFFICIAL CAST**
   
3. **ROMEO & JULIET/JUSTICE FOR ALL (Capital)**

**TEN YEARS AGO**

**July 25, 1964**

**SINGLES**

1. **MAG GOLL**
   
2. **A HARD NIGHT'S NIGHT (Capitol)**
   
3. **GET BEACH BOYS (Capitol)**

**CLASSIFIED ADVERTISING**

**DOESN'T COST, IT PAYS.**

**GOLDEN OLDIES TRADING POST**

JOIN US WITH YOUR CLASSIFIED ADVERTISEMENT. Records - Albums - Sheet music - Phonograph_Property - Old records, collectibles, jazz collectors, collectors, extra items, all of them. TRADING POST, a marketplace, right in the middle of the action: BILLBOARD MAGAZINE. Here's where the charts have been measuring music popularity since the early 40s. BILLBOARD GOLDEN OLDIES TRADING POST is open for business.

**FOR SALE**

**COLLECTORS**

**NEW NEW NEW**

Now you can order from largest audioada catalog of rare and collectible items, many of which are not in print. For a complete catalog, send $2 to P.O. Box 3700, Brady, Cal. 90212.
Jon Lucien: Artist But Not a Star

BY LERoy ROBINSON

LOS ANGELES—Becoming a recording artist does not make one a recording star.

There are a number of well-known artists who are recording artists, and stars as well, but they did not reach stardom through their records. Lena Horne is one who comes to mind easily. The superb voice of Johnny Hartman seemed destined for stardom. And had singer Jesse Belvin not left us so abruptly, and unfairly, at such an early age of his career, there's no telling what kind of stardom he might have achieved through his recordings.

Obviously, it's not an easy road to stardom. And Jon Lucien, an RCA Records recording artist, knows that as well as anyone. For these unknowns of who Lucien is, you might start finding out by listening to one, or all of his albums. They are: "I Am Jon Lucien," the newest, and "Mind's Eye." Being based in New York would seemingly make it possible for the Van-Island-born, St. Thomas-reared singer to make those needed introductions. But being in New York is, perhaps, not the answer either.

For instance, Lucien is not just a singer; he's an instrument. He uses his voice as an integral part of the instrument in the support of all his compositions. He can be at his own choosing, a horn or a percussion instrument.

But at all times, you're completely aware of a vocal range that can scream loud and beautiful like a Miles Davis trumpet, yet maintain an even and colorful flow like a Nat Cole.

And with all of those properties, including recorded proof, singer Lucien remains an obscure figure among recording artists. He is indicative of perhaps many like him.

It might be necessary for the (Continued on page 39)
Jukebox Programming Operators Will Benefit By Boosted Price of Singles

By ANNE DUSTON

CHICAGO—Jukebox operators will benefit from a renewed emphasis on singles, brought about by high album prices and the move by jukebox manufacturers towards quad, Dick Schroyer, director of Records, says.

Schroyer has seen a much stronger singles record business since the first of the year. Once a month, the jukebox manufacturers release a million copies of a song that is hot and now at Faber. The two have been working together for more than 10 years, and now at Faber. Offices are at 1880 Century Park East.

CBS Labels Change Numbering System

NEW YORK—CBS Records changes its singles prefixes and numbering system Monday (1), as the company's suggested list prices go up. In addition to the prefix/number change, product released on or after Monday (1) will be marked with a printed seal to facilitate segregating them. The new numbering system is as follows: Columbia singles—3-10,000; Columbia Hall of Fame singles—33,300. Epic singles—5-20,000; Epic Memory Lane singles—15-02,000; and album singles—228.

Rock-Ola Picks 2 Distributors

CHICAGO—Edward G. Doris, executive vice president, Rock-Ola Manufacturing Corp., announced the appointment of two new west coast distributors. Culp Distributing Co., Inc., Oklahoma City, will represent Rock-Ola in Oklahoma and western Arkansas. The northern portion of Texas will be represented by the Dallas-based Commercial Music Co.

Sydney's 2KY To All-Country

SYDNEY—Radio station 2KY here has become the first in Australia to go all country, breaking through for the land down under. The AM station, programmed by Ken Kahl, will feature four jockeys for country broadcasting throughout the day. Artists and record companies send promotions to the station to help in launching the campaign. The request was made through Jack Hays, a manager of Golden Talent, Inc., who accompanied Hank Snow on his recent 19 city tour.

Five Free Acts In Queens' Country Gig

NEW YORK—A free country music show, starring five top New York country and western groups, will be held at the Forest Park Bandshell in Queens Saturday (27).

The event is intended as an "appreciation" for the support of country music in the city. The bandshell seats more than 4,000, and visitors will find picnic areas.

Jon Lucien

Continued from page 13

record company to push a little harder, or the radio stations to be a little more keen on the promotion of program material. It seems an awful waste that within our midst are many recording artists like Jon Lucien, who have talent but lack the missing ingredient to make their star shine.
Country

Marenos Bows Holding Co. With Chicagoans

NASHVILLE—A holding company known as Recording Dynamics, Inc., owned jointly by Nashville and Chicago investors, has been formed here as an umbrella organization covering most facets of the music industry.

Ricci Marenos has put together his Ricci Marenos Enterprises, Terrace Enterprises and MB Productions with the Chicago-based financial and management consulting firm known as SAM Associates. This group is headed by Richard Peterson and Richard S. Lopata.

Under the new structure, Marenos will serve as president, Peterson as vice president, Lopata as treasurer and Al Jacon of Nashville as chairman.

James Ruttenberg has been added to the management team and will be a member of the board of directors.

Marenos, who will have complete control of creative operations, said the new firm would allow expansion in publishing, production and promotion. An artist roster will be built. MGB Productions has produced nine hit records for Tommy Overstreet. Marenos is executive producer of the group, along with Jerry Gillespie and Charlie Black. Others produced by this company include Garth Hudson, Jeanerette Kendall, Don Drumm, Hank Parker, Lynda

Moeller Now Heading Own Austin Agency

AUSTIN, Tex.—Former Nashville booking agent Larry Moeller has relocated here, where he is operating his own agency and working almost exclusively with Willie Nelson Enterprises.

Moeller, son of Nashville's Lucky Moeller, formed his own agency about a year ago.

‘Hard Country’ Sessions Wind McCartney Visit

NASHVILLE—Singer Paul McCartney has concluded his six-week stay here with a couple of sessions at Soundshop, studio, some of them "hard country.

McCartney, here with his wife and family for rest and to observe the music scene, produced his own sessions, which cover a wide spectrum of music. However, he leaned heavily toward country, which he said was an influence in his Beatles.

Although he made some public appearances during his extended stay, he stayed to himself and his close coterie of friends for the most part.

Greenie, Seely Grab Cruz de Oro Award

AMBOY, Ill.—The First Annual Appreciation Award of the Cruz de Oro Assn., which works with the blind and the handicapped throughout the world, has been given to country entertainers Jack Greene and Jeannie Seely.

Miss Lois Jefferson, on behalf of Maerie Hoerner, president of Cruz de Oro, presented the award to the couple and the Greene band on stage at Glastonbury Park in Delaware. Hoerner points out that the couple had completely stocked a library of the handicapped with their releases, both albums and singles, and provided other "encouragement.

Halsey Moves His Business From Tulsa to Music City

NASHVILLE—Jim Halsey, one of the most successful booking agents of country talent, is expanding all his operations here in this city, including publishing and record production.

The new headquarters executive says he is shooting for an Oct. 1 opening of his operation, and already has made the initial contacts here with Capitol artist Red Steagall, to head his various publishing operations, which include CMA Music Publishing, Tompkins, Brosno Valley (BMI) and Tesoma (ASCAP), and Roy Clark Music

For those of you who keep asking, the Big Ritz is going to take Chris' birthday celebration this year are Oct. 16-20. The CMA Awards Show will probably be Monday, Oct. 18, and the board meeting the next day. The annual membership meeting and election of directors will be Thursday, Oct. 17. At a show being done by Jim Ed Brown at the Johnson County Peach Festival in Clarksonville, Ark., Jim got his sisters, Bonnie and Maxine, to come up on stage at a song he had just written for another songwriter. It was as though they had been singing together all the time.

New writer Lee Rawson was tapped to go on the road fronting the Tom T. Hall band. He turned it down for Jack Greene. . . . Tony Rodriguez . . . Rawwood's Larry Trider came to Nashville to talk to producers who want to do his next session . . . Kelly, the Cinnamon artist, did a special show with Bill Anderson.

Floyd Cramer has a retreat in Arkansas, a farm where he goes for relaxation . . . Word around Dallas is that Ray Price is going to launch his own record label . . . Ronnie Millsap, Brian Shaw and Joyce Brown performed at the "Shindig" in Alexandria, Va. . . . Justin Tubb and Bobby Bare finished a show in North Dakota, drove 400 miles to an airport, flew to Nashville, and promptly went to work again, with no sleep. "This is the Tubb" while Bobby had to drive on the Mayfield, Ky. . . . Kenny Price is to record and do the "Hard Country" show . . . Drummer Richie Alright of the Waylon Jennings show was married in a field near Nashville, with bride and groom arriving by Jeep. . . . Bobby Bare and Sheldi Silverstein back together on a new album. . . . Bob Wills remains in critical condition in a Fort Worth hospital.

Jenna Cooper is happy again. Sunny James, looking and sounding great, has cut 25 sides, but still will stay off the road for the balance of the year . . . A special show was done for the Tennessee Game Farm Zoo, featuring Ray Pillow, the Country Caballeros, Dallas Core, Mike Webb, Harrison Tyner, Kelly, the Owen Family and others . . . "Energy Crisis" by Gas, Oil and Electric Company is being picked up by many country stations . . . Joyce Brown is spending about half time on the road doing promotions . . . Don Frost is putting a new show together for the lounge circuit starting in September . . . Garry Peterson of KJH in Los Angeles will fly to Nashville to coproduce a session with Dan Smith of Cherish on Darryl Deason . . . Kazan Electronics furnished the sound of the Lynn Anderson's annual American Quarter Horse Assn. Horse Show in Nash-

Nashville Scene

By BILL WILLIAMS

Bud, Jack Logan Buy Music City Recorders

NASHVILLE—Jack Logan, producer and artist with the Shannon label, has purchased Music City Recorders in conjunction with his brother, Jack Logan. All Shannon product is now being produced for Logan as well as other custom product. Jack Logan formerly was chief engineer at Fire- side Studio, and is now the engineering at Music City as well as being an executive of the firm.

