

# Billboard®

80<sup>th</sup>  
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

November 16, 1974 • \$1.25

## Radio Playlists Are Undergoing Changes

By CLAUDE HALL

LOS ANGELES—Some tight Top 40 radio playlists, those perennial bastions of defense against which every record company must pit their strength, may be going through some rather interesting throes—possibly death throes—during the next few weeks.

In one case, a Top 40 program director has virtually thrown his playlist out the door. At another station, notably KLIF-AM in Dallas, the program director has chopped the playlist down to between 15 and 22 records. Either move has never been satisfactory for Top 40 radio stations in the past.

Of course, many radio stations no longer put a number on the records on their list, meaning, more or less, that each record is even-rated, so the typical Top 40 list is no longer typical in any way.

It was Danny Williams, program director of WKY-AM in Oklahoma City, who unlocked his playlist; tongue in cheek, he says that he now has 200 records on his list. "How're you going to win being a Top 40 station? You'd just sound like everybody else. In Dallas, there are nine

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## 'Q' Jukeboxes MOA Highlight

By ANNE DUSTON

CHICAGO—The move to quadraphonic jukeboxes, and more solid state circuitry were outstanding trends noted at the Music Operators of America Exhibit here Nov. 1-3.

According to Paul Huebsch, general sales manager, Rowe-AMI, the introduction of quad into jukeboxes is "an effort to inject new life into the phono business."

Seeburg showcased a unit, the First Edition, with what it calls its own "SQS" matrix type of system. Both Rowe and Rock-Ola offered optional models. Rock-Ola has developed an enhanced stereo system which uses a decoder to break down stereo signals and reproduce them in a fashion which gives the effect of quad. The Rowe system is reportedly tied in with a matrix system. (The three firms' entry into the quad market was exclusively reported in the July 20, 1974 issue of Billboard.)

According to a Rock-Ola execu-

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## Sheet Music Income Soars New Record Gross Of \$170 Mil Projected For 1974

By IS HOROWITZ

NEW YORK—The print music industry will reap a record gross of some \$170 million in 1974. The prediction is based on a current annual growth pattern of at least 10 percent over last year's total of \$152,984,000. Latter figure, also a record, has just become known through an industry-wide survey conducted by four music publisher associations.

## Vidisk Goliaths Starting To Stir

By STEPHEN TRAIMAN

NEW YORK—Although videodisk activity may be all quiet on the surface, key behind-the-scenes events in recent weeks are bringing the recording industry closer to the action.

- RCA recording star David Bowie is the first "name" subject of an experimental SelectaVision videodisk being used to showcase the firm's capacitance player now in the laboratory, with other major stars on the label possible future subjects.

- MCA Disco-Vision will soon name a key executive with responsibility for programming of software for the joint Philips/MCA optical videodisk player, with MCA recording stars likely to be among the first "synergistic" subjects for the expanding software library.

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The 1973 gross marks an 18½ percent increase over the previous year's tally of \$129,101,000 in sales of printed music. The gains reflect equally impressive rises in the sales of musical instruments, and moves by publishers to widen their market via racks and other outlets in recent years.

Previous annual print sales increases have been in the area of 8 percent.

The sharp upward momentum of the print market in 1973 caught even some of the most knowledgeable industry prognosticators by surprise. An estimate earlier this year, when statistics were still being assembled, predicted a gross of \$140 million (Billboard, March 23). The 1973 survey figure exceeds that bullish estimate by 9 percent.

The ongoing statistical survey on print sales was initiated two years ago by Leonard Feist, executive vice president of the National Music Publishers Assn. Cooperating with NMPA are the Church Music Publishers Assn., the International Gos-

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## Davis Discloses Line To Distributors

CHICAGO—A summit meeting between Clive Davis and representatives of Bell Records' independent distributors was held here this past weekend to discuss new market directions for Bell and to present label product.

Invited to the get-together were the heads of over 20 independents currently handling Bell product throughout the U.S.

While exact details of the meeting were unavailable at press time, it's understood the meeting was called to allow the distributors and Davis to get better acquainted and to inform the indies as to the musical stance Bell will be taking in the market.

There has been consistent talk that Bell, under Davis' direction, will become primarily an FM oriented company and that the label's

(Continued on page 10)



Yesterday, Tomorrow, NOW. Whenever you mention BRENDA LEE you're talking country hits. Brenda's got a marvelous new album filled with a variety of selections including: "Rock On Baby," "Big Four Poster Bed," "Never My Love" and eight others. Try Brenda Lee NOW! (MCA 433)

(Advertisement)

## Videotapes Promoting Acts In European Discotheques

By NAT FREEDLAND

### Showcase Music On ABC Football

By JOHN SIPPPEL

LOS ANGELES—Producer Don Ohlmeyer of ABC-TV's Monday night prime time "NFL Football" is inserting more and more music into his gridcasts.

Ohlmeyer, since the start of the 1974 season, has been piping two of the 19 mikes used during the telecasts directly to the house band which each NFL team uses at its home games.

Unlike college football, where the huge over-100 piece bands play march-type music, NFL team house

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LOS ANGELES—Artists in Continental Europe are being promoted at a reported 70 major discotheques in nine countries by a firm called Videoshow which prepares 60-minute videotape programs and rents them to the discos.

The firm assembles the programs from promotional films provided by record companies.

Videoshow provides two hours of program tapes each week for its clients, with at least 80 percent brand new material on each tape. Approximately 16 songs are presented on each hour-long program.

Client discotheques guarantee to

(Continued on page 14)



THE BEACH BOYS extend summer into fall with **Friends/Smiley Smile**, a double-record treasure chest combining two of their finest albums—released in 1967 and 1968 and repackaged now for those who missed them and those whose copies are worn through (Brother/Reprise ZMS 2167).

(Advertisement)

(Advertisement)

**"IT'LL SHINE WHEN IT SHINES"** SP-3654  
Sparkling new music from **The Ozark Mountain Daredevils.**  
**ON A&M RECORDS**

# Junior's Farm



**THE NEW SINGLE FROM  
PAUL M<sup>c</sup>CARTNEY & WINGS**

(1875)



apple records  
from Capitol Records

*Out Now*

# Cap House Producers Exit Studios, Romance Artists

By BOB KIRSCH

LOS ANGELES—Capitol Records no longer has staff producers working in the studio. Instead, its a&r staff concentrates on artist relations, artist development, dealing with managers, agencies and promoters, going on the road with artists and generally becoming totally involved in the artist's career.

"The most dramatic changes took place around the first of the year," says Stu Yahm, executive producer and director of artist development, "when Al Coury became vice president of promotion and a&r."

"Now the same person is involved in helping to decide who comes to the label and how that act will be promoted."

Yahm feels the business began moving in its current direction (the independent producer as against the in-house man) in the mid-sixties when FM radio reached mass popularity. "There was a surge of talented artists who had never been exposed via the media before," Yahm says.

"Touring became more important, and, as a result, the actual performance of the artist. The concept of a group that can only make hit records and not stand up to in-person or TV exposure is now behind us. The artist must be capable of being an act."

"So," Yahm continues, "it no longer became as necessary to have a staff producer to match with particular artists, because the kind of artists I have been talking about are capable of and generally want to find their own producers. It can't be like the old days when a artist was assigned a producer."

Yahm says the Capitol goal now (as well as with many other major companies) is to help match the artist with a producer who knows the artist and the kind of material he or she wants to do. Mutual consent is the major factor now.

With a new act, Yahm says it is likely that the deal is not finalized until a producer is agreed upon between the company and the

(Continued on page 29)

# Sound Machine Club Goes For Disco Acts

By JIM MELANSON

NEW YORK—Label acts with established discotheque followings are being booked into the Sound Machine club here, starting with Monty Rock III Sunday (10) and Gloria Gaynor Sunday (17).

The move, which comes at a time of growing recognition of discos in the industry, may pre-empt even closer ties between the clubs and the sources of the music being played in them.

In fact, Mario Mannino, manager of the Sound Machine, sees the club's introduction of live talent as only a "beginning." He plans to approach a number of labels to sound them out on the availability of several of their top disco acts.

While arrangements have not been finalized for future acts, Mannino states that he hopes to get such artists as the B.T. Express, the First Choice and Carol Douglas to perform at the club shortly.

Tentative plans call for live artist appear-

ances at least once a week, mainly on Sunday evenings.

Notably, the artists will not perform with backing tracks, but rather with their own musical backup. It's understood that Ms. Gaynor's appearance will feature as many as 11 musicians and singers.

Bringing in live talent to the Sound Machine is mainly promotional in nature, Mannino readily admits. Trying to capitalize on the move, the club has taken ads in the Village Voice here, as well as utilizing its own in-house mailing list of several thousand people to alert the public. Mannino says that the disco is also contemplating taking radio spots on station WBLS-FM.

To help defray talent costs an extra admission charge will be levied in certain cases. The club, which seats some 400 people, normally carries a \$5 admission fee on weekends and no

(Continued on page 62)

# New Midget Firm Creates Mart Before Peddling Disks

LOS ANGELES—A production firm whose concept is to create "demand" for its records first before offering them to a label for distribution, has been formed here.

This is in contrast to the normal

## CHAIN BUYS L.A. STRIP'S MUSIC HALL

LOS ANGELES—The Music Hall on the Sunset Strip has been sold to Licorice Pizza. The new location gives the chain its 12th outlet in Los Angeles and Orange counties.

Chain president Jim Greenwood bought the outlet from owner Bill Belcher. A store manager is yet to be named.

The new location is across the street from the Whisky A Go Go, giving Licorice Pizza its first exposure on the Sunset Strip, and most important in an area with high traffic from the Whisky and from Tower Records down the street.

procedure of indies selling untested masters to companies for national exploitation.

The new firm, Midget Productions, will test its products first in Southern California and West Coast regions, paying all its own production and talent costs.

"We will generate demand first before bringing the record to a company for distribution," explains Don Graham, one of the three partners.

Under its operational plan Midget will provide a major company with its records on a first refusal basis. Graham and his partners, Hal Winn and Bob Todd, have broached the idea to a number of local labels who have shown an interest, according to Graham, and are studying the proposal.

Winn and Todd will produce records or buy masters and Graham will promote them at the appropriate stations which can give him a quick telephone response.

If there is proven consumer interest on the radio station level, with lo-

(Continued on page 12)

# Pirates Get CMA Attention

NASHVILLE — With some \$50,000 as a funding source, the Country Music Assn. has intensified the drive against tape piracy through establishment of a committee to guide a staff of paid field investigators who will take part in a planned crack-down.

Although the CMA will not play an active role, five trustees who will oversee the staff men will operate under a separate charter. The group then will advise and counsel on the local, state and federal levels.

Money for the project came from the same general source, \$25,000 each from the Fan Fair Committee and the "Grand Ole Opry" Birthday Celebration just concluded. Fan Fair is co-sponsored by CMA and the "Opry." The Birthday Celebration is a project of WSM and its parent firm, the National Life and Accident Insurance Company.

(Continued on page 6)

# Four Ex-Wherehouse Execs Opening Music Plus Stores

By JOHN SIPPEL

LOS ANGELES—Four former Wherehouse chain executives will open their first four Music Plus stores in this area around Nov. 21.

Why four new record/tape stores here in an area which Wherehouse president-founder Lee Hartstone

recently said was oversaturated with retailers?

"We feel the new stores have a two-fold impact," Music Plus president Lou Fogelman says. "We offer manufacturers a unique exposure and we have created the most comfortable store possible for the consumer."

A visit to the 1,700-square-foot Sherman Oaks shopping center store confirms the "comfort" and "exposure" objectives.

Sheer white walls and ceilings, broken only by geometric line displays of vivid LP covers and transparent plexiglass hanging mobile signs, indicating repertoire sites, contrast with a subdued thick but serviceable gray-brown carpeting.

(Continued on page 6)

# Ales Back With Prodigal Label Out Of Detroit

DETROIT—Barney Ales, who left Motown 30 months ago as second in command of the Berry Gordy label, is returning to the industry with his own label, Prodigal.

Ales will base here, with an office in New York contemplated. He will take the independent distribution route. He states it is the only way to go at this time.

Gordon Prince, who returned here six months ago after moving to

(Continued on page 6)

# Belly Dance LPs Lure Followers

By ROBERT SOBEL

NEW YORK—Belly dance records are bulging out all over. Once primarily used as background music for hip-swiveling performers at ethnic nightclubs, the disks are experiencing a new twist which is causing burgeoning sales.

The rise in sales began about a year ago and has continued to build as housewives, students, weight-watchers, health faddists and even transcendentalists began to take instruction in earnest in the fine art of shaking and rattling at "Y's," adult education centers, dance studios and regular schools.

Audiofidelity Enterprises, which began issuing belly dance records in 1957, says that these disks now account for 10-15 percent of its sales volume annually. "Port Said, Vol. I," which was Audiofidelity's first belly dance effort, has sold some 150,000 copies since its initial offering, says Bill Singer, national sales and promotion manager.

Singer says that AF sold about 50,000 belly dance records in the past year, a gain of some 80 percent over the year before.

"Orders to our distributors come from all over the U.S., from Miami to Wisconsin. We have already had an initial order of 4,000 on our new-

(Continued on page 10)

## SPECTOR DEAL MAKES 6 LINES FOR WB

# Joe Smith Sees Danger In 'Financiers' Role

By ELIOT TIEGEL

LOS ANGELES—Warner Bros. new Warner-Spector line marks the first label deal with a producer and builds the number of WB distributed companies to six.

But this in itself doesn't mean that WB is going hog wild with distribution pacts, notes Joel Smith, its president.

Already in the house are Capricorn, Chrysalis, Bearsville, Disc-Reet, Little David and Warner-Spector.

Smith is cognizant that WB could easily fall into the pattern of American film companies where they merely become financiers and distributors of other people's product.

"I don't want to be in a position where that's all we do," he says, add-

ing "I don't think you want to do anymore (distribution deals) unless it's with someone like a Paul McCartney."

The Spector deal is for three years with options with WB financing the brilliant producer. Capricorn has three years running of a five-year pact; Chrysalis has two and a half left on a five-year pact and Bearsville just renegotiated another three years.

"In most cases these labels need financing, recording costs and some overhead factors. You make your projections based on what volume you think they'll do."

"The Spector deal is unusual because he'll create product for us. The other labels came in with a kingpin artist on their roster."

Spector has already produced his first artist, Cher, on the single "A Woman's Story" and is now recording Dion and Darlene Love.

Smith claims these six firms are associated with WB because its WEA branches provide strong distribution and can "guarantee them their money." Smith notes that independent distributors have financial problems and the ranks have thinned in many markets, to where a label doesn't have a choice.

Creatively, WB's staff a&r team is riding a hot streak of hits and Smith says the staff will be increased—in contrast to the industry feeling that freelance producers are the answer to hitsville.

In fact, says Smith, a number of WB's own artists who have used outside producers are now asking that WB's producers handle their records.

This staff of hit makers is led by vice president Lenny Waronker and includes Ted Templeman, Russ Teitelman and Andy Wickham.

They handle such acts as Randy

Newman, Maria Muldaur, Gordon Lightfoot, Arlo Guthrie, Doobie Brothers, Van Morrison, Graham Central Station, Montrose.

Sales for WB-Reprise and its custom labels are up 25 percent over last year. Among the new acts the company has broken are Robin Trower, Wet Willie, Foghat and Maria Muldaur, for example.

The company has been riding a consistent hot streak since around 1965 when it got into rock, then began signing singer/songwriters (in the late 60s), heavy rock bands like Black Sabbath and Deep Purple (in the early 70s) and British bands like Jethro Tull, Procol Harum, Uriah Heep, Bad Finger, Faces and Manfred Mann (a new addition).

Once a leading middle of the road company, WB's product and image has changed with the buying habits of the public.

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More Late News See Page 62

NOVEMBER 16, 1974, BILLBOARD

# Lambert-Potter: a Blazing Start

## Six Singles, 2 LPs Make the Charts In 10 Months

By BOB KIRSCH

LOS ANGELES—Starting a record company and having the first six singles and initial two LPs hit the pop or soul charts or both is an uncommon phenomenon, but this is the track record songwriters/producers Dennis Lambert and Brian Potter have achieved with their 10-month-old Haven Records.

Lambert and Potter made their reputations in the business primarily on the creative side, working for ABC over the past five years and writing and producing hits for the likes of the Four Tops and Dusty Springfield as well as writing "One Tin Soldier."

In January, however, the pair left the ABC fold to launch Haven, a firm distributed by Capitol. "We left a pretty safe thing," Lambert says, "but we wanted to build an equity for ourselves and we wanted complete control over product, signings, releases, art and so on. As much as we enjoyed ABC, we were still a part of ABC. And we wanted to be on our own."

The two made several moves upon first forming Haven. They signed Gene Redding, with whom they had worked at ABC, as well as Diamondhead and Margo Thunder, a 14-year-old soul singer. They brought in Eddie Lambert as general manager, agreed to write for and produce Tavares for Capitol and put their publishing in order, with Touch of Gold being the BMI company and Natural Songs the ASCAP organization.

And they signed the Righteous Brothers in May and have just signed Evie Sands. At the same time, they continue to write and produce for their artists and several others.

Probably the most difficult task the pair have had is straddling both sides of the artistic/business fence.

"It is tiring," Potter says, "and it requires a lot more responsibilities than we initially thought. It's very time consuming and it's basically two fulltime jobs we've taken on. The difficult part is having to talk 'deals' and also talk about creative things with the same artist. Ultimately, we may have to turn over parts of some of the functions to others, but for now we want to do it all because it is our label."

Lambert agrees, adding that "We are involved now out of necessity be-

cause we want to put a complete image forward. It has been more difficult this year to remain as prolific in writing and producing as we have in the past, however.

"We used to do five or six good songs a week. Now we do an average of one, which still isn't bad. At the same time, though, we are exposed to more material from other writers because this is a separate company.

"I think we were thought of as more of a creative team at ABC, so who would really want to bring songs to us? So, we've hired a staff writer named John Cunningham, who will also be an artist, and we've forced ourselves to be more disciplined writers."

One example of how creativity

## HAWAII CALLS WB-REPRISE EXECUTIVES

LOS ANGELES—Warners-Reprise executives are currently in Hawaii attending a week of "free form" planning and budget meetings.

Gathering at the Mauna Kea Hotel for the second straight year, the headquarters staff (plus wives) meets through Friday (15) from 3 p.m. to 8 p.m. to discuss release programs, advertising, budgets and projections.

The group arrived on the Big Island of Hawaii Friday (8) to discuss "our professional future" in the words of WB president Joe Smith. Other executives in attendance include Mo Ostin, chairman of the board of WB plus Stan Cornyn, Ed Rosenblatt, Ed West, Murray Gitlin and Lenny Waronker.

## Oldies & Disco Singles Booming, N.Y. Op Reports

NEW YORK—Discotheque and oldie singles are proving valuable commodities in today's shrinking dollar economy, says Bob Miller, owner of two Disco-Disc retail outlets here.

"The key to a successful singles retail operation in these times is to diversify," offers Miller, who in three years has built up a \$250,000 a year gross operation at his Forest Hills, Queens outlet and a \$120,000 a year gross business out of his separate store in Commack, Long Island. The Commack operation was opened a little over a year ago.

Miller stresses that he believes the disco scene is not just another "fad" and that N.Y. dance-club influences will soon be spreading to other cities.

As a retailer, Miller has tried to capitalize on that movement. His buying public differs somewhat in taste from the more r&b/Latin oriented record buyers in Manhattan, the Bronx and Brooklyn but, nevertheless, business is good. Besides, adds Miller, "whatever the record, its main importance is whether someone can dance to it."

To help both the casual singles buyer and the professional club DJ, Miller put in turntables in both stores to allow them to listen to a disk before purchasing it. He feels that the turntable and in-store play have played a strong part in helping sales along. (Continued on page 62)

and business has been successfully combined is the Righteous Brothers, who have had a No. 1 single and a top LP since signing to Haven and have a new single currently high on the charts.

"The two, Medley and Hatfield, were talking about getting together again," says Potter. "Both had been playing lounges in Vegas and doing well, but when we heard about a possible reunion we investigated.

"The four of us sat down and hit it off and we signed them. Now, they were kind of a unique situation. They broke up at their peak, not as failures. So we talked about the best ways to record and merchandise them.

"We decided on a similar but different approach from their previous success. We would not try to recreate the Phil Spector sound, but we would try to help them do what they had always done best, make the most exciting possible songs in the Top 40 tradition."

Both men say they want to keep Haven as a wholly owned entity as long as administrative duties don't interfere with creative work. Bob Glasser has already been brought in to head publishing. The pair also emphasize that while Haven has concentrated on building artists so far (except in the case of the Righteous Brothers), they are not adverse to signing a major artist should "we be in the right financial position," Lambert says.

Lambert is quick to point out that "a major act could make or break us. But the advantages to a major act might be that he can sit with the people who are both the business and creative decision makers at the same time.

"Really, there are 25 companies with better track records. But we feel we've proved ourselves over the past five years at ABC and especially since January here. And we do have the strength of Capitol behind us, meaning we don't have to hunt for our own distribution and we have their promotional strength.

"We've also hired our own promotion people from time to time, with Capitol's approval. Still, while we may be able to offer money and other things, our main offering is still Lambert and Potter."

## Executive Turntable



FUJIWARA



KAYE



BARTER



COWAN

**Keizo Fujiwara** is the new president of Sansui Electric Co., Ltd., in Tokyo. He is widely known in banking and industry and retains his presidency of Sansui Electronics Corp., Woodside, N.Y. . . . **Walter Fisher**, executive vice president, sales and marketing for Zenith Radio Corp. and president of Zenith Sales Co., was elected chairman of Consumer Electronics Group (CEG) and video division of EIA. . . . **Dr. W. Lee Shevel** joins the Admiral Group, Rockwell International Corp., as vice president and general manager of the home entertainment division.

★ ★ ★

**Chuck Kaye**, who for the last year traveled internationally, rejoins A&M Records, Los Angeles, in the newly created position of executive vice president of Irving/Almo Music. **Betty West** also rejoins the first as his assistant. . . . **Scott Anderson** is the newest member of A&M's a&r staff, reporting to Kip Cohen.

★ ★ ★

At Columbia Records, **Paul Smith**, former regional sales director, has been promoted to vice president, sales and distribution, CBS Records; **John Dolan**, controller of CBS Records International, is named a vice president; **Michael Pillot** now associate director, album promotion, Columbia Records; **Ron McCarrell** to product manager, Columbia; **Arma Andon, Jr.** to director, product management, East Coast Columbia; **Judy Paynter** to appointed director, press and information services, Columbia; and **Gail Roberts** named manager, publicity, West Coast, Columbia.

★ ★ ★

**Ken Veeder**, for 18 years director of photography for Capitol and Angel Records, takes over as general manager of Rothschild Photography, Los Angeles, specializing in LP covers and art. . . . **John Kosh**, British album designer, will join Album Graphics, Los Angeles, in late November. . . . Former president of Beverly Hills Records, **Morris Diamond**, now working for Artie Mogull in the two Mogull publishing firms. . . . New West Coast chief for Bell Records is **Eric Malamud**.

★ ★ ★

**Robert A Zipkin**, a former store manager, has been named record/tape division manager of the entire Wallichs Music City chain of eight stores. He succeeds **Lloyd Burke**, now manager of the Buena Park, Calif., operation. . . . **Richard Oliver** has resigned from Rod McKuen Enterprises/Stanyan Records in Los Angeles and will freelance as a writer. . . . **Bernie Butler** set by Barry White to handle operations of the newly-formed Barry White Fan Club.

★ ★ ★

**Norman W. Glenn** named vice president in charge of program planning for MCA's Disco-Vision. He was formerly a vice president of Universal TV. He will establish market plans for videodisk selection and replicating and help develop new programming.

★ ★ ★

**Jim O'Keefe** joins Audio Magnetics as vice president, sales and marketing. . . . **Andrew Gilchrist** to Pioneer Electronics of America as sales promotion manager. . . . The Craig Corporation added **Timothy Hendrick** as marketing administrator. . . . **Neal Hale** is manager, marketing services, at Audio-Technica U.S. Inc. **Fred Nichols** has been named marketing manager.

★ ★ ★

**Gerry Ritterman** appointed controller of ATV Records, Inc., the American operating company of Pye Records Ltd. of London. . . . **Scott Ross** named West Coast sales manager for the Viewlex custom services division. . . . **Michael Volchok** now manager of performing arts at the Sterling Recreation Organization, which is planning to present a number of concert, stage and road shows throughout the West.

★ ★ ★

**James Haley** is new vice president, sales, Philco TV/audio products, for GTE-Sylvania entertainment products group. . . . Glenburn Corp. names **Roger Nelson** and **John Mayer** Eastern and Western regional sales manager . . . spectivevely, and **Michael Gangialosi** is appointed national credit manager . . . Soundesign has promoted **Gad Sabbah** to vice president in charge of its new stereo console division. . . . **Nick Morris** upped at Sony to national audio products manager. . . . **Joe Pershes** is the new national sales manager of Tannoy America.

★ ★ ★

**Christie Barter** moves up to manager, public relations, of ABC Leisure Activities, West Coast, based in Los Angeles. . . . **Margie Buffett** joins Capitol Records as national artist relations coordinator, Los Angeles. . . . **David Haynes** new West Coast regional promotion manager of Capricorn Records. . . . Motown Records has made **Bobbi Cowan** publicity manager. . . . **Mel Turoff**, last with London Records, opened his own independent promotion office in Los Angeles and is handling Claridge Records. . . . **Johnny Barbis** moves up to West Coast promotion chief for London Records, moving to Los Angeles from San Francisco. His Bay Area successor is **Ken Reuther**, formerly with Columbia Records.

★ ★ ★

In a realignment of the executive staff at Monument Records, **Tex Davis** has been named manager, artist relations and country promotion; **John Dorris** is vice president, finance; and **Steve Singleton** is operations manager. Joining the label are **Frank DiLeo**, director of national promotion, **Ken Kim**, advertising and merchandising manager; and **Janis Walner**, publicity manager.

★ ★ ★

**Donald Whitmore III** appointed national singles promotion manager and **Chuck Dembrak** named manager, singles promotion, at RCA Records. . . . **Herb Heldt** now director, national sales, at Phonodisc, Inc. . . . **Dave Teig** named general manager of the Atlantic Records recording studio. . . . **Martin Kirkup** appointed press relations representative at Elektra/Asylum Records. . . . **Howard Gabriel** now executive vice president, promotion, at Yazoo Records. . . . **Robert Higgins** has been elected vice president, licensing, BMI.

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## Supreme Court Denies Heilman

WASHINGTON—The U.S. Supreme Court unanimously denied a petition by Economic Consultants (E-C Tape Service, of Brookfield, Wis.), and its president, David L. Heilman, to stay a Wisconsin state court order enjoining the firm from making and selling pirated tape recordings.

Supreme Court Justice William H. Rehnquist originally rejected the petition but it was resubmitted to Justice Harry A. Blackman, who referred the request to the full court.

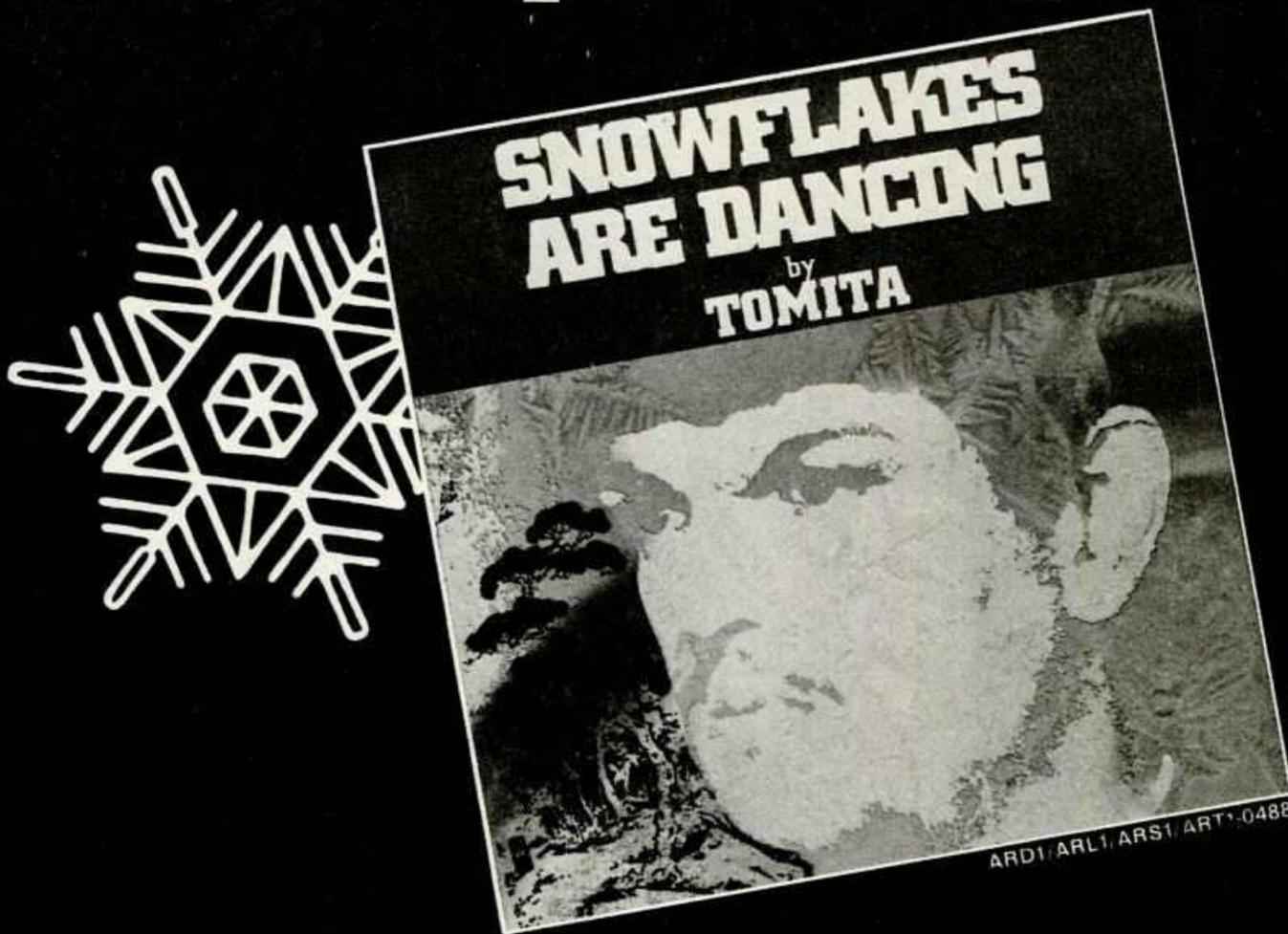
Mercury Record Productions and a number of other companies had brought the case against E-C Tape Service, alleging unfair competition. The original ruling, handed down by Circuit Court Judge Robert W. Landry, stated that although the unauthorized duplication of tape recordings was morally reprehensible, the state laws of Wisconsin did not make such action unlawful. The decision was appealed to the Wisconsin Supreme Court, which reversed the rule and remanded the case to the lower court for further action.