The purchase will enable the Logan/Shannon acts, including himself, and the dust team of Bud Logan and Wilma Burgess.

JULY 27, 1974 BILLBOARD

CAUTION

As you know, since the 55 mph speed limit has been imposed, sales on C.B. Radios have soared.

This is due largely to their use in over the road trucks; the Highway Patrolman being known affectionately as "Smookey the Bear." Paul Click has captured the mood of this situation brilliantly in "SMOKEY, TRUCKS & CB RADIOS"
THANK YOU
NASHVILLE

Thanx ya'll

me and ma buddies
sure had a BALL!

Photo by Linda McCartney
### Hot Country Singles

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<tr>
<th>Title/Artist</th>
<th>Peak</th>
<th>Weeks on Chart</th>
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<tbody>
<tr>
<td><em>Billboard</em></td>
<td>43 7</td>
<td>68 77</td>
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<tr>
<td><em>You Can't Be a Heiress If Your Light Don't Shine</em> - Dona Friday</td>
<td>45 4</td>
<td>88 2</td>
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<td><em>This Time I Almost Made It</em> - Beverly Marshall</td>
<td>53 3</td>
<td>70 62</td>
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<td><em>I'll Think of Someone</em> - J.B. Mosley</td>
<td>62 6</td>
<td>71 75</td>
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<td><em>Dance With Me</em> (Just One More) - Bobby White</td>
<td>68 42 8</td>
<td>72 77 3</td>
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<td><em>Thank You World</em> - Shirley Brown</td>
<td>62 10</td>
<td>70 81 4</td>
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<tr>
<td><em>Restless</em> - Crystal Gayle</td>
<td>56 5</td>
<td>73 80 4</td>
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<td><em>Just Make 'Em Like My Daddy</em> - Sheb Wooley</td>
<td>41 10</td>
<td>74 81 5</td>
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<td><em>They Don't Make 'Em Like You</em> - George Jones</td>
<td>35 15</td>
<td>75 83 7</td>
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<td><em>Standing in Your Love</em> - Maybelle Carter</td>
<td>60 35 12</td>
<td>76 85 6</td>
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<td><em>I Want to Know the Feeling's Gone</em> - Del Reeves</td>
<td>49 8</td>
<td>77 87 3</td>
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<td><em>Good Woman's Love</em> - Jerry Byrd</td>
<td>83 9</td>
<td>78 64 7</td>
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<td><em>I'm Gonna Call You</em> - Carl Sanders</td>
<td>65 4 10</td>
<td>79 80 8</td>
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<td><em>I Don't See You in My Eyes</em> - Charlie Rich</td>
<td>64 15 12</td>
<td>80 83 9</td>
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<tr>
<td><em>Anytime</em> - Charlie Rich</td>
<td>52 47 15</td>
<td>81 90 5</td>
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<td><em>That's the Time of Night</em> - Ed Bruce</td>
<td>53 7 6</td>
<td>82 90 6</td>
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<td><em>Old Man From the Mountain</em> - Midnight Rider</td>
<td>54 6 7</td>
<td>83 90 7</td>
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<td><em>I'm Not Through Loving You Yet</em> - Del Reeves</td>
<td>50 36 13</td>
<td>84 90 8</td>
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<td><em>Me &amp; You</em> - Charlie Rich</td>
<td>53 6 13</td>
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<td><em>I Don't Want to Like If You Don't Love Me</em> - Del Reeves</td>
<td>45 4 8</td>
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<td><em>How I Miss Loving You</em> - Del Reeves</td>
<td>86 5 2</td>
<td>87 90 11</td>
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<td><em>I Wanna Go to You</em> - Del Reeves</td>
<td>57 10 20</td>
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<td><em>Natural Woman - Willie Nelson</em></td>
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<td><em>Railroad Lady</em> - Buddy Miller</td>
<td>87 96</td>
<td>90 90 14</td>
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<td><em>Keep on Lovin' Me</em> - Johnny Paycheck</td>
<td>86 9</td>
<td>91 90 15</td>
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<td><em>Old Home Filled-Up and Keep On Truckin' - Eddy Arnold</em></td>
<td>80 5 2</td>
<td>92 90 16</td>
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<td><em>I Want to Be There</em> - Johnny Paycheck</td>
<td>50 30 1</td>
<td>93 90 17</td>
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<td><em>You've Got A Lot of Nuts</em> - Bobby Bare</td>
<td>57 10 20</td>
<td>94 90 18</td>
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<td><em>Miss My Mama</em> - Bill Monroe</td>
<td>85 6 2</td>
<td>95 90 19</td>
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<td><em>Hello Out There</em> - Loretta Lynn</td>
<td>76 5</td>
<td>96 90 20</td>
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<td><em>I Won't Be There</em> - Harry Chapin</td>
<td>75 6</td>
<td>97 90 21</td>
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<td><em>Stop and Smell the Roses</em> - Sonny &amp; Cher</td>
<td>61 6</td>
<td>98 90 22</td>
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<td><em>Drinkin' Man</em> - George Jones</td>
<td>69 5 10</td>
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<td><em>I'll Come Back</em> - Junior Johnson</td>
<td>98 94 7</td>
<td>100 90 24</td>
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<td><em>Let Me Make My Lights Shine</em> - Junior Johnson</td>
<td>74 6 7</td>
<td>101 90 25</td>
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<td><em>Everybody Needs A Rainbow</em> - Johnnie Wright</td>
<td>95 5 7</td>
<td>102 90 26</td>
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<td><em>Daddy Loves You Honey</em> - Bobby Bare</td>
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<td>103 90 27</td>
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<td><em>It's a Sin</em> - George Jones</td>
<td>97 99 7</td>
<td>104 90 28</td>
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<td><em>Six Days on the Road</em> - Johnny Cash</td>
<td>92 93 8</td>
<td>105 90 29</td>
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<td><em>That's Your Man and Mine</em> - Dolly Parton</td>
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<td><em>Nevermind</em> - Johnnie Wright</td>
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<td><em>Release Me</em> - Connie Smith</td>
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<td><em>Teenage Love Affair</em> - Marie Osmond</td>
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<td><em>Standing in Your Love</em> - Maybelle Carter</td>
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<td><em>I Wanna Go to You</em> - Del Reeves</td>
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<td><em>How I Miss Loving You</em> - Del Reeves</td>
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<td><em>I Don't See You in My Eyes</em> - Charlie Rich</td>
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<td><em>Anytime</em> - Charlie Rich</td>
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**Connie Cato's hit single, from her debut album, SUPER CONNIE CATO (ST-11312)**
Together To The Top
George & Tammy

"We Loved It Away"
EPIC 5-11151

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ALL BOBBY!

ADD AND

they inaugurated their new office in the same building on Tuesday. Elmo Mercer is a new director on the board, and Chuck Rogers is appointed to the executive committee to fill a vacated position. Condolences to Boudleaux Bryant whose mother and sister were killed in an auto accident at Mountie, Ga.

Danny Davis will play in 25 states and Canada this summer... The Opry will perform at the First Annual American Song Festival in Sarasota, Fla. They'll do three top songs, and a 15-minute concert of their own... Dot Records has a strong Tommy Overstreet Week promotion going. It's directed toward 25 major country markets with special time buys utilized... The Shorty Lavender Talent Agency has added Don Fowler as vice president. Claudette Duncan will serve as public relations representative for George Jones and Tammy Wynette. David Houston is booked for 26 Fair dates... The Corn Palace show in Mitchell, S.D., in September will feature Roy Rogers, Dale Evans and the Blackwood Singers. George Kent of Shammon Records did personal appearances for four straight months, took part in Fair Fairs, cut some sessions, then left on a two-week tour... Williams Grove Park & Speedway, a major amusement park in Central Pennsylvania, will provide a concert hall for country music on Sundays for the summer months... Johnny Cash is writing revocations of his life for a book... Former Hickory artist Loons Williams has signed with the Acro label... Barbara Lee, the new partner of Porter Wagoner, was chosen from some 4,000 applicants. She's 28, blonde, single, and will record for RCA, and write own mate- rial... Melba Kilgore, after traveling with the Hank Williams Jr. show for more than five years is on his own as a single artist, booked by A.Q. Talent and Sexton Talent, and recording for Warner Brothers. Jeannie C. Riley has signed with Mercury, and will be produced by Jerry Kennedy... David Ingles, formerly with Capitol, has signed with Hickory, and will record next month in Nashville. Hank Thompson will headline the Cheyenne Frontier Days late this month. Freddy Weller was a judge in the Miss Nude America contest in Roswell, N.M., which fit in well with his single, "Sexy Lady." Dick Shirley has moved to Nashville, is recording for Mercury, and is being booked by A.Q. Talent. Columbus's Barbara Fairfield gave away 200 tidy bears to youngsters at a Children's Hospita in Springfield, Mass. The new David Houston-Barbara Mandrell release was a Protein 21 commercial... Tanya Tucker, not old enough to drive, now has a 10-speed bicycle.
IT'S GETTING READY TO DRIVE UP THE CHARTS. INITIAL REACTION FROM SPECIAL REQUESTS AND PICKS HAVE BEEN EXCEPTIONAL. CLIMB ABOARD AND WATCH US ROLL!

MERLE KILGORE

MONTGOMERY MABEL

WARNER BROTHERS RECORDS NO. 7831
NASHVILLE PUB ACTIVITIES

New Vigor Stimulates Field

By BILL WILLIAMS

NASHVILLE—Music publishers are stirring up excitement with renewed vigor here. Screen Gems-Columbia has a fulltime man here, Charlie Feldman and Hanson, Chappell, Peer-Southern and the Big Three are all among the major firms working to establish rights to song sheets and folios. Screen Gems, which is now working toward becoming an "all purpose" publishing firm, has exclusive agreements with such firms as Al Gallico, House of Gold and Ahub. This brought them the print rights to the massive Charlie Rich hit, "The Streak" by Ray Stevens, plus Bobby Goldsboro's tunes.

Paul Tannen, who heads the office here, says Screen Gems also has other Nashville plans. These, he indicates, include television and motion pictures, particularly with the new Grand Ole Opry House set, Opryland, and other locations.

40,000 In Tribute To Statler Brothers

STAUNTON, Va.—A crowd of more than 40,000 overflowed Gypsy Hill Park here for a single performance by the Statler Brothers and the Bill Anderson show. The occasion was the "Annual Birthday Party" of the Statlers, who make their home here. They were presented numerous awards from town fathers for their contributions to the area. The Statlers, in turn, presented a plaque to Anderson for their appearance.

The two groups also took part in a town parade, and played an exhibition softball game. The crowd established an all-time record for any show in the area, helped by fair skies.

Both Paramount and 20th Century have also made moves in this regard.

Tannen also has been traveling throughout the South, from Texas to Florida, checking new writers and other talent, while still pushing the existing catalog.

Other established writers from other areas are being brought in from other areas as well. They include Barry DeVorzon, the talented West Coast writer, and Mack James from New York. Tannen says Mack Davis also has expressed an interest in doing some demos here.

Tannen feels that more artists and writers are turning to the large publishing companies for a "full service" getting away from their own publishing which stifles their creativity and makes them less money in the long run.

Tannen has had unusual success during his tenure here. In the current year, Screen Gems has had, through this office, 15 country chart singles and 18 in the LP charts. He has both exclusive writers and others in his fold now. Among the exclusives are Bobby Albonite, Charlie Feldman, Don Goodman and Fred Bour.

Screen Gems also paved the way in other areas, having owned the "Johnny Cash Show" and has among its radio properties WWVA in Wheeling, W. Va., with its successful "Wheeling Jamboree" program.

JOHNSON JOINS: Former MGM artist Lois Johnson signs with 20th Century Records, to be produced by Jim Vienneau. With her are Don Silvers, left, writer of her first release on the new label, and John Mitchell of 20th Century.

Sam Wallace Tribute Set

ATLANTA—Sam Wallace, a legendary record store owner here, was honored by a testimonial to his memory Sept. 11.

"Mr. Sam," who entered the industry with RCA in 1927, was instrumental in the development of the careers of many artists. Among those included in the list are Porter Wagoner, Eddy Arnold, George Beverly Shea, Hank Snow, Gene Austin, Bill Lowery, Johnny Wright, Ferlin Husky, Waylon Jennings, Colonel Tom Parker and others.

All proceeds from the testimonial will be utilized for a permanent Sam Wallace Scholarship Fund at Georgia State University here, enrolled in a commercial music associate degree program inaugurated by the NARAS Institute.

The program co-chairmen are Dave Mack of GRT/Barnaby Records, Nashville; Viso Blanod, RCA; Atlanta; and Jim Salle, of Salle's Record Shop here.

Marenco Bows Co.

Continued from page 40

Rask, Hal Wayne and the Country Cavaleers.

American Country Promotions continues to be headed by Bobby Fisher, but will be under the new framework. A new division known as Artist Careers has been formed to offer financial and career management services.
FREDDIE KNOWS THAT "THE WANT-TO'S" IS A VERY SPECIAL FEELING AND WOULD LIKE YOU TO SHARE THAT FEELING.

"THAT WANT-TO"
Capitol #3898

FROM THE CURRENT ALBUM: "HANG IN THERE GIRL"
Capitol #11296

Joe McFadden: Manager
OMAC ARTIST CORPORATION
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Bakersfield, California 93308
(805) 393-1011
On July 26th, a few million people will hear Roy Clark introduce his new single "The Great Divide" when he hosts "The Tonight Show" on NBC-TV.

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DOT RECORDS
A Division of Famous Music Corp.
Distributed by Famous Music Corporation
A Gulf - Western Company
Melco Soon to Firm Up Its District Manager Network

NEW YORK — Melco Sales, Inc., formed recently to handle full line of the MGA audio and video lines, has added a new district manager network around the nation. The move is significant for Melco, who has been involved in sales and policy decisions for Melco since June 1, the date of its incorporation.

**Maximus Shows New Audio Line**

NEW YORK — Maximus Sound Corp., an audio manufacturer specializing in cassette stereos, has introduced a new line of cassette tape recorders. The line includes the new series of cassette tape recorders, which are designed for the mass merchandising market, according to George Cohen, marketing manager. Included in the new line are models MV167, a 12-inch cabinet; MV16R, a 12-inch cabinet with a horse mounted above a raised grille; MV28B, a two-speaker bookshelf system with an 8-inch woofer; and MV28R, a 12-inch woofer. Dealer costs on the units run from $75 to $125.

For many years, Maximus has been a "technical" and "standards" line of speaker systems designed for the Hi-Fi customer, and sold under the brand name of the company. Meanwhile, the company has been publishing its spec sheets in both Audio and Video, and has been working to get listings in that industry. In an effort to satisfy European customers, Maximus has also been a "speaker of the World" award to one of the key dealers in Europe, the one that is expected to sell the largest volume of the company's products.

**Morse in Expansion**

PHILADELPHIA — Morse Electro Products, Inc., a leading hi-fi equipment manufacturer and distributor of stereo and speakers, has announced that it is expanding its operation in a move to a new facility. The new location, which is in suburban King of Prussia, is a move to accommodate the increased business. Morse presently operates from a 5,000-sq. ft. plant here.

It follows that every person who buys a ticket to a concert is entitled to a ticket, and who attends a concert on the basis of a ticket and nothing else. Tapes and cassettes are displayed in a series of locked cases along the entire perimeter of the stage and are available for purchase. The only 8-track and cassette tapes kept out of these glass-enclosed cases are a selection of the Top 50 sellers that are stacked behind the counter on which the ticket boxes are kept.

With tickets such a tremendous attraction, it is natural that they would influence sales. Based on the reputation of the artist, several weeks before the influx of customers for tickets arrives, Gary Christian, who heads up buying, buys up the inventory in preparation for the extra sales, which are anticipated. As a result, the artist's tickets are sold out in advance.

**Update From Europe**

LONDON — Musitapes, probably the largest manufacturer of cassette tapes in the world, is continuing to expand its operation in the U.K., and has opened a new sales office in London. According to chairman Philip Ashworth, Musitapes, holding company for the retail side of the firm's operations, and Musitapes International Motor Accessories will continue to trade, with MIMA used to distribute some equipment lines. Ashworth cites the big downturn in the consumer goods market for the collapse, at which time Musitapes was serving about 750 non-record outlets in the area served. A creditors meeting was set July 18.

Harram International Industries

**Home VTR Use Depends on Advances, Monson Suggests**

BY RACDILE JOE

NEW YORK — The development of a home VTR set, designed as a high fidelity component to be hooked into high-end audio equipment for the reproduction of full stereo or 4-channel sound, could mark the first major step toward a consumer orientation of the home VTR concept.

The suggestion comes from David Monson, president of the World Electronic (a market consultant's firm specializing in the home electronics industry), and a 35-year veteran of the consumer electronics business.

Monson says that the poor showing of the VTR concept as a home entertainment medium is due to no small extent to the fact TV manufacturers have almost completely missed the boat on its potential as a high fidelity component and as a tool to introduce consumers to VTR.

Monson says that if TV system manufacturers were to design their units as high fidelity components to be played through hi-fi audio components, they would not only develop the full potential of their systems, but would also succeed in taking the VTR market over to a new generation of consumer who would see the VTR concept for what it is.

Monson also expresses disappointment over the fact that the 4-channel channel has so far had no effect on the sales of the 4-channel channel.

MORBOR takes an improved oxide particle shape and binder system, and claims a higher density coating, improved high frequency, and improved head-to-tape contact. The high strength binder system stands up to extensive overdubbing, and multiple takes with no loss of sound quality. Significant improvements include improved size stability, increased humidity resistance, and improved head-to-tape contact.

Morse expands into the area of professional audio equipment, with a line of professional audio equipment designed for the Hi-Fi customer, and sold under the brand name of the company. Meanwhile, Morse has been publishing its spec sheets in both Audio and Video, and has been working to get listings in that industry. In an effort to satisfy European customers, Morse has also been a "speaker of the World" award to one of the key dealers in Europe, the one that is expected to sell the largest volume of the company's products.

**Dealser Makes Store Mecca Via Concert Ticket Sales**

KANSAS CITY, Kan. — Handling concert tickets and stockpiling tapes and disks has led to a new independent dealer Ben Anser here to gross a half million a year. Anser, owner of Country Gentleman, who specializes in hi-fi merchandise, lists other key items in the formula: A minimum of 100 radio spots daily; prizes with minimum value of $500; a logo for the store; a 6-foot display case, with the counter, and a major advantage with a sales force of 10.

Anser, borough president of Lomaxes, is a man who has the role of Lou Grant on the Mary Tyler Moore television series, was deep in hi-fi before World War II. Anser was 20 years old at the time, and he started working in hi-fi. He was then an office boy in the store, and worked his way up to assistant manager. Anser finally asked himself: Why not record and tapes, and add the business to the store?

One day recently, Capers Corner was selling ten ticket nights to concerts held in a variety of auditoriums in the Greater Kansas City area. Radio spots per concert average around 20 daily, which means it's a pin that day. Capers Corner was mentioned 180 times on four different radio stations. Among the performers included were Aretha Franklin, Larry Gatlin and the Gatlin Brothers, Chicago, the Allman Bros. and Cerritos Blues.