# 122,000 "Snowflakes" can't be wrong.

Already, "Snowflakes are Dancing" has sold over 122,000 albums and it just crossed over to pop. We're predicting a blizzard by Christmas. The new single, "Arabesque No. 1" has started its own dance and is moving up fast.

## Includes the new single: "Arabesque No. 1"

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**RCA** Records and Tapes

Founded 1894

The International Music-Record-Tape Newsweekly



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(213) 273-7040 Cable: Billboy LA; NY Telex—620523

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The microfilm edition of Billboard is available from the Kraus-Thomson Organization Limited, Route 100, Millwood, N.Y. 10546. For details, contact Pamela Quiers, at the above address or call (914) 762-2200.

Subscription rates payable in advance. One year, \$50, two years, \$85, three years, \$110 in U.S.A. (except Alaska, Hawaii and Puerto Rico) and Canada. Rates in other foreign countries on request. Subscribers when requesting change of address should give old as well as new address. Published weekly. Second-class postage paid at New York, N.Y., and at additional mailing offices. © Copyright 1974 by Billboard Publications, Inc. The company also publishes in **NEW YORK**: American Artist, Gift and Tableware Reporter, Industrial Design, Interiors, Merchandising Week, Photo Weekly, Watson-Guptill Publications, Whitney Library of Design; **LOS ANGELES**: Billboard; **NASHVILLE**: Amusement Business; **LONDON**: Music Week, World Radio-TV Handbook, How to Listen to the World; **TOKYO**: Music Labo. Postmaster, please send Form 3579 to Billboard Publications, Inc., Box 2156, Radnor, Pa. 19089. Area Code 215, 687-8200.



Vol. 86 No. 46

## WEA Will Be First In WB Building

LOS ANGELES—WEA will be the first company moving into the new Warner Bros. Records building on the Burbank Studio lot. WEA will be in its new digs in mid-January, with the record company moving in by March 1. Also moving into the wood and glass structure will be WEA International.

The WB building has been under construction two and a half years and a number of problems have caused the construction to stretch out so long. The site caved in, there were some zoning problems and a flood washed out all the phone lines.

In addition, "The Waltons," TV series has been shooting near the construction, causing a halt each time a scene is shot.

The structure will not have a recording studio as originally planned. WB already owns Amigo Studios in North Hollywood and its artists have access to the Elektra facility in Los Angeles and to two new sound studios built on the film lot called TBS Studios.

In fact, Frank Sinatra now records in the new TBS Studios. He used to do all his work at United in Los Angeles.

## Mystic Moods To Shadybrook Label

LOS ANGELES—Brad Miller and Joe Sutton have formed Sutton-Miller Ltd. with Miller bringing his Mystic Moods orchestra to Sutton's Shadybrook label as of Jan. 1. The Moods orchestra was previously on WB and before that on Mercury.

Shadybrook plans repackaging nine of the orchestra's titles immediately for release around Feb. 1. Miller is currently preparing a new Moods LP with a disk jockey sampler LP being readied for January release.

Shadybrook will operate as a subsidiary of Sutton-Miller Ltd. as will the publishing firms owned by both individuals.

Artists on Shadybrook include Ray Appleberry, Bobby Albright, the Prime Cut, Hatfield McCoy and Shadrack.

The line will be handled by independent distributors. In having the Mystic Moods titles repackaged, the two have hired Bill Harvey to create the LP look plus in-store promotional devices.

Sutton says he will not release LPs by any of his new acts until they have proven themselves with singles.

## Prodigal Label

• Continued from page 3

Los Angeles when Motown moved its headquarters, will handle national promo. Prince had his own indie promo office here.

Ales says his first release will consist of two singles, whose contents he would not divulge.



Columbia Records photo

**THAT'S CHART ACTION**—Irwin Siegelstein, president of CBS Records, presented special Billboard Chart award to the members of Chicago for their unprecedented achievement of having all seven of their Col albums on the Top LPs at the same time—all were certified gold. Chicago, in New York for a Madison Square Garden appearance, will have "Chicago VIII" released in early '75.

## Music Plus Stores In L.A.

• Continued from page 3

The new customer is bound to be impressed by the rough redwood cubistic pyramid that directs him into the store from the entrance. The pyramid carries 120 LP covers in nine stepups. Directly opposite in the other show window is a modified pyramid which has another 40 LP exposures.

These excellent showcases will go normally to LP material on special or backed by manufacturer co-op. Sidwalls carry more strip sections for about another 100 LP covers.

Special redwood display cases will house in-store merchandising materials supplied by labels. The cases are constructed so that store personnel can easily install the prefabricated displays.

Browser boxes are made of oiled finished redwood. The four legs are heavy burnished chrome. To complement the unique browsers, which are waist-high and uniform throughout, there are a number of convenient waist-high matching ash trays.

An antique redwood bar serves as the sales counter for prerecorded tap, which is enclosed. Lighting fixtures are dual-modern fluorescent strips meld with movable overhead baby spot fixtures.

Not the chic kind of a store where you expect a discount, but as secretary-treasurer Dave Marker says, "We are competitive." And a shelf-price of \$3.99 for both \$5.98 and \$6.98 LPs and \$5.49 for \$6.98 and \$7.98 is attractive in this heavily-discounted area.

"We decided to go with just the single price for both price categories because it's less confusing to our customer and our billing department and our clerks," Fogelman says. Singles, both oldies and current, sell for 89 cents. Specials will go for \$3.59.

The other stores' square footage will be: Glendale, 2,300; Orange, 2,000; and Westminster, 2,500. Very little (perhaps 5 percent) of the inventory will be cutouts. Inventory will open with approximately 6,000 LP and 3,500 tape titles per store, with a hope that some stores will build to 10,000 titles within a year.

Controlled Sheet Music Service

will rack 300 sheet and folio titles per store. Three-hundred import titles, shipped direct from Britain, will take another rear wall rack. Memorex, TDK and Capitol blank tape are stocked. Two three-shelf glass showcases display head shop accessories. Fifty-two record-tape accessories will be stocked.

Two cash registers aid in quick checkout. There are no turnstiles. Sixteen different periodicals about recorded music will be on sale near the checkout area. Stores will open from 10 to 10 daily. Three sales personnel will be on the floor always. There will be no backroom overstock, as browser boxes are outfitted with understripping, where that browser's overstock is piled in view of the customer.

All stock will come into the central warehouse in Sherman Oaks, which is seven minutes by car to five of the seven distribution points in this area.

Managers turn in a daily sale-by-item report nightly to this base. Replenishment comes the next morning. Vice president Dave Berkowitz oversees inventory control and buying.

Eight local stations, KLOS-FM, KMET-FM, KKDJ-FM, KNX-FM, KHJ-AM, KEZY-AM/FM, KNAC-FM and KGBS-FM/AM, will carry 60-second spots ballyhooing the openings. Management intends to use college papers often. Terry Pringle, vice president of store operation, and his managers are helping create the institutional opening spots and print ads.

All stores will have customized quad playback systems. Clerks will be encouraged to subtly aid prospective patrons in the store.

Fogelman feels the store's modern, inviting decor and good personnel can build to 10 stores within a year. "We have so much experienced personnel, ranging from two to four years in retail, that we can easily handle six more stores in Southern California."

## CMA Attention

• Continued from page 3

Members of this Board of Trustees are recording artist Bill Anderson; distributor Hutch Carlock; Terry Davis of Jim Reeves Enterprises; publishing and pressing executive Joe Talbot, and Welsey Rose, publisher and record executive.

Still to be determined are: the name of the organization, the naming of a chairman, securing office space, setting up operational procedure, and finalizing charter details.

The CMA as an organization will continue its endless work in the area of securing additional state and federal antipiracy legislation.

## Omar Indicted On 35 Tape Counts

WASHINGTON—A Federal Grand Jury here has returned the first indictment in this area involving criminal infringement of copyright laws resulting from the sale of pirated tape recordings.

The 35-count indictment was handed down against Abdel Rahind Omar, arrested by FBI agents in September after being found selling tapes from a van in a parking lot. Close to 7,000 alleged infringing tapes were seized.

Assistant U.S. Attorney Charles H. Rositacher was quoted as saying that the sale of pirated tapes is "a very extensive problem" in Washington. He said the indictment of Omar was the beginning of a drive to rid the area of these vendors who, he noted, can be seen operating along many commercial and commuter areas of the city.

# We signed the Mann.



The Mann that's got the sound and soul that's been standing people on their ears for years. The Mann that's written hit songs for the best of them for a long long time. Now this Mann has written one for himself. That nobody but this Mann could sing as well.

## “Nobody But You”<sup>-10104</sup>

A major new single by a major new singer

# Barry Mann

**RCA** Records and Tapes

Produced by Terry Melcher, Bruce Johnston and Barry Mann for Equinox Productions.



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# Off the Ticker

**MOTOROLA** reports that selective price increases contributed to record sales and earnings for both the third quarter and first nine months of the year. . . . **Sidney Ludwig**, former chairman and now a director of **Tenna Corp.**, Cleveland, made a gift of 66,666 shares, reducing holdings to 92,833. . . . **Rockwell International Corp.**, Pittsburgh, which markets consumer electronics under the **Admiral** brand, has laid off about 2,200 employees at four manufacturing plants. The company blamed the layoffs on slumping sales.

\$8.2 million, or \$3.59 a share, on a 39 percent gain in sales to \$115.5 million.

The company expects 1974 earnings of \$4.40 a share, down from a previous estimate of \$5.25 a share because of a change in accounting to the "last-in, first-out" LIFO method.

**WABASH MAGNETICS** declared a 5 cent dividend, payable Dec. 20 to stockholders of record Nov. 22. In May 1974, Wabash paid a 10 cent annual dividend.

**SUPERSCOPE**, Sun Valley, Calif., posted sales and earnings gains for the third quarter and nine months ended Sept. 30.

For the quarter, earnings increased 12.6 percent to \$2.7 million, or \$1.18 a share, on a 27.6 percent sales increase to \$42.2 million. In the first nine months, earnings topped

**KOSS CORP.**, Milwaukee, posted record first quarter sales and earnings for the sixth consecutive year.

For the quarter ended Sept. 30, sales rose 31 percent to \$3,615,266 from \$2,760,000, while earnings increased 30 percent to \$328,448, or 15 cents a share, from \$252,533, or 15

cents a share, in the comparable 1973 period.

**John Koss**, chairman and chief executive officer, told shareholders at the company's annual meeting that selected price increases were initiated during the recent quarter and "business continues at a high level."

On the international scene, the company feels that "distribution into the Far East is one of its primary objectives for fiscal 1975," Koss said.

**CITING** a sharp profit margin squeeze and a switch in inventory valuation, **DU PONT** earnings declined in the third quarter and nine months despite sales increases.

For the quarter, sales were up 25 percent to \$1.85 billion, while income decreased 18 percent to \$119 million, or \$2.43 a share, off 56 cents.

For nine months, sales increased 19 percent to \$5.27 billion, with profits down 17 percent to \$369 million, or \$7.53 a share.

**TANDY**, parent company of Radio Shack, is the subject of a securities report by **Dean Witter & Co.** The company said earnings in fiscal 1975 will be up about 50 percent or better from the \$20.4 million, or \$1.92 a share, in the year ended June 30, according to **John Wilson**, president and chief operating officer.

**Wilson** told security analysts that **Radio Shack** expects to open 150 stores in the international market in the current fiscal year. The chain already has 102 stores overseas in addition to its 1,785 outlets in the U.S.

# Market Quotations

As of closing, Thursday, November 7, 1974

1974 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
20%	14%	ABC	5.2	1672	16%	14%	16%	+ 1%
4%	2%	Ampex	3.0	307	3%	3%	3%	Unch.
2%	1%	Automatic Radio	6.2	34	1%	1%	1%	%
9%	4%	Avnet	2.6	215	5%	5%	5%	+ %
25%	10%	Bell & Howell	3.8	202	12%	11%	11%	+ %
40%	25%	CBS	9.0	942	32%	29%	32%	+ 2%
4%	1%	Columbia Pictures	—	138	2%	2%	2%	Unch.
3	1%	Craig Corp.	2.3	55	2%	2%	2%	Unch.
6%	3	Creative Management	6.3	184	5%	4%	5%	+ 1%
52%	20%	Disney, Walt	1.5	3409	27%	22%	27%	+ 4%
3	1%	EMI	4.1	31	1%	1%	1%	— %
29%	18%	Gulf + Western	3.7	678	22%	20%	22%	+ 1%
8%	3	Handleman	7.5	156	3%	3%	3%	+ %
12%	5	Harman Ind.	2.4	23	7%	7%	7%	+ %
7%	2%	Lafayette Radio Elec.	4.7	143	5%	5%	5%	— %
17%	11%	Matsushita Elec. Inc.	5.2	115	11%	11%	11%	— %
25%	19%	MCA	4.3	203	25%	24%	24%	— %
16%	9%	MGM	5.0	65	16%	15%	16%	— 1%
80%	47%	3M	2.1	2805	60%	59%	60%	— 1%
8%	1%	Morse Elect. Prod.	2.0	176	2%	1%	2%	— %
61%	36%	Motorola	1.4	1370	46%	43%	46%	+ 1%
23	12%	No. Amer. Phillips	9.9	197	15%	14%	15%	+ %
19%	6%	Pickwick Int.	4.1	208	8%	8%	8%	+ %
6%	2%	Playboy	5.4	146	4%	3%	3%	+ %
21%	10%	RCA	5.2	3330	11%	10%	11%	+ %
10%	4%	Sony	9.1	1581	4%	4%	4%	Unch.
25	9%	Superscope	2.3	251	11%	10%	11%	— %
26	12%	Tandy	6.6	304	14%	14%	14%	Unch.
6%	3%	Telecop	3.2	19	3%	3%	3%	+ %
4	2%	Tenna	—	1013	3%	3%	3%	+ %
2%	1%	Transamerican	—	23	1%	1%	1%	— %
10%	5%	Triangle	6.7	2020	6%	6%	6%	+ %
9	4%	20th Century	1.4	159	5%	5%	5%	— %
1%	.09	Viewlex	—	13	.14	.12	.14	+ .05
18%	6%	Warner Communications	3.2	1256	9%	8%	9%	+ 1%
31%	12%	Zenith	1.1	960	14%	13%	13%	+

As of closing, Thursday, November 7, 1974

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Inc.	23	%	%	%	M. Josephson	3	4%	3%	4%
Cartridge TV	—	—	—	—	Schwartz Bros.	0	1/2	1/2	1/2
Data Packaging	—	—	—	—	Wallich's	—	—	—	—
Gates Learjet	46	5%	5%	5%	Music City	—	1/4	1/4	1/4
GRT	—	1	1/2	1/2	NMC Corp.	—	1/4	1/4	1/4
Goody Sam	—	1%	1%	1%	Kustom	68	2%	2	2
Integrity Ent.	—	%	%	%	Orox Corp.	—	1%	1%	1%
Koss Corp.	28	6%	6%	6%	Memorex	—	2%	2%	2%

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

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## MCA Profits Soar To New Heights Through 9 Months

LOS ANGELES—The record and music division of **MCA Inc.** performed at new high levels for the nine months ended Sept. 30.

Earnings from records and music were \$23,833,000 on sales of \$86,404,000 for nine months, compared to earnings of \$9,587,000 on sales of \$54,334,000 for the same period a year ago.

Overall, **MCA** reported earnings of \$40,723,000, or \$4.84 a share, on sales of \$450,085,000 for the current nine months, compared to earnings of \$17,652,000, or \$2.11 a share, on sales of \$259,385,000 a year ago.

In the third quarter, records and music posted earnings of \$7,424,000 on sales of \$29,843,000, compared to earnings of \$2,982,000 on sales of \$18,197,000 for the quarter a year ago.

**MCA's** total third quarter earnings were \$15,436,000, or \$1.83 a share, on sales of \$144,433,000, com-

pared to earnings of \$5,086,000, or 61 cents a share, on sales of \$99,319,000 a year ago.

Unmentioned in the financial statement, but expected to have a future impact on the company is the videodisk agreement signed between **MCA** and **Philips**. (Billboard, Oct. 5.) With details and timetable still to be finalized, the equipment—**Philips/MCA** optical (laser) videodisk player—will be manufactured by **Philips**, with **MCA Disco-Vision**, a subsidiary of **MCA**, responsible for software.

## NARAS Firms Six Presenters

LOS ANGELES—**NARAS** has firmed six persons to serve as presenters at the Los Angeles chapter's second annual Most Valuable Player Awards at the Roxy Theater Nov. 9.

Participating will be **Peggy Lee**, **Harry "Sweets" Edison**, **Bones Howe**, **Shelly Manne** and the team of **Brian Potter** and **Dennis Lambert**.

**Artie Butler** will serve as master of ceremonies as he did last year and music will be directed by **Mike Melvoin**.

## Earnings Reports

**LAFAYETTE RADIO ELECTRONICS**

1st qtr. to Sept. 30:	1974	1973
Sales	\$20,015,407	\$17,442,742
Net income	597,984	535,710
Per share	.26	.22
Average shares	2,333,297	2,421,797

**PLAYBOY ENTERPRISES (Playboy Records)**

1st qtr. to Sept. 30:	1974	1973
Sales	\$52,389,898	\$49,524,000
Net income	2,480,111	2,211,000
Per share	.27	.24
Average shares	9,210,000	9,347,428

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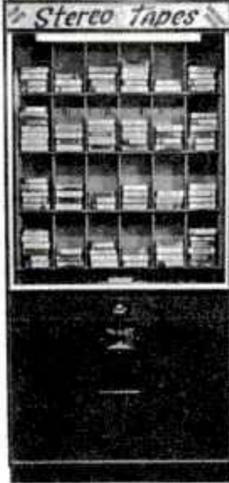
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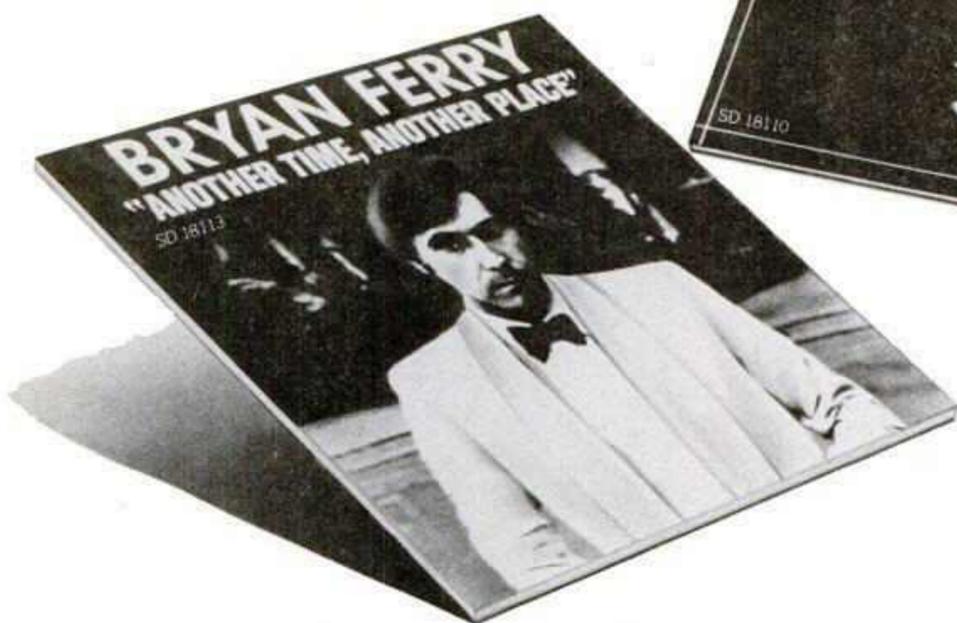
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We're rushing the new **Bryan Ferry** and **King Crimson** albums to market because they're selling very well. Not just in England, but here, as imports.

"**Another Time, Another Place**" is quite possibly the most in-demand British import of this month. With two albums high on the English charts, and reviews on both sides of the Atlantic that read like press releases, Ferry (lead singer of Roxy Music) is somewhat of an international phenomenon.

On the new album he adds considerably to his repertoire with timeless renditions of "The 'In' Crowd," "Smoke Gets In Your Eyes," "It Ain't Me Babe," "Fingerpoppin'," "Help Me Make It Through The Night," and the title tune, among others.

"**Red**" is the newest of the King Crimson albums to be snapped up by Fripp addicts the instant it hits our shores. In the seven albums that Crimson has been building a large and passionate following, their mellotron-based sound has influenced more of today's top rock attractions than we care to name. And still, every time out, Crimson manages to come up with something truly new.

"**Red**" is truly new, and truly hot.



# Belly Dance LPs Serve As Lure

• *Continued from page 3*

est release, "Belly Dance Music—An Evening With Uncle Thanous," and have added another 4,000, now in production," Singer says.

AF has also filled orders on a direct basis to stores, says Carl Shaw, vice president, who notes that many

stores have increased their belly dance bin space. Shaw notes too that department stores such as Alexander's here have hopped on the belly dance bandwagon and are now offering courses, another spillover outlet for belly dance record sales.

Dick Goddewski of One-Stop

Record Sales in West Hartford, Conn., says that prior to the craze, his company was selling belly dance records at a pace of 25 per month. But in the past year, his sales have boomed to 1,000 a month. These include, he says, not only AF records but Monitor and Scepter product as well. He says that the Caldor department store chain recently added a special belly dance record section which also features exercise instruction books.

AF produces most of its belly dance product in Lebanon or in other areas of the Mideast. However, Eddie "The Sheik" Kochak, producer of Scepter's belly dance records, cuts his sessions here. He says that the movement to belly dance records has increased considerably recently because this kind of dancing is being taught in small towns as well as in more urban communities.

Kochak says, that as artist too, he will do personal appearances to promote his new Scepter album in stores in California, Detroit and Chicago. He'll be accompanied by two belly dancers, who will perform.

Rick Kudolla, operations manager of Heilicher Bros. in Chicago, says that there has been a "good interest" in belly dance records over the past year. "Our customers," he says, "who used to buy 10 at a time are now buying 75 to 100."

## THEY LOVE DIAMOND IN AUSTRALIA

LOS ANGELES—Neil Diamond's two-record set, "Hot August Night," has sold in excess of \$2 million in Australia, reports Lee Armstrong, MCA's international vice president. The label estimates that one in every 35 persons in Australia owns a copy in some musical form. The LP is distributed in Australia by Astor, which recently received a license of the year award from MCA's president Mike Maitland.

## Showcase Music On ABC Football

• *Continued from page 1*

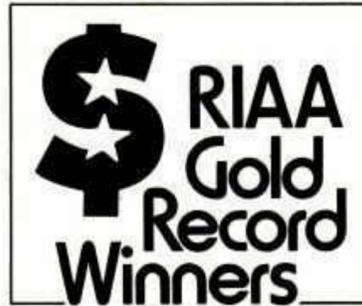
bands are usually swinging local musicians, numbering from eight to 14 pieces, orchestrated much like the old name bands except for amplified bass.

Ohlmeyer has been using the band's music uniquely. When there is a lull in the action, he sandwiches the music, which ranges from Stevie Wonder contemporary hits to "In The Mood," between the game commentary of Howard Cosell, Alex Karras and Frank Gifford. Often the house band plays a portion of the same song four or five times during these occasional pickups.

"Music and the band are part of the game excitement," Ohlmeyer says. "We still haven't figured out an exact concept of how to use music. We wing it often. Audio engineer Jack Hughes monitors the whole mike setup. Often we count on his judgment. He'll just pipe in what he considers interesting music."

Ohlmeyer and his crew also try to open the telecast with a piece of recorded music about the city in which the game is being played.

The insertion of music by the important ABC-TV grid show, highest rated TV football show on the air, is a new kind of network exposure for songs. Network TV pays the most direct and easiest referenced royalty to publishers.



## Albums

Jim Croce's "Photographs & Memories, His Greatest Hits" on ABC; disk is his fourth gold LP.

John Lennon's "Walls And Bridges" on Apple; disk is his fourth gold LP.

Charlie Rich's "There Won't Be Anymore" on RCA; disk is his third gold LP.

The Eagles' "Desperado" on Asylum; disk is its third gold LP.

"The Souther, Hillman, Furay Band" on Asylum; disk is group's first gold title.

"The Beach Boys In Concert" on Reprise.

Neil Diamond's "Serenade" on Columbia; disk is his ninth gold LP.

## Singles

The Ohio Players "Skin Tight" on Mercury; disk is the group's first gold single.

# Sheet Music Sales Soaring

• *Continued from page 1*

pel Music Publishers Assn., and the Music Publishers Assn. of the United States.

The combined membership of the four associations comprises all but a

## Rokuskie, Others Sued

LOS ANGELES—Modern Distributing, which is being sued by two music publishers for copyright infringement (Billboard, Nov. 9), is suing William Rokuskie, a co-defendant in the publishing case, and other defendants, claiming unfair competition and contract and business interference.

The superior court suit alleges that Rokuskie, doing business as International Records, and co-partner with Hemming Balsev in Host Records, Jack Brown of Rainbo Records and Monette Schwartz of Creative Services conspired against Modern, which is operated by Betty Chiapetta. Defendants allegedly were in the radio-TV mail-order business.

Modern claims that the defendants contracted to buy 50,000 three-record sets of 100 VeeJay oldies, which Modern owns after a Chicago court verdict. Price agreed upon for the sets was \$75,000. The suit alleges that Rokuskie, with whom the pact was made, violated the agreement by selling the packages to a third party, which voided the contract.

The court is asked to grant \$1 million in damages and to void the contract.

## Red Norvo On LP After Long Hiatus

LAS VEGAS—On the prowl for jazz talent for his Famous Door label based in New York, Harry Lim pulled Red Norvo out of retirement on disks and is soon to finish up the first Norvo LP in almost a full decade.

Lim teamed the veteran vibes virtuoso with Jo Jones, drums; Milton Hinton, bass, and Hank Jones, piano, for the record.

# Davis Discloses Line To Distributions

• *Continued from page 1*

name itself will be changed shortly.

Prior to their arrival here, a number of distributors stated that they expected to be told about Davis' efforts to bring new talent to the label.

In recent weeks the first signs of his activity in this area has surfaced with the signing of such acts as Melanie, Gil Scott-Heron and Gryphon. It's also understood that members of the group Looking Glass will also be announced as a new label act shortly, but under a new name.

Davis, along with Gordon Bossin, marketing vice president, met with the distributors Friday evening at an informal cocktail party. Following a product presentation Saturday morning, the distributors were feted with a luncheon at the Hyatt Regency Hotel, site of the meetings.

The gathering marked the first opportunity for Davis to address the entire Bell distribution family under one roof since his joining the company. It also signaled his continued personal involvement with the future of Bell. Davis' previous experiences with distribution as the head of a label was solely on the branch level while at CBS.

## Sheet Music Sales Soaring

• *Continued from page 1*

marginal fraction of active music publishers.

Sales of musical instruments, according to data assembled by the American Music Conference, show significant 1973 increases in all categories. Fretted instruments and amplifiers, for instance, jumped to a gross of \$273 million at retail, from \$245 million in 1972.

Last year's figure for band instruments was \$149 million, against \$131 million the year before. Pianos sold in 1973 brought in a total of \$240 million, compared to about \$210 million in 1972.

While burgeoning instrument sales contributed significantly to increased unit sales of print music last year, some of the dollar gains are also due to higher list prices. NMPA's Feist attributes near equal weight to each factor.

The survey, to be made public later this month, also indicates that pop music sales account for an increasing share of print sales as compared to standard categories. Of the near \$153 million total last year, \$8,386,000 was realized through sales direct to consumers by publishers, with the remainder sold through retail channels.

Statistical tabulations are handled by the accounting firm of Arthur Young & Co. The only area of music publication not covered in the survey involves hymnals.

Permit me to take this opportunity to express my deep appreciation for your many cards, notes and generous contributions in Al's memory. The family and I received much comfort and solace from our friends in the industry.

Dorothy Peckover

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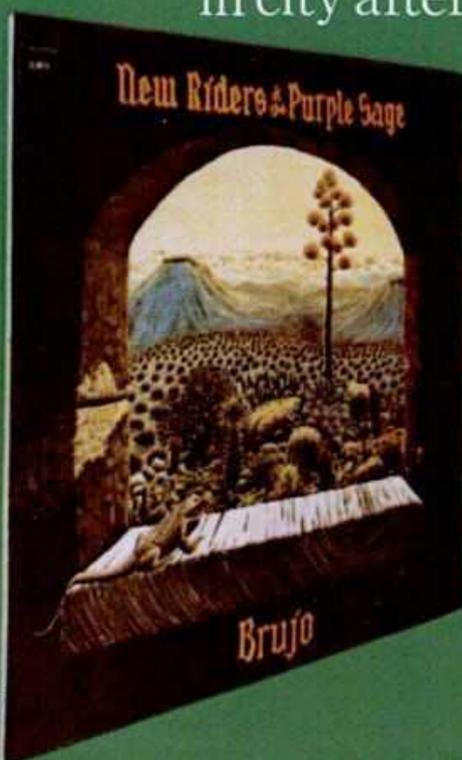


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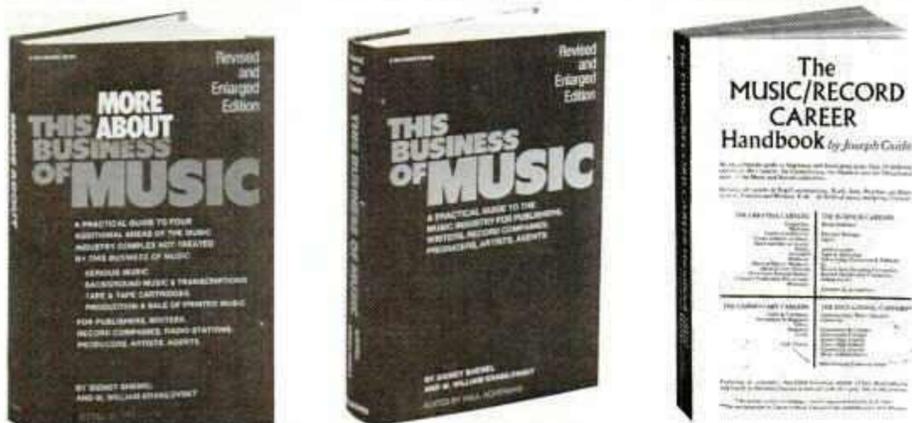
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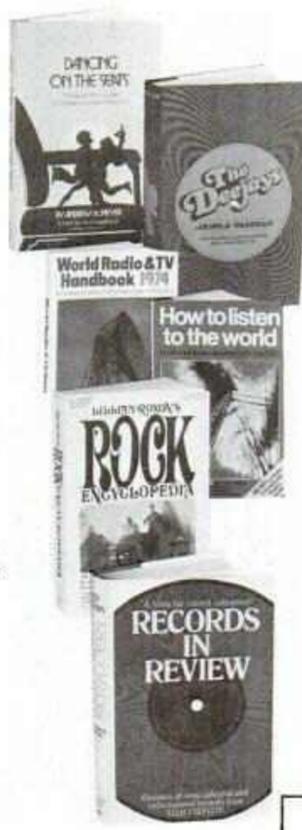
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## General News

### New Midget Firm Formed

• Continued from page 3

cal area distributors and retailers showing buying patterns, then Midget will bring the record to a major label for national distribution.

Todd speaks of signing artists with name value which will help in motivating stations play music by a new label.