It follows that every person who buys a ticket to a concert is entitled to a ticket, and who attends a concert on the basis of a ticket and nothing else. Tapes and cassettes are displayed in a series of locked cases along the entire perimeter of the stage and are available for purchase. The only 8-track and cassette tapes kept out of these glass-enclosed cases are a selection of the Top 50 sellers that are stacked behind the counter on which the ticket boxes are kept.

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Harram International Industries
**Irish Reveals New Tape to Succeed Chromium Dioxide**

By RADCiffe Joe

NEW YORK—Irish Magnetic Tape Corp., has developed a new high energy tape formulation which it believes will eventually be in use in place of chromium dioxide in its high-end audio and video products, according to president Sol Zigan.

The new formulation, which is still undergoing careful testing by Irish, is designed as company's answer to recent new formulations developed by 3M, BASF, TDK, and Maxell and others.

However, Zigan stresses that Irish is not jumping into new formulations, but will continue to develop feasibility tests until any doubt about its viability is overcome.

Meanwhile, the company, like its competitors, has upped its prices, and looking at the move Zigan says that the company, like the rest of the industry, was merely bringing its prices in line with raw materials costs.

He adds: "For years the blank tape industry had a downward price spiral, but by tipping our prices we are merely placing ourselves in a better position to cope with inflationary trends."

Zigan stresses that Irish prices remain competitive and he points to a new promotional package that offers either three extended range C-60 cassettes or three 8-mm 8-track cartridges for the price of two, at prices established before the increases went into effect.

In streamlining the company's operations, Zigan who expresses dissatisfaction with the last CES, suggests that maybe national shows are getting too big and too cumbersome.

He feels that the answer to this growing problem would be to allow the national show concept and have instead a number of regional shows which would better serve the needs of all participate.

Looking at the new trend by many tape companies to pursue national advertising programs through both print and electronic media, Zigan says his company will stand by its established slogan which tells its customers: "We do not spend a fortune on advertising, we give it to you in quality and pricing."

He continues: "We will not get into publicity battles which cost millions but do not guarantee results."

He adds that although the consumer may be temporarily attracted to the timelapse and glitz of high-powered advertising, in the final analysis he is more concerned with value for money than fancy specs and heavy claims.

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**New Products**

AKIO's AHS-121 compact stereo system includes an AM-FM Multiplex stereo receiver, with a turntable and cassette player/recorder. Features are treble, balance and volume controls and direct record from AM/FM bands to cassette.

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**7 Order In For New $1,095 Kodak Videocassette**

Julef HAVEN, Conn.—Seven orders were in the house for the $1,095 Kodak Super 8mm Video Camera, although the first shipments are not expected until the week of July 22.

Mackey Barrett of HR Educational Systems reports. the longtime Kodak audio/visual dealer joins the small list of new videoplayer suppliers that includes Consumer Camera, Technical Sales and Super 8 Sound, both in Cambridge, Mass.

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**Rain Drops Roof on Radio Shack Center**

COLUMBUS, Ohio — Radio Shack's new five-store repair and distribution center servicing 700 outlets in the Midwest and South has been delayed recently when part of the roof collapsed after a heavy rain. Tons of water seeped into the center's electronic equipment and toys, but none of the 160 employees in the facility at the time were injured, according to manager Bill Street.

Incident happened on Friday afternoon, but the warehouse was back in business Monday morning.

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**Asner Shop Sells Concerts**

Continued from page 49

here right now. We have others that are doing well, such as the Loggers and Mariners of Seattle and Golden Earring's "Mountain."

"We have some artists who sell better on tape than records," Christian says. "We pride ourselves on having the newest tapes, in fact, we've earned a reputation as the source for what the others don't have."

Tapes and records are brought from a dozen different suppliers, but local buying is concentrated with Musical Isle and National Auto Sound (for 8-track tape). A typical order book for $1,500 in pre-recorded 8-track tape.

Pricing! Asner stresses that reductions are across the board, not merely on certain items. He also says he pays special attention to competition prices. He knows the kind of profit margin he must have and he makes that his criterion. All $5.95 albums and tapes are priced at $5.50 at $4.

No 45s here. For a couple of reasons, Asner says. First he doesn't feel they offer the customer enough value. You're talking about three to four minutes against 40 minutes or more for $4 in LP. The fact that single pick up the smaller ticket is another item in Asner's no-singles thinking.

Blank tape is a different story. The cost figure for a black tape stock comes in at about $5.00 and impulse sales come as result of the display window on the display rack at the corner of the concert ticket file. Both multiple-unit packages and single blank tapes are shipped at this price. The packages of three and four tapes are the big sellers. They are priced at $1.00 per package of a package of three or 60 minutes that turn well, Asner says the 90-minute blank is the boss seller.

An audio accessory display rack, located in front of this service counter, includes disk cleaners, tape cleaners, head cleaners, cable extensions. It's easy for a customer to inspect and pull items off this display. But Asner refuses to give accessories a high grade for income producers. Yes, he stocks them, and he chews up some business, but his young customers simply aren't accessory oriented.

Asner does feel it is a big plus when a rock music shop has a staff who can "talk the language." Tony Carelli is this individual at Capers. He loves rock music and is the end of all authority here on what is hot. Asner, against 40 minutes or more for $4 in LP. The fact that single pick up the smaller ticket is another item in Asnan's no-singles thinking.

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Tape/Audio/Video

Audio Promo: Dayton’s Plugs ‘Soundtrack’

By IRENE CLEPPER

CHICAGO—Blank cassette products of the recent Consumer Electronics Show reveal that manufacturers have taken their products far beyond the usual physical changes in terms of formulations, lengths, and marketing and merchandising concepts, and are now focused on gaining greater visibility of the concept in a market where the general tendency is toward the decline of the cassette for one reason or another.

But even as the "new" cassette making its initial appearance on the lower-ground occupied by 8-track and open reel tapes, new problems look to have solved.

Probably the most interesting of these is the fact that the average consumer, though attracted to top quality cassettes, has become either indifferent to, or confused and even intimidated by the new-functioning sales and marketing messages used to describe them.

To further compound this problem there are a few retail shop salespeople, with the possible exception of those connected with hi-fi stores, who are interested in the technical mindology to define different blank cassette products. Consequently, the inquiring consumer frequently met either with a blank stare, a brusque brushoff, or some technical sound-gibberish that serves only to heighten his confusion.

Realizing this, a number of tape companies are embarking on intensive educational programs designed to apprise salespeople and consumer audiophile and layman, in as simple terms as possible, what the meanings are of such terms as high frequency, extended range, low noise, ultra dynamic, and dynamic range, as well as all the different brands of oxides used to prepare the mind-boggling formulas.

The exceptions here include such companies as Sony and Technics, which uniquely labels its products with such simple to comprehended definitions as " supersonic," "Master," "Musical," and "All Purpose," and Irish Magnetic which places emphasis on "lifetime guarantees" and attractive prices.

Irish president Sol Zigmam said flatly, "We have faced our share of battles which cost millions but cannot guarantee results. He said the buying process in the record business was often for a while by a market was affected by the sound of shadowing, scratching, 8-track and some other formats, but for the in final analysis is centered more with value for money, than fancy specs and heady claims.

Zigmam disclosed that Irish's strategy, and one that had worked well for the company, was to offer quality merchandise at attractive prices.

He stressed that his company did not manufacture low end products, and that customer demand and try to peddle it as superior. 'That's the reason why we can offer guarantee programs, because we are unaware of the problems of the transition. They readily acknowledge that the company is not as conscious of the consumer as it was, or more.

The Memorex Corporation virtually wrote the book on unique merchandising of high end cassettes to the mass consumer with its innovative "glass-shattering" advertising campaign on national network TV. The campaign brought dough and ears from different factions of the tape industry, but it had the desired effect. It stimulated the company's name indelibly in the minds of buyers and made the tape space and formulations no longer mattered.

Although openly disparaging the Memorex campaign, many manufacturers have been severely impressed with it, and some, like Columbia Magnetics, have even designed their own version of attention-getting cassette TV commercials, based on Memorex's glass-shattering principle.

Columbia Magnetics commercial, to be released this fall on a cooperative basis to wholesalers and retailers across the nation, utilizes a German Shepherd dog that responds to a whistle -a frequency of 000 hertz- a popular tone as recorded on Columbia tapes.

The punchline is that the scenario represents document proof of the reliability and fidelity of Columbia recordings, according to Columbia Magnetics officials.

For the audiophile and/or consumer that is attracted to technical specifications, the line will continue to carry all this in splendid view on the backs of its boxes.

At the Maxell Corp., the company which, according to its national sales manager, Gene LaBrie, is aiming to

cassette sophistication suffers by terms

The more that customers can be educated about hi-fi, the better qualities their purchases will be, Carlone believes. That's why he's looking forward to still another learning opportunity for Dayton's customers:

A computer-controlled demonstration of four stereo systems in the sound room at the Southdale store.

Carlone explains: "The auditory memory is so small, that it's hard for a customer to listen to one system, walk over and turn on another and listen to that, and a third and a fourth and then remember how each sounded. The computer-controlled demonstration allows the customer to sit down and listen as the computer switches on systems, in which case we call it 'Soundtrack' is aiming for.


As each system comes on, a small lighted price sign indicates to the customer which one he's listening to.

This demonstration is not necessary to the immediate results, but to demonstrate, Carlone notes: "This is the same."

Bose is among the brand names Dayton's features. Others are Sony, Technics, Marantz, Dual, BSH, Pioneer, InterAudio, Panasonic, Sony, Lloyd and Koss.

After a brief experiment with a private label, Dayton's concluded that nationally recognized brands are more compatible with what "Soundtrack" is aiming for.
James Young Dead at 51

LONDON—James Young, the Ulster comedian-singer whose album sales in Northern Ireland were claimed to be higher than the Beatles' sales, died July 5. Young, 51, had been recording for EMI since 1966 and had nine albums to his credit. He was also listed in the Guinness Book of Records for having the longest-running one-man show, 338 performances at the Gaiety Theatre, Belfast.

Young died following a collapse at the wheel of his car while on the way to a friend's funeral.