Midget will pay for the initial production runs (but will have an annual production budget from its affiliating company).

The goal, the three partners emphasize, is to minimize the risks to the distributing firm by only handling it product "that's making it."

Notes Graham: "We'll give birth, breast feed it and as soon as it can walk and carry its own luggage, we'll give it to the label."

Graham, the promotion-exploitation expert, speaks of projecting his efforts on one record at a time in a "make it or break it type of situation."

Midget will also have the option of taking the single elsewhere if its distribution outlet passes on the material.

But all three don't feel that will happen because they will only bring in a record which has shown sales and/or radio station phone request responses.

"We can provide a regionally accepted master," says Winn, a veteran producer-arranger, former co-owner of Double Shot Records. "And the distributing label will provide us with its sales and merchandising muscle." Graham will work with the label's promotion staff once it gets to that point.

"Most production companies produce a record and take it to a label," says Todd, formerly with Screen Gems/Columbia Music, ABC/Dunhill and Mercury Records. "When we bring a record to a company it'll be proven."

Under this plan, the three see cost advantages to the distributing label in not having to press up initial pro-

motional copies on a "let's see what happens basis."

Graham, formerly with UA, A&M and Chess/Janus, says that disk jockey press runs for individual singles can run from 800 to 1,500 copies. "To properly service a station you don't go in with one record anymore. If a disk jockey shows interest, you leave him five records at least."

In testing masters, Graham will work with the secondary market stations which he's found have a good audience response quotient.

There are 16 such stations in the Tri Cities area of Spokane, Seattle, Tacoma, plus others in Southern California. A good phone response station, he says, is one which elicits audience reaction after three-four days of "good rotation at least once a show based on a three-hour show."

The firm has opened an office on Selma Ave., with its slogan "Small Enough To Care."



Midget photo

Midget productions owners Don Graham, Bob Todd and Hal Winn use a "temporary office" for their small production company.

### Videodisk Goliaths Start Action Behind-the-Scene

• Continued from page 1

• The Teldec board reportedly has given the green light to launch the mechanical TED videodisk in West Germany by early spring, with Ken Thorne of British Decca in London the key man responsible for building the disk library.

At RCA, where Bill Hittinger, executive vice president for consumer electronics, solid-state and electronic components, was recently given overall responsibility for the entire SelectaVision video tape/disk operation, a spokesman confirms that the first experimental "music" videodisk involved the transfer of the Pennypacker film of Bowie seen recently on ABC's "Wide World of Entertainment." It is emphasized that the recording studio here is capable of handling the audio portion of the disk, but no other "marriage" of film and audio has been done.

MCA Disco-Vision president Jack Findlater confirms that Philips and MCA engineering teams have exchanged recent visits and that their results would determine some key answers on the length and type of disk and player, as well as the timing for a winter demonstration in New York. Dr. Peter Kramer headed the Philips group that spent a week in Universal City, Calif., and Kent Broadbent led the MCA team that traveled to Eindhoven, Holland, last week.

Findlater emphasizes that the Philips/MCA agreement provides for the technologies of both companies to be joined in a single compatible system which will combine the best features of each to provide full videodisk interchangeability.

The new Philips/MCA player will be manufactured by Philips in association with MCA, and the latter's r&d department under Broadbent will continue to explore non-consumer and other hardware application fields. MCA will also manufacture and market videodisk programming and support of the unified Philips/MCA system.

A Teldec spokesman would only call the unconfirmed report for "go" a "pretty good bet," emphasizing that although an NTSC version of the TED player (for the U.S. and Japan) had been shown at VIDCOM in Cannes, the first priority was for PAL system production for the European market.

Cost per player in Germany would be between \$375-500 retail depending on the manual or automatic model, with the 10-minute disks at \$3.75 to \$10 (multiple disk) per program. Key factor in the apparent decision to move to the marketplace would be that independent software producers—including several major disk firms—had met their commitments to provide an initial 200 hours of programming.

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**I CAN'T BELIEVE THAT  
IT'S ALL OVER**

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**SOMETIME SUNSHINE**

Jim Coleman  
John A. Wilson  
Yearbook Music

**A SONG I LIKE TO SING**

Kris Kristofferson  
Combine Music Corp.

**SOUTHERN LOVING**

Jim Owen  
Unichappell Music, Inc.

**STILL LOVING YOU**

Troy Shondell  
Acuff-Rose Publications, Inc.

**SUNDAY SUNRISE**

Mark James  
Screen Gems-Columbia Music, Inc.

**SUPER KIND OF WOMAN**

Jack Lebock  
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**SUPERMAN**

Donna Fargo  
Prima-Donna Music Co.  
Algee Music Corp.

**SWEET MAGNOLIA BLOSSOM**

Gayle Barnhill  
Rory Bourke  
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**THE TEDDY BEAR SONG**

Nick Nixon  
Don Earl  
Champion Music Corp.

**THAT'S THE WAY LOVE GOES**

Lefty Frizzell  
Whitey Shafer  
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**THERE WON'T BE ANYMORE**

Charlie Rich  
Charles Rich Music, Inc.

**TIE A YELLOW RIBBON**

**ROUND THE OLE OAK TREE**

Irwin Levine  
L. Russell Brown  
Levine & Brown Music, Inc.

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Arc Music Corp.

**TRAVELING MAN**

Dolly Parton  
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## Record Artists Promoted Via Videotapes In Discos

• Continued from page 1

play the entire videotape release at least once per night, although most discos play the tapes several times nightly. Previous weeks' tapes must be returned to Videoshow for re-programming.

The tapes come with visuals of a disk jockey announcing the songs in English. Programming is done in London with manufacture and distribution at the more centrally-located Brussels, Belgium. Videoshow is an internationally owned company.

Two Videoshow representatives, Paul Noble and Louis de Vries, were in the U.S. last week seeking to obtain more promotional film footage directly from American labels.

"We have been getting excellent cooperation from European labels such as EMI, Decca and inter-

national CBS," says Noble. "But of course the more footage we can obtain, the better programming we are able to provide."

Current chart hits and soul records with a strong dancing beat are the staples of Videoshow programming. Most discos display the tapes on seven to 12 screens.

Videoshow claims it could easily expand its client roster beyond 70, but has restricted itself to the best-equipped and most popular disco in each market.

"There are no plans to bring Videoshow programs to either England or the United States for the immediate future, because of union complications," says de Vries. "But we have seen that Videoshow is already an important factor in breaking records throughout Continental Europe."

## Talent His Time-Out Ends; Ruffin Solos Again

By BOB KIRSCH

LOS ANGELES—When David Ruffin left his lead singer slot with the Temptations in 1968 following a string of hits including six top 10 disks in four years, many considered the move a risky one at best for a man who was in a group that basically never missed the charts.

Yet Ruffin's first solo effort, "My Whole World Ended," was also a top 10 hit. He followed with several more chart records over the next few years, before taking a hiatus from the business of rock 'n' roll.

Now, back with a new LP ("Me 'N Rock 'Roll Are Here To Stay") and set to perform again, the man many feel is one of the most important vocalists in rock history is looking forward to beginning a brand-new career.

With the Temptations, Ruffin was lead singer for one of the first black groups to break the "soul" category barrier. The hits were universal hits. "We were singing universal songs," he says today, "produced by good people and written by good people. And the masses were ready for it."

"As for leaving the group," he says, "I had been a solo artist before joining and I wanted to be solo again. There was some conflict and some jealousy within the Temps, but most groups are that way. I'm not taking anything away from my days with the group, because they were some of the most beautiful times I had. Still, in a group you are obligated to give your all to that group. It didn't bother me to the extent that it affected my singing, but it did affect me. So, while it was beautiful to have been lead singer of the Temps for four years, it may have been the most important thing that happened to me when I decided to leave them."

As mentioned, Ruffin's first effort was a solid hit. Then he began to take things a bit slower. "I wanted to be identified with the Temptations in a way," he says, "but I also wanted to be known as myself. And you really can't change your voice."

During this hiatus, Rod Stewart began stating in interviews that Ruffin was the greatest rock singer he'd ever heard, and cut such Temps' classics as "Losing You" and "I Wish It Would Rain," on his LPs. The Rolling Stones recently cut "Ain't Too Proud To Beg," and Stewart once called upon Ruffin from the audience to join him on stage.

"I thought the things Rod said were great," Ruffin says, "because I admire him and also because so few people take time to acknowledge others. He used to come to my house when he was in Detroit, and we've still got three songs we wrote together."

Ruffin says his time over the past few years was spent "trying to take a look at myself. I didn't make much money but I had a lot of fun and I learned a lot by listening and watching. And I think that more than anything, good rock is now good rock. The barriers between music are



Motown photo

David Ruffin: one of rock's most artistic vocal pioneers ends self-imposed exile.

breaking, and the black artist has a better overall opportunity.

"But it's the rock thing I like. That's why my LP is called what it is and that's why there are things we hope will appeal to everyone on it. It's the most relaxed thing I've ever done. I took my time; I took the songs home and I had fun. And I found how to get the most from my voice."

"Norman Whitfield produced most of it and wrote most of it. And the LP is more planned than anything I've ever done and I think that, along with aiming the LP at everyone, is a growing trend in black music."

As for touring, Ruffin opened at the Whisky here last week with a new band (two guitars, bass, drums, keyboards, alto and tenor saxophones) and will decide on his "road" future after the engagement.

One thing he will do is one-nighters. "I happen to like them," he says. "I'm not 24 anymore, but I still like to sing to people, and the more places you go, the more singing you do and more people you meet. And you can always learn."

## In Philly: Bowie Goes To Spectrum

PHILADELPHIA—David Bowie, one of this area's hottest draws during the past few years, has switched to Larry Magid's Electric Factory Concerts, which has an exclusive on rock dates at the 19,000-seat Spectrum.

Bowie was previously scheduled to play Nov. 22-23 for Midnight Sun Concerts, his previous local bookers, at the 10,000-seat Civic Center. Instead, he will now be at the Spectrum next Monday (18) for Electric Factory. Ticket sales will be halted at 14,000, with prices scaled high at \$6.50-\$7.50-\$8.50.

Bowie's current two-disk live album was cut at his sold-out week-long run at the 3,000-seat Tower Theater last summer for Midnight Sun. He also taped an upcoming soul-influenced album several months ago at Sigma Studio here, home of the Gamble-Huff and Thom Bell Philadelphia Sound.

Midnight Sun spokesman Rick Green says his outfit lost Bowie because, "We just couldn't get together on money terms with Main Man, Bowie's management." Actual local producer of Bowie's Nov. 18 Spectrum concert is Tim Tourmy, with Electric Factory billed as "assisting."

## 12 College Dates For All-Star Four

LOS ANGELES—The Lionel Hampton-Buddy Rich-Teddy Wilson-George Duvivier jazz quartet has been set by packager Jerry Fox for 12 West Coast college concerts March 3-16, 1975. A live album will be recorded on the tour and negotiations are underway for a television special.

## It's Set: Merger Of CMA, IFA

LOS ANGELES—Creative Management Associates and International Famous Agency have agreed in principle to merge.

The new combined CMA-IFA will join William Morris as the two unquestioned giants of all-around talent booking today.

IFA's Marvin Josephson will be board chairman of the combined agency, presumably remaining based in New York while CMA chief Freddie Fields continues heading Western operations from his office here.

Both IFA and CMA are public companies and the merger must be approved by a majority of stockholders. The deal calls for IFA's parent company, Marvin Josephson Associates (MJA), to buy out CMA stock at \$6.10 per share.

The merger was reportedly explored by both agencies for the past four years. CMA is traded on the American Stock Exchange and the Pacific Coast Stock Exchange while MJA is an over-the-counter stock.

## New on The Charts

BOB JAMES

"Feel Like Makin' Love"—88

Keyboardist - arranger - conductor-composer James at 35 is one of the new breed of contemporary musical renaissance men. He has a master's degree in classical composition from the University of Michigan and won all available first prizes at the 1962 Notre Dame Jazz Festival.

He went through a comparatively esoteric period, playing with hornman Maynard Ferguson and cutting his own album on the avant-garde ESP label.

Then he turned around to become Sarah Vaughan's musical director for four and one-half years, became a high-rated studio arranger for the likes of Roberta Flack and Aretha, and ultimately became a house arranger for CTI where Deodato first showed how an electric piano jazz crossover record like "2001" could burn up the Hot 100.

The Bob James instrumental of Roberta Flack's smash hit is a truly elegant and lovely work, upbeat with tasteful strings and the whizzing electric keyboards of James. It's a classic record whose appeal overcomes all narrow musical boundaries. His manager is Peter Paul of CTI in New York.

## Signings

**Cher** to Warner Bros. Her first single for the label, "A Woman's Story," will be produced by Phil Spector and an upcoming album will be released on the new Warner-Spector label.

**Evie Sands** to Lambert & Potter's Capitol-distributed Haven Records. She was previously on A&M. . . **Julie Budd** to William Morris Agency. . . **Johnny Williams** to Babylon Records. He had a hit on Philadelphia International with "Slow Motion." . . **Tommy Wills** to Country International Records.

The **Ohio Players** and rock group **Souther, Hillman and Furay** to ATI for exclusive booking representation. Both acts begin tours in mid-November. . . **Tom Sullivan** to Bell Records. The 27-year-old songwriter/singer will have a debut LP on the market around the first of the year. Sullivan, who is blind, will also be appearing in a

(Continued on page 16)

**LOU ADLER**  
**JEFF BARRY**  
**CASHMAN/WEST**  
**TOM CATALANO**  
**GUS DUDGEON**  
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21—Fresno, California	9—Minneapolis, Minnesota
29—Detroit, Michigan	11—Milwaukee, Wisconsin
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# Talent In Action

## DAVE MASON

Radio City, New York

The home of the Rockettes was filled to capacity by Dave Mason and his band Oct. 22 but, unfortunately, their show itself left a lot to be desired.

Individually and working as a group, Mason

and friends, Mike Finnigan, keyboard; Rick Jaeger, drums, Jim Krueger, guitar; and Bob Glaub, base, are a fine bunch of musicians and it was hard to overlook their technical skills. But, the cutting edge that can turn just another concert into something musically special was missing.

Working their way through selections from a new LP and previous product, the group did little to stir the air. It was as if they were merely going through the motions.

Basically, what was missing was variety. The guitar licks being thrown out by Mason and Krueger, both collectively and during solo runs, seemed just too similar each time around. The same problem occurred often in the group's overall inner flow.

True, a large segment of the audience got into Mason and his new material. But, as concerts go, this one stayed on the runway, never getting into flight.

JIM MELANSON

## ANDY WILLIAMS MICHEL LEGRAND

Uris Theater, New York

Andy Williams absolutely knocked the audience dead Oct. 16 with a set of his oldies hits and vocal interpretations of many pop standards. His voice and charming personality make him one of the most popular performers today and his repertoire is so complete that there is hardly a type of music left out.

Backing him throughout the set was a full orchestra complete with a rock rhythm section. Legrand joined him for several numbers and the highlight of the set was their specially-arranged rendition of "McArthur Park."

Williams has a way of taking a pop standard and personalizing it for the audience so each tune honestly takes on a different meaning in his hands. Another side of Williams that is helpful in concert is his humor and ability to respond to any question from the audience. Williams has become one of the most durable performers around and with performances like this one, he should be around as long as he desires.

Opening the show was Michel Legrand who offered a cross-section of hits. This talented pianist-composer-arranger displayed another side of his talents with an exciting vocal selection from his "Umbrellas Of Cherbourg" soundtrack.

JIM FISHEL

## CHARLES AZNAVOUR

Minskoff Theater, New York

Few European performers have managed to succeed in this country. Edit Piaf, Caterina Valente and Maurice Chevalier are names that immediately come to mind, but they represent a minority compared to the number of stars whose popularity does not reach across the Atlantic.

Charles Aznavour might very well be the next European artist to become big in the U.S. He has the poise, the style, the talent, and he does not seem to be hampered by linguistic restrictions. Attesting to his popularity here, the Minskoff Theater was almost filled to capacity.

His Oct. 16 appearance, spearheaded by his recent hit on RCA, "She," was every bit the type of entertainment Broadway audiences have come to expect. It was routinely professional, slick and polished, and predictable. Effectively backed with a 20-piece band, Aznavour went through the business of singing, rarely departing from the well-balanced blend of established hits ("Yesterday When I Was Young," "Que E'cest Triste Venise") and new tunes ("Our Love, My Love," "I Have Lived"), delivered for the most part in English and in French, with an occasional song in Italian and in Spanish thrown in for good measure.

The only departure from that norm was a rather unusual (for the singer) anthem to the Gay Liberation group, "What Makes A Man," poignant and moving.

It all was nice, very pleasant, and rather cold.

(Continued on page 21)

# Signings

Continued from page 14

movie of the week television special based on his published autobiography.

Gary Wright, former leader of Spooky Tooth, has disbanded the group and signed with Warner Bros. as a solo artist. He is managed by Dee Anthony's Bandana Organization.

Albert Brooks to Asylum Records, the label's first comedy artist. . . . Also to Asylum, Orleans. The Woodstock-based band has a strong East Coast live reputation. . . . Mills Brothers to Ranwood Records with a newly-cut greatest hits collection, "The Mills Bros. Story."

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## SINGER-WRITER-PERFORMER

# Johnny Bristol: He Wants To Do It All

By JIM FISHEL

NEW YORK—Singer-writer-performer Johnny Bristol wants to do it all in the future. Although he has written, produced and performed countless hits, he still hopes to branch out into several other areas of the entertainment world.

"I like to keep surprising people with new and different things, because I don't like to be identifiable with only one sound or song," he says. "I want to keep growing and move into other directions like films and television."

"I just love music, pure and simple, and want to be involved in anything connected to it."

Bristol recently moved to Los Angeles from his native Detroit, because a lot of his friends now live there.

"I really think that L.A. is the center of activity for the entire music industry and many of my good friends from the music business in Detroit have also moved there," he states. "Harvey Fuqua and Smokey Robinson both live in the area now and I get to see them a lot more."

Fuqua was instrumental in starting Bristol in the music business as his co-producer back in the early days of Motown.

"Many doors were opened up to me because Harvey and I learned an awful lot from him by just standing and watching everything," he says.

Feeling and dynamics are the



MGM photo

Johnny Bristol; from respected producer-writer to "overnight" smash artist.

most important things for a producer to remember, according to Bristol, and he conveys these same ingredients into his vocal performances including his hit single, "Hang On In There Baby."

"I never dreamed that my single would take off like it did, because I wasn't sure which song should be the single," he says. "I was encouraged by several people to move into performing and I am really pleased with the way things turned out."

Even with all of his success as a performer, with a road tour planned in the near future, Bristol is still

(Continued on page 22)

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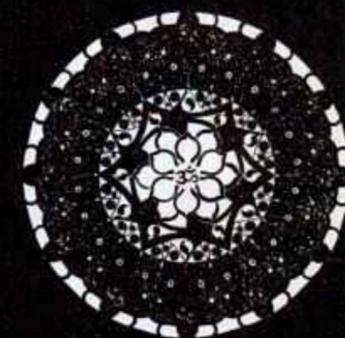
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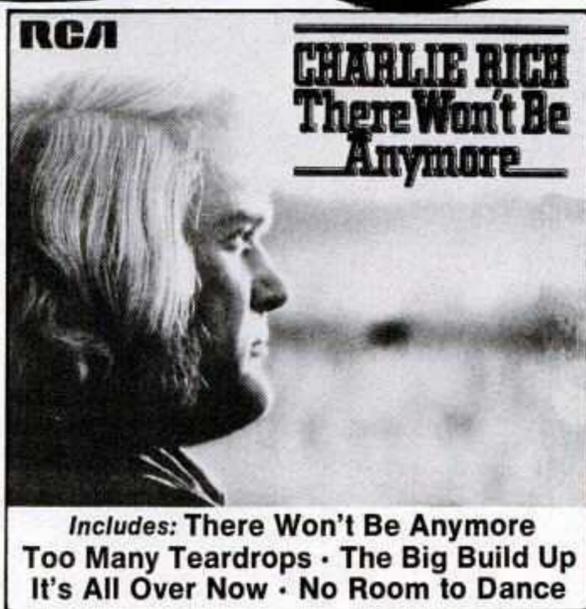
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## Who/Where/When

(All entries for Who-Where-When should be sent to Helen Wirth, Billboard, 1 Astor Plaza, New York, N.Y. 10036.)

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

## EAST

- \***AMERICA** (Warner Bros.): Villa Nova, Pa., Villa Nova Univ. Field House, Nov. 12; Lowell, Mass., The Gym (16); Gorham, Maine, University of Maine (17); Buffalo, N.Y., Klein Hamms (20); Boston, Mass. (21); Worcester, Mass., Holycross (22); New York City, Philharmonic Hall (23-24).
- CHARLES AZNAVOUR** (RCA): Phila., Pa., Academy of Music, Nov. 5.
- \***THE BEACH BOYS** (Reprise): Niagara Falls Convention Center, Niagara Falls, New York, Nov. 12; Spectrum, Philadelphia, Pennsylvania, (14-15); Princeton Univ., Princeton, N.J., (16); Civic Center, Springfield, Mass. (17); Univ. of Vermont, Burlington, Vermont (20); Madison Square Garden, New York (21); Boston Garden, Boston, Mass. (23).
- HARRY CHAPIN** (Elektra): Symphony Hall, Boston, Mass., Nov. 15; State Theater, New Brunswick, N.J. (16); Bushnell Aud., Hartford, Conn. (27).
- JOHN EDWARDS** (GRC): Sugar Shack, Boston, Mass., Nov. 11-17.

**DICK FELLER** (United Artist): The Main Point, Bryn Mawr, Penn., Nov. 25-26.

**ELTON JOHN** (Rocket): Civic Arena, Pittsburgh, Penn., Nov. 12; Boston Garden, Boston, Mass. (20); Coliseum, New Haven, Conn. (23); Madison Square Garden, New York (28-29); Nassau Coliseum, Uniondale, N.Y. (30).

**DOUG KERSHAW** (Warner Bros.): Felt Forum, New York City, N.Y., Nov. 16.

**KRIS KRISTOFFERSON/RITA COLLIDGE** (Monument): Mosque, Pittsburgh, Penn., Nov. 15.

**BARRY MANILOW** (Bell): Carnegie Hall, New York City, N.Y., Nov. 21.

**O'JAYS** (Epic): Waldorf Astoria Hotel, New York, N.Y., Nov. 19.

**GIL SCOTT-HERON** (Bell): Syria Mosque, Pittsburgh, Penn., Nov. 15.

**SAMMI SMITH** (Mega): Felt Forum, New York, N.Y., Nov. 16.

**LOU RAWLS** (Bell): Swinger's Club, Boston, Mass., Nov. 4-14.

## WEST

**REX ALLEN, JR.** (Warner Bros.): Helena, Montana, Nov. 12; Missoula, Montana (13); Great Falls, Montana (14); Butte, Montana (15); Boseman, Montana (16).

**AMERICA** (Warner Bros.): Celebrity Theatre, Phoenix, Ariz., Nov. 30.

**CHARLES AZNAVOUR** (RCA): Masonic Aud., San Francisco, Calif., Nov. 16;

Paramount Theatre, Oakland, Calif. (17); Shubert, Los Angeles, Calif. (18); Flint Center, Cupertino, Calif. (19); Community Theatre, Pasadena, Calif. (22); Civic Plaza, San Diego, Calif. (23).

**JOHNNY CASH** (Columbia): Las Vegas, Nev., Nov. 19-25.

**ELECTRIC LIGHT ORCHESTRA** (United Artist): Cow Palace, San Francisco, Calif., Nov. 13; Coliseum, Portland, Oregon (15); Center Coliseum, Seattle, Wash. (16); Arena, Long Beach, Calif. (20); Celebrity Theatre, Phoenix, Arizona (23); Community Center, Tucson, Arizona (24); Shrine Aud., Los Angeles, Calif. (27).

**RORY GALLAGHER** (Polydor): Paramount Theater, Seattle, Wash., Nov. 19; Paramount Theater, Portland, Oregon (20); Tuesday's Ballroom, San Diego, Calif. (22); Shrine Aud., Los Angeles, Calif. (23); Ventura Theater, Ventura, Calif. (24).

**LOU RAWLS** (Bell): Fairmont, San Francisco, Calif., Nov. 19-28.

**SOUTHER, HILLMAN, FURAY** (Asylum): Eugene, Oregon, Nov. 14; Portland, Oregon (15); Seattle, Wash. (16); Denver, Colo. (30).

**WET WILLIE BAND** (Capricorn): Spokane Coliseum, Spokane, Wash., Nov. 19; Seattle Coliseum, Seattle, Wash. (20); Portland Coliseum, Portland, Oregon (21).

## MID-WEST

**REX ALLEN, JR.** (Warner Bros.): Carlton Place, Ontario, Canada, Nov. 20-23.

**AMERICA** (Warner Bros.): Coliseum for KDWR, Minn./St. Paul, Minn., Nov. 26; Kansas City (27).

**AVERAGE WHITE BAND** (MCA): Rockford Armoury, Rockford, Ill., Nov. 15.

**THE BLACKBYRDS** (Fantasy): Masonic Temple, Detroit, Mich., Nov. 17; Convention Center, Cleveland, Ohio (22); High Chaparral, Chicago, Ill. (27-30).

**DONALD BYRD** (United Artist): Lyric Theatre, Baltimore, Md., Nov. 23; High Chaparral, Chicago, Ill. (27-30)

**HANK CRAWFORD** (CTI): In Concert Louis XVI, Montreal, Quebec, Canada, Nov. 19-24.

\***ELECTRIC LIGHT ORCHESTRA** (United Artist): Univ. of Western Ontario, London, Ont., Canada, Nov. 11; P&E Coliseum, Vancouver, Canada (17); Olympia Stadium, Detroit, Mich. (29).

**RORY GALLAGHER** (Polydor): Thunderchicken, Compstock, Mich., Nov. 11; Riverside Theater, Milwaukee, Wisc. (12); Sports Arena, Toledo, Ohio (13); Veterans Memorial Aud., Columbus, Ohio (14); Aragon Ballroom, Chicago, Ill. (15); Wichita, Kansas (16); Midland Theater, Kansas City, Mo. (17).

**ELTON JOHN** (Rocket): Garden, Cincinnati, Ohio, Nov. 13; Olympia Stadium, Detroit, Mich. (14-15); Forum, Montreal, Canada (17); Maple Leaf Garden, Toronto, Canada (18).

\***MAHOGANY RUSH** (20th Century): Indianapolis Convention Center, Indianapolis, Ind., Nov. 13; Purdue Univ., Lafayette, Ind. (15).

**CHUCK MANGIONE** (Mercury): Memorial Hall, Dayton, Ohio, Nov. 22.

**O.B. McCLINTON** (Stax): Shrine Mosque, Peoria, Ill., Nov. 17.

**MAUREEN MCGOVERN** (20th Century): Executive Inn, Evanston, Ind., Nov. 11-16; Playboy Club, Kansas City, Mo. (18-23).

\***JEANNIE C. RILEY** (MGM): Illinois Jr. High School, Quincy, Ill., Nov. 16; Olympia Theater, Detroit, Mich. (30).

**MARTY ROBBINS** (MCA): IMA Aud., Flint, Mich., Nov. 15; Akron Civic Center, Akron, Ohio (24).

**SOUTHER, HILLMAN, FURAY** (Asylum): Vancouver, B.C. Nov. 17.

\***WET WILLIE BAND** (Capricorn): Riverside Theater, Milwaukee, Wisc., Nov. 12; Hara Arena, Dayton, Ohio (14); Aragon Ballroom, Chicago, Ill. (15); Univ. of Iowa Fieldhouse, Iowa City, Iowa (16).

## SOUTH

**HERB ALPERT** (A&M): Ellis Aud., Memphis, Tenn., Nov. 11; Opry Land, Nashville, Tenn. (12); Bell Aud., Augusta, Ga. (13); Civic Aud., Savannah, Ga. (14); Civic Aud., Lakeland, Fla. (15).

\***AMERICA** (Warner Bros.): Charity Benefit, Atlanta, Ga., Nov. 14; Loyola College Gym, Baltimore, Md. (15).

**AVERAGE WHITE BAND** (MCA): Richards, Atlanta, Ga., Nov. 21-23.

**CHARLES AZNAVOUR** (RCA): Music Hall, Dallas, Texas, Nov. 11.

**THE BEACH BOYS** (Fantasy): Fisk Univ., Nashville, Tenn., Nov. 9; Memorial Aud., Louisville, Ky. (15); Coliseum, Charlotte, N.C. (16).

**SHERRY BRYCE** (MGM): Riverview, Florida, Nov. 15-17; Tampa, Florida (18-24).

\***JIMMY BUFFETT** (Dunhill): Univ. of West Florida, Great Hall, Commons Building, Pensacola, Florida, Nov. 14; Bayfront Center, St. Petersburg, Florida (16).

**DONALD BYRD** (United Artist): TBA, Louisville, Ky., Nov. 15; Coliseum, Charlotte, N.C. (16).

\***HARRY CHAPIN** (Elektra): Georgetown Univ., Washington, D.C., Nov. 22; Mosque, Richmond, Va. (24).

**JIM DAWSON** (RCA): Great S.E. Music Hall, Atlanta, Ga., Nov. 14-17.

**DONNA FARGO** (Dot): Orlando, Florida, Nov. 16.

**DICK FELLER** (United Artist): The Last Resort, Athens, Ga., Nov. 12-17; The Great Southeast Music Hall, Atlanta, Ga. (19-24).

**DON GIBSON** (Hickory): Orlando, Florida, Nov. 16.

\***WAYLON JENNINGS** (RCA): Mun. Aud., Lubbock, Texas, Nov. 14; Taylor Co. Col., Abilene, Texas (16).

**ELTON JOHN** (Rocket): Capitol Center, Washington, D.C., Nov. 21; Civic Center, Baltimore, Md. (24).

(Continued on page 21)

NOVEMBER 16, 1974, BILLBOARD

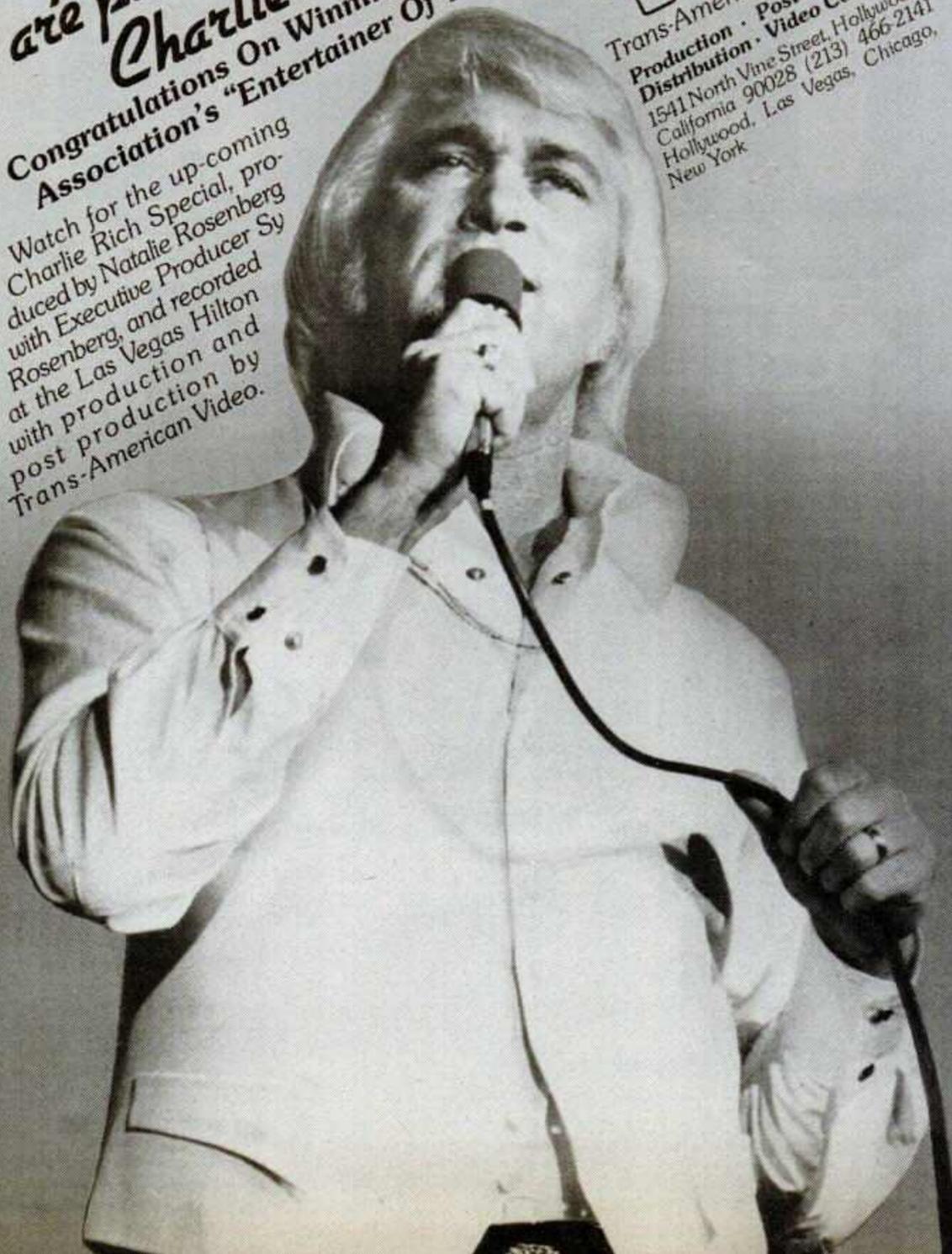
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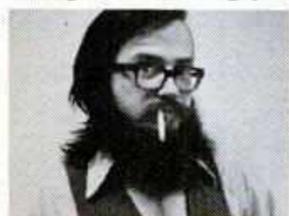
# ROLLING STONE®

**Meet the people our readers read:** the most widely read and quoted group in the contemporary music world. The best team of music reporters ever put together in one publication.



**Ben.** Senior Editor Ben Fong-Torres oversees Rolling Stone's music section. He was a DJ at a San Francisco "good music" station before finding better music and joining Rolling Stone. His work has been included in 8 books, and he is a member of Esquire's "Heavy 100 of Rock."

**David.** David Hamilton, an Associate Editor in San Francisco, joined Rolling Stone from Newsday. He assigns, edits, and watches over a herd of bureaus, stringers, and hungry freelance writers.



David says he is not David Hamilton, pitcher for the Oakland A's, he isn't David Hamilton the Playboy photographer, or David Hamilton reviewer of classical

music, and has no plans to become any of them.

**Jon.** Associate Editor Jon Landau is editor of our record reviews, one of the most popular and best read features in the magazine. Jon, who's from Boston, joined Rolling Stone with the first issue in 1967. He is a practicing rock musician and producer.



**Charles.** Charlie Perry, Associate Editor, majored in Arabic at U.C. Berkeley. He then joined Rolling Stone, splitting his time



between the copy department and the Dead Languages Desk. He has written articles on teen idols, dangerous narcotics, and rock tours, and is editor of *Smokestack El Ropo's Bedside Reader*.

**Jonathan.** Jonathan Cott, Contributing Editor, has written for Rolling Stone right from the beginning. A New Yorker, Cott has spent his last 10 years travelling and writing about such personalities as John Lennon, Jean-Paul Sartre, R.D. Laing, and Bob Dylan. His latest Rolling Stone smash: an interview with Glenn Gould.



**Annie.** Annie Leibovitz is Rolling Stone's Chief Photographer. Her work invariably ends up as newsprint posters for our readers. In addition to Rolling Stone, her work has appeared in Photo Magazine, Vogue, Esquire, West, and the London Sunday Times. She edited *Shooting Stars*, and, now, there's even a book about her.

**Meet 11 reasons why a Rolling Stone reader spends 1 hr. and 26 min. with every issue and buys 61 LP's & 27 tapes a year.**



**Andrew.** Andrew Bailey, Managing Editor of our London office, once edited a group of technical science magazines; later he panned tin music for Variety in London. In addition to pieces on George Harrison, Jethro Tull, the Who, and others, for Rolling Stone, he writes a pop column for the London Evening Standard.



**Chet.** Associate Editor Chet Flipppo is bureau chief of the New York office. Chet is a Texan and an authority on country and western music. But he also likes the eastern stuff. His most recent work includes profiles of Tanya Tucker and Charlie Rich.

**Ralph.** Ralph J. Gleason, Contributing Editor, is one of the eminent critics and essayists of our time. His column appears each issue under the title, "Perspectives." One of the first jazz critics to cover and encourage rock and roll, Gleason has been with Rolling Stone since the beginning.



**Jerry.** Jerry Hopkins, Contributing Editor, was Rolling Stone's first full-time Los Angeles correspondent, providing the first major pieces on such Hollywood pop phenomena as Tiny Tim, Jim Morrison, and the Mamas and the Papas. He wrote the book *Elvis*, and has been published in everything from the old *Village Voice* to the older *Good Housekeeping*.



**Judith.** Judith Sims, Associate Editor, covers Los Angeles for Rolling Stone, sending sharp reports on both natives and visitors, among them Maria Muldaur, Bonnie Raitt, Emerson Lake & Palmer, and Black Sabbath. Before coming to Rolling Stone from Warner Brothers, Judith was a school teacher, a teen magazine editor, and a secretary for a drag car magazine. All at different times.

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# Disco Action

By TOM MOULTON

NEW YORK—Good news travels fast and the word is out about a forthcoming Jimmy Castor Atlantic album. Castor, who is known in the discos for his "It's Just Begun" smash, hasn't been able to top that record since its release two years ago.

The cut most people are aware of is "He-Man Boogie." It'll be 4:40 on the LP. The consensus of several DJs including Steve Santora of Nephentha II, Joe Palminteri of the Sound Machine and Tony DJ of Hollywood among others who have heard the song is that "Jimmy's has made another great disco record."

Steven D'Acqisto, a relief DJ (by choice) at several of the top clubs here, is responsible for turning a number of DJ's and disco stores on to such fast breaking records as "Got To Testify, (Love)" by Cornelius Brothers & Sister Rose, "Hey Girl, Come And Get It" by the Stylistics, and "Love Is Sunshine" by Mandrill. Several DJ's such as David Rodriguez of the Limelight readily admit their appreciation of his ongoing contributions to the club scene.

"Yes, Sir Brother" by Shirley Brown, the flip side of "Woman To Woman," started getting disco play in the early part of September and has continued to grow. It's getting very strong in such New York clubs such as the Limelight, the Hippopotamus and Nephentha II.

The Jackson Sisters new single, "Boy You're Dynamite" on Mums is slower than their disco hit earlier this year. "I Believe In Miracles." Because of the popularity of that record the new release will get some good play in most of the New York discos.

"Keepin Up With The Joneses," the album by the Joneses, has the group's current hit "Sugar Pie Guy" as well as their previous hit "Hey Babe." Both singles, which had part 1 & 2 versions, were big disco records and no one can understand why part 1 & 2 of both singles are not one long versions on the album. Clubs who have played both records sometimes have difficulty in putting them together where they sound as one record.

Scepter Records has just released Don Downing's "Dream World" single (the disco-mix version) as the first product in its "Disco Gold" Series. This record is unique because it first came out this spring on the Roadshow label and, at the time of its release, the company that distributed it dissolved and the record was almost impossible to get.

It was then released on Scepter and by radio standards was an old record. Scepter then decided (because of disco popularity) to re-release it as a disco record. It remixed the vocal with part of the instrumental with the flip side the instrumental version. The popularity of the record is still there and it's considered a "standard" disco hit. It has sold steadily in stores and now, as part of the series, will continue to be available.

The two most asked questions on the Manhattan club scene these days are: "When is the Trammps album coming out?" And, "When will Gloria Gaynor's 'Never Can Say Goodbye' LP with the longer versions of 'Honey Bee' and 'Never Can Say Goodbye' be released?"

Billboard SPECIAL SURVEY for Week Ending 11/16/74

# Billboard FM Action

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

- 1 **CAMEL, MIRAGE, Janus:** KTMS, KCFR, WPLR, KSHE, WRAS, WOWI, WZZQ, WAER, WLIR, W149, WTUL, WKTK, WIOT, KLOL, WVVS, WBEU, WOUR, WBAB, KLBj, WPRB, KMET, KEFC, KBPI, CJOM, WMMR, KZEW, WORJ, CHUM
- 2 **KIKI DEE BAND, I GOT THE MUSIC IN ME, Rocket:** KGB, WQFM, KZAP, KFMV, KZEL, KPRI, KSAJ, KOME, WOUR, WORJ, WOWI, WABX, CHUM, WKTK, KLOL, WAER, WLIR, KEFC, KMET, WZZQ, CJOM, WBRU, WIOT, KLBj, WBAB
- 3 **MANFRED MANN'S EARTH BAND, GOOD EARTH, Warner Brothers:** WLIR, WABX, CJOM, KFMV, WIOT, WPLR, WABJ, KZEL, WZMF, WAWI, WTUL, KLOL, WMMR, WBEU, WVVS, WQFM, KZAP, WPRB, W149, KEFC, KOME, WKTK, WRAS
- 4 **FANNY, ROCK 'N ROLL SURVIVORS, Casa Blanca:** WRAS, WZZQ, WNEW, W149, WLIR, KSHE, WBAB, WOUR, WBRU, WMMR, WQFM, KZAP, KFMV, KTMS, WPLR, KZEL, KMET, WABX, WKTK, WIOT, KEFC, WTUL
- 5 **HELLO PEOPLE, HANDSOME DEVILS, ABC:** KZEL, WOWI, WORJ, KBPI, WABX, CJOM, WOUR, KFMV, WNEW, WPLR, WLIR, KSHE, KMET, KZAP, WPRB, WIOT, WQFM, WSDM, KOME, WBAB, WAER, KLBj
- 6 **MONTROSE, PAPER MONEY, Warner Brothers:** KSAJ, WRAS, WABX, W149, WIOT, WPLR, WORJ, KSHE, WZMF, WTUL, CJOM, WBEU, WVVS, KLOL, WQFM, KZEL, KOME, WLIR, KEFC, KBPI, WBAB
- 7 **DON McCLEAN, HOMELESS BROTHER, United Artist:** KTMS, WTUL, WMMR, WVVS, WQFM, WSDM, KFMV, KZEL, WBEU, WORJ, CHUM, WKTK, WLIR, WNEW, KEFC, WIOT, CJOM, KLBj, KZEW, WPRB
- 8 **FAIRPORT CONVENTION, A MOVEABLE FEAST, Island:** WPLR, WKTK, WRAS, WOWI, WOUR, KMET, KCFR, KZEW, WPRB, KZEL, WORJ, CHUM, KLOL, WLIR, KEFC, WVVS, CJOM, WBAB, WIOT
- 9 **KENNY RANKIN, SILVER MORNING, Warner Brothers:** KTMS, WLIR, KFMV, WNEW, WIOT, WPLR, WORJ, KZEL, WAER, WBEU, WVVS, KCFR, WQFM, KZEL, KEFC, CJOM, KOME, WOUR, WBAB
- 10 **JERRY JEFF WALKER, WALKER'S COLLECTABLES, MCA:** KZEW, WTUL, KLBj, KZAP, KFMV, KZEL, KMET, WOUR, WORJ, KLOL, WLIR, KEFC, WMMR, WQFM, KBPI, WBRU, WIOT, CHUM, WBAB
- 11 **TIM WEISBURG, IV, A&M:** WRAS, KTMS, WAER, KCFR, WBAB, WQFM, KZAP, KFMV, KJLH, KOME, KSHE, WOWI, WZMF, WVVS, KBPI, WORJ, WTUL, KLBj
- 12 **ELECTRIC FLAG, THE BAND KEPT ON PLAYING, Atlantic:** KTMS, W149, WAER, WMMR, KSAJ, KMET, WRAS, KZEL, WZZQ, WOWI, WLIR, WBRU, WOUR, WPRB
- 13 **MIKE McGEAR, LIVE IT UP, Warner Brothers:** KLBj, WLIR, KBPI, WABX, CJOM, W149, KLOL, WBEU, KMET, WQFM, KFMV, KOME, KEFC, WIOT, WBAB
- 14 **SHAWN PHILLIPS, FUTHERMORE, A&M:** KSHE, WABX, KLOL, WQFM, CJOM, WRAS, KZEW, KBPI, WAER, KLIR, WOUR, WIOT, KLBj, CHUM, WKTK
- 15 **DEODATO, ARTISTRY, MCA:** WRAS, WTUL, KFMV, KJLH, KZEL, KOME, KMET, W149, KLOL, WNEW, KEFC, KSAJ, WQFM, WBAB
- 16 **KISS, HOTTER THAN HELL, Casablanca:** WPLR, KMET, KSHE, WABX, WLIR, WNEW, WIOT, CJOM, WMMR, WQFM, KZEL, KSHE, WORJ, WBAB
- 17 **BUDDY MILES, THE MANY FACES OF BUDDY MILES, Columbia:** WTUL, CJOM, WSDM, WPRB, WBEU, WZMF, WAER, WLIR, WIOT, WBAB, WKTK
- 18 **TRAPEEZE, HOTWIRE, Warner Brothers:** WIOT, KZEW, WTUL, WBEU, KLOL, WQFM, KFMV, KEFC, WRAS, CJOM
- 19 **BOOKER T, EVERGREEN, Epic:** KZAP, KJLH, KOME, WOUR, WOWI, WLIR, WVVS, KSAJ, WQFM
- 20 **JERRY GOODMAN AND JAN HAMMER, LIKE CHILDREN, Nemperor:** WRAS, KSHE, WOWI, WAER, WLIR, WBRU, WOUR, WPRB, WMMR
- 21 **ALEX HARVEY BAND, IMPOSSIBLE DREAM, Vertigo:** WOUR, WABX, WTUL, WRAS, WIOT, WMMR, CJOM, KZEW, KSHE
- 22 **JOHN MARTYN, SUNDAYS CHILD, Island:** WOWI, WLIR, WBAB, WOUR, KLOL, CJOM, WIOT, CHUM, KCFR
- 23 **STACKRIDGE, PINAFORE DAYS, Sire:** WMMR, WNEW, WABX, KZEL, WOWI, WBRU, WKTK, KCFR, WOUR
- 24 **GOOSE CREEK SYMPHONY, DO YOUR THING BUT DON'T TOUCH MINE, Columbia:** WMMR, WRAS, KZEW, WOWI, WTUL, WOUR, WIOT, KZAP
- 25 **GLADYS KNIGHT AND THE PIPS, I FEEL A SONG, Buddah:** WSDM, KZAP, KZEL, WABX, KMET, KQIV, WPLR, KFMV
- 26 **NEUTRONS, BLACK HOLE STAR, United Artist:** WLIR, KSHE, WAER, WPRB, W149, KLOL, KSAJ, WOUR
- 27 **POCO, CONTAMOS, Epic:** WOUR, WNEW, WQFM, WRAS, KZEW, WZMF, KSHE, WLIR
- 28 **R.E.O. SPEEDWAGON, LOST IN A DREAM, Epic:** CJOM, WQFM, KSHE, WABX, WVVS, WZMF, KBPI, WBRU
- 29 **WISHBONE ASH, THERE'S THE RUB, MCA:** WQFM, WPLR, WZMF, KLOL, KSHE, WOWI, WAER, WOUR
- 30 **KING CRIMSON, RED, Island:** WKTK, KLOL, KOME, W149, WMMR, KSAJ, WPLR
- 31 **LEONARD COHEN, NEW SKIN FOR THE OLD CEREMONY, Columbia:** WMMR, WQFM, KEFC, WRAS, WABX, WOWI, WIOT
- 32 **GEORGE DUKE, FEEL, BASF:** WABX, WOWI, WMMR, KLOL, WAER, WBRU
- 33 **CURTIS MAYFIELD, GOT TO FIND A WAY, Curtom:** KZAP, KJLH, KMET, WOUR, WAER, KSAJ
- 34 **SECRET OYSTER, FURTIVE PEARL, P.I. Cosmos Records:** WVVS, KCFR, WZZQ, KEFC, WBEU, WRAS
- 35 **STAR DRIVE ROBERT MASON, STAR DRIVE, Columbia:** WZZK, WOWI, WTUL, WBRU, KEFC, WQFM
- 36 **MARSHALL TUCKER BAND, WHERE WE ALL BELONG, Capricorn:** WQFM, WRAS, WPLR, WZZQ, KLOL, WOWI
- 37 **CAPT. BEEFHEART, BLUE JEANS AND MOONBEAMS, Mercury:** WQFM, KEFC, WABX, CJOM, WOUR
- 38 **JONATHAN EDWARDS, LUCKY DAY, Atco:** W149, WMMR, WPLR, WLIR, WOUR
- 39 **ANDY FAIRWEATHER-LOW, SPIDER JIVING, A&M:** WOWI, CJOM, WZMF, WLIR, KZAP
- 40 **JOHNNY HAMMOND, GAMBLERS LIFE, Chelsea:** WPLR, KJLH, WIOT, KMET, KZAP
- 41 **ELTON JOHN, GREATEST HITS, MCA:** WNEW, WQFM, WZMF, KLOL, KLBj
- 42 **MICHAEL WHITE'S MAGIC MUSIC CO., GO WITH THE FLOW, Impulse:** WABX, WIOT, KLOL, WOWI, WPRB
- 43 **DONAVAN, 7-TEASE, Epic:** WMMR, WQFM, WZMF, KLOL
- 44 **ELF, LA 59, MGM:** KSHE, WOUR, WOWI, WBAB
- 45 **RACHEL FARO, REFUGEES, Victor:** KZEL, WAER, WNEW, WLIR
- 46 **JAN AND DEAN, GOTTA TAKE THAT ONE LAST RIDE, United Artist:** KFMV, WOUR, KLOL, KEFC
- 47 **MOODY BLUES, THIS IS, Threshold:** KTMS, WQFM, KLOL, WIOT
- 48 **MOODY BLUES, THIS IS, Threshold:** KTMS, WQFM, KLOL, WIOT
- 49 **THEM/VAN MORRISON, BACKTRACKING, London:** WABX, WBAB, WPLR, WZMF
- 50 **BARNABY BYE, TOUCH, Atlantic:** WQFM, WLIR, WBAB
- 51 **GEORGE BENSON, BAD BENSON, CTI:** KJLH, WOUR, CJOM
- 52 **CLARENCE CARTER, REAL, ABC:** KQIV, WOUR, WBAB
- 53 **JOHN COLTRANE, HIS GREATEST YEARS VOL. 3, Impulse:** KCFR, KLOL, WPRB
- 54 **KATHY DALTON, BOOGIE BANDS AND ONE NIGHT STANDS, Discreet:** WORJ, KEFC, WQFM
- 55 **AL GREEN, EXPLORES YOUR MIND, Hi:** WABX, CJOM, KZAP
- 56 **HERBIE HANCOCK, DEATH WISH, Columbia:** KQIV, WIOT, KCFR
- 57 **BARRY MANILOW, BARRY MANILOW II, Bell:** WBAB, WAER, WKTK
- 58 **MODERN JAZZ QUARTET, IN MEMORIAM, Little David:** WOWI, WQFM, WIOT
- 59 **ROBERT PALMER, SNEAKING SALLY THROUGH THE ALLEY, Island:** WOUR, KLOL, WAER
- 60 **CANDI STATON, CANDI, Warner Brothers:** KJLH, KLOL, WOUR
- 61 **TYMES, TRUSTMAKER, RCA:** KJLH, KMET, KZAP
- 62 **BROWNS HOME BREW, TOGETHER, Vir-tago:** WLIR, WBAB
- 63 **DEEP PURPLE, STORM BRINGER, Warner Brothers:** WNEW, WLIR
- 64 **JACK DEJONETTE, SORCERY, Prestige:** WABX, KCFR
- 65 **CHARLES ERLIND, DYNAMIC BROTHER, Prestige:** KJLH, KQIV
- 66 **GREEN SLADE, SPYGLASS GUEST, Mercury:** WQFM, WOUR
- 67 **GRYPHON, RED QUEEN TO GRYPHON THREE, Bell:** WOUR, KCFR
- 68 **HORSELIPS, DANCE HALL SWEETHEART, Oats:** WPLR, KLOL
- 69 **MILT JACKSON, THE IMPULSE YEARS, Impulse:** WABX, KCFR
- 70 **BURT JANSCH, LA TURN AROUND, (Import) Famous:** WLIR, WPRB
- 71 **JO-JO GUNNE, SO ... WHERE'S THE SHOW, Asylum:** WRAS, WABX
- 72 **ELVIN JONES, THE IMPULSE YEARS, Impulse:** KCFR, WPRB
- 73 **RONNY LANE, ANYMORE, FOR ANYMORE, (Import) GM:** WLIR, W149
- 74 **LOVE UNLIMITED ORCHESTRA, WHITE GOLD, KJLH, KQIV**
- 75 **DUKE PEARSON, IT COULD ONLY HAPPEN WITH YOU, Blue Note:** KJLH, CHUM
- 76 **PHILADELPHIA, RCA:** WBAB, KJLH
- 77 **PORTSMOUTH SYMPHONIA, PLAY THE MODERN CLASSICS, Columbia:** WPRB, WBRU
- 78 **SAM RIVERS, CRYSTALS, Impulse:** KCFR, WOWI

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

- ATLANTA, GA.: WRAS-FM, Jim Morrison: 1, 3, 4, 5, 7, 8, 9, 10, 12, 13, 14, 15, 16, 20
- AUSTIN, TEXAS: KLBj-FM, Greg Thomas: 1, 2, 4, 6, 7, 8, 9, 17
- BABYLON, LONG ISLAND: WBAB-FM, Bernie Bernard: 1, 2, 4, 5, 7, 8, 9, 10, 11, 13, 18, 19, 20
- BALTIMORE, MD.: WKTK-FM, John Reeves: 1, 2, 3, 4, 6, 7, 9, 11, 13, 15, 19
- BEAUFORT, SC.: WBEU-FM, Bill Calvert: 1, 3, 5, 6, 7, 9, 11, 12, 16
- BIRMINGHAM, AL.: WZZK-FM, Bill Levey: 16
- CHICAGO, ILL.: WSDM-FM, Burt Burdeen: 2, 4, 6, 11, 14, 20
- COMPTON, CALIF.: KJLH-FM, Rod McGrew: 8, 10, 13, 16, 17, 19, 20
- DALLAS, TEXAS: KZEW-FM, Mike Taylor: 1, 6, 7, 9, 12, 13, 14
- DENVER, COL.: KBPI-FM, Jean Valdez: 1, 4, 5, 7, 8, 9, 14
- DENVER, COL.: KCFR-FM, Bob Stecker: 1, 7, 8, 13, 16, 19, 20
- DETROIT, MICH.: WABX-FM, John Petrie: 2, 3, 4, 5, 9, 10, 13, 14, 15, 16, 17, 18, 19, 20
- EUGENE, ORE.: KFMV-FM, Randy Chase: 2, 3, 4, 6, 7, 8, 9, 10, 12, 14, 18
- EUGENE, ORE.: KZEL-FM, Stan Garrett: 2, 3, 4, 5, 6, 7, 9, 10, 13, 14, 18
- HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt: 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 13, 14, 17, 18, 19, 20
- HOUSTON, TEXAS: KLOL-FM, Jim Hilty: 1, 2, 3, 5, 7, 9, 10, 12, 13, 14, 15, 16, 17, 18, 19, 20
- INGLEWOOD, CALIF.: KAGB-FM, Kal Shields: 20
- JACKSON, MISS.: WZZQ-FM, Dave Adcock: 1, 2, 4, 9, 16
- KNOXVILLE, TENN.: W149-FM, Tony Yoken: 1, 3, 4, 5, 9, 10, 14, 15, 17, 20
- LOS ANGELES, CALIF.: KMET-FM, Joe Collins: 1, 2, 4, 7, 9, 10, 14, 16, 17, 19
- MILWAUKEE, WISC.: WZMF-FM, John Houghton: 3, 5, 8, 11, 14, 17, 18
- NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarh: 1, 3, 4, 5, 7, 10, 14, 15, 16, 17, 18, 20
- MILWAUKEE, WISC.: WQFM-FM, Mark Billinski: 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 13, 14, 15, 16, 17, 18, 19, 20
- NEW ORLEANS, LA.: WTUL-FM, Bryan Melan: 1, 3, 4, 5, 6, 7, 8, 10, 11, 12, 13, 14, 16
- NEW YORK, N.Y.: WNEW-FM, Dennis Elsas: 4, 6, 7, 10, 13, 14, 17, 18, 19, 20
- NORFOLK, VA.: WOWI-FM, Rollie Bristol: 1, 2, 3, 4, 7, 8, 9, 13, 14, 15, 16, 17, 18, 19, 20
- ORLANDO, FLA.: WORJ-FM, Mike Lyons: 1, 2, 3, 4, 5, 6, 7, 8, 10, 19
- PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen: 1, 3, 4, 6, 7, 9, 10, 13, 14, 15, 16, 17, 18
- PORTLAND, ORE.: KQIV-FM, Roy Jay (Rick Harrison): 14, 19, 20
- PRINCETON, N.J.: WPRB-FM, Daisann McLane: 1, 3, 4, 6, 7, 9, 11, 13, 14, 17, 19, 20
- PROVIDENCE, R.I.: WBRU-FM, Peter Masi: 2, 4, 7, 9, 13, 14, 16, 20
- SACRAMENTO, CALIF.: KZAP-FM, Robert Williams: 2, 3, 4, 7, 8, 13, 14, 16, 17, 19
- SAN DIEGO, CALIF.: KGB-FM, Art Schroeder: 2
- SAN DIEGO, CALIF.: KPRI-FM, Mike Harrison: 2
- SAN FRANCISCO, CALIF.: KSAJ-FM, Bonnie Simmons: 2, 5, 9, 10, 13, 14, 15, 16
- SAN JOSE, CALIF.: KOME-FM, Ed Romig: 2, 3, 4, 5, 7, 8, 9, 10, 13, 15
- SANTA BARBARA, CALIF.: KTMS-FM, Steve Sellman: 1, 4, 6, 7, 8, 9, 18
- ST. LOUIS, MO.: KSHE-FM, Shelly Grafman: 1, 4, 5, 8, 9, 10, 13, 14, 18, 20
- SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Hunington: 1, 2, 4, 7, 9, 13, 14, 16, 17, 18, 19, 20
- SYRACUSE, N.Y.: WAER-FM, George Gilbert: 1, 2, 4, 7, 8, 9, 11, 13, 14, 16, 18, 19
- TOLEDO, OHIO: WIOT-FM, Niel Lasher: 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12, 13, 14, 15, 17, 18, 19
- TORONTO, CANADA: CHUM-FM, Benjy Karch: 1, 2, 6, 7, 9, 13, 20
- VALDOSTA, GA.: WVVS-FM, Scott Crane: 1, 3, 5, 6, 7, 8, 13, 14, 16
- WACO, TEXAS: KEFC-FM, Chip Knighton: 1, 2, 3, 4, 5, 6, 7, 9, 10, 12, 15, 16, 17, 18, 19
- WINDSOR, DETROIT: CJOM-FM, Dave Lonco: 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12, 13, 14, 17, 19

NOVEMBER 16, 1974, BILLBOARD

### TOP FIFTEEN (By Audience Response)

- 1 NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM
- 2 EXPRESS—B.T. Express—Scepter (LP Only)
- 3 DOCTOR'S ORDERS—Carol Douglas—Midland International
- 4 YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White—(20th Century-Fox)
- 5 GET DANCIN'—Disco Tex & The Sex-o-lettes—Chelsea
- 6 ASK ME—Ecstasy, Passion & Pain—Roulette
- 7 TELL ME WHAT YOU WANT—Jimmy Ruffin—Chess
- 8 I KEEP HOLDIN' ON—Al Downing—Janus—(Disco-Mix)
- 9 ROCKIN' SOUL—Hues Corp.—RCA
- 10 PHILADELPHIA—B.B. King—ABC-Dunhill
- 11 EVERLASTING LOVE—Carl Carlton—Backbeat
- 12 SUGAR PIE GUY—The Joneses—Mercury
- 13 TRUSTING HEART—The Tramps—Golden Fleece
- 14 WHERE ARE ALL MY FRIENDS—Harold Melvin & The Blue Notes
- 15 WHERE THERE IS LOVE—Whispers—Janus (LP Cut)

### DOWNSTAIRS RECORDS

- 1 LOOK ON THE GOOD SIDE—Invitations—Silver Blue
- 2 DOCTOR'S ORDERS—Carol Douglas—Midland International
- 3 WHERE ARE ALL MY FRIENDS—Harold Melvin & The Blue Notes—Philadelphia Intl.
- 4 TRUSTING HEART—Tramps—Golden Fleece
- 5 MORE THAN ANYTHING, YOUR MY EVERYTHING—Barry White—20th Century-Fox
- 6 EACH MORNING I WAKE UP—Major Harris Boogie Blues Band—Atlantic
- 7 SOON, EVERYTHING IS GONNA BE ALRIGHT—The Third Time Around—(Denine)
- 8 ROCKIN' SOUL—Hues Corp.—(RCA)
- 9 YOU BELIEVE IN ME—Executive Suite—Babylon
- 10 GET DANCIN'—Disco-Tex & The Sex-o-lettes—Chelsea
- 11 YOU ARE THE SONG, I'VE ALWAYS WANTED TO SING—Timmy Thomas—(Gladys)
- 12 YOU BETTER BE CERTAIN—Futures—Buddah
- 13 GOT TO TESTIFY (Love)—Cornelius Brothers & Sister Rose—UA
- 14 ALL THESE CHANGES—Mitt Matthews—Bryan Records
- 15 SUGAR PIE GUY—The Joneses—Mercury

### Best Sellers (New York City) Colony Records

- 1 GET DANCIN'—Disco-Tex & The Sex-o-lettes—Chelsea
- 2 DOCTOR'S ORDERS—Carol Douglas—Midland International
- 3 NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM
- 4 MORE THAN ANYTHING, YOUR MY EVERYTHING—Barry White—20th Century-Fox
- 5 WHERE ARE ALL MY FRIENDS—Harold Melvin & The Blue Notes—Philadelphia Intl.
- 6 ROCKIN' SOUL—Hues Corp.—RCA
- 7 TRUSTING HEART—The Tramps—Golden Fleece
- 8 EACH MORNING I WAKE UP—Major Harris Boogie Blues Band
- 9 LOOK ON THE GOOD SIDE (part 1 & 2)—Invitations—Silver Blue Records
- 10 WORK TO DO—Average White Band—Atlantic
- 11 GOT TO TESTIFY (Love)—Cornelius Brothers & Sister Rose—UA
- 12 PHILADELPHIA—B.B. King—ABC-Dunhill
- 13 ONE DAY OF PEACE—Love Committee—TSOP
- 14 TELL ME WHAT YOU WANT—Jimmy Ruffin—Chess
- 15 DREAMS—Nell Carter—RCA

### Melody Music Shops (Brooklyn, Queens, Long Island)

- 1 EXPRESS—B.T. Express (LP Only)—Scepter
- 2 TIME—Mighty Clouds Of Joy—ABC-Dunhill
- 3 DOCTOR'S ORDERS—Carol Douglas—Midland International
- 4 NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM
- 5 DO IT (Till You're Satisfied)—B.T. Express—Scepter
- 6 I FEEL LOVE COMIN' ON—Jay & The Techniques—Silver Blue
- 7 KUNG FU FIGHTING—Carl Douglas—20th Century-Fox
- 8 LOVE DOESN'T GROW ON TREES—Darren Green—RCA
- 9 ASK ME—Ecstasy, Passion & Pain—Roulette
- 10 SUGAR PIE GUY—The Joneses—Mercury
- 11 ROCKIN' SOUL—Hues Corp.—RCA
- 12 GET DANCIN'—Disco-Tex & The Sex-o-lettes—Chelsea
- 13 EVERLASTING LOVE—Carl Carlton—Backbeat
- 14 PHILADELPHIA—B.B. King—ABC-Dunhill
- 15 TRUSTING HEART—The Tramps—Golden Fleece

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## Talent In Action

• Continued from page 16

The mixed audience reacted politely, but never went into hysterics.