The "will be" commented Belfast dealer Roy Millings of the Record Shop, "the only comedians who could make both sides sit down and laugh at and with each other."

State-Owned Pub Sought in Finland

FINLAND—One of the most influential music organizations here has started a campaign to get a state-owned publishing operation.

The Federation of Finnish Musical Colleges—which has 70 colleges and 40,000 students—has written to the Finnish Cultural Ministry detailing current problems.

It is publishing is virtually in the hands of one company—Musiki Førster—and claims the lack of competition has pushed the prices of sheet music sky high.

In its drive for a state-owned publishing house at least a state-supported operation, the Federation pointed out sheet music imported from Russia and Eastern Europe is cheaper.

But Einar Marvia, publishing director of National Music, said the prices of Finnish sheet music are comparable with the rest of Europe and argued the state's involvement in his company has no effect on the cost.

Joint directors of the label are Peter Scherzkyk, Melanie's husband and producer, and Phil Synn, the former label manager for Tamla Motown within EMI.

Synn says: "The intention was to establish a new but effective label apart from the American record label looking for acts of quality rather than quantity. We are not going to go for out and out commerciality. The idea is to establish artists rather than records."

He says that the label will concentrate on albums rather than singles and that it would be an "ethnic label rather like Elektra when it first started." He added that he was on the point of signing one well-known British band and that the names of the first acts signed would be announced this week.

The Neighborhood offices are on Fulham Road, London, from where Synn will represent Neighborhood in both the U.K. and Europe.

It will be partly concerned with the implementation of publicity campaigns on behalf of Melanie and other Neighborhood artists. It will continue to be marketed and distributed through EMI, Synn, and assistant Penny Gibbons, are setting up a European tour for Melanie.

Polydor U.K. Upgrades 'Sellers' Discount Plan

The Sound Sellers scheme, introduced by EMI to encourage independent record dealers to hold a guaranteed amount of Polydor stock, with extra discounts related to the purchase of Polydor stock, is about 1,750 members, but the scheme was never supported by limited turnover.

Dealers holding the Bonanza Pack of 500 titles—there are about 800 members—will now get an extra 12% discount on their purchases in addition to the standard 23% discount they are already receiving.

Non-Bonanza accounts will be upgraded by a similar amount to 11% on the above packs, and the tape back will get 72% apart, from those qualified for the Tape Bo- nazan pack which rates a 10% extra discount.

OBA Label, Bows

ROO DE JANEIRO—Cia Indus- tria de Discos launched a new label OBA to specialize in sambas. First record release—"Samba de Samba" (Samba Scratch) with the Conjunto Nosso Samba group which appears at the Dinner Opiniao Theater samba shows.

SYDNEY

Digger Revell, together with three other musicians, leaves for the U.S. for a year's visit on the American circuit. They hope to catch the eye of the first Australian act to get a working visa from Australia. His American agent believes Revell is a "Distinguishing Australian artist" to get the visa. Speaking from Wash- ington, Revell said that his agent, Jack Hayes, said it was the kind of visa that let artists like Tom Jones perform in the U.S., ."I can't sit down and be a kid...

From the Music Capitals of the World

52

Neighborhood U.K. News Inking of Acts for Disks

LONDON—Neighborhood U.K. is nearing its first two acts on the newly formed Neighborhood Record Co.

The label, formerly a distribution list through EMI for Melanie, has now established itself as a small independent organization involved in management, publishing, and record production.

Loesser Tunes For Musical

LONDON—Several newly discovered Frank Loesser works will be heard for the first time at a musical comedy theater version of the life of Hans Christian Andersen opening Wednesday on Dec. 17 at the London Palladium, it was announced. Jo Loesser, president of Frank Loesser, Ltd., Neighborhood's publishing company.

Tentatively titled "Wonderful Christmas Musical," the musical will star Tommie Steele, with book by Bever- ley Cross, author of Steele's hit star- ing mini-series, "Half a Sixpence." Presented by Harold Fielding, by special arrangement with Frank Entertainment divi- sion of Frank Music Corp., and Bar- rie Ingham, this will be the first major production staged at the London Palladium. A U.S. pro- duction is planned following the London run.

Swedish TV to Show Euro Contest Final

STOCKHOLM—The Swedish Broad- casting Corp. has confirmed that it will stage next year's Eurovi- sion Song Contest finals.

Sweden started this year's contest, with Abba's "Waterfall," which automatically goes first to present the next Euro- vision.

However, for some years, the Government-owned network has had to operate on a considerably reduced budget which has led this year to the dismissal of large numbers of freelance staff and other cutbacks.

Against this background, it was felt that the Eurovision, which would be a "very good" for the network to stage the contest but after several previous decisions, it has been finally decided to go ahead and make the necessary ar- rangements.

It is estimated that it will cost the corporation around $125,000 to produce the contest, and will be tele- vised from the S.T. Eric Massan, a large concert theater just outside Stockholm.

The Eurovision Song Contest has been running for the past 16 years, and the country has been on the list of the best performers.

The contest was held in Stockholm, and had been hosted by several countries including Sweden.

This year's contest was held in Stockholm, and had been hosted by Sweden. The winner was Abba's "Waterfall," which automatically went on to represent Sweden in the final.

Winterfeldt to Polydor U.S.

HAMBURG—Mike von Winterfeldt has left as head of Popular Music of the International's 1970 head office on July 1 to become director of International Repertoire. Exploitation at Polydor U.S., a position he held since 1967.

Winterfeldt was head of Interna- tional Music Consultants, Pol- ydor International's New York liaison office, from 1970 to 1972. He was appointed one of the help of Poly- dory's worldwide pop activities from Jan. 1, 1973.

Winterfeldt, whose successor at head office is to be named shortly, will assume his new position at Polydor New York on Aug. 1. In an- other personnel change, Trevor Timmers has moved from his role as managing director of Decca Group Ltd., Polydor Interna- tional's London liaison office, to Chrysalis Co. Ltd., London. There he will assist Roland Rennie. Chaps- nel's new musical director, in the business of repertory companies. Timmers is spending several months at MGM Records in Los Angeles be- fore taking up his new position.

Pye-STA Executives—John Burton, Mike Stas, following the signing of a financial agreement for the U.K. Left to right are, Derek Honey, deputy managing director; Pye chairman, Louis Benjamin; Burton; and Pye managing director, Walter Woyda

Photo by John McKenzie

(Continued on page 54)
AIR STUDIOS LONDON

ARE PROUD TO HAVE BEEN ASSOCIATED WITH THESE HIT ALBUMS AND CONGRATULATE

PAUL McCARTNEY & WINGS - BAND ON THE RUN
CAT STEVENS - BUDDHA & THE CHOCOLATE BOX
MOTT THE HOOPLE - THE HOOPLE
STEVIE WONDER - INNERVISIONS
ROBIN TROWER - BRIDGE OF SIGHS
KING CRIMSON - STARLESS & BIBLE BLACK
STEVIE WONDER - TALKING BOOK
MAHAVISHNU ORCHESTRA - APOCALYPSE
EMERSON, LAKE & PALMER - BRAIN SALAD SURGERY
ROXY MUSIC - STRANDED
PROCOL HARUM - EXOTIC BIRDS & FRUIT
SUTHERLAND BROS & QUIVER - DREAM KID
AMERICA - HOLIDAY

AIR STUDIOS OXFORD CIRCUS 214 OXFORD STREET LONDON W1 RING 01-637 2758
Pye In Deal With Stax for U.K., Eire

LONDON—Pye has signed the American Stax label, previously with Polydor, for a five-year deal for the U.K. and Eire. Copies of the deal are expected to appear in the latest in a series of deals with American companies and follows closely on the heels of a similar pact with Buddah, also ex-Polydor.

Stax executive John Burton, who fronted deals with Pye chairman Louis Benjamin, commented: "We have come to Pye because of the distribution facilities it can bring to us and the base for our European operations and we want to build Stax within the Pye group. We are planning for a seat in the U.K. on a regular basis and for them to find a real acceptance.""The current state of activity at Pye, precipitated to some extent by the loss of the A&M contract, has already brought Vanguard, Playboy and the Disney labels into the fold. On the home front the firm has recently added British independents Sarit, Penny Farthing, Gooder and E. S. nay to its list of artists. With Pye about to be launched in America—the top man will be named shortly—and the move into Europe with a joint company, Pye-Douglas in Holland, the English major is restructuring and strengthening its organization.

In addition to the Pye-Douglas association, which has already been announced, a new-look company will be launched in September. The reorganization will include changes in the management, with Peter Pinnell taking over the directorship of the company's domestic operations, while the international network will be handled by Paul Jackson, who was previously with BBC and has spent much of his career in London.

In the meantime, Pye has announced a new deal with the Canadian record company, Capitol Records, to release new material in Canada. This deal will be handled by the Canadian subsidiary of Capitol, Capitol Canada, and will include new releases from the American company.


to continued on page 52

LONDON

International Turntable

Hans-Georg Baum has been appointed manager of the RCA label in Germany and France. The move is in line with the company's policy of concentrating on three main areas: the German market, the French club scene, and the international market.

Recently, the company announced the appointment of a new general manager, Manfred Winkler, who was previously with Columbia Records in Germany. Winkler will be responsible for the overall management of RCA's operations in both countries, including sales, promotion, and distribution.

The company is also expanding its activities in Europe, with a new office opening in London this year. The new office will be headed by a senior executive from RCA's London office, who will be responsible for overseeing the company's operations throughout Europe.

The company is also making significant investments in its digital and streaming services, with the aim of increasing its online presence and reaching a wider audience.

The company's roster of artists includes established acts such as Pink Floyd, Dire Straits, and Kraftwerk, as well as up-and-coming talents like Daft Punk and the Chemical Brothers.

New albums by artists such as Depeche Mode and the Cure are expected to be released later this year, and the company is also planning to release a series of remastered and expanded editions of classic albums.

The company's success in the digital and streaming market is also reflected in its financial performance, with revenue from these channels growing significantly in recent years.

The company is also investing in its international operations, with a new office opening in Japan this year and plans to expand its presence in other key markets.

The company is also launching a new label, 'RCA Classics', to focus on reissuing and remastering classic albums from the company's back catalog, with the aim of bringing these classic recordings to a new generation of listeners.

RCA's commitment to expanding its digital and streaming presence, investing in its international operations, and launching new labels and releases is a testament to the company's ongoing success and its ability to adapt to the changing music industry.

(Continued on page 56)

International From the Music Capitals of the World

LONDON

Integrity has secured U.K. rights to the London Country Music and Dance Championship, which is expected to attract thousands of visitors. The event will be held at Wembley Stadium on Saturday, May 1, and will feature performances from many of the country's top musicians.

The event follows on from the company's successful launch of the London Country Music Festival last year, which attracted a large crowd of fans. Integrity is hoping to build on this success and make the London Country Music and Dance Championship an annual event.

The company is also planning to hold a similar event in other major cities around the world, with the aim of promoting country music to a wider audience.

The company has a strong track record in the country music market, having already secured deals with some of the top labels in the genre, including Decca, EMI, and Polydor.

In addition to the London Country Music and Dance Championship, Integrity is also planning to hold a series of country music events in other cities around the world, including Nashville, Nashville, and Nashville.

The company is also working with some of the top artists in the country music genre, including Garth Brooks, Tim McGraw, and Miranda Lambert.

The company's success in the country music market is reflected in its financial performance, with revenue from the genre growing significantly in recent years.

The company's commitment to expanding its presence in the country music market and its success in securing major deals and putting on successful events is a testament to its ongoing success and its ability to adapt to the changing music industry.

(Continued on page 56)
Cassette Sophistication

- Continued from page 31

Noise Super to the line along with its already established line of chromium dioxide, tries to avoid flouting technical data that will mean little to most buyers. Instead BASF points to its exclusive special mechanical Catalogs which eliminates tapejams, its attractive new packages, and its bold eye-catching point-of-purchase displays.

Like BASF, the 3M Co. which produces the internationally known line of Scotch brand tapes, also circumscribes the problem by addressing itself to two separate market. An example of this is the 3M cord in the marketing approach being utilized in its new Classic low noise ferro oxide cassettes. These will be that filtered through audiosil and audio specialty shops.

Other products in the line designed for the mass consumer market, utilize marketing techniques similar to those of the above companies vying for a share of that market.

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**MENSAJERO**

- Continued from page 18

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Italy Hit With VAT Hike—See As Hurting Sales

MILAN—At a time when business was beginning to pick up and the decline in singles sales was being offset by encouraging growth in the album market, the Italian record industry dealt a heavy blow last week when the government, de-
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Polydor Centralization Program Conquers Distribution 'Vastness'

By MARTIN MELUSH

MONTREAL—Because of Canada's vastness, one of the major concerns of companies based in Canada has always been to set up an effective distribution system which can cover the entire country. A system that can be up to 3,000 miles apart and the same time maintain a high fill-rate percentage. Polydor Canada, which under the presidency of director general Evert Garrenres, has opted for a policy of centralization.

To this end, the company recently moved its operation under one roof at the outskirts of downtown Montreal.

Because in 1970, Garrenres was with Polydor in Holland, a country that couldn't be more different both in size and in industry problems, to Canada. As Garrenres jokes: "In Holland you can practically throw records into the stores from yourwarehouse. Coming to Canada, Garrenres found the distribution wasn't quite that simple.

Says Garrenres: "I noticed that many companies had warehouses all over Canada. Polydor actually had three at this time but this situation was a little bit frightening. And I thought there had to be a better way.

Canada has a larger geography than most insurers of the world. But there is also a bigger demand for good music and I decided to centralize our whole operation in Montreal.

Today, Polydor Canada, who had been with RCA Canada and then special projects manager for Polydor in the U.K., has been with Polydor Canada for several years before joining Polydor's Canadian operation in September 1973 as marketing manager, indicates that in order to keep on top of things re- gional managers have to deal with 30 sales people in specified areas to service accounts and tackle any problems that might arise from time to time.

Continues Garrenres: "Our fill rates are more than 95 percent now because of the control we have over this centralization. The only time we don't have it at 95 percent is when I am not saying that we would never have warehouses in other Canadian markets but at the moment it doesn't make sense to operate the market in terms of dollars and cents anymore.

One of the main reasons for Poly- dor's Montreal location is the proximity to the booming French Canadian market. There are about six million French Canadians in a country of 21 million people and the majority of them live in Quebec within a 100 mile radius of Mon- treal," says Garrenres. For a complete distribution of French Canadian material you have to have a serious look at this market.

It is often easier to amass the necessary numbers in French market because you are talking a sales potential of from 100,000 to 250,000 dollars for a big album. In English Canada, you're lucky if a single sells more than $1,000 copies and an album $20,000.

Panet-Raymond indicates that the influence of American records involved in the production of Canadian talent is again related to the country's smallness. You can't afford to gamble on Canadian product. We have found in the past that when we put a lot of money into an album we pay the same prices for everything in Canada as in the U.S. but we have the market to be able to amortize the costs," says Panet-Raymond.

Addes Garrenres: "I am not a great believer that because of the 30 per- cent Canadian content rating in Canada you can go anywhere and sell well. We are becoming more and more selective with product. I am very happy now that we can achieve a 30 percent sales Canadian content rating in Canada that every- thing is going to sell. We are becoming more and more selective and we are developing a strong system. Quebec already has that star system and that's why it is easy for us to work with.

In a country that has a shortage of press and other media that gives any sort of exposure to music in this country it is Richard Glanville- Brown, Polydor Ltd.'s national press officer, who sees the need for exposure for the company's artists as he can. With weekly contact by tele- phone, Glanville-Brown has to keep on the existing media channels in Canada. Glanville- Brown manages admirably to keep on the air list of the greatest com- panies developed.

Addes Katz: "We are currently working with Chappell in Canada (Blind Date, June 17, 1974) to develop Canadian writers and recording artists. Our goal is to make sure that the future of Canadian music is not lost."

75.000 records were up a whopping 69 percent. 1973 saw 24 percent increase: special 75 percent, a 30 percent increase. Glanville-Brown is aiming at an 80-20 percent increase this year.

The reasons for this are obvious for this steady growth. New in- creases are in all areas of the industry and we have this confidence in the future," says Glanville-Brown.

For Polydor Ltd. has been showing a good pattern of growth since 1970. In 1972, polydor sales were up over a whopping 69 percent. 1973 saw 24 percent increase; special 75, 30 percent increase. Glanville-Brown is aiming at an 80-20 percent increase this year.

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The reasons for this growth are obvious for this steady growth. New in- creases are in all areas of the industry and we have this confidence in the future," says Glanville-Brown.
Justin Paige would one day be an international star even if his one still-born single were to comprise his entire recording career. For Justin delivers on words of mouth promise.

And so it was that when the Maritimes Tour came to town a couple of weeks ago at The Jolly Roger, a dark club, on Canadian soil, the results were spectacular. When people walked into the club they were waiting to catch a phenomenon in action, and people inside were just not leaving. (He has agreed to return for another week as soon as he finishes a fortnight at The Matador in Halifax, but then he has a return to Toronto....)

It was like that in Montreal in the Spring. Totally unknown when he played, but going into the French-oriented Cafe du Est—he was repaying the booker’s gamble handsomely, well before the week end. The club has asked him back for this time for two weeks, beginning September 16th.

By that time his album should be ready.

Yes, that’s right. Following up immediately on the spectacular success of his short term recording contract, Capitol Records—Edif of Canada Limited—has signed Justin to an exclusive, long-term recording contract.

And already it is showing every sign of being a great investment. A rough mix of the first tracks was played for the assembled Capitol Canadians, and now any lingering doubts about transferring a new, vibrant sound to vinyl have vanished. Justin’s weird sextet is good! And the material was really exciting, something to do for people who had never seen his amazing in-person charisma.

All the lights are green. When Justin returns to Toronto, he will be to complete his first album.

The album is one he doors the world does not know it is following for. What you see, Justin Paige has a kind of on-stage batchrocks—i.e. he’s kind of an innocent dressed up in Mum’s most masculine perversions. Backed up by four macho musicians and a pair of campy chick-hens—he can put across a feminine song in a heavy muscular way or give limp-wristed voice to tough guy lyrics, producing a dynamic ambience.

Set success being considered for the album include Tea Room, Tramp about a guy who cooks washrooms, What On Earth! about forceful non-violence. Should’ve Been, Lord, a male chauvinism, Driven To Drink which turns out to be a put-down of the drug scene, Rough Trade (Never Left), Steam Queen and other story songs which dramatize controversial issues while avoiding pretentious moralizing.

Joey Miller, a Montreal singer-songwriter who was enlisted to write, and arrange some songs for Justin, worked hard to make them suit the Justin Paige image and direction set up by Capitol. And says Miller, “have been Incorporated. And Randy Newman can say more in a minute than most songwriters can say in a whole side.”

Peter Donato has a way with words and a love of music. Since 1969 The Mississauga Times, Canada’s largest suburban paper, has been paying him for his works about recorded music. Now in 1974 Capitol is paying him for recording the words he has put to music.

Peter was originally steering in a generally 9-to-5 direction. But his hobby was the 9-to-5 world of music. And when he was able to store up a nest egg as copywriter for a Toronto radio station, writing became the hobby and music the serious vocation. Now, with the contract and commitment of Capitol Records—Emi of Canada Limited, music is a promising career.

Peter’s instrument is the piano. Thanks to a musical banker uncle who “taught his own”, his first three years of piano study, and the fact that since he was seven, the piano has become a natural accomplishment to his thoughts, “much as a kid wants he has recorded for Capitol is a tribute to that uncle written at that piano.”

When movie music was made by pianos—Hershey kept his fed. But he married my aunt, became a banker. And bought a baby grand instead.

BABY GRAND, now there’s just me and you.

The walls know the words, but they can’t hum the tunes. Someday they will sing our songs.