Obviously, Aznavour is wasted on Broadway, he should be headlining a show in Las Vegas, where his style would seem more appropriate, or he should even star in his own variety show on television.

**DIDIER DEUTSCH**

### YOUNGHEARTS GINO VANELLI

Whisky, Los Angeles

How can you dislike a soul act that only said "right on" once during its Oct. 23 set? The three tuxedo-clad Younghearts with their razor-sharp backing instrumentalists, the Mean Machine, are at a curiously exciting career phase.

They have all the equipment necessary to break through as a major progressive r&b group, in the contemporary mold of soul's distinctive solo artists.

Each of the three members has a strong voice of lead quality and they do in fact share leads

spotlight. Their act has all the high-energy polish of r&b at its best.

Right now, the Younghearts have one foot planted in the standard showmanship traditions of soul as they seem to be stepping towards a more individualistic and progressive effort.

Gino Vanelli, playing south of his native Canada for the first time, has two interesting selling points that charted his first A&M single, "People Gotta Move." These points are his precise, legit-type voice that he harnesses effectively to rock abandonment, plus the Stevie Wonder instrumental textures produced by his group of two electric keyboardists and three percussionists.

This total sound is transferred effectively by Vanelli from record to stage. Now his next job should be to develop a less awkward and contrived-looking stage presence, so that his presentation won't jar with his sophisticated musical concept.

**NAT FREEDLAND**

### DAX ZENOS

Waldorf-Astoria, New York

Dax Zenos, whose unusual stage name is not the least attraction about him ("My father is Harold Robbins," he quips, "and try to figure that one out"), is a superb vocalist and an engaging performer.

Exuding youthful confidence and plenty of energy, Zenos could become a crowd-pleaser of the first magnitude, with the kind of MOR appeal that propelled Tom Jones and Engelbert Humperdinck to stardom. His rich and sultry baritone was effectively cast against an 18-piece band augmented with two female warblers.

The well-balanced Oct. 19 program found him drawing extensively on his Spanish background (with a searing rendition of "Malaguena") as well as several Broadway tunes. Most effective in the latter group were a medley of songs from "Man Of La Mancha," which he delivered in French, using the right blend of bravura and passion, and another medley of songs from "Pippin," equally unusual with its mild magic tricks to round out the performance.

Also impressive were a bluesy rendition of Leonard Bernstein's "Lonely Town," Paul Anka's "You're Having My Baby," and Marvin Hamlisch's "The Way We Were," all attesting to the singer's range and versatility. Given the right exposure, Zenos could very well be the next international singing sensation.

**DIDIER DEUTSCH**

### GRANT GREEN GEORGE FREEMAN

Half Note, New York

This was one of the hottest jazz shows in this city in some time. As a guitarist, Green is rivaled by very few and his soulful renditions of many pop standards are unequalled. He can cut across his strings with some of the flashiest runs in jazz, but it never gets in the way of his band members while they're soloing.

Vibraphonist Billy Thomas was perhaps the strongest sideman in the band and his adeptness was uncanny. Keyboardist-arranger Emmanuel Riggins also played with special quali-

ties, but the hottest solo of the night was turned in by saxophonist Claude Bartee. His notes were bouncing off the ceiling like tennis balls and some of his runs were like shades of Charlie Parker.

Green and his band never fail to excite audiences and their one fault lies in an inability to begin on a hot note. It usually takes them a set or two before they begin to soar.

Opening for Green Oct. 10 was another one of jazz's great guitarists, George Freeman. This former Gene Ammons sideman played solo guitar for most of the set, but offered several exciting numbers with Elvin Jones' guitarist Roland Prince. At one point in their set, it seemed like there were more than 10 musicians playing and one of the standouts was the old Ammons' standard, "Red Top."

**JIM FISHEL**

### JACKSON BROWNE WENDY WALDMAN

Felt Forum, New York

Jackson Browne's sellout concert Oct. 22 was a happy merger of solid rock and roll with all the trimmings of a good old fashioned country hoe-down.

Audience rapport was excellent from beginning to frenzied end with Browne offering fans a well balanced performance of his hits and a selection of tunes from his new album "Late For The Sky." "Our Lady Of The Well" was a particu-

lar standout. "Fountain Of Sorrow" and earlier album title song, "For Everyman" also drew solid audience reaction.

Every fine group has a cornerstone who set the pace and Browne's group is no exception. David Lindley, a gifted musician who triples on

(Continued on page 22)

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## Who/ Where/ When

• Continued from page 18

**DOUG KERSHAW** (Warner Bros.): Great South East Music Hall, Atlanta, Georgia, Nov. 26-30.

**CHUCK MANGIONE** (Mercury): Great South East Music Hall, Atlanta, Georgia, Nov. 11-13; Miami Beach Aud., Miami Beach, Florida (14); Vanderbilt Univ., Nashville, Tenn. (17); Brass Trumpet, Memphis, Tenn. (18-21).

**BARRY MANILOW** (Bell): Lafayette Music Room, Memphis, Tenn. Nov. 13-16.

**O'JAYS** (Epic): Capitol Center, Largo, Md., Nov. 14; Baltimore Civic Center, Baltimore, Md. (15); Richmond Col., Richmond, Va. (16).

**TOMMY OVERSTREET** (Dot): Winchester Club, Houston, Texas, Nov. 15; Lakeview Club, Bryan, Texas (16); Madison Square Garden Forum, New York City, New York (16); El Paso Cattle Co., Austin, Texas (17).

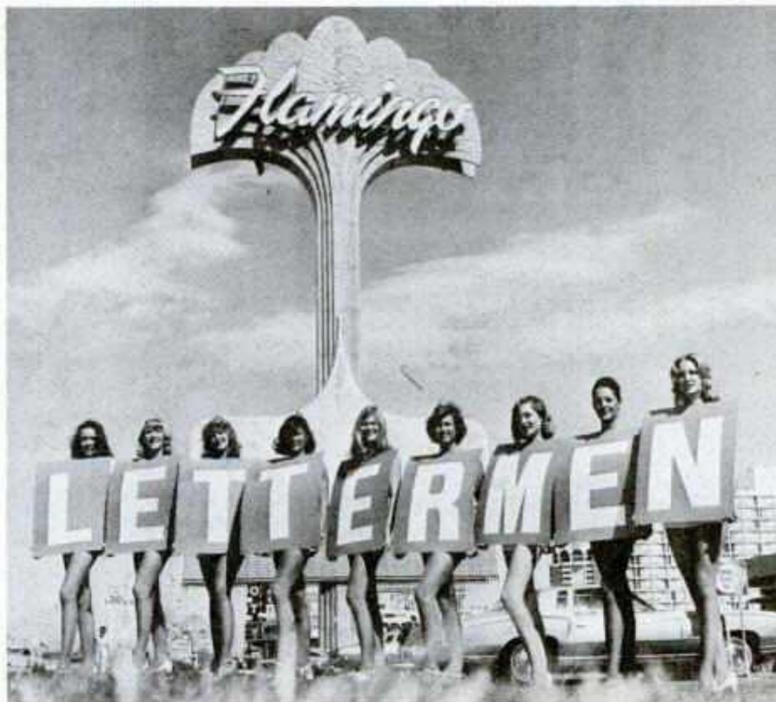
**MARTY ROBBINS** (MCA): Columbus Aud., Phenix City, Al., Nov. 16; Shoal Creek Park, Lavonia, Ga. (17); Stardust Inn, Waldorf, Md. (22-23).

**SOUTHER, HILLMAN, FURAY** (Asylum): Texas, Nov. 20-26.

**PORTER WAGONER** (RCA): Monroe, La., Nov. 14.

**JERRY WALLACE** (MCA): Austin High School, Decatur, Al., Nov. 14.

**FREDDY WELER** (Columbia): Disney World, Orlando, Fla., Nov. 16; Conv. Hall, Gasden, Al. (29).



Las Vegas New Bureau photo

**LETTERMEN LADIES**—See, there was this strike of the workers who put the letters in the huge signs outside the Las Vegas strip hotels. And the Lettermen were opening at the Flamingo Hilton. So obviously desperate measures were called for. One thing Vegas never runs out of is pretty girls in brief costumes.

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# Studio Track

By BOB KIRSCH

Producer's Workshop in Los Angeles has been a busy spot lately, reports chief engineer Jerry Hall. Patti Dahlstrom cut an LP recently, with Bill Schnee handling production and engineering chores: Mudcrutch was in cutting for Shelter, with label chief Denny Cordell producing and Galen Senogles working the control boards; Mary McCreary also cut her latest LP at Producer's, with Cordell producing along with Dino Airal and Bob Shaper handling the engineering; Fanny cut its latest LP with Vini Poncia producing and Shaper again engineering; Ringo Starr has been in working on his latest, with Richard Perry producing and Schnee engineering; ex-Looking Glass lead singer Elliot Lurie has been cutting some sides with David Kershenbaum producing; and Harry Middlebrooks is cutting an LP for Ranwood.

\* \* \*

Things are happening in Boston at Intermedia Sound, reports executive director Dan Cole. Foxie, a new group handled by Frank Connelly (who also has Aerosmith) finished up an album for Capitol with Jack Douglas producing and Jay Messina working the boards; Paul Winter of the Winter Consort cut an LP for Charles Ives Company. Helping out on the session was Noel (Paul of Peter, Paul & Mary) Stookey. Ed McClarnon engineered. Livingston Taylor stopped by the studio to tape a session for broadcast over WCAS-FM radio and J. Geils has been helping produce a new group known as the Johnson Brothers. Richard Berred Ouelette did the engineering. Paul MacNeil finished up his second LP for Just Sunshine Records and Bill Thomas wrapped up eight songs for Bob Keeshan Associates to be aired over the Captain Kangaroo show through the fall and winter.

\* \* \*

At Clover Recorders in Los Angeles, Neil Sedaka, who has just released his first Rocket/MCA LP in this country finished up another for release on Polydor in England. Robert Appere produced and engineered the set and friends like Elton John, Jim Horn, Steve Cropper and Nigel Olsen stopped by at various times to lend helping hands. Lyn Christopher finished up her LP for ABC-Dunhill with Brian Garafalo producing and Michael Boshears working the controls. Boshears will also be mixing the next Wilson Pickett album with Yusuf Rahman, producer of the LP. New additions to the Clover staff include assistant engineer Stewart Whitmore who arrives from Shaggy Dog Studios in Stockbridge, Mass. Richie Moore has also joined the

staff in an engineering capacity. Moore has worked with a number of top rock stars in the past, including the Rolling Stones, Eric Clapton, Rick Nelson and Delaney & Bonnie.

\* \* \*

Bob Dylan has completed his 18th album, titled "Blood On The Tracks." Dylan cut the LP in Columbia's New York studios for Columbia. Dylan produced the set himself, and includes 10 new songs. Musicians helping out included New Riders' steel guitarist Buddy Cage, Eris Weissberg and Barry Kornfeld. The album is due for release late this month. Another Columbia artist, Bruce Springsteen, is in the 914 studios in upstate New York working on his next effort.

\* \* \*

At Sound City, Inc. in Van Nuys, Calif., Dr. John has been in recording with Jimmy Douglas and Mark Meyerson producing and David Devore engineering. Delaney Bramlett cut some sides with Steve Escallier working the controls, as did Jackie Lomax. Mark Smith has been busy with engineering work, getting together recently with Moxxy as well as the Stampeders. Lyn Randel has been in the studio with Les Emerson producing and Smith engineering.

Richard Torrance has been working on his second Shelter LP with Duane Scott producing and engineering. Ron Kramer is in with John Mahoney, who cut "The Ballad Of Evel Kneivel" with Bill Drescher engineering. Lalo Schifrin cut the score for "Planet Of The Apes" with Drescher engineering. Finally, Sha'ri Alexander has joined the staff, coming from Minot Sound Studios in White Plains, N.Y.

\* \* \*

Among artists in the ABC studios in Los Angeles over the past few weeks were Rufus, McKinley Jackson, Carl Carlton, Sylvia Smith, Steely Dan, Tommy Overstreet, Pratt & McClain, Kinky Friedman and Jay Gruska.

At Heritage Studios in Burbank, Bing Crosby and Johnny Mercer cut some sides, produced by Ken Barnes and engineered by Tommy Oliver. Ted Neeley is finishing up an LP engineered by Oliver and science fiction writer Ray Bradbury recorded several of his short stories for the Listening Library Of New York with Tom Wallace engineering.

Henry Mancini travels to CTS Sound Studios in London soon to cut his score for "Return Of The Pink Panther."

## Talent In Action

• Continued from page 21

guitar, violin and slide guitar, provides the smoke.

The 2,500-seat annex to the more spacious Madison Square Garden was jammed to the rafters for this show and there was an equally large crowd outside trying to buy last-minute tickets. Next time around just may find Jackson Browne in the Garden itself.

Warner Bros. recording artist Wendy Waldman did a fine job as opening act for the show. Together with bassist Peter Bernstein Ms. Waldman alternately accompanied herself on piano, guitar and dulcimer.

JIM STEPHEN

### BOBBY BARE JERRY INMAN

Palomino, Los Angeles

Bobby Bare has been a prominent figure in country and from time to time in pop music over the past 17 years, and his Nov. 1 performance here revealed the experience gained in his career as well as a freshness and creativeness to match anyone in the country field.

Bare's strongest point has always been his ability to use a fine voice to come up with a valid interpretation of virtually any type of song. Thus he is equally convincing as the murderer in "Miller's Cave," the downtrodden country boy of "Detroit City," the happy-go-lucky rock singer in his first major hit, "All-American Boy," or as the story-teller in "Rosalie's Good Eats Cafe."

With a solid catalog of major hits behind him, a good grouping of new material from Shel Sil-

verstein and a strong sense of humor that invites audience rapport and participation, Bare is an entertainer in the true sense of the word.

Bare is often listed with Waylon Jennings, Willie Nelson, Tompall Glaser and a few others as one of the "new breed" country singers. In the sense that he is able to communicate with all audiences, this is true. Yet the truth is, Bare is one of the finest country artists on the scene, who happens to have the skill to choose universally appealing material. And there is no reason why he should not continue to reach all kinds of music fans.

Jerry Inman & The Palomino Riders, the club's fine house band, opened the show. Inman, who recently signed a recording deal, went through an hour of enjoyable country and rock material including "You're The One" and "Lea," the sides of his new single. With continued exposure, Inman could develop into a major young artist.

BOB KIRSCH

### BRIAN WALLACE

Max's Kansas City, New York

With a consolidation of musical directions, singer-songwriter Brian Wallace could prove a find for a record company.

Accompanying himself on guitar Oct. 22, Wallace displayed his wares well. His voice, which ranges from a Donovanesque softness to a Gordon Lightfoot richness and on to the scat gurling of a Buzzy Lindhart, is well controlled and interesting. Unfortunately, he ends up being too many things.

Nevertheless, the talent is there. His stage presence is relaxed and well paced, making him a natural for the club scene. Trim away some repetitious material as well as his multi-directional musical approach, and the results could prove promising.

JIM MELANSON

(Continued on page 45)

### Johnny Bristol

• Continued from page 16

heavily into producing other performers. He recently completed several sessions including Johnny Mathis, Chi Coltrane and The Jackson Sisters.

"I like to convey a different mood for each group I produce, because I really don't want to get into one stylized sound," he says.

Artists that Bristol has worked with include Buddy Miles, The Supremes, Al Wilson, Jr. Walker and the All-Stars, O.C. Smith, Boz Scaggs, Stevie Wonder and countless others.

Oddly enough, Bristol wrote and produced both Wilson's and Smith's versions of "La La Peace Song."

# Campus

## 400 Attend College Radio-Disk Conference At Loyola

By JIM FISHEL

CHICAGO—The fifth annual WLUC-WLT sponsored Regional College Record Conference held here Nov. 1-3 at Loyola University of Chicago's Marquette Center was attended by 400 collegiate representative and record industry people from the Midwest, as well as Georgia, Nebraska, Mississippi and New York.

More than 70 stations attended the conference and were treated to a weekend of seminars and meetings dealing with the entire college radio market.

Topics covered included: administration of college radio stations, which was held for general managers and touched on the various ways new station members are apprenticed for positions on the staff; a session on NARAS with Henry Romersa of the NARAS Institute; a panel on women in broadcasting with participation from the professional community; and a visit with some of this city's professional broadcasters.

In addition, there was a question and answer period conducted by Alan Myers of the FCC; technical sessions conducted by several industry-related firms including Shure Inc., Group 128, duVall Co., Educational FM Associates, and Omega Services; and a music industry session with representatives from Atlantic, London, BASF, Mercury, A&M, Bell, Capitol, Columbia, Chess-Janus, Flying Fish, Grateful Dead, RCA and United Artists.

The latter session produced many interesting moments including a discussion of station service, the effect

of the vinyl shortage on college service, the ways to effectively handle a new product and methods for a new station to receive product and program it.

Conference co-coordinator Bill Paige of WLT says he was disappointed by the small turnout, but that everything else went off extremely well.

"We will probably only break even this year on the meeting, but part of the blame may be due to the lack of communication, he says. "Next year, we are going to send our four conference announcements instead of two."

Columbia Records campus chief Arnie Handweger also feels the conference turnout was a disappointing, but he thinks this year's delegates were a much higher calibre than in past years.

"A very serious group of kids participated in this year's meeting and it is apparent that more and more of them are thinking of going into commercial radio upon graduation," he says.

### USC Students Take Class Into Studios

LOS ANGELES—Some 150 students and faculty members involved in the University of Southern California's sound recording and reproduction course traveled to the Burbank Studios here last month to learn techniques under Al Green.

Mixing and dubbing, looping, sweetening and combining tracks highlighted the field trip.

## Michigan U. Students Cut Their Own Christmas Album

ANN ARBOR, Mich.—Unable to make a deal with any of the hundreds of commercial record companies, students of the University of Michigan School of Music have recorded and are selling their own LP.

It is titled "Christmas On Campus" and highlights holiday carols, two brass sextets with percussion and a mixed double chorus with harps.

Writing the charts is Frank Hunter, music director of the Mike

Douglas syndicated television show, who is prominent for his arrangements of "Tie A Yellow Ribbon 'Round The Old Oak Tree" and other disk hits by Tony Orlando and Dawn. All but two of the 60 performers are Michigan music students.

Recording was supervised by Henry Root, director of electronics and recording on campus. Abe Torchinsky, professor of tuba, served as producer. None of the participants received remuneration.

Dean Allen P. Britton says the disk is being sold on campus and by direct mail with wholesalers paying \$100 for a box of 25 LPs. Proceeds will go into the university's scholarship fund. It is an album, Dean Britton points out, which will be sold "every year for a good many years to come."

### Campus Briefs

Michigan State's WBRS-AM has changed its frequency to 64 on the dial. Kip Bohne is the manager, Dave Di Martino is the music director of the campus station in Brody Hall at East Lansing. . . . Plans are complete for the University of Utah's 16th annual Festival of Contemporary Music, a highlight of which will be the Utah Symphony's concert of Schoenberg, Ives, Lazarof and Harris next Jan. 17 in Salt Lake City in the spacious Mormon Tabernacle with the redoubtable Maurice Abravanel conducting.

\* \* \*

In Atlanta, Mattiwilea Dobbs is a new artist in residence at Spelman College. She was for many years a celebrated opera star and is a Spelman graduate. . . . Saxophonist Marion Brown and pianist Stan Cowell are teaching music this fall at Amherst College. . . . Bowdoin College welcomes Bob Palmer as visiting music instructor. He's a contributing editor to downbeat.

### 'Seesaw' Plays College Venues

BATON ROUGE, La.—Veteran Broadway show singer John Raitt and the cast of "Seesaw," a musical play which was a hit in New York, are off on a 25,000-mile tour following their Nov. 1 appearance here before a Louisiana State University audience.

Raitt, father of Bonnie Raitt, acquired rights to the show from Jeff Franklin and Joseph Kipness. The tour by bus and truck is being booked by ATI, which reports 20 weeks are firmed. Emphasis will be on college and university dates, Raitt reports.

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## Top 40 Playlists: Are They Soon To Expand Drastically—Or Die?

• Continued from page 1

Top 40 stations on AM and FM; in Oklahoma City, there are eight featuring the same music. All of these stations are diluting the audience. The only way to sound different today is to play more music." And he wasn't talking about "more music" rotation systems.

Peter McLane, program director of KIOA-AM in Des Moines, Iowa, is somewhat sad about KLIF-AM cutting down its playlist. "I used to watch that KLIF-AM playlist pretty close because every now and then they'd break a country tune." He feels that any radio station with that short a list might have trouble.

KIOA-AM has a printed list of 30 tunes "and what we say we're playing, we play. Too many rackjobbers in this state depend on us; they rack from our playlist."

Todd Wallace, program director of KLIF-AM, recently announced that he'd cut the playlist of the legendary Top 40 station (it was perhaps the second Top 40 station in the nation) to 15-22 records and it was a "temporary necessity" due to competition in the market.

The tight playlist in a competitive situation is not new. Bill Stewart, one of the fathers of Top 40, once cut a station's playlist to 12 records, but this was only to attract attention and he slowly brought the list up to 40 or more tunes.

The problem with the current KLIF-AM list, is that Wallace admits many of the records are hits that have already reached their peak.

The rotation pattern at many Top 40 stations for some while—and this goes back to some of the original theories of Top 40 genius Todd Storz—has been to rotate the major 10 or 12 hits much more frequently than records on the way up the list below that.

So, essentially, the list has always been "tight." The major flaw, again from the viewpoint of the record industry or that starving new Jim Croce or Billy Swann is that new product is virtually eliminated from any possibility of getting any initial exposure.

Actually, new records do get played... and there are many avenues that record labels are now taking to help launch new records. The latest is the booming discotheque scene and several companies are producing torrid versions of tunes for dancing, later sending blander copies to Top 40 stations (Billboard, Nov. 2).

Over the past three years or so the Top 40 playlist has suffered a more serious injury... the advent and growth of the FM progressive station. These FM so-called free form music operations depended largely on albums.

Record labels, finding out that these stations would play new product, began taking albums to FM stations and—when one of the cuts on a particular LP met with audience favor—then releasing a single. Thus, the Top 40 station was placed in the awkward position of playing the new music second, a role that wasn't exactly satisfactory since Top 40 had gained its initial impact and prominence via the exposure of new and exciting and in-demand product.

Mardi Neirbass, music coordinator for the RKO General chain of Top 40 stations, says that the playlists for the various RKO stations generally averages 30 records. But she insists that it's largely Top 40 stations of the power of RKO's KHJ-AM in Los Angeles that is determining which LP cut is released as a single.

"I think that the FM stations... the really hip LP FM stations... would be embarrassed to admit it, but today they're playing our kind of music. And a lot of the Top 40 LP cuts that have been released were actually started on AM Top 40 stations." RKO stations will not play an LP cut until they know that it's going to be released as a single.

"Fortunately, or unfortunately, you then get to a point where the record companies come to you for your opinion on particular LP cuts. And this gets to be a bad deal, because they might feel you have to play it when it's released as a single."

The booming discotheque scene "scars the hell out of me," says Ms. Neirbass. "It's incredible, what's coming down." But she fears the potential of records coming out of the discotheques because of the "booze environment" which might not be a measurable reaction on whether a record was a hit or not and, too, with the discotheques increasing in strength for breaking records, payola might become a problem.

However, when it comes to the playlist, there, too, it's becoming more and more of a problem. "We all know it's getting harder and harder to find real information on records today. You have to ask 35 questions where you used to ask one."

"And you have to encourage the record store clerks to give you the right information. Because, if a record isn't selling, it might only be because it isn't in stock. Too, there's the question that if it comes in at 30 on their in-store list, how many has it really sold?"

RKO General adds two or three records a week per station.

KLIF's Todd Wallace can see no reaction out of the discotheques in regards to his station's playlist. "I feel that it will be reflected in sales or requests about the same as jukeboxes are now."

Bob Hamilton, national program director of the chain that includes WLAV-AM in Grand Rapids,

Mich., and WLAV-FM, says that he has 33 records on his playlist and adds three or four each week.

He thinks that discotheques are affecting the playlists of radio stations in Detroit and "I think they're a great outlet for exposing new product... they could be a very good barometer. Some of them even have request phones."

He says that he wishes he had a discotheque in his market, "so I could test records. If a radio station was wise, they would work with a discotheque on records to determine value judgment acceptance."

KOIA's Peter McLane, in a sense, does have such a barometer. One of his newsmen, Jim Bogelaar, is a discotheque DJ in a local club called Uncle Sam's. "We give him records to test out."

McLane says that rackjobbers such as J. L. Marsh of Iowa, ABC Records and Tapes, and Lieber- (Continued on page 45)

## Vox Jox

By CLAUDE HALL

Bill Sherard has resigned as national program director of Pacific & Southern, meaning WQXI-AM in Atlanta. New program director is Scott Shannon, previously with WMAK-AM in Nashville. No particular reason for the program director change, so far as I can figure out; nobody is really going to hurt WSB-AM. The rockers can only hope for second best, which is the way it's been for at least 10 years that I personally know of... WIFF-FM, rocker in Fort Wayne, Ind., needs records, according to Tom McKean at the station... Levi Booker has joined the staff of KLOL-FM, Houston, on a fulltime basis; he'd been doing weekends, but now you can hear him daily 10 p.m.-2 a.m.

\*\*\*

David Tucker has been promoted to program director of KCAB-AM and KWKK-FM in Dardanelle, Ark. Tucker is a 15-year radio veteran. Thomas M. Kamerling is operations manager of the station and G. Ronald Rye is owner and man-

(Continued on page 25)

## Bubbling Under The HOT 100

- 101—TRUSTING HEART, The Trammps
- 102—LADY LAY, Wayne Newton, Chelsea 3003
- 103—MY EYES ADORED YOU, Frankie Valli, Private Stock 45003
- 104—I KEEP ON LOVING YOU, Z.Z. Hill, United Artists 536
- 105—SALLY CAN'T DANCE, Lou Reed, RCA 10081
- 106—PENCIL THIN MUSTACHE, Jimmy Buffett, ABC/Dunhill 15011
- 107—CHARADE, Bee Gees RSO 501 (Atlantic)
- 108—I NEED TIME, Bloodstone, London 1059
- 109—CAREFUL MAN, John Edwards, Aware
- 110—WORDS (Are Impossible), Margie Joseph, Atlantic 45-3220

## Bubbling Under The Top LP's

- 201—BARRY MANILOW, II, Bell 1314
- 202—THEM FEATURING VAN MORRISON, Back-trackin', London 642
- 203—DOBIE GRAY, Hey Dixie, MCA 449
- 204—HANK CRAWFORD, Don't You Worry 'Bout A Thing, Kudu 19 (Motown)
- 205—CAMEL, Mirage, Janus JXS 7009 (Chess/Janus)
- 206—DAVE BRUBECK, Two Generations Of Brubeck: "Brother, The Great Spirit Made Us All," Atlantic SD 1660
- 207—THE ROCKY HORROR SHOW, Ode SP 77026 (A&M)
- 208—TIM WEISBERG, 4, A&M SP 3658
- 209—MARY McCREARY, Jezebel, Shelter SR 2110 (MCA)
- 210—RICHARD PRYOR, Crap (After Hours), Laff 146

## Programming Comments

E. KARL, Program Director WNCI-FM, Columbus, Ohio

I thought the most pressing problem I would have to face in my years in radio—when I took over the programming here—would be to affect a change in the rating system so that a market area is actually defined.

But now, I have discovered the real problem I must face: Music. And music people.

"Clap For The Wolfman" by the Guess Who is a monster hit. The song is a national hit. WNCI-FM carries "The Wolfman Jack" syndicated program. WCOL-AM, our main competitor, does not carry the Wolfman Jack syndication and, thusly, are not playing the song. WCOL-AM tried to break the "Road Food" side of the single, but was not successful. In Columbus, the major record stores and record departments have their singles racked according to WCOL-AM's playlist. Thus, Columbus record buyers cannot buy "Clap For The Wolfman" in Columbus. The public, in effect, is denied access to this record because of the record rackjobbers who serve Ohio.

It seems to me that the record and music people who cry to have their records played and always promise to get the product into stores could help out.

But when I talk to the buyers for record departments and ask why they buy from WCOL-AM's list, they say that's the way it's always been done. Can you believe that? Help!

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NOVEMBER 16, 1974, BILLBOARD



# Joel Whitburn's Record Research Report

In surveying the artists who've had #1 records on the "Hot 100" charts for the past 10 years—11/7/64 thru 11/9/74—it shows that only 3 artists during this decade have had a real consistent success with that #1 spot. They are: The Beatles (15); The Supremes (11); and The Rolling Stones (7). Two soul groups, The Temptations and The Jackson 5 have each had 4 records in the #1 slot. There are numerous artists with 3 #1 hit records.

★ ★ ★ ★  
The top Male Vocalists for this past decade with 3 "#1's" each are Stevie Wonder and Paul McCartney (if you consider his recordings with "Wings" as 'Male Vocalist'). The top Female Vocalists with 3 "#1's" each are Cher and Roberta Flack.

★ ★ ★ ★  
Since 1955 only 3 artists have had a span of more than 2 years when each release could be considered a sure bet to hit #1. They are: 1) The Beatles from 1964-1970 with an incredible unsurpassed 20 #1 hits! 2) Elvis Presley from 1956-1962 with 13 #1 hits and each release hitting no lower than position #5! 3) The Supremes from 1964-1967 with 10 #1 hits!