Peter has been making a lot of music on that piano since—on and on pianos, mostly in going through the time-honored tradition of paying dues and earning peanuts, eventually in more prestigious places like the late Grumbles, The Lighthouse and London’s The Smile’s Place.

The words, though, are still the important part of his art. “I write music, not a normal job like a plumber, but it is a form of earning a living. Any entertainer who has his head in the clouds that he doesn’t know or care about the music business had better get a smart manager. I don’t sit down and do it for the money. I write to please myself, and myself is pleased by something aesthetic but unpredictable.”

“On the other hand, people pay to watch me work. Music is a service to a lot of people; they rely on it for stimulation, for relaxation, for entertainment. They do not come for a learning experience.”

“Teaching people is not the job of a musician. I like people to respond to what I’m saying, but my function is to entertain them in an interesting way. Because you are in the public eye, you are supposed to know more. I question that. Everyone’s waiting for someone to give them the ultimate answer. I’m not volunteering.”

“I love the thirties and the forties. The music had more character then. And the music I like today, like The Band, has throwbacks to that period. (Randy Newman steals from everyone’s uncle all the time.) You see, he thinks no one is listening. Just record like Mantovani to record one of my tunes. I don’t want to be ‘spokesman’ about. I just can’t imagine making a record. If you want a salesperson to make to all ages think in a way they haven’t thought before. I don’t promote, I take care of this.”

“Then I call them as ‘down-to-earth’. But I’m not into open spaces, organic food, daisies in my garden. I believe in the real things. (Have you ever heard of a machine named after a machine?)”

Now you know the words, but you can’t hum the tunes.

Still waiting for Justin to bring out an album. Not just any album. But a collection of the best songs he has been on tour for. A collection that will be the first of six years of serious songwriting, performed by a bunch of the best session musicians from his wavelength (prod 11

isor Barry Keane, bass player Dennis Pendrith, and guitarist Jim Alkaram). Recorded under optimum conditions (to by Bill Seddon at Thun- der’s Music in Toronto) arranged by Can- ada’s best producer—Gene Martyn.

If Donato has anything to do with the album—and he does—it is going to be a reviewer’s dream. (An in- spirational talent. “It’s your extra- gests. A knock for succinct lyrics.” In all, a brilliant debut.)

He also plans for it to be a huge popular success. "I think my music is accessible, says. "It’s not dance music but it’s not hard to get into. And it’s not so technically oriented as tasty little-things oriented—there are bits put in to comment on the words and make people listen to them.”

Capitol is going to give the world every chance in turn his hopes to modest predictions.

DIXIE PEACH: THE FIRST REVIEW

“BILL KING’S MUSIC FLOWS FROM HIM LIKE FINE FABRIC.”

That’s the headline over a Toronto Star piece by Bruce Kirkland, the first review of “Dixie Peach.” Here is more about Bill’s second solo album from the same article:

The man is more than at first you see, more of a swill and cluster of enigma—there are bits put in to comment on the words and make people listen to them.

Capitol is going to give the world every chance to turn his hopes to modest predictions.

Best Sellers at Capitol

Albums

1. Band On The Run (Paul McCartney)
2. Shinin’ On (Grand Funk)
3. First Base (Bette Davis)
4. A Love Song (Anne Murray)
5. Dark Side Of The Moon (Pink Floyd)
6. Love Song For Jeffrey (Helen Reddy)
7. Beatles ’66-’70 (Beatles)
8. Beatles ’62-’66 (Beatles)
9. Drop (Wayne Stray)
10. Red Back Book (Joplin/Meddie) (Pink Floyd)

Singles

1. Kissing You (Jeans Road)
2. Band On The Run (Paul McCartney)
3. You Won’t Stop Me/He’s Mis Skilled (Anne Murray)
4. Time (Laurel Sings)
5. You & Me Against The Wind (Helen Reddy)
6. Silly Mally (Blue Swede)
7. Mother Of Us All (Suzanne Stevens)
8. Shalinn On (Grand Funk)
9. Too Late (Tavares)
10. Mighty Eagle (Bob McBride)
**Spotlight**

**Mountain:** Atlantic, Columbia, 9/22 1974. One of America's premier "wall of sound" bands is back again with new material. Via Lexa West, Felix Pappas, and Long and main member David Perry. Unlike many groups of this type, Mountain always did it well. Here we get not only the expected heavy and odd but also some of the group's gentle work from West and some very tasteful vocals from West and Pappas. Perhaps the overall set has come up with yet another hit. Marblehead nights is a great album. The band's distinctive vocal sound voice and more controlled than they have in recent years, the instrument work is still as strong as ever. Mountain displays its usual masterful guitar work. Miller's vocals are often reminiscent of the best of Joe Cocker's material, but the style is original. Mountain has always been a leader in material. "Rock and roll" is a fantastic song, featuring Miller's vocal and guitar work with the band's distinctive sound. This is a fantastic album. If you missed the chance to see them on their last tour, you'll have a chance to hear the new songs again. Enjoy the latest material on the right, LP divided into acoustic and electric sides.

**Felix:** One of the underestimates of the year, this album should be a major hit. The band's distinctive sound voice is still as strong as ever. Mountain has always been a leader in material. "Rock and roll" is a fantastic song, featuring Miller's vocal and guitar work with the band's distinctive sound. This is a fantastic album. If you missed the chance to see them on their last tour, you'll have a chance to hear the new songs again. Enjoy the latest material on the right, LP divided into acoustic and electric sides.

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Hotter than a July Fire!

‘RUB IT IN’

Billy’Crash’Craddock

watch ‘Crash’ Rub It In on DICK CLARK’S SOUND ‘74 on ABC TV July 27

1:00 EST—12:00 CST—12:00 DST

CRASH’S LATEST ALBUM
‘RUB IT IN’

ABCX 817

Exclusively on ABC RECORDS

www.americanradiohistory.com
BRENNON LEE EAGER—There Ain’t No Way (2:37); producer: Ed Townsend; writer: E. Townsend; publisher: Cherrytown, Inc. (BMI); Epic-22006 (Columbia). Good, commercial record from the young singer/songwriter. Should appeal to both fans of Townes Van Zandt and younger audience.

JOEY COUTT—Just Understand How You Feel (2:40); producer: Jack Gold; writer: F. bookstore; publisher: Capitol, Columbia. A good, straightforward record from the young singer/songwriter. Should appeal to both fans of Townes Van Zandt and younger audience.

DOLLY PARTON & DON LAW FOLDS—The (2:30); producer: Dolly Parton; writer: Dolly Parton; publisher: Warner Bros. A good, commercial record from the young singer/songwriter. Should appeal to both fans of Townes Van Zandt and younger audience.

STUART HAMBLE—Back Up The Balls (2:44); producer: Martin Reiter; writer: Stuart Hamble; ASCAP. A good, commercial record from the young singer/songwriter. Should appeal to both fans of Townes Van Zandt and younger audience.

PORTER WAGONER & DOLLY PARTON—Please Don’t Stop Loving Me (2:45); producer: Billy Edgerton; writer: Billy Edgerton; publisher: Warner Bros. A good, commercial record from the young singer/songwriter. Should appeal to both fans of Townes Van Zandt and younger audience.

PICKET MELTON—In The Lane To Tell (2:37); producer: Ronnie Van Zandt; writer: Ronnie Van Zandt; publisher: BMI. A good, commercial record from the young singer/songwriter. Should appeal to both fans of Townes Van Zandt and younger audience.

JERI WOODS—Can I Feel You (2:39); producer: Don Dieringer; writer: Don Dieringer; publisher: BMI. A good, commercial record from the young singer/songwriter. Should appeal to both fans of Townes Van Zandt and younger audience.
DAVID HOUSTON
and
BARBARA MANDRELL

Ten Commandments of LOVE

Epic Records #8-20005

I Thou shalt never love another.
II Stand by me all the while.
III Take happiness with the heartaches.
IV Go through life wearing a smile.
V Thou should always have faith in me, in everything I say and do.
VI Love me with all your heart and soul until our life on earth is through.
VII Come to me when I am lonely.
VIII Kiss me when you hold me tight.
IX Treat me sweet and gentle.
X Always do what's right.

Oh, How Happy We Will Be

If We Keep the Ten Commandments of Love!

Produced by Billy Sherrill
Written by M. Paul
Published by Arc Music
Lyrics used by permission

Exclusively on EPIC RECORDS & TAPES
<table>
<thead>
<tr>
<th>TITLE - Artist</th>
<th>Label &amp; Number (Distributing Label)</th>
<th>Week Ending July 27, 1974</th>
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<tbody>
<tr>
<td>(You're) HAVING MY BABY</td>
<td>Paul Anka</td>
<td>MCA 68 59 15</td>
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<tr>
<td>COME MONDAY</td>
<td>Jody Watley</td>
<td>MCA 68 59 10</td>
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<tr>
<td>HANG ON IN THERE BABY</td>
<td>Johnny Bristol</td>
<td>MCA 70 71 59</td>
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<tr>
<td>WORKIN' AT THE CAR WASH BLUES</td>
<td>Joe Cocker</td>
<td>MCA 71 73 59</td>
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<tr>
<td>RUB IT IN - &quot;Crack Crack&quot;</td>
<td>Chaka Khan</td>
<td>MCA 71 74 59</td>
</tr>
<tr>
<td>DON'T BE A HERO</td>
<td>The Doors</td>
<td>MCA 72 73 59</td>
</tr>
<tr>
<td>BAND ON THE RUN</td>
<td>Paul McCartney &amp; Wings</td>
<td>MCA 74 74 59</td>
</tr>
<tr>
<td>I SHOT THE SHERRIFF</td>
<td>Waylon Jennings</td>
<td>MCA 75 75 59</td>
</tr>
<tr>
<td>WILD THING</td>
<td>Gary Lewis</td>
<td>MCA 76 76 59</td>
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<td>LET'S PUT IT ALL TOGETHER</td>
<td>The Isley Brothers</td>
<td>MCA 77 77 59</td>
</tr>
<tr>
<td>YOU CAN'T BE A BEACON (IF YOUR LIGHT Don't Shine)</td>
<td>Long John &amp; the Arrows</td>
<td>MCA 78 78 59</td>
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<tr>
<td>SECRETARY</td>
<td>Barry White</td>
<td>MCA 79 79 59</td>
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<tr>
<td>SAVE THE DAY</td>
<td>Joe Cocker &amp; the Grease Band</td>
<td>MCA 80 80 59</td>
</tr>
<tr>
<td>THE LOST YEARS</td>
<td>The Isley Brothers</td>
<td>MCA 81 81 59</td>
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<tr>
<td>MIDNIGHT AT THE OASIS</td>
<td>Boots Randolph</td>
<td>MCA 82 82 59</td>
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<tr>
<td>I'M COMING HOME</td>
<td>Eugene Record</td>
<td>MCA 83 83 59</td>
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<tr>
<td>DON'T KNOW MY LOVE</td>
<td>Rosemary Clooney &amp; Marvin Gaye</td>
<td>MCA 84 84 59</td>
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<tr>
<td>ALREADY GONE</td>
<td>The Eagles</td>
<td>MCA 85 85 59</td>
</tr>
<tr>
<td>LOVE IS THE MESSAGE</td>
<td>Isaac Hayes</td>
<td>MCA 86 86 59</td>
</tr>
<tr>
<td>IF YOU CAN'T BE PART OF MY WORLD</td>
<td>Alphonse Mouzon</td>
<td>MCA 87 87 59</td>
</tr>
<tr>
<td>MAKING THE BEST OF A BAD SITUATION</td>
<td>Billy Paul</td>
<td>MCA 88 88 59</td>
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</tbody>
</table>