★ ★ ★ ★  
That #1 spot is indeed a much sought after and honored position, with only a very few artists in the history of 'rock' having a real consistent reign there.

★ ★ ★ ★  
Trivia Question #26:  
Who is the only recording act in chart history to have their 1st four charted records all hit #1 on the "Hot 100"?

(Answer: The Jackson 5)

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Joel Whitburn

Mail in the coupon below to order books listing complete data (date/highest position/total weeks charted/label & record no.) for every record to make the Billboard charts.

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## 'NOT PROGRESSIVE ANYMORE'

# San Diego's KPRI-FM Benefits By Harrison Potency Research

SAN DIEGO—Potency research. That's the focus point of KPRI-FM here, programmed by Mike Harrison, a multi-faceted (musically) man with backgrounds in both progressive and Top 40 and once a child of the counterculture that gave birth to progressive.

KPRI-FM has become very disciplined... very formatted, "without sounding like it was formatted," says Harrison. "What we're doing is taking one of the original progressive stations... one of the legendary stations that started programming progressive when the counterculture developed and moving it into the mainstream... and we're not progressive any more."

When he came to KPRI-FM in April 1973, he set out to build an air staff from both Top 40 and progressive ranks. "But I don't even know what the term progressive means any more. I think progressive radio has moved on. And I'd rather use the word contemporary to describe the station... just to avoid any false labels."

The concept is rather intriguing when you consider that Harrison got his start in progressive radio while in college in New York City. He helped launch WLIR-FM on Long Island. "That was a real progressive station."

The year was 1970 and the success of the station has to be measured more in factors rather than ratings—within a year nine people who started with the station had moved on to bigger radio stations in New York. Harrison started work, for example, as morning personality on WNEW-FM, where he spent the next two years.

"But I wanted to expand. I kept learning as much as I could... programming the music that I thought people wanted to hear. However, the music was already changing.

"Then I got into other radio—WPIX-FM and WCBS-FM in New York, often doing a show on both of those stations and WNEW-FM on the same day. Once, I taped that last break on WPIX-FM and dashed across town in the early morn to my job on WNEW-FM, so I was actually on the air on both stations at the same time."

He was expanding in other ways, too. During this New York period, he did 150 voiceovers for different products and even produced an album for a small recording company that was trying to get started.

"I learned and learned and tried to establish some degree of credibility."

This drive toward credibility is still a characteristic of the station he's at today. "We go through a lot of effort—and research—to make sure nothing is by chance.

"You see, in Top 40 radio, where you deal in proven entities, the choice on music is relatively simple—you have an A side and you have a B side on a single record. But our programming base is albums. With an album, you may know the sales figure on a given album, but not which particular cut on the LP is the hit. And there's another factor, seeing as how albums stay on the chart longer.

"But, our research shows that you can actually chart album cuts within an album and see upward and downward movement. I call it potency research, as opposed to popularity research or sales research."

For example, he points to "Band On The Run," on the chart for months. Top 40 stations play the single. "But we deal with an LP-oriented audience. Is 'Hell On Wheels' as popular as 'Jet'? And is this so still a month later?"

"What it boils down to is this: You're dealing with more than one set of graphs... and you don't have any sales figures to back up your feelings."

Over the years, he says that he has developed his own system of research. Staff members visit every record store in town... people from the station who rap with customers on a candid basis, incognito. The record customers are asked why they're buying the album, what are the songs on the album that caused them to buy it. And the name and phone number of customer is obtained and "we call them back after they've had the album for a few weeks... so we even are able to find out when they get tired of a particular tune or album."

He says that staff members try to find typical people to interview—sometimes 30 in a day—and "we weigh peer group pressure, because we don't program to groups, we program to individuals, so there's some seat-of-the-pants to the research... but we play a variety of records, singles and LP cuts. Songs are songs."

Harrison works with no playlist, but his potent songs. "I don't think any playlist should be stable; it should fluctuate just as people's tastes fluctuate.

"We also have 1,000 oldies—all progressive—and then are put in and  
 (Continued on page 45)

### KMPC-AM'S NORBERG

## Intuition? Go By the Numbers!

EDITOR'S NOTE: Eric G. Norberg, assistant program director at KMPC-AM in Los Angeles, discusses two facets of radio programming. One concerns audience impact of air personalities and the other is a detailed study on ratings and how to figure them out.

We are now in the "research era" of radio programming... intuition seemingly counts for nothing unless numbers back it up. Research is a great tool, but without a good understanding of what you're researching, it



NORBERG

can really lead you down the garden path. Improperly designed or improperly evaluated research yields the wrong answers.

The best starting place for a programmer to research his audience and his market is the rating book. To begin with, he can correlate the methodology printed in the back of the book with the results; and second, there is a great deal of useful programming information buried inside.

First, though, a few things to watch out for. You've heard about the error factor—and ARB prints a "nomograph" in the back of their book to help you calculate what it is. If you actually do, you'll be amazed at the size of the possible error factor when you get down to a de-

mographic group in a daypart, where the sample size is tiny. The rating services years ago settled on sample sizes more than adequate to show daypart shares for a handful of stations. Now, with concern about demographics, and the splintering of the radio audience—resulting in more stations each with smaller shares—sample sizes are too small. But

## 'Background Music' Buffs Like Unintrusive Sounds

When KMPC-AM's program director, Mark Blinoff, and I visited ARB headquarters in the pasture at Beltsville, Md., we spent a day going over the diary data for the Los Angeles market, and came away with a lot of interesting and useful information. One tidbit is that when a market has a large number of automated background music stations, people preferring that kind of programming show a very low station loyalty factor.

In fact, most books containing one such station contained several of the others; perhaps a different one every day. This illus-

trates the generally-held view that people tuning to background music use it as background music, keeping the level so low they seldom hear the commercials and other announcements.

In tuning, they apparently just turn the dial till they hear soft music, and then leave it there—perhaps without any clear idea of what station it is that they've got.

This confirms one finding of a really unique bit of psychographic research that our company, Golden West Broadcasters, did last year—at a cost of  
 (Continued on page 26)

## 5 States See WDXR-TV Show

PADUCAH, Ky.—WDXR-TV, channel 29, has launched a new local half-hour music show, according to station manager Larry Weatherford. The show, billed as "Interstate 29," is hosted by WDXR-AM air personality Micheal Briggs Gordon. It airs at 11:30 a.m. Saturday. "The show is fast-moving, exciting, and downright good boogie!" says Weatherford. The title is based on the fact that the signal of the station reaches five states, he says. "If possible, we'd like record companies to send us films or videotapes of their artists for airing," he says.

## Modesto In Switch

MODESTO, Calif.—KBEE-AM, a McClatchy Beeline station, has switched to automation and the Drake-Chenault "Hitparade" programming service. The station was MOR. It is managed by Jerry Rosenthal; 1,000 watts at 970 on the dial.

HELEN REDDY, ELTON JOHN, TERRY JACKS, BARRY WHITE, GUESS WHO, STEVIE WONDER, PAUL ANKA, GLADYS KNIGHT, RAY STEVENS, BO DONALDSON, JIM STAFFORD, GOLDEN EARRING, SISTER JANET MEADE, and OLIVIA NEWTON-JOHN are among the many stars who invite you (and your listeners) to listen to.....



Exclusive interviews, celebrity promos, custom jingles, dynamite stereo production and much more make OPUS 74 the special of the year... one your competition just can't copy! It's the 8-hour Top 100 countdown and interview program which won Billboard's 1974 Award as "best syndicated radio documentary"! For your demo and market availability call collect today! Mike Eisler, Century 21 Productions, 7263 Envoy Court, Dallas, Texas 75247.

PHONE (214) 638-3222



## Vox Jox

• Continued from page 23

ager. . . **Ralph Paul** has returned to the fringes of radio after five years. He's now an instructor and assistant to the director of Midwestern Broadcasting School, Chicago. He has been hanging out in the music scene in Nashville. Now, he'd like to hear from all of his buddies from the KIMN-AM and KBTR-AM, Denver, days. "In addition, I would like to hear from former MBS graduates."

★ ★ ★

Just heard that **Larry Berger** is the new program director for WPLJ-FM in New York. He'd been programming another ABC-FM operation - WRIF-FM in Detroit. I remember him from the days when he was music director of WWRL-AM, the soul station in New



DUNCAN

York. . . Rambling through my mail, I just came across a picture of **Jim Duncan**, which I'm sure everyone wanted to see. Duncan is program director of KSON-AM in San Diego, one of the more successful country music stations in the nation. Duncan's claim to fame is that he has been with the station about six years, proving that country jocks have more security than rock jocks, right **Don Steele**?

★ ★ ★

Proving that radio is sometimes one of the funniest businesses in the working world, here's a note that explains itself: "My name is **Billy Jack Jackson**; that is, it is if you listen to KRDG-AM, a Top 40 station located in Redding, Calif. Or, if you're a country music fan, my name is **Barefoot Bill**, working weekend mornings on KCLM-AM, the 5,000-watt country station in Redding. I've been averaging about 50-60 hours throughout the summer between the two stations. On the weekends, you can't help hearing me. I put in 27 hours on the air just on Saturday and Sunday. I also do play-by-play and reporting." His real name is **Bill Evans** and he's 21 and admits that he has set his sights pretty high in radio. Adds that **Bob Jennings**, who used to program KIIS-AM in Los Angeles, has been programming KCLM-AM for the past couple of years.

★ ★ ★

**Jim Mahanay** is programming WTRX-AM in Flint, Mich., now. Says that he thought the International Radio Programming Forum in New York was "super." But wait until you see the next one, Jim. We should be able to announce some of the plans within week or so.

★ ★ ★

**Dick Starr** is already at work producing "Opus 74," the eight-hour year-end special featuring a top 100 countdown with artist interviews. If you'd like details, contact **Mike Eisler** or **Starr** at 214-638-3222. Every station that has featured this special in the past has raved about it. . . **Bill Shane**, music director of WGIR-FM-AM, Manchester, N.H., notes: "New studios have been built, three in all, a new control room, production studio, and new talk studio, all three with Gates boards and turntables along with Scully reel-to-reels. **Jim Scott** is the program director and has been in the business 10 years. He was formerly program director at WNLC-AM in New London, Conn., and operations manager before that at WEEI-AM in Boston.

"I'm the music director here and was music director at WNLC-AM before coming here. The lineup

goes: **Jim (Jim Scott) Waterman** 8-10 a.m., **Park Webster** until 1 a.m., **Bill (Bill Shane) Hunsinger** 1-4 p.m., and **Kevin (Gene Daniels) Dougherty** 7:30-midnight. We run a two-hour news block from 6-8 a.m. and 4-6

p.m. There's a sports talk program 6-7:30 p.m. Jim took over as program director this past June and immediately changed the format from beautiful music to contemporary MOR and the response to this has been ex-

cellent. Every third song is an oldie and we air one LP cut per hour. Lastly, we are part of the Knight Quality Group Stations, which owns seven radio stations throughout New England."

**Mike Delamater**, music assistant at KAKE-AM in Wichita, Kan., writes that he's also in charge of special features "that we undertake and right now we have a thing called

(Continued on page 45)

If you're starting to put together a year-end wrap-up program . . .

You're Too Late!

Besides we've already done it, and have a six hour ROCKUMENTARY that's the most salable ever!

# THE TOP 100 OF 1974

RKO General Radio and CHUM have gotten together and produced the year end wrap-up that has it all. All the hits—Seasons in the Sun, Don't Let the Sun Go Down on Me, Sunshine, Sundown, Boogie Down, Band on the Run, The Way We Were, The Streak and 91 others. All the hitmakers—Elton John, John Lennon, Paul and Linda McCartney, Barry White, Terry Jacks, Stevie Wonder, Ringo Starr, Gladys Knight, Paul Anka, Helen Reddy and many, many more. All the Headlines—A President

resigns, a football league rises and falls, oil is thicker than blood in the Middle East, The Academy Awards get stung by The Sting. It's all here, 193 interviews combined with thousands of man hours of production and narrated by Charlie Van Dyke...and it can all be yours!

If you're interested in The Top 100 of 1974 for your market call Harvey Mednick at 213-462-2133 and find out how you can usher in the new year on the hit-filled heels of '74.

The Top 100 of 1974!  
The most Listenable Rockumentary!

1050 CHUM/ **RKORADIO**



# Jukebox Programming

## 'Q' Jukeboxes Inject New Life Into Phono Business

• Continued from page 1

ive, since there are no quad records for jukeboxes, the company has to use existing material and redesign it for its equipment.

Seeburg is working with Ovation Records, which releases its music in the Sansui QS system. It will obtain additional programming for CBS SQ material from Gold-Mor Distributors in New Jersey and Little LPs Unlimited in Connecticut.

NSM, the German manufacturer also exhibiting here, is staying out of the quad race but plans to introduce a prototype video jukebox at the Amusement Trade Exhibition in London Jan. 30.

The box will use the Philips Telefunken system, and the firm has entered into a licensing agreement with Telefunken. The price will be almost identical with that of quad jukeboxes, A. Peer von Oertzen, manager, foreign department, said.

The design trend for the past few years of toning down and fitting into the environment is apparent in Rowe's new Classic, with wood framing set against gold in the lower cabinet, and silver and chrome customer service panel. The Arlington model has discretely colored panels in blue or red, with a wood-look cabinet.

Rowe introduced a solid state credit computer into all three models, and added a solid state amplifier in the console this year. The credit computer offers unlimited pricing for single and bonus plays with any combination of coins without the use of jumpers or separate programming boards.

Offered as options are a solid state print-out money meter, and a dollar bill acceptor that stacks as much as \$400 in bills.

Rock-Ola is offering customized installation of individually regulated speakers for optional quad installations on the new 456 console, and 460 160-selection. The option is not available on the 100-selection 459 model.

Completely new is the console

456, featuring full-size lid, cathedral-look styling in woodlike cabinet, play controls grouped in one panel, and 100-watt amplification system. Lester Rieck, sales manager for Rock-Ola, points out that the market for consoles goes up by 8 to 10 percent each year, and while the initial marketing thrust was towards high-class locations, regular bars are now asking for it.

With its new First Edition quadraphonic sound jukebox, Seeburg is challenging at least one traditional selling point. The speakers inside the box are not hooked up, and with the placement of the SQS sound system, music seems to be issuing from overhead.

As a result, the jukebox can be placed anywhere in a location without drawing attention to the consumer who wants to drop some money in without being obvious. The specially designed black speaker cabinets have illuminated emblems to indicate to patrons where the sound is coming from.

In marketing strategy, Seeburg encourages the use of the quad system at 1/25-cent play by pre-setting the machine at the factory, while emphasizing dollar bill play at seven or nine plays.

On the Regency console model, Seeburg introduced the Color Organ, a series of red, blue and green lights in the top and bottom panels that are sound activated, and create spheres of light on the black-tinted box that seem to change size as the customer changes his distance from the jukebox.

The Seeburg Vogue II stereo, 160-selection box features the same fading blue and red striped asymmetrical design as the First Edition, non-glare title display deck, ten-button electronic digital play selector, and 200-watt stereo amplifier.

NSM added a new digital speed selection system on the Prestige 120 to reduce the time between records, "the only area that can still be improved," A. Peer von Oertzen, foreign department manager, said.

## Mawdsley, Experts' Panel Eye Higher Costs Bugaboo

CHICAGO—What action can an operator take to maintain a better profit position in the face of rising costs? Russell Mawdsley, president of MOA, and panel members attempted to deal with this question at a seminar during the MOA Exhibit. Panel members included Roland Tonnell, Cigarette Service Inc., Appleton, Wis.; Gilbert Sonin, Boro Automatic Music, Brooklyn, N.Y.; Pat Storino, S. & S Amusement Co., Toms River, N.J.; Lou Ptacek, Bird Music Distributing, Manhattan, Ka.; and Mr. Mawdsley, Russell-Hall Inc., Holyoke, Mass.

Some of the cost increases noted by Mawdsley were, gas up 17-cents a gallon; machines, up 20 percent; parts and supplies, up as high as 50 percent; labor, 25 percent; interest rates, at 13 percent; records, substantial and will go higher; taxes and licensing fees.

In cutting gasoline costs, Mawdsley's firm analyzed its consumption, and with 18 cars and trucks, the increase amounted to \$3,200 per year. Non-profitable locations were eliminated, reducing locations by two full routes and three men. The reformed routes were cashed every two weeks. An attempt to group service calls in the same area, and hold some overnight, was helped by a 2-way radio system.

Mawdsley cautioned about borrowing money wisely. Start small, establishing credit at a commercial bank in order to take advantage of lower rates than are available at finance companies.

Pat Storino urged buying new equipment to keep profits up, and keep it serviceable. Each route should pay for its own equipment and service. A location may be overloaded, or rotation of equipment may be necessary.

Good employees are an investment, and if an employee requests a raise, analyze his requirements for a pay raise. His costs are up, too. A good employee means good service, and a better image for the operator.

Radio communications, while initially expensive, help offset costs and increase service, Roland Tonnell reported. It's possible to cover an area from 35 to 120 miles, depending on the terrain, and antenna space can be leased through a non-profit Community Repeater relay station.

Establishing a minimum cost per collection, for example \$10 per box, and rescheduling stops can save as much as 1½ days on a 5½ day week. The additional man hours saved can be used to update equipment, Lou Ptacek suggested.

# Intuition? Go By the Numbers!

• Continued from page 24

sary to "trend" with at least two, and preferably three, rating books—though in smaller markets ratings are sufficiently infrequent that too many market changes occur between ratings, and thus tentative research conclusions will have to be based on only one or two books.

Another common problem concerns "TSA" or "RSA" versus "Metro" ratings. The two major rating services, Pulse and ARB, both usually provide extended-area ratings in their regular market studies. Some researchers point out that the survey sample size is increased in the TSA/RSA, and thus prefer these ratings as a matter of improved accuracy.

That's a fallacy. In the front of the book you'll notice that the sample constituting the outer survey area is very small, despite the great size of the population there. So the small outer survey area sample is multiplied by a huge weighting factor before it is added to the metro sample, thus decreasing the accuracy of the result. (The TSA/RSA sample is, by itself, statistically insignificant; that's why only stations meeting minimum reporting standards in the metro section of the book are listed for the extended area, and it's why the extended area is never broken out independently of the metro data.)

There's one other reason why the metro section of the ratings book is preferable for programming analysis; low-powered metro stations do not penetrate the TSA/RSA, and all stations must be seen on as equal a basis as possible to evaluate their success and failure competitively against each other.

Now, as for what the ratings can tell you. To begin with, I recommend concentrating on a cume rather than share. Bartell's noted ratings expert, Jack McCoy, prefers to concentrate on share, first because it is more commonly used in selling radio time, and second because he believes it is easier to manipulate share than cume by your programming. He's right on both counts... but there are considerations on the other side, too.

Cume represents the total sample listening to a station; share represents only that part of the sample probably listening to the station in the average quarter hour in a given time period. Cume is thus based on a larger percent of the survey sample itself, and is thus more accurate. Also, cume is direct information from the basic survey data, whereas share is a derived figure... the result of multiplying the cume by the average time spent listening to a station in a given time period.

Cume is a station's "universe" of listeners; "share" is merely an efficiency factor the efficiency with which the station reaches its "universe." One way of increasing share (time spent listening) is to increase the station's appeal to a minority audience—but that narrows the size of the total weekly audience.

A station attempting to reach a mass audience must avoid that pitfall by programming to increase its cume base while maintaining roughly the same efficiency. That way, the share will increase as the cume increases.

As for the greater manipulability of shares—well, if you can keep the same people listening an extra five to 15 minutes per daypart, your shares may increase up to 50 percent. "Programming to the ratings," however, can result in cajoling, bamboozling, and bribing the listener to keep listening in a way that may eventually damage your station image to him and result in lessening his loyalty to you, and hurt your ratings in the long run.

I believe it's better programming to find through research (and perhaps a bit of intuition) what the listener wants and needs, and keeps him listening by giving it to him—better than anybody else. The FCC's "programming in the public interest, convenience, and necessity" really is good business after all... and don't overlook the utility of news as a means of achieving ratings gains, even for a rock station, and even for teens.

By the way, if you elect to compare share and cume to determine efficiency, don't overlook the opportunity to compare demographic share/cume figures for your total week, where the sample is largest for demographic divisions. You will find some demographics where your share is a remarkably high percentage of your cume. If you can establish a multi-book trend for such efficiencies, you will learn what age groups your station seems most indispensable to, and by researching why, in your community, perhaps you can increase your efficiency in other age groups where your share compares less favorably with your cume.

One other point. I've learned most of what I know about rating methodology and interpretation from Golden West Broadcasters' statistical whiz Mike Davison, but he and I diverge on one point... and that concerns which rating service de-

serves the closest study. He opts for ARB (as does Jack McCoy)—primarily for the established belief that ARB is perhaps more often used for national spot buys than Pulse.

But for programming analysis, I strongly prefer Pulse, because I feel it is more accurate. ARB is committed to a diary method which despite their best efforts retains phone/non-phone home biases, and which presupposes several facts: (1) That the 50 percent who don't bother returning the diaries have the same motivations, enthusiasms, and listening patterns, as those who do; (2) that the diaries return in the same geographical balance as they were sent out; and (3) that the listener's knowledge in advance that his listening will be surveyed will not affect his listening patterns or the way in which he reports them.

As for Hooper, they're fast and inexpensive, but they do contain the same phone-non-phone biases as ARB, plus they are restricted to in-home listening—which in the case of stations such as KMPC-AM with large out-of-home drive-time audiences, can yield very misleading audience figures—though FM stations, which still are more restricted to the home than AM, tend to make their best showings against AM in Hooper. Furthermore, Hooper gives a direct share rating... but to date no cume and little demographic data.

## Background Music' Buffs Like Unintrusive Sounds

• Continued from page 24

\$100,000. You may have heard about it—it's called a "Commercial Impact Study"—but since it's been widely misinterpreted, it's worth pointing out here that the one single biggest finding about radio broadcasting in the whole report is this: People tend to beat machinery.

Essentially, GWB commissioned the nation's leading media research company, W. R. Simmons & Associates Research Inc., to design and conduct a study in Los Angeles to determine any differences in listener brand recall (from commercials heard on each station in the past hour) from one station to another. The study was developed with the consultation of the Advertising Research Foundation... which means, among other things, that GWB had no control over the study compilation, and was bound to publish the results no matter how they came out.

It's unbiased in sample size, too: 13,485 respondents, of which 1,878 had listened to radio in the last hour, and 1,583 had watched television in the last hour (television vs. radio considerations were included in the survey).

Essentially the findings were these: 17.3 percent of those who had listened to radio within the last hour correctly identified at least one brand advertised—all stations averaged together. (Recall was verified from monitor tapes made of all stations while surveying was in progress, plus station logs.) Compared to this "total radio" figure of 17.3 percent, the automated "soft music" stations showed only an 8.2 percent figure. The average radio station, including rock, nonpersonality adult, talk, and all-news, ranged near the "all radio" figure, and "personality MOR" and country music (also personality oriented) had 28.0 percent and 26.4 percent recall figures respectively.

These results can be summarized further as indicating that formats in which the air personality is not a factor are not too successful at engaging the listener's attention: formats in which the air personality is part of

the presentation are reasonably successful in engaging the listener's attention; and formats in which the air personality communicates with the listener on a one-to-one basis as a real human being (content as well as style), is the most successful of all in attracting and holding the listener's attention.

I should make clear that this would be true even in the case of a hyper rock jock, if the listener relates to him and what he says as being that of an interesting and reliable human being.

## Audio America Into Tape Program Field

SAN ANTONIO—A new recording studio, Audio America, is now providing a taped music and program service for radio stations.

Khan Mamon, president of Audio America, has programmed leading stations around the country, including KTSA-AM, San Antonio; and works at WYSL-AM, Buffalo, N.Y., and KFRC-AM, San Francisco.

He is also programming consultant for San Antonio Broadcasting, owners of KEFZ-FM, San Antonio and KXXO-AM and KMOD-FM, Tulsa.

## 'Soul Survey' Looks For More Stations

DETROIT—"The National Soul Survey," produced and syndicated by the World Entertainment Network here, is now launching a major market campaign to sign up new radio subscribers. Carl Porter of World Entertainment Network says that the four-hour weekend radio spectacular, which features guest deejays each show such as Isaac Hayes and Hot Buttered Soul Unltd., has gained excellent ratings in markets such as Atlanta where it has been featured on WAOK-AM.

More  
Radio-TV Programming  
See Page 45

# Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	71	<b>SCOTT JOPLIN: THE RED BACK BOOK</b> New England Conservatory Ragtime Ensemble (Schuller), Angel S-36060 (Capitol)
2	3	71	<b>SCOTT JOPLIN: PIANO RAGS, VOL. 1</b> Joshua Rifkin, Nonesuch 71248 (Elektra)
3	1	18	<b>SCOTT JOPLIN: PIANO RAGS, VOL. 1 &amp; 2</b> Joshua Rifkin, Nonesuch HB-73026 (Elektra)
4	6	22	<b>SNOWFLAKES ARE DANCING: THE NEWEST SOUNDS OF DEBUSSY</b> Isao Tomita, RCA Red Seal ARL1-0488
5	5	71	<b>SCOTT JOPLIN: PIANO RAGS, VOL. 2</b> Joshua Rifkin, Nonesuch 71264 (Elektra)
6	11	5	<b>MOZART: Così Fan Tutte (Complete)</b> Lorenzar, Berganza, Berbie, Davies, Krause, Bacquier, London Philharmonic (Solti) 1 London OSA 1442
7	9	63	<b>PIANO MUSIC BY GEORGE GERSHWIN</b> William Bolcom (piano), Nonesuch H 71284 (Elektra)
8	7	71	<b>BACH: FLUTE SONATAS (complete)</b> Rampal, Odyssey Y2-31925 (Columbia)
9	18	22	<b>BERLIOZ: SYMPHONIE FANTASTIQUE</b> Chicago Symphony Orch. (Solti), London CS 6790
10	4	26	<b>SCOTT JOPLIN: PALM LEAF RAG</b> Southland Stingers (Sponhaltz) with Grierson (piano), Angel S-36074 (Capitol)
11	13	14	<b>THE ART OF JUSSI BJOERLING Album 2</b> Seraphim SR 60219 (Capitol)
12	15	18	<b>HANDEL: SONATAS FOR FLUTE &amp; HARPSICHORD (Complete)</b> Rampal, LaCroix, Odyssey Y2-32370 (Columbia)
13	20	5	<b>MOSTLY MOZART: Alicia de Larrocha</b> London CS 6866
14	24	7	<b>FANTASY FILM WORLD OF BERNARD HERRMANN</b> National Philharmonic/Bernard Herrmann, London SP44207
15	-	1	<b>NEW RECORDINGS OF CHOPIN</b> Vladimir Horowitz, Columbia M 32932
16	8	26	<b>BOITO: MEFISTOFELE</b> Treigle, Domingo, Caballe, London Symphony & Ambrosian Opera-Chorus (Rudel), Angel SCLX-3806 (Capitol)
17	10	14	<b>DELIUS SEA DRIFT: A Song Of The High Hills</b> Royal Liverpool Philharmonic Orch (Groves), Angel S 37011 (Capitol)
18	-	1	<b>VERDI: Simon Boccanegra</b> RCA Italiana Opera Orchestra & Chorus (Gianandrea Gavazzeni) RCA Red Seal ARL3-0567
19	16	18	<b>THE BEST OF SCOTT JOPLIN AND OTHER RAG CLASSICS</b> Max Morath, Vanguard VSD 39/40
20	-	1	<b>PUCCINI: La Boheme</b> London Philharmonic Orchestra RCA ARL2-0371 (Solti)
21	37	5	<b>CHARLES IVES: 100th Anniversary</b> Bernstein/Schuller/Biggs/Smith/Stokowski-Kirkpatrick/Ives, Columbia M4-32504
22	29	43	<b>THE CHRISTOPHER PARKENING ALBUM</b> Christopher Parkening, Angel S-36039 (Capitol)
23	35	18	<b>MAHLER: SYMPHONY NO. 5</b> Chicago Symphony Orchestra (Solti), London CSA 2228
24	19	43	<b>KING OF THE HIGH C'S</b> Luciano Pavarotti, London OS 26373
25	12	46	<b>SWITCHED ON BACH II</b> Walter Carlos, Columbia Masterworks KM 32659
26	14	26	<b>MORE SCOTT JOPLIN RAGS</b> New England Conservatory Ragtime Ensemble (Schuller), Golden Crest CRS-31031
27	34	5	<b>BOLET PLAYS LISZT</b> RCA CRL2-0446
28	21	14	<b>ROSEBUD MARCHES AND RAGS OF SCOTT JOPLIN, KERRY MILLS, EUBIE BLAKE, HARRY GUY</b> Lee Erwin, Angel S-36075 (Capitol)
29	17	46	<b>RACHMANINOFF: VESPERS</b> U.S.S.R. Russian Chorus & Soloists (Sveshnikov), Melodiya/Angel SRB-4124 (Capitol)
30	25	7	<b>MY FAVORITE SPANISH ENCORES</b> Andres Segovia, RCA ARL1-0485
31	27	71	<b>BACH: BRANDENBURG CONCERTOS</b> Chamber Orchestra of the Saar (Ristenpart), Nonesuch HB-73006 (Elektra)
32	23	30	<b>ALBENIZ: IBERIA (complete)</b> Alicia de Larrocha (piano), London CSA 2235
33	30	7	<b>BEETHOVEN: MOONLIGHT PATHTIQUE</b> Waldstein, Sonatas, Radu Lupu, Piano, London CS 6806
34	31	5	<b>SHOSTAKOVICH: Symphony No. 8</b> London Symphony Orchestra (Previn), Angel S-36980 (Capitol)
35	32	7	<b>SAINT-SAENS: Symphony No. 3</b> Virgil Fox, Philadelphia Orchestra (Ormandy), RCA ARL1-0484
36	22	49	<b>PRIMO TENORE</b> Luciano Pavarotti, London OS 26192
37	36	14	<b>DELIUS: Koanga</b> London Symphony Orch (Groves), Angel SBLX 3808 (Capitol)
38	39	71	<b>MAHLER: SYMPHONY NO. 8</b> Chicago Symphony Orch. & Chorus (Solti), London OSA 1295
39	26	71	<b>SWITCHED ON BACH</b> Walter Carlos, Columbia Masterworks MS 7194
40	33	14	<b>THE WORLD OF SCOTT JOPLIN</b> Max Morath, Vanguard SRV 310

# Classical

## Informal Showcase For Unknown Classical Musicians Set In N.Y.

NEW YORK—An informal musicians' salon, where young classical artists can gain performance experience will debut here on Sunday (10).

The salon, which will be held on Nov. 17 and 24 as well, is at the Mykonos restaurant, and performances are scheduled for an 11-hour period beginning at 11:00 a.m.

Barbara Markay, 22-year-old pianist and composer, originated the concept in which some 100 professional but relatively unknown musicians will participate. Ms. Markay outlined the goals of the salon. She said that the organization hopefully will provide: A showcase for classical artists; a convivial atmosphere for classical artists to gain performance experience; an elegant yet intimate, friendly and casual "salon" where musicians, agents, recording company executives, composers, choreographers, and the general world of music can meet; a forum to test new works; a demonstration that there is a market for classical music; a place to gain reviews, package and sell to first-class hotels and restaurants across the country the concept of employing young classical artists.

Ms. Markay also hopes to demonstrate that rock 'n' roll is not the only kind of music that today's youth wants to hear. "I believe that young people want to hear classical music in a casual dining atmosphere, and that the conservative dining and club rooms are in need of a program such as that of the Musicians' Salon. Consequently, if crowds begin frequenting the Mykonos on Sundays from 11:00 a.m. to 10:00 p.m., the Salon will be able to organize tours and thus gain employment for themselves on a scale that would revolutionize the music business," she says.

Twelve soloists and over 30 artists

will perform new and traditional compositions at the Musicians' Salon premiere. With only a slight change in program the same artists will perform on the two more Sundays.

Admission will be free. The My-

konos will offer a brunch and simplified dinner menu, desserts, and coffee. In keeping with the policy of classical music in an informal setting, the Mykonos will provide chess and backgammon boards in the "taverna."

## Boonin Pub Named Agents

NEW YORK—Joseph Boonin has been named sole agents for Universal Edition Sales and Universal Edition Publishing, Inc. The two newly-formed companies represent the catalogs of the European Universal Edition firms for the U.S., Canada and Mexico including the Philharmonia miniature scores and the publications of the Haydn-Mozart Presse.

Special arrangements have been made whereby these publications will be offered to customers in North America at prices considerably lower than those usually charged for such publications. The average price

reduction from prevailing list prices is 30 percent. Additionally, Universal Edition Publishing will be issuing American prints and new editions from the various Universal Edition catalogs designed in both format and price to meet the requirements of the North American market. New catalogs are in preparation and will be available early in 1975.

Rental materials from Universal Edition catalogs will continue to be serviced by Theodore Presser Co. until June 30, 1975. In addition, Boonin has appointed Clifford G. Richter as educational and trade director.

## Nashville Unit: Youth View

NASHVILLE—There are more than 100 active symphony orchestras throughout the 50 states but few are as dedicated to youth, and young musicians, as the Nashville Symphony conducted by Dr. Thor Johnson.

For starters, the Symphony awards four scholarships every year to talented college musicians.

Its regular season schedule, moreover, calls for 10 special young people's concerts along with 14 subscription events, four pops concerts with guests like Ray Price and Bobby Goldsboro, an outdoor performance at the autumn Italian Street Fair and, in addition, more than 300 other performances through the fall and winter months.

The 300 others, of course, are not by the full ensemble of 87 musicians under Dr. Johnson's animated baton.

The Symphony is carefully broken down into small groups, quintets, string, brass and woodwind ensembles. These combos go out to college campuses.

"But we don't restrict our interest to the higher education level," says Dr. Johnson, in his eighth year here as maestro. "We have firmed up 151 quintet performances for third and fourth grade students in all the Nashville schools—that's 40,000 youngsters."

"We also present quintet concerts for Nashville's handicapped children."

Dr. Johnson several times a year goes to Michigan's Interlochen Camp to conduct and to teach. He also holds a conducting symposium every year at Arizona State University and, untiringly, flies to Ann Arbor every spring to work as choral conductor for the University of Michigan's May Festival with the Philadelphia Orchestra.

The Nashville Symphony season began Oct. 7. Its next pair of concerts will be Nov. 25-26 when cellist Zara Nelsova appears along with the Nashville Symphony Chorus directed by Scott Withrow in a program combining Bach and Dvorak.

## Philips Bows 1st Moses Und Aron's Stereo Package

NEW YORK — Philips Records' November release brings the first stereo recording of Arnold Schoenberg's opera "Moses und Aron." The recording features Gunter Reich as Moses, Louis Devos as Aaron, and Eva Csapo as the Young Girl, with Michael Gielen conducting the Orchestral and Chorus of the Austrian radio.

Belmont Music Publishers, owners of the score to "Moses und Aron" have granted a grand dramatic rights fee waiver which will permit a radio station to have one free broadcast of the opera. There will be coordinated broadcasts of the recording on over 40 radio stations across the country from Nov. 15 to Jan. 15, 1975.

A four-color display card has been prepared for in-store use in conjunction with the opera's release.

November also brings Seiji Ozawa's Philips debut with a recording of suites from Tchaikovsky's "Nutcracker" and "Sleeping Beauty" ballets with the Orchestre de Paris. A second Philips recording debut is that of violinist Mayumi Fujikawa in performances of Bruch's "Violin Concerto No. 1" and the Tchaikovsky "Violin Concerto" both with Edo de Waart leading the Rotterdam Philharmonic.

De Waart will lead the Rotterdam Philharmonic in a U.S. tour during the spring of 1975.



TOASTING PERFORMANCE—Mme. Serge Koussevitzky and Hans Heinsheimer, executive vice president of G. Schirmer, following the recent U.S. premiere of Benjamin Britten's "Death in Venice" at the Metropolitan Opera House. The occasion was a reception given by Schirmer, Britten's U.S. representative, in the Belmont Room at the Opera House following the performance. "Venice" is available on London Records.

NOVEMBER 16, 1974, BILLBOARD

# Soul Sauce

## Maddox Ups KDAY-AM Listeners

By RON BATISTE

LOS ANGELES—In slightly over 11 months, KDAY-AM has made a solid mark in the local soul market, taking on KGJF-AM—the leader—and surpassing the station, according to Pulse.

KDAY-AM is also tied for third place as the most listened to station in Los Angeles, according to the survey. In ARB, it has three times KGJF's rating.

The driving force behind the success is 26-year-old program director Jim Maddox, who also does double duty as a mid-morning personality.

Since the initial switchover last Jan. 1, Maddox is the only holdover from the original staff. The other members include Don Mac, Bill Drake, J.J. Johnson, Steve Woods, Tom Reed and Guy Stewart.

Why did the station switch from its Top 40 format and how did it make such a meaningful dent in the soul market?

Ten years ago, KDAY-AM was soul music oriented. Before this latest switch, it was rock oriented, but according to Maddox, the bulk of the audience was male. "After assessing the local market, we zeroed in on the growing soul market and went after it," he says.

"We had to keep a commercial sound. That's why we don't play too much gospel or heavy jazz. Gospel would be a tune-out for the young adult, so we rely heavily on album cuts. That's what they want to hear."

Maddox stresses that about half of his audience is white.

"We felt that in order to attract large numbers of white listeners, we had to make the music palatable to everyone. Although our orientation—our news and public service broadcasts—is aimed at the black community, which is our base audience, we felt we had to play good music. For example, people listen to a Barry White or a Stevie Wonder because they're artists—not because they're black," he says.

(Continued on page 29)

# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
★	5	8	<b>WOMAN TO WOMAN</b> —Shirley Brown (J. Banks, E. Marion, H. Tippen), Truth 3206 (East/Memphis, BMI)	33	38	7	<b>TIME</b> —Mighty Clouds Of Joy (D. Crawford, ABC/Dunhill 15012 (Contilion, BMI)	★	84	2	<b>I FEEL SANCTIFIED</b> —Commodores (J. Bowen, B. Miller, Commodores), Motown 1319 (Jobete, ASCAP)
	2	11	<b>LET'S STRAIGHTEN IT OUT</b> —Latimore (B. Latimore, Glades 1722 (T.K. Prod.), Sherlyn, BMI)	34	17	15	<b>SKIN TIGHT</b> —Ohio Players (J. Williams, C. Satchell), Mercury 73609 (Phonogram) (Ohio Players/Unichappell, BMI)		69	77	<b>JUICE IT UP Part 2—Hot Line</b> (Hot Line), Red Coach 808 (Stephanie, BMI)
★	7	7	<b>SHA-LA-LA (Makes Me Happy)</b> —A. Green (A. Green), Hi 2274 (London) (Jec/Al Green, BMI)	35	20	12	<b>AIN'T NOTHING LIKE THE REAL THING</b> —Aretha Franklin (M. Ashford, V. Simpson), Atlantic 45-3200 (Jobete, ASCAP)		70	78	<b>RELEASE YOURSELF</b> —Graham Central Station (L. Graham), Warner Bros. 8025 (198FOE, BMI)
★	6	8	<b>LOVE DON'T LOVE NOBODY Part 1—Spinners</b> (C. Simmons, J. Jefferson), Atlantic 45-3206 (Mighty Three, BMI)	36	28	9	<b>SOMETHING'S MIGHTY, MIGHTY WRONG—Impressions</b> (R. Tulo, L. Simon, T. Green), Curtom 2003 (Buddah) (Curtom And Soultown, BMI)	★	90	2	<b>YOU'RE THE FIRST, THE LAST, MY EVERYTHING</b> —Berry White (B. White, T. Sepe, P.S. Radcliffe), 20th Century 2133 (Sa-Vette/January, BMI)
	5	2	<b>PARTY DOWN</b> —Little Beaver (W. Hale), Cat 1993 (TK) (Sherlyn, BMI)	★	46	6	<b>A NICE GIRL LIKE YOU</b> —Intruders (K. Gamble, L. Huff), TSOP 8-4758 (Epic) (Mighty Three, BMI)		72	74	<b>WHAT MORE CAN A GIRL ASK FOR</b> —Whispers (A. Felder, N. Harris), Janus 244 (Chess/Janus) (Blackwood/Golden Fleece, BMI)
	6	4	<b>DO IT (Til You're Satisfied)</b> —B.T. Express (Nichols), Scepter 12395 (Triple O/Jeff-Mar/Bil-Lee, BMI)	38	31	11	<b>HEY, POKEY-A-WAY</b> —Moters (L. Nocentelli, G. Porter, A. Neville, J. Modeliste), Reprise RPS 1307 (Rhineclander, BMI/Cabbage Alley, BMI)		73	65	<b>LET THE GOOD TIMES ROLL</b> —Garland Green (A. Smith, B. Boyd), Spring 151 (Polydor) (Belinda/Lecan, BMI)
★	9	9	<b>SHE'S GONE</b> —Tavares (D. Hall, J. Oates), Capitol 3957 (Unichappell, BMI)	39	44	10	<b>I KEEP ON LOVIN' YOU</b> —Z.Z. Hill (A. Toussaint), United Artists 536 (Marsaint, BMI)		74	75	<b>IF IT AIN'T FUNKY</b> —Soul Searchers (C. Brown), Sussex 627 (Interior, BMI)
★	15	6	<b>I FEEL A SONG (In My Heart)</b> —Gladys Knight & The Pips (T. Camillo, M. Sawyer), Buddah 433 (Etude/Kama Surra, BMI)	40	34	9	<b>DEVOTION</b> —Earth, Wind & Fire (M. White, P. Bailey), Columbia 3-10026 (Sagfire, BMI)		75	86	<b>LONG AS HE TAKES CARE OF HOME</b> —Candi Staton (P. Mitchell), Warner Bros. 8038 (Muscle Shoals, BMI)
	9	3	<b>HIGHER PLANE</b> —Kool & The Gang (R. Bell, Kool & The Gang), De Lite 1562 (Delightful/Gang, BMI) (PIP)	41	35	14	<b>DON'T SEND NOBODY ELSE</b> —Ace Spectrum (N. Ashford, V. Simpson), Atlantic 3012 (Nick-O-Val, ASCAP)	★	86	2	<b>BOOGIE ON REGGAE WOMAN</b> —Stevie Wonder (S. Wonder), Tamla 54254 (Motown) (Jobete/Black Bull, ASCAP)
★	10	16	<b>THREE RING CIRCUS</b> —Blue Magic (B. Eli, V. Barrett), Atlantic 45-7004 W.M.O.T./Friday's Child/Mighty Three, BMI)	42	47	4	<b>BE TRUTHFUL TO ME</b> —Billy Paul (K. Gamble, L. Huff, J. Whitehead, G. McFadden), Philadelphia International 8-3551 (Columbia) (Mighty Three, BMI)	★	87	3	<b>DON'T TAKE YOUR LOVE FROM ME</b> —Manhattans (A. Felder, B. Sigler, R. Versey), Columbia 3-10045 (Mighty Three/Golden Fleece, BMI)
★	11	5	<b>YOU GOT THE LOVE</b> —Rufus Featuring Chaka Khan (C. Khan, R. Parker), ABC 12032 (American Broadcasting, ASCAP)	★	57	3	<b>WHERE ARE ALL MY FRIENDS</b> —Harold Melvin & The BlueNotes (V. Carstarphen, G. McFadden, J. Whitehead), Philadelphia International 8-3552 (Columbia) (Mighty Three, BMI)	★	88	NEW ENTRY	<b>HOW CAN YOU SAY GOODBYE</b> —Sidney Joe Qualls (L. Simpson, A.J. Tribble, C. Davis), Dakar 4537 (Brunswick) (Julio-Brian, BMI)
	12	14	<b>DISTANT LOVER</b> —Marvin Gaye (M. Gaye, G. Fuqua, S. Greene), Tamla 54253 (Motown) (Jobete, ASCAP)	44	49	14	<b>SEXY IDA (Part 1)</b> —Ike & Tina Turner (T. Turner), United Artists 528 (Huh/Unart, BMI)		78	85	<b>WITHOUT LOVE</b> —Aretha Franklin (L.J. Hunter), Atlantic 45-3224 (Probe II/Pundit/Afghan, BMI)
	13	8	<b>LET THIS BE A LESSON TO YOU</b> —Independents (C. Jackson, M. Young), Wand 11279 (Scepter) (Butler, ASCAP)	45	37	11	<b>WHAT'S YOUR NAME</b> —Moments (A. Goodman, H. Ray, W. Morris), Stang 5056 (All Platinum) (Gambi, BMI)		79	NEW ENTRY	<b>CALIFORNIA MY WAY</b> —Main Ingredient (W. Hutch), RCA 10095 (Dramatis, BMI)
	14	11	<b>EVERLASTING LOVE</b> —Carl Carlton (B. Cason, M. Gayden), Backbeat 27001 (ABC) (Rising Sons, BMI)	46	39	17	<b>CAN'T GET ENOUGH OF YOUR LOVE, BABE</b> —Barry White (B. White), 20th Century 2120 (Sa-Vette/January, BMI)		80	83	<b>UM, UM, UM, UM, UM, UM</b> —Major Lance (C. Mayfield), Playboy 6017 (Jalynne/Curtom, BMI)
	15	10	<b>SUGAR PIE GUY, PARTS 1&amp;2</b> —Jesse James (G. Dorsey), Mercury 73614 (Landy Music/Unichappell, BMI) (Phonogram)	47	40	12	<b>BLOOD IS THICKER THAN WATER</b> —William DeVaughn (P. Rakes, Russ Faith), Roxbury 2001 (Philimela & Common Good, BMI/Melomega & Coral Rock, ASCAP) (Chelsea)		81	88	<b>TRY SOMETHING</b> —Swiss Movement (Edwards, McMurray, Williams, English), Casablanca 805 (D.O.C./Ricks, BMI)
	16	12	<b>PAPA DON'T TAKE NO MESS Part 1—James Brown</b> (J. Brown, F. Wesley, J. Starks), Polydor 14255 (Dynamite/Belinda/Unichappell, BMI)	48	42	14	<b>CAREFUL MAN</b> —John Edwards (J. Lewis), Aware 043 (GRC) (Act One, BMI)		82	89	<b>IS IT IN</b> —Eddie Harris (R. Muldrow), Atlantic 45-5120 (Wardo, BMI)
★	17	23	<b>I CAN'T LEAVE YOU ALONE</b> —George McCrae (H.W. Casey, R. Finch), TK 1007 (Sherlyn, BMI)	★	62	4	<b>SWEET EXORCIST</b> —Curtis Mayfield (C. Mayfield), Curtom 2005 (Buddah) (Curtom, BMI)		83	91	<b>PALM GREASE</b> —Herbie Hancock (H. Hancock), Columbia 3-10050
★	18	9	<b>WORN OUT BROKEN HEART</b> —Sam Dees (S. Dees, S. Drayton), Atlantic 45-3205 (Moonsong, BMI)	50	56	7	<b>GANGSTER BOOGIE BUMP</b> —Willie Henderson (W. Henderson, L. Simon, A.J. Tribe, L. Brownlee, T. Takayoshi), Playboy 6011 (Eight-Nine/La Cindy, BMI)		84	92	<b>SHE'S GONE</b> —Lou Rawls (D. Hall, J. Oates), Bell 45608 (Unichappell, BMI)
	19	18	<b>LEARNING TO LOVE YOU WAS EASY (It's So Hard Trying To Get Over You)</b> —Dells (J. Roach), Cadet 5703 (Chess/Janus) (Groovesville, BMI)	51	60	8	<b>PARTY FREAKS</b> —Miami Featuring Robert Moore (W. Clarke, C. Reid), Drive 6234 (Sherlyn, BMI)	★	85	NEW ENTRY	<b>YOU AND I</b> —Johnny Bristol (J. Bristol), MGM 14762 (Bushka, ASCAP)
★	20	24	<b>SHOE-SHOE SHINE</b> —Dynamic Superiors (N. Ashford, V. Simpson), Motown 1324 (Nick-O-Val, ASCAP)	★	68	4	<b>I'LL BE YOUR EVERYTHING</b> —Percy Sledge (G. Soule), Capricorn 0209 (Warner Bros.), (Muscle Shoals, BMI)		86	95	<b>LOOK ON THE GOOD SIDE</b> —Invitations (R.L. Martin), Silver Blue 818 (Polydor) (Oceans Blue/Mardix, BMI)
★	21	25	<b>LA LA PEACE SONG</b> —Al Wilson (J. Bristol, L. Martin), Rocky Road 30200 (Bell) (Bushka, ASCAP)	53	61	5	<b>EVERYBODY'S GOT TO GIVE IT UP</b> —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8030 (Nick-O-Val, ASCAP)		87	94	<b>YOU'RE SO RIGHT FOR ME</b> —Choice Four (V. McCoy), RCA 10088 (Warner-Tamerlane/Van McCoy, BMI)
★	22	33	<b>ROCKIN' SOUL</b> —Hues Corporation (W. Holmes), RCA 10066 (Jimi Lane, BMI)	★	72	3	<b>FUNKY PRESIDENT (People It's Bad)</b> —James Brown (J. Brown), Polydor 14258 (Dynamite/Belinda/Unichappell, BMI)	★	88	NEW ENTRY	<b>PLAYING ON YOU</b> —Jerry Butler (Z. Grey, L. Hutson), Mercury 73629 (Phonogram) (Butler, ASCAP)
	23	26	<b>PHILADELPHIA</b> —B.B. King (D. Crawford), ABC 12029 (American Broadcasting/DaAnn, ASCAP)	55	64	7	<b>STREETRUNNER</b> —Nancy Wilson (B. Page, G. Page), Capitol 3956 (Homecoming, BMI)		89	96	<b>SMOKE MY PEACE PIPE (Smoke It Right)</b> —Wild Magnolias (W. Tee), Polydor 14242 (Turbine, BMI)
	24	27	<b>LOOSE BOOTY</b> —Sly & The Family Stone (S. Stewart), Epic 8-50033 (Columbia) (Stonflower, BMI)	56	50	19	<b>DO IT BABY</b> —Miracles (F. Perren, C. Yarlan), Tamla 54248 (Motown)		90	NEW ENTRY	<b>I WOULDN'T TREAT A DOG (The Way You Treat Me)</b> —Bobby Blue Bland (M. Price, D. Walsh, S. Barri, M. Omartian), ABC/Dunhill 15015 (American Broadcasting/Holicanthus/Golden Clover, ASCAP)
★	25	32	<b>WHEN WILL I SEE YOU AGAIN</b> —Three Degrees (K. Gamble, L. Huff), Philadelphia International 8-3550 (Columbia) (Mighty Three, BMI)	57	52	14	<b>HAPPINESS IS BEING WITH YOU</b> —Tyrone Davis (R. Parker), Dakar 4536 (Brunswick) (Solo-Brian, BMI)		91	NEW ENTRY	<b>BABY YOU KNOW (I'm Gonna Miss You) Part 1</b> —Montclair (P. Perry), Paula 409 (Jewel) (Frye/Su-Ma, BMI)
	26	30	<b>IT'S SEPTEMBER</b> —Johnnie Taylor (D. Gilmore), Stax 0226 (Columbia) (Conquistador, BMI)	58	54	12	<b>WAKE UP AND START STANDING</b> —Younghearts (V. Bullock, C. Ingersell, R. Preyer, B. Solomon), 20th Century 2130 (Unichappell/Mafundi/Younghearts, BMI)		92	NEW ENTRY	<b>I BELONG TO YOU</b> —Love Unlimited (B. White), 20th Century 2141 (Sa-Vette/January, BMI)
★	27	29	<b>LA LA PEACE SONG</b> —O.C. Smith (J. Bristol, L. Martin), Columbia 4-45863 (Bushka, ASCAP)	59	63	6	<b>KUNG FU FIGHTING MAN</b> —Carl Douglas (C. Douglas), 20th Century 2140 (Chappell, ASCAP)		93	97	<b>SURE THING</b> —Dionne Warwick (J. Ragovoy, A. Schroeder, G. Weiss), Warner Bros. 8026 (Dandy Dittys, ASCAP)
★	28	36	<b>I DON'T KNOW</b> —Bobby Womack (B. Womack), United Artists 561 (Unart/Bobby Womack, BMI)	★	73	4	<b>WORDS (Are Impossible)</b> —Margie Joseph (D. Janssen, B. Hart), Atlantic 45-3220 (ATV, BMI)		94	98	<b>I AM YOUR LEADER</b> —Walter Heath (W. Heath), Buddah 435 (Jasmine/Seven Valley, ASCAP)
	29	13	<b>YOU HAVEN'T DONE NOTHING</b> —Stevie Wonder (S. Wonder), Tamla 54252 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	62	55	15	<b>HELL OF A FIX</b> —Marion Jarvis (N. Ford, H. Harris), Roxbury 2000 (Chelsea) (Murdean, BMI)		95	NEW ENTRY	<b>LET YOUR LOVE COME DOWN (Let It Fall On Me)</b> —Paul Kelly (P. Kelly), Warner Bros. 8040 (Tree, BMI)
★	30	45	<b>WHATEVER YOU GOT, I WANT</b> —Jackson 5 (M. Larson, J. Marcellino, G. Marcellino), Motown 1308 (Jobete, ASCAP)	63	70	3	<b>LET ME BACK IN</b> —Little Milton (M. Bollison), Stax 0229 (Columbia) (Ark/Julio-Brian, BMI)		96	NEW ENTRY	<b>THE ROAD TO LOVE</b> —Mandrill (C. Wilson, L. Wilson, R. Wilson, M.D. Claude, "Coffee" Cave), Polydor 14257 (Mandrill/Intersong U.S.A./Chappell, ASCAP)
★	31	41	<b>HEAVY FALLIN' OUT</b> —Stylists (Hugo & Luigi, G.D. Weiss), Avco 4647 (Avco Embassy, ASCAP)	64	66	6	<b>LONELINESS HAD GOT A HOLD ON ME/IF I COULD LOVE YOU FOREVER</b> —Roy C. (R. Hammond), Mercury 73605 (Phonogram) (Johnson Hammond/Unichappell, BMI)		97	100	<b>SOUTH AFRICAN MAN (Part 1)</b> —Hamilton Bohannon (H. Bohannon), Dakar 4539 (Brunswick) (Hog, ASCAP)
	32	19	<b>ASK ME</b> —Ecstasy, Passion & Pain (B. Gaskins), Roulette 7159 (Big Seven, BMI)	★	79	4	<b>SHOORAH! SHOORAH!</b> —Betty Wright (A. Toussaint), Alston 3711 (TK) (Marsaint/Warner-Tamerlane, BMI)		98	NEW ENTRY	<b>I WANT TO TAKE YOU HOME (To See Mama)</b> —Syl Johnson (D. Carter, B. Johnson), Hi 2275 (London) (Jec, BMI)
				★	80	3	<b>I'VE GOT TO SEE YOU TONIGHT</b> —Timmie Thomas (W. Hale), Glades 1723 (TK) (Sherlyn, BMI)		99	NEW ENTRY	<b>SAD SWEET DREAMER</b> —Sweet Sensations (D.E.S. Parton), Pye 71002 (ATV) (Leeds/Jacktone, ASCAP)
				★	81	4	<b>WALK OUT THE DOOR IF YOU WANNA</b> —Yvonne Fair (N. Whitefield), Motown 1323 (Stone Diamond, BMI)		100	NEW ENTRY	

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# Maddox Ups

• Continued from page 28

"This isn't Washington, D.C.," he goes on, "which is more than 85 percent black, where you can ignore the white audience completely."

On that same subject, Maddox says there is no effort made to "integrate the playlist." He notes that KDAY plays Elton John, among others, and will play more if listeners ask for it.

"Fifty percent of the audience is white and they realize we play black music, but they still listen. So, they must listen because they don't want to hear 'white' music," he says.

In addition to gospel, jazz is played infrequently. Maddox emphasizes that a Top 40 format is used and that jazz is not really compatible. Some things, "such as Quincy Jones' 'Oh Happy Day' might be used, but we want music that's more of a 'pick me up.' Jazz tend to be too introspective to fit that bill," he explains.

But something else had to contribute to KDAY's success and Maddox enjoys explaining what he thinks the causes were.

"We went to what I call the 'clean routine' and as far as I know, no station that has tried it in the past has lost ratings or listeners as a result. We use no echo or reverb or talk over the music."

"Previously, black radio stations were a laughing matter in the country and the business. I tried to find personalities and announcers that liked the music and respected it. We wanted to add professionalism to this station."

"I'd have to say it's working and I'm gratified," he says.

Two other stations that Maddox singled out that have the "clean" sound are WBLS-AM in New York and WJPC-AM in Chicago. "I like their attitude. As program manager, I'd do things differently—as I'm sure their program managers and directors would also do if they were in my place."

Going back to the aspect of "adding professionalism to black radio," Maddox says that two of his DJs have been approached by other local stations.

"In the past, that would never have happened. Now though, I think the other stations realize that a black personality can add just as much to their staffs as any other true professional can."

"I'm happy that the two stayed,

# KDAY-AM

but I'm even more pleased their professionalism was recognized—regardless of their color."

In terms of promotions, KDAY currently has one contest underway and is thinking of others. Maddox says in the past, it seems "black stations never gave way anything. We want to change that and try to involve the audience more."

Although the owners of the station (Rollins Broadcasting) are not black, that does not bother the business administration major from Fordham University. "Since we are black-formatted, serving the black community we have a great deal of say about what we do. The corporation would have control, regardless of ownership, anyway," he adds.

There has already been a casualty in the battle for first place among L.A. soul stations. KGFJ-AM has released programming director Roland Bynum (Billboard, Nov. 9).

But one thing is sure. Jim Maddox is going to be involved in it for some time.

## Capitol House

• Continued from page 3

artist and manager. The contract often includes the producer's name.

"Really," Yahm adds, "the six of us in a&r are far more concerned with working with an act's total career than going into the studio and pushing buttons. We really try to get involved in everything and we're each responsible for a certain portion of the roster, but all decisions are made together with consultation, of course, from other members of management."

The staff includes Bob Buziak, John Carter, Rupert Perry, veteran John Palladino, Margie Buffett and Yahm.

Yahm feels the old concept of staff producers who are literally assigned to a certain act is definitely not valid for Capitol anymore, and sees the situation as "a bonanza for the independent producer who seems to be more creative when he can work with someone with whom he's really involved."

"As a result, the product will be more salable. And the product actually is better, which makes it easier for us to help an artist get a tour, meet with agencies and so on."

Virtually every major Capitol artist over the past year has worked with independent producers, including the individual Beatles, Helen Reddy and Anne Murray.

## Silver Tunes In Court Litigation

NEW YORK—Ecaroh Music has filed suit in federal court here against Groove Merchant International and its principal officer, Sonny Lester, claiming copyright infringement on two Horace Silver tunes.

The suit charges that Groove failed to satisfy mechanical royalty obligations for the use of "Nica's Dream" and "Nutville," each of which appeared on separate Buddy Rich albums on the Groove Merchant label. Ecaroh asks for an injunction against further use of the material, payment of damages, and costs.

## Polydor Signs For Babylon Marketing

LOS ANGELES—Babylon Records has set Polydor for its international distributor, outside North America and the U.K.

Babylon, operated by Dick Roemer and Steven Caspi, has had soul chart action with Executive Suite. The label's other artists include Joe Hill, Johnny Williams, Cashmere and Sheldon Turner.

## 15 Companies Added To Composers' Firm

NEW YORK—The New Music Distribution Service, a branch of the Jazz Composers' Orchestra Assn., has expanded its catalog and included 15 additional companies to be distributed by JCOA/NMDS.

The catalog expansion, 40 albums on 23 labels, brings the NMDS listing to 275 albums by 67 musician-operated companies.

## Sonic Studios Sold to Herman

MEMPHIS—A piece of music history here changes hands with the sale of Sonic Recording Studios to Kennedy Herman.

Roland James, who has operated the studio since 1961, says he will keep his music publishing company, Rolanda Music. Herman, at one time promotional sales division manager in this area for Columbia Records, has been for 12 years producing and promoting independent artists.

Under James, Sonic produced and leased to different labels such national hits as Jerry Jaye's "Hello Josephine," Travis Wammack's "Scratchy," Harold Dorman's "Mountain Of Love" and others.

## Rod Into 'Q' Tape

CHICAGO—Rod Stewart gets his first quadrasonic 8-track tape release this month on the Mercury label. It's his "Smiler" album which was released on disk in early October.