A reflection of National Sales and programming activity by selected dealers, one stop stations as compiled by the Charts Department of Billboard.
"...we are gon-na have a bay-ay-be'"

*The hook that's making the new Bloodstone single a hit!

"THAT'S NOT HOW IT GOES!"
MOVING UP THE R & B CHARTS!
BILLBOARD CASH BOX RECORD WORLD
ENTERED POP CHARTS THIS WEEK!
BILLBOARD CASH BOX RECORD WORLD

"THAT'S NOT HOW IT GOES?" The single that's happening. From the new album by Bloodstone. "I NEED TIME" On London Records.

SEE BLOODSTONE IN CONCERT
July 27...SAN JOSE, CAL...State College
August 10...ENGLISHTOWN, N.J...Raceway Parkway
August 12...SARATOGA SPRINGS, N.Y...Performing Arts Center
August 16-17...DETROIT, MICH...Pine Knob Pavilion
August 26...VANCOUVER...Pacific National Expo
August 27...SEATTLE...Arena
<table>
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<tr>
<th>WEEK</th>
<th>SUGGESTED LIST PRICE</th>
<th>MOVES TO</th>
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<tr>
<td><strong>STAR PERFORMER:</strong> Stars are awarded on the Top LP’s &amp; Tape chart based on the following upward movement: 1-13 Strong Increase in sales / 14-20 Upward movement of 8 positions / 21-50 Upward movement of 15 positions, a Renting Industry Association Of America seal available and optional to all manufacturers. (See indicated by colored dot.)</td>
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EVERYBODY
GET UP
FOR THE DOWN
STROKE.

A MONSTER HIT BY
PARLIAMENT.
<table>
<thead>
<tr>
<th>Title</th>
<th>Label, Number (Dist. Label)</th>
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<th>Album, Year, Label</th>
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<tbody>
<tr>
<td>&quot;Let Me In Life&quot;</td>
<td>Mott the Hoople</td>
<td>Arthur Francis</td>
<td>Single, 1972, EMI</td>
<td>3474858 300 3453453</td>
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<td>&quot;Black Oak Arkansas&quot;</td>
<td>Black Oak Arkansas</td>
<td>Street Party</td>
<td>Single, 1962, Liberty</td>
<td>122</td>
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<tr>
<td>&quot;Genius&quot;</td>
<td>Duke Ellington</td>
<td>Genius</td>
<td>Single, 1943, Decca</td>
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<td>Chuck Berry</td>
<td>The Big Beat</td>
<td>Single, 1955, Chess</td>
<td>2063</td>
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<tr>
<td>&quot;Deep Purple&quot;</td>
<td>Eddie Miller Band</td>
<td>Sinbad</td>
<td>Single, 1963, Goldberg</td>
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Announcing
America's only weekly, three-hour show
created just for today's M.O.R. stations.
The series starts in August.
(But catch the free pilot, now)

A great concept with great ideas

"Music Scene-U.S.A." is an all new, fully-produced, music series designed to supplement weekend programming on M.O.R. and Contemporary M.O.R. stations. But its three hours of music, narration and star comments are centered on one basic idea: to explain today's new music to today's 18-49 year-old audience.

Every feature of the show tells listeners what's happening with today's music, and why. With artist bios, and short, but special insight that makes the music more interesting and enjoyable. What certain lyrics mean, how a record was made, why a hit becomes a hit, new music trends from all parts of the U.S.A. Exciting, fascinating stuff that takes over 123 hours each week to research, condense and blend smoothly into three solid hours of great music. And there's more.

A very great host: Wink Martindale

"Music Scene-U.S.A." stars none other than Wink Martindale, as host and narrator. A top-rated, award-winning radio personality and disc jockey from Memphis to Los Angeles (KMPC). A television star and game show host ("Gambit"). A seasoned entertainer and recording artist ("Deck of Cards" and 20 other singles and albums). With all of his experience, talent and energy, Wink knows the music business inside-out. His presence (and much voice) helps to make this show entertaining, authoritative and a perfect addition to your weekend staff.

A great music list from Billboard:

"Music Scene-U.S.A." is loaded with the best of today's current hits, and is licensed exclusively to use pre-published chart data from Billboard Magazine's weekly Easy Listening Survey. Thus, Wink presents and reviews each of America's 33 best-selling Easy Listening singles, each and every week. To supplement this most authoritative music survey, the show also presents classic million sellers and special news about new records, and more, each week. In short, a perfect mix of the most listened-to music in the U.S.A.

A great programing and sales tool

With "Music Scene-U.S.A." your station will have a highly promotable weekly "special" which complements your station sound and format. Each hour allows for five music minutes and a minimum of 12 commercial minutes. Best of all, it's an exclusive and unique program attraction for local advertisers, loaded with sales and merchandising potential.

A great production and distribution team


A great deal... cheap but not free

The Music Scene demo is free, but the series is not a giveaway. It's priced right for every market size and sold in easy-to-take 13-week cycles. It's a prestige program service, which will become a profitable and permanent weekend fixture on quality radio stations world wide. One more thing. "Music Scene-U.S.A." must be sold on a first-come, first-served basis. So, if this looks good to you, don't wait, send for the pilot demo and further details today. This series will pay for itself.
Learn It All: Says Main Ingredient

Chappell Music is close to a deal that will place a major catalog with heavy show properties under its administration. Carl Peerson, one of the leading U.S. record executives, has signed with the company. Peerson is the head of the Beatles "Hey Jude" and "Let It Be". The Beatles "Hey Jude" and "Let It Be" are major catalogs for the American market.

Both of these senators promised work on media consolidation in their majority views accompanying the Senate Judiciary Committee's majority report on S. 361 (Billboard, July 13).

The record royalty, under a lawsuit attack from dealers, is not a major issue. The main lobby from the start, barely survived in the Judiciary Committee's majority report. In the end, the lobby is a key vote which left Sec. 114 in the copyright revision, but not too securely.

It is a measure of the Ervin amendment, in addition to Sec. 114, four other members of the Senate Judiciary Committee: Sen. James Eastland (D., Miss.), chairman, and Sen. Roman Brough (D., Ohio), chairman of the Subcommittee on Patent and Trademark (R., S.C.) and Garrett (R., Fla.).

The amendment is a measure of the copyright revision which, in the Senate, is expected to be brought up in the next two weeks in the Senate. The Senate has a history of passing copyright revision bills, and this one is expected to be passed by the Senate.

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1. KEEP ON TRUCKIN'
2. BOOGIE DOWN
3. SON OF SAGITTARIUS
4. TELL HER LOVE HAS FELT THE NEED

EDDIE KENDRICKS

Eddie Kendricks' fourth hit single. Produced by Frank Wilson and Leonard Caston.
William E. McEuen presents

Stars & Stripes Forever

A documentary of American Music by the

Nitty Gritty Dirt Band

Featuring the best on-stage performances of the Nitty Gritty Dirt Band, plus documentary and portrait photography and a giant full color poster.

The word “live” does not appear anywhere on the jacket but this is in fact perhaps the most elaborately packaged live LP ever issued, complete with a huge poster montage of the Dirt Band in action. The music ranges from NGDB’s good-timey energetic treatments of country-bluegrass which has always been their staple, to their handful of hit singles and some fine rock oldies satire. Some informative talk cuts too. Best cuts: “Cosmic Cowboy” “Honky Tonkin’.” Dealers: Group went gold with a three-disk set last time out due to long and steady sales. Expect history to repeat.

—BILLBOARD

'William E. McEuen presents' once again becomes an honored phrase as the Nitty Gritty Dirt Band bows their latest album, a live two record set containing an incredible selection of tunes ranging from "Jambalaya (On The Bayou);" "Mr. Bojangles," "Honky Tonkin'," and "Oh Boy" to interviews with the Dirt Band and Vassar Clements, "Cripple Creek," "Battle of New Orleans," "House at Pooh Corner," and "The Mountain Whippoorwill." Throughout the album, the wit, humor and musical dedication that have been hallmarks of the group shine through exquisitely.

—CASH BOX

Long-standing countrified rock band comes forth with a long-awaited compilation of vibrant live performances interspersed with documentary-styled interviews. An unpretentious ambience stays afloat throughout the mellow two-record set, highlighted by their hit version of "Mr. Bojangles."

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On United Artists Records and Tapes

Produced by William E. McEuen for the Aspen Recording Society, Colorado