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# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week			This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
			TITLE	Artist, Label & Number (Dist. Label)	TITLE				
★ 3	8	1	LIVE IT UP	Isley Bros., T-Neck PZ 33070 (Columbia)	32	22	41	BLUE MAGIC Atco 7038	
2	1	27	MARVIN GAYE LIVE	Tamla T6-33351 (Motown)	33	37	3	CLIMAX Ohio Players, Westbound WB 1003 (Chess/Janus)	
★ 5	10	1	CAN'T GET ENOUGH	Barry White, 20th Century T-444	34	31	25	SWEET EXORCIST Curtis Mayfield, Curtom CRS 860 (Buddah)	
4	2	15	FULLFILLINGNESS' THE FIRST FINALE	Stevie Wonder, Tamla T6-33251 (Motown)	35	39	13	COMIN' FROM ALL ENDS New Birth, RCA APL1-0495	
5	6	7	THRUST	Herbie Hancock, Columbia PC 32965	36	41	2	LIVE & IN CONCERT Four Tops, ABC/Dunhill DSD 50188	
6	4	12	HELL	James Brown, Polydor PD2-9001	37	30	11	CITY IN THE SKY Staple Singers, Stax STS 5515 (Columbia)	
7	8	29	SKIN TIGHT	Ohio Players, Mercury SRM1-705 (Phonogram)	38	38	36	LET ME IN YOUR LIFE Aretha Franklin, Atlantic SD 7292	
8	9	6	THE KIDS & ME	Billy Preston, A&M SF 3645	39	43	4	LA LA PEACE SONG Al Wilson, Rocky Road RR 3700 (Bell)	
9	10	22	THAT NIGGER'S CRAZY	Richard Pryor, Partee PBS-2404 (Stax)	★ 40	50	2	ILLUMINATIONS Devadip Carlos Santana & Turiya Alice Coltrane, Columbia PC 32900	
10	7	29	CLAUDINE SOUNDTRACK	Gladys Knight & The Pips, Buddah BSD 5602 ST	41	46	10	TREASURE CHEST Herbie Hancock, Warner Bros. ZWS 2807	
11	12	11	HARD CORE POETRY	Tavaras, Capitol ST-11361	42	33	16	BE THANKFUL FOR WHAT YOU GOT William De Vaughn, Roxbury RXL 100 (Chelsea)	
12	15	24	BODY HEAT	Quincy Jones, A&M SP 3617	43	49	32	+ 'JUSTMENTS Bill Withers, Sussex SRA 8032	
13	14	42	HEAD HUNTERS	Herbie Hancock, Columbia KC 32731	★ 44	54	3	HIGH ENERGY Freddie Hubbard, Columbia KC 33048	
★ 18	11	11	HANG ON IN THERE BABY	Johnny Bristol, MGM M36	★ 45	NEW ENTRY	3	SOUTHERN COMFORT Crusaders, ABC/Blue Thumb BTSY-9002-2	
15	16	14	MORE, MORE, MORE	Latimore, Glades 6503 (TK)	46	52	13	FRIENDS B.B. King, ABC ABCD-825	
16	19	5	LIGHT OF WORLDS	Kool & The Gang, De-Light DEP 2014 (PIP)	47	36	6	MANDRILLAND Mandrill, Polydor PD 2-9002	
★ 23	3	3	DO IT BABY	Miracles, Tamla 334V1 (Motown)	★ 48	58	2	THE PLAYER First Choice, Philly Groove 1502 (Bell)	
★ 21	23	23	RAGS TO RUFUS	Rufus Featuring Chaka Khan, ABC ABCX-809	★ 49	NEW ENTRY	2	BORBOLETTA Santana, Columbia PC 33135	
19	20	33	STREET LADY	Donald Byrd, United Artists Blue Note BN-LA 140-F (United Artists)	50	51	4	SOULFUL ROAD New York City, Chelsea 500	
20	17	13	ROCK YOUR BABY	George McCrae, TK 501	51	40	16	I NEED TIME Bloodstone, London APS 647	
★ 27	4	4	TOGETHER FOR THE FIRST TIME LIVE	B.B. King & Bobby Blue Bland, ABC/Dunhill DSX-50190	52	56	3	SKIN I'M IN Chairman Of The Board, Invictus KZ 32526 (Columbia)	
22	24	20	LIVE IN LONDON	O'Jays, Philadelphia International KZ 32953 (Columbia)	53	55	27	FINALLY GOT MYSELF TOGETHER Impressions, Curtom CRS 8019 (Buddah)	
23	25	5	RELEASE YOURSELF	Graham Central Station, Warner Bros. BS 2814	54	44	8	LIVE AT THE OPERA HOUSE Pointer Sisters, ABC/Blue Thumb BTS 444	
★ 32	4	4	IN HEAT	Love Unlimited, 20th Century T-443	55	45	6	TOGETHER BROTHERS/ ORIGINAL MOTION PICTURE SOUNDTRACK Barry White, Love Unlimited & Love Unlimited Orchestra, 20th Century T-101	
25	13	8	THE MIGHTY MIGHTY DELLS	Cadet CA 60030 (Chess/Janus)	56	42	10	ANOTHER TIME Earth, Wind & Fire, Warner Bros. ZWS 2798	
26	11	32	OPEN OUR EYES	Earth, Wind & Fire, Columbia KC 32712	57	60	2	SLEWFOOT Norman Connors, Buddah BDS 5611	
★ 34	22	22	THE BLACKBYRDS	Fantasy F-9444	58	53	8	THREE THE HARD WAY Impressions, Curtom CRS 8602-ST (Buddah)	
28	29	7	MIGRATION	Creative Source, Sussex SRA 8035	59	NEW ENTRY	8	LOVE MAKES IT RIGHT Arthur Prysock, Old Town 74-12002	
29	26	24	LET'S PUT IT ALL TOGETHER	Stylists, Avco AV 69001	60	NEW ENTRY	8	DON'T FIGHT THE FEELING Sound Experience, Souville PS 1650 (Bell)	
30	28	34	MIGHTY LOVE	The Spinners, Atlantic SD 7296					
31	35	17	DREAMER	Bobby Blue Bland, Dunhill DSX 50169					

# Latin Scene

## MIAMI

A new Latin night club has opened in Hialeah called Rustic Cabaret, and opening the club is singer **Alberto Beltran** and musical groups **Cafe (Vaya)**, **Tipica Tropical (Mate)**, and **Los Century (Audio Latino)**. . . . Sunday (3) say **Iris Chacon (Borinquen)** and **Tito Puente (Tico)** in concert at Gusman Hall. . . . **Fernando Albuerne** follows Iris Chacon into Club Montmatre. . . . **Los Guaracheros de Oriente** currently playing the Centro Espanol. **Justo Betancourt** currently recording an LP for Fania, while the **Lebron Brothers** have finished theirs for Cotique. . . . **Luis Garcia (Audio Latino)** singing at Versailles Club in Westchester. . . . **Rene Touzet (Tropicana)** appearing at Club 1500, in the heart of downtown Miami.

Saturday night and Sunday matinee dances at Miami's Jai Alai fronton, featuring **Conjunto Universal (Velvet)** and **Los Jovenes del Hierro (Sound Triangle)** continue to draw good crowds. . . . **Pearly Queen (Sound Triangle)** rocking at Friday's in Miami Beach.

"D.J. of the Year" presentation was held at Dade County Auditorium Sunday (3) afternoon and drew a crowd of 500 persons to applaud winner **Enrique de la Maza** of WRHC-AM. . . . **Tomas Garcia Fuste** is rumored to be leaving WRHC-AM for WBNX-AM in New York City. . . . **Gema Records** is trying to push **Chirino's** "Come and Listen to My Band" into the American market.

**Ismael Quintana (Vaya)** visited Miami on a promotion tour and was

warmly received and interviewed by **Carlos Estrada** of WFAB-AM, **Alfredo Monroy** of WQBA-AM, and **Enrique de la Maza**, of WRHC-AM. Audt.

Miami Records has new product by **Silvia y la Familia Grande**, "Yo Me Voy, Tu Te Vas," **Victor Iturbe's** "Lo Mejor De Mi," and a new **Danny Daniel LP**. . . . **Fruko's** "El Caminante" on Fuentes, doing well in sales. . . . **TR Records** is negotiating with **Bobby Marin**, former producer for UA Latino, a contract whereby TR will sell to Marin and Marin will seek and sell to distributors outside New York. Marin will also promote the line. The label also informs that it is seeking fresh new talent to be recorded, and that a cut from **Cindy Rodriguez'** new LP, "San Juan," done in English, is breaking at some American stations. They expect it to be a monster for Cindy.

**Harvey Averde** and **Sam Goff** of **Coco Records** in town to visit their distributor and do some promotion for new releases by **Eddie Palmieri**, **Cortijo**, and **Joe Quijano**.  
**ART "ARTURO" KAPPER**

## Latin Record Reviews

### Pick LPs

**ROBERTO PULIDO Y LOS CLASICOS**—"Roberto Pulido y Los Clasicos," GCP 110. Manny Guerra has endorsed this group's debut on the GCP label. The distinctive vocal style of Pulido is backed by solid Chicano brass. Original arrangements, some using strings, make some old Mexican standards sound brand new.

**Best Cuts:** "Contigo," "Corazon," "Nunca Jamas," "Ja Ahora Es Tarde."

**Dealers:** display prominently. Jacket portrait has strong appeal.

**ROBERTO TORRES Y CHOCOLATE JUNTOS**—"Roberto Torres y Chocolate Juntos," Mericana XMS-125. After his smash hit "El Caminante" Torres returns with Chocolate, one of Latin America's best trumpet players. He has been established as "The Salsa Singer of the Year."

**Best cuts:** "El Castigador," "Ya Mismo," "Un Caminante Con Salsa."

**Dealers:** A must in all stores.

**HERMINIO RAMOS**—"El Gavilan De Puerto Rico," Mericana XMS-128. Born in Puerto Rico, Ramos is best known for singing Mexican folk songs. This is his third LP for Mericana Records and it promises to be a bigger hit than the other two. In this album Ramos shows his tremendous talent. He is a star to watch.

**Best cuts:** "Te Espero," "Bajo Un Cielo Azul," "Mis Dos Amores."

**Dealers:** Should be exposed in Mexican market too.

### Recommended LPs

**GRACIELA**—"Esa Soy Yo, Yo Soy Asi," Mericana XMS-127. Internationally known, Graciela brings us perhaps one of the top albums of the year. The fast moving numbers are extraordinary and her rendition of the romantic "boleros" shows what a complete singer she is. **Best Cuts:** "Si-gueme," "Yo Soy Asi," "El Santo Parao."

**ANTONIO MARCOS**—"Antonio Marcos," Arcano DKL1-3259. One of Brazil's biggest stars Marcos is introduced to the Spanish-speaking market with this LP. His vocals are superb. "El Hombre De Nazaret" together with "Ave Maria De La Vida" will be released as a single at Christmas. **Best Cuts:** "Siempre," "Dime Como Estas."

**CUCO SANCHEZ**—"La Voz De Mexico," Caytronics CYS-1409. Once again we get another LP by "The Voice of Mexico" Cuco Sanchez. Beautiful guitar work and orchestrations should make this one of his top albums. **Best Cuts:** "Arrastrando La Cobija," "Y Ya," "Echame A Mi La Culpa."

**EVA TORRES**—"Eva Torres," Caytronics CYS-1417. Caytronics introduces Eva Torres with this new LP. After her smash single "Malo Malito" her name has become familiar all over the states and especially on the West Coast. She is another artist to watch. **Best Cuts:** "Malo Malito," "Tu Sigues Siendo El Mismo."

Billboard SPECIAL SURVEY for Week Ending 11/16/74

## Billboard Special Survey Hot Latin LPs

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### IN TEXAS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ANGELICA MARIA Tonto, Sonido Internacional 8006	9	LOS UNICOS Lo Mas Nuevo, EZ 1086
2	LOS ANGELES NEGROS A Ti, United Artists 135	10	LOS HUMILDES Amor Eterno/Ambicion, Fama 518
3	VICENTE FERNANDEZ Vicente Fernandez, Caytronics 1405	11	CARLOS GUZMAN Carlos Guzman, Fal 4062
4	CORNELIO REYNA Cuatro Estrellas En El Cielo, CR 5044	12	LITTLE JOE Y LA FAMILIA Nosotros, BuenaSuerta 1047
5	FREDDIE MARTINEZ Pure Gold, Freddie 1021	13	LOS SAYLOR Sonreir, Raff 3028
6	RAMON AYALA La Nueva Zenaida, TM 7017	14	ROYAL JESTERS Yo Soy Chicano, GC 109
7	CARLOS MIRANDA Carlos Miranda, Bego 1120	15	SUNNY & THE SUNLINERS El Orgullo De Texas, Keyloc 3019
8	LUCRA VILLA Lo Mejor De Jose A. Jimenez, MUS 1626		

### IN MIAMI

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CELIA & JOHNNY Quimbara, Vaya XVS-31	9	CHEO FELICIANO Buscando Amor, Vaya XVS-32
2	JOSE ANTONIO El Felling Unico, Oro Sound 1975	10	MARCO ANTONIO MUNIZ Te Quiero, Arcano 3263
3	PEDRO MIGUEL Y SUS MARACAIBOS Con Sabor A Cuba, Audio Latino 1030	11	KING CLAVE Los Hombres No Deben Llorar, Claromar 2000
4	ORCH. HARLOW Salsa, Fania SLP00460	12	FERNANDO ALBUERNE Motivos, Panart 3132
5	ISMAEL MIRANDA En Fa Menor, Fania XSLP-00466	13	PALITO ORTEGA Yo Tengo Fe, International 458
6	JULIO IGLESIA A Flor de Piel, Alhambra 19	14	OLGUITA Quando Estoy En Tus Brazos, Borinquen 1271
7	JOVENES DEL HIERRO El Bilingue, Sound Triangle	15	ROBERTO LEDESMA Y Ahora, Musart 14514
8	BLANCA ROSA GIL Punto Final, International (Fania) 451		

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Billboard Top 50

Billboard SPECIAL SURVEY for Week Ending 11/16/74

# Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	6	LONGFELLOW SERENADE Neil Diamond, Columbia 10043 (Stonebridge, ASCAP)
2	1	10	MY MELODY OF LOVE Bobby Vinton, ABC 12022 (Pedro & Galahad, BMI)
3	5	6	LAUGHTER IN THE RAIN Neil Sedaka, MCA 40313 (Don Kirshner/KEC, BMI/ASCAP)
4	7	6	WHEN WILL I SEE YOU AGAIN Three Degrees, Philadelphia International ZS83550 (CBS) (Mighty Three, BMI)
5	2	9	BACK HOME AGAIN John Denver, RCA 10065 (Cherry Lane, ASCAP)
6	11	3	ANGIE BABY Helen Reddy, Capitol 3972 (Warner Bros., ASCAP)
7	8	7	CAT'S IN THE CRADLE Harry Chapin, Elektra 45203 (Story Songs, ASCAP)
8	4	12	CAREFREE HIGHWAY Gordon Lightfoot, Warner Bros. 1309 (Moose, CAPAC)
9	6	11	LOVE ME FOR A REASON The Osmonds, MGM 14746 (Jobette, ASCAP)
10	14	5	I CAN HELP Billy Swan, Monument 8-8621 (Columbia) (Combine, BMI)
11	9	10	JAZZMAN Carole King, Ode 66101 (A&M) (Colgems, ASCAP)
12	17	4	WISHING YOU WERE HERE Chicago, Columbia 3-10049 (Big Elk, ASCAP)
13	10	13	STOP AND SMELL THE ROSES Mac Davis, Columbia 10018 (Screen Gems-Columbia/Song Painter, BMI)
14	13	15	TIN MAN America, Warner Bros. 8014 (WB, ASCAP)
15	20	6	AFTER THE GOLDRUSH Prelude, Island 002 (Cottillion/Broken Arrow, ASCAP)
16	12	12	THE NEED TO BE Jim Weatherly, Buddah 420 (Keca, ASCAP)
17	23	6	PEOPLE GOTTA MOVE Gino Vannelli, A&M 1614 (Almo/Gemo, ASCAP)
18	18	9	YOU CAN HAVE HER Sam Neely, A&M 1612 (Harvard/Big Billy, BMI)
19	16	13	STEPPIN' OUT (GONNA BOOGIE TONIGHT) Tony Orlando And Dawn, Bell 45,601 (Levine & Brown, BMI)
20	24	4	RIDE 'EM COWBOY Paul Davis, Bang 712 (Web IV) (Web IV, BMI)
21	15	8	SECOND AVENUE Garfunkel, Columbia 3-10020 (Burlington/Andustin, ASCAP)
22	19	16	I LOVE YOU, I HONESTLY DO Olivia Newton-John, MCA 40280 (Irving/Woolnough/Broadside, BMI)
23	27	4	IT'S MIDNIGHT/PROMISED LAND Elvis Presley, RCA 10074 (Arc, BMI)
24	26	7	SOMETHIN' 'BOUT YOU BABY I LIKE Tom Jones, Parrot 40080 (London) (Colgems/Glori, ASCAP)
25	21	7	EARLY MORNING LOVE Sammy Johns, GRC 2021 (One, BMI)
26	31	3	LET'S LOVE Peggy Lee, Atlantic 3215 (McCartney, ATV, BMI)
27	22	9	YOU'RE GONNA LOVE YOURSELF IN THE MORNING Bonnie Kolac, Ovation 1049 (Combine, BMI)
28	30	5	EVERLASTING LOVE Carl Carlton, Backbeat 27001 (ABC) (Rising Sons, BMI)
29	37	3	IF Telly Savalas, MCA 40301 (Colgems, ASCAP)
30	25	16	THEN CAME YOU Dionne Warwick And Spinners, Atlantic 3029 (Mighty Three, BMI)
31	36	3	THREE RING CIRCUS Blue Magic, Atlantic 7004 (W.M.O.T./Friday's Child/Mighty Three, BMI)
32	33	6	SUNSHINE ROSES Gene Cotton, Myrrh 136 (Word) (Monya, ASCAP)
33	35	7	COME FILL YOUR CUP AGAIN Barry Richards, A&M 1543 (Almo/Lion's Share/Loganberry/Wheeler, ASCAP)
34	28	7	THIS IS YOUR SONG Leslie Kendall, Warner Bros. 8022 (Spanka, BMI)
35	NEW ENTRY		FOUR OF FIVE TIMES Peter Dean, Buddah 434 (Miller, ASCAP)
36	38	2	FAIRYTALE Pointer Sisters, ABC/Blue Thumb 254 (Para-Thumb/Polo Grounds, BMI)
37	40	2	CHARADE Bee Gees, RSO 501 (Atlantic) (Casseroles, BMI)
38	29	15	WHEN MABEL COMES IN THE ROOM Michael Allen, Warner Bros. 7833 (Jerryco/E.H. Morris, ASCAP)
39	41	3	LOVE IS LIKE A BUTTERFLY Dolly Parton, RCA 10031 (Oweper Pub., BMI)
40	NEW ENTRY		ONE MAN WOMAN/ONE WOMAN MAN Paul Anka With Odis Coates, United Artists 569 (Spanka, BMI)
41	44	4	SHE CALLED ME BABY Charlie Rich, RCA 10062 (Central Songs, BMI)
42	47	2	MANDY Barry Manilow, Bell 45613 (Screen Gems-Columbia, BMI)
43	45	4	YOU FOXY THING, I LOVE YOU Ronnie & Natalie O'Hara, Legacy 103 (Happy Girl, ASCAP)
44	48	2	EVERGREEN Booker T, Epic 8-50031 (Columbia) (Universe, ASCAP)
45	49	2	MY EYES ADORED YOU Frankie Valli, Private Stock 45003 (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP)
46	NEW ENTRY		NEVER CAN SAY GOODBYE Gloria Gaynor, MGM 14748 (Jobete, ASCAP)
47	NEW ENTRY		CAROUSEL MAN Cher, MCA 40324 (Senor, ASCAP)
48	50	2	I BELIEVE IN HAPPY ENDINGS Mary McCaffrey, Playboy 6006 (Don Eugenio, ASCAP)
49	NEW ENTRY		DREAM ON Righteous Brothers, Haven 7006 (Capitol) (ABC/Dunhill, BMI)
50	NEW ENTRY		LAY LADY Wayne Newton, Chelsea 3003 (Pocket Full Of Tunes/Common Good, BMI)

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"The Way We Were," with more than one million albums and a million-and-a-half singles, was one of Barbra's biggest selling hits ever. And now her new album, "ButterFly," is here, with great songs written by Paul Anka, Bill Withers and David Bowie, plus classics like "Crying Time," "Since I Don't Have You" and "Let the Good Times Roll." "ButterFly" is all Barbra: the voice and the style.

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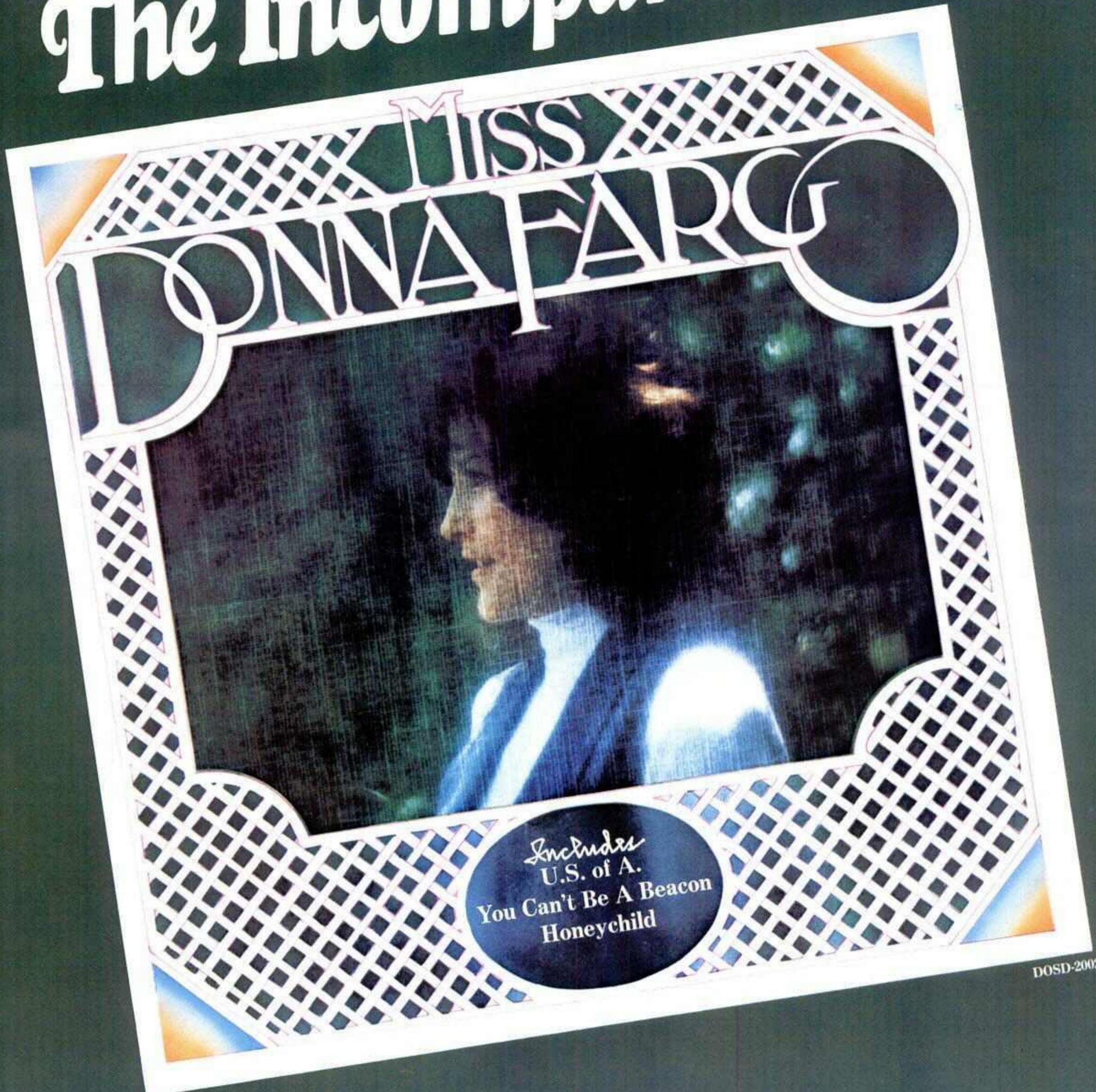
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## 'Behind Closed Doors' to Reach 3 Million Sales by End of 1974

NASHVILLE—Despite intense competition from the release of product on other labels, the CBS album "Behind Closed Doors" by Charlie Rich will reach 3 million units by the end of this year.

The title single from that album, along with "Most Beautiful Girl In the World," already has surpassed the 2 million mark.

Epic has had to buck releases of past Rich product on six different labels, but has attained impressive sales figures nonetheless, according to Ronnie Bledsoe and Billy Sherrill, vice presidents of CBS here.

The "Very Special Love Song" single also has gone over 800,000, and is expected to hit the million mark.

In a discussion of sales with the two executives, Bledsoe explained that country music has a distinct advantage in that there rarely are volume returns on product. "We never have a return on a Tammy Wynette record, for example," he notes.

The two attribute this situation to several factors: buying is generally more conservative in country records, and the great bulk of singles are sold through one-stops for jukebox purchase, for which there are no returns. Even so, the return on albums also is very small.

Sherrill, who has produced a number of gold records, expresses his views on other matters.

## Long Prison Terms Handed Country Artists Murderers

NASHVILLE—The final disposition of two crimes in which the victims were country music entertainers and their companions were reached here last week when long sentences were meted out in criminal court.

John A. Brown Jr., and Marvin Douglas Brown were found guilty of two counts of first degree murder in the deaths of David "Stringbean" Akeman and his wife, Estelle.

The Browns were sentenced to consecutive 99 year terms. They are cousins. Charles Brown, brother of Marvin Douglas Brown, pleaded guilty to a lesser charge and still faces sentencing.

"Stringbean" and his wife were killed in a struggle after they returned to their farm home near here after a Saturday night performance at the "Grand Ole Opry" Nov. 10, 1973. The prosecution contended that the Browns planned to burglarize the farm, but waited for the entertainer to return home to rob him after they found no money. Akeman was known to have carried large sums.

Earlier in the week, a criminal court jury convicted Maurice McKinley Taylor in the murders of guitarist James P. Widener, a lead man for Hank Snow, and Mrs. Mildred Hazlewood, widow of a California songwriter, and recommended he be imprisoned for life. Judge

## Theme Park Features Name Acts

HARLINGEN, Tex.—Six Shooter Junction has opened the first Theme Park of its type in South Texas featuring country music entertainment.

Described as a "year-round entertainment center," the park features rides, craftshops, and all of the features normally found in a theme park.

Each evening at the Frontier Jam-

"Finding the right song is the rough part of the producing business; recording is just the gravy," he said. He likened the situation to that of a uranium prospector who brings in two tons of ore, and finds in it only an ounce of uranium. "Even the publishers tend to overload us, and so most all of my time is spent listening to songs."

Sherrill is keenly interested in the youth movement in country music. "A few years ago there were no Tanya Tuckers, no Johnny Rodriguez or others. Now they are out-selling almost everyone."

The producer noted that he had just recently gone to Las Vegas after

mixing an Andy Williams country album. "If this is as good as we feel it will be, it will be his 18th gold album, so there's little feeling of new accomplishment in it for me," he said. "But while out there I found an 18-year-old girl who is just that one song away from being a superstar. She is that good. Now I'm waiting for the right person to write that song. When she gets it, she might even close the Columbia-Epic show next year."

Sherrill plans to record her only when the proper song comes along. "The reason the record business exists is because of who writes songs and when they write them."

## Music Seminar Overwhelming: Project Another In Six Months

MEMPHIS—The success of a Country Music Seminar sponsored jointly by WMC-AM Radio and Country Memphis Style (CMS) here was so overwhelming it may be repeated in six months, according to Bob Young, program director of WMC-AM.

Leading Nashville and Memphis music producers, artists, promotion men, writers and others joined in the joint non-profit venture which played to an audience of some 200 at

the Travelin' Fox. An estimated 300 others had to be turned away. Most of those who attended, at a price of \$10, were existing or potential songwriters.

One of the agenda included the so-called magazine rip-offs, dealing with advertising for song-poems and the like; what to expect from a session, custom or otherwise; the production of a commercial record; promotion at all levels rack, one-stop and distributor sales and buying; compilation of charts; responsibilities in management and how to pick a manager; artists promotion; how to prepare demo tapes; how to choose a publisher; how to write as a business.

Bob Young, program director of WMC-AM, coordinated the program with Les Acree and Hal Jay of that station. CMS is an organization devoted to the promotion of country music here.

Those taking part in the seminar were Tom Collins of Jack Johnson Agency; Eddie Kilroy of Playboy Records; Tex Davis of Monument; Frank Mull of Avco; John Scott of MCA; Si Rosenberg, manager of Charlie Rich; Nick Hunter, independent promoter; songwriter-artist

### CUTS ADMISSION PRICES

## 'Hayride—USA' In Switch

SHREVEPORT—The "Hayride—USA" show has made three major changes, with some cutbacks and some expansions.

The country music showplace has reduced admission prices (from \$5 to \$3), has gone to a single show on Saturday night, down from two, and has added to the number of dances now being held in the auditorium near here.

The Friday night dances have become extremely popular, according to Frank Page, "Hayride" vice president. Thus, dances now will be held on Thursday and Friday nights, and on Saturdays following the regular "Hayride" show.

boree Hall, Buck Cody's "Jamboree" is featured, having moved from its original location in Marcelline, Mo. Cody has brought some entertainers from that location, supplementing them with Texas musicians.

Once a month, name acts will be booked in to perform at the "Jam-

(Continued on page 36)

## In Nashville, Tokyo Fest Boss Invites Song Entries

NASHVILLE—Hideshera Yarri, who heads the Tokyo Music Festival, has issued encouragement to publishers and writers here to involve themselves in the annual affair.

Yarri, who says he had two purposes in coming here, also expressed his appreciation to the Country Music Assn. for its help with the music festival.

"We want to stimulate interest on the part of Nashville songwriters and publishers to get involved in this activity," the Japanese official says. February is the deadline for entering a song, and there is no cost involved.

If selected as a finalist, the Tokyo Music Festival pays the air fare and

accommodations of the writer and/or publisher for the Tokyo trip.

The entries are not limited to country music. "People here should be encouraged by the fact that the last winner was Mickey Newbury," he notes. There were more than 300 songs entered from around the world, but very few from here. Yet he feels the heaviest concentration of good songwriters is found here.

Yarri also had these observations: "Country music goes over well in Japan because of the artist and the music, rather than the fact that it is categorized country. The sound and the atmosphere are critical."

"The Buck Owens tour was a tremendous success in Japan because of Jack McFadden, who visited the nation in advance, researched the market, worked with the promoter in deciding what should and should not be done on the tour, and helped select the concert areas."

"The artist tours of Japan create the exposure necessary for record sales there, and this is immediately reflected. Yet most concerts have an admission price of \$20 to \$25."

"There currently are no television programs programming country music in Japan, but it is getting exposure through radio. Again, however, it is not categorized, but rather played as part of the normal programming because of the song and its singer."

Jerry Foster; artist O.B. McClinton; writer Danny Walls; record executive Knox Philips (who also was moderator); producer Lewis Willis, and attorneys Harold Streibich and Marty Berlanstein. Three sales people representing the racks and one-stops also answered questions.

Young encouraged other stations to conduct such seminars in their regions.

## 20 Top Acts Demand Louder CMA Voice

NASHVILLE—Reluctance on the part of some major artists in the past to be an active part of the Country Music Assn. apparently has been overcome, as indicated by a meeting held here last week.

More than 20 top recording artists, meeting at the home of George Jones and Tammy Wynette, drafted a "proclamation" to the CMA insisting that additional artists be placed on the organization's board of directors to assure greater representation.

In bygone days, even getting artist members was something of a task. Today there are two representatives of every category, including artists.

However, although no one would be quoted, those at the gathering indicated that they feel this does not give them enough voice in the organization's governing body, and they seek expansion of such representation.

A second such meeting is scheduled by the same artists who attended, along with an attorney representing their attitudes, and other matters concerning CMA are expected to be brought up at that time.

The "proclamation" was signed by all artists present. Among them was Bill Anderson of MCA, who currently is a board member of CMA.

"We feel all other phases of the in-

## Jewel-Paula Back In Country Market

SHREVEPORT—Returning to the country field after two years of inactivity, Jewel-Paula Records this month issues two LPs and three singles featuring Joe Stampley, Mickey Gilley and former state governor Jimmie Davis. In addition, the Stan Lewis labels are releasing seven albums and four singles in the gospel field.

dustry are represented more heavily," said one artist, who asked for anonymity. "Radio is represented by both disk jockeys and management; record companies are represented at all levels. But we have only two people representing our interests."

## Pepper Will Run His Own Promo Firm

ATLANTA—Wade Pepper, former vice president of Capitol Records and a leading promotion man for 23 years, has established his own independent promotion firm here, with original concentration primarily in the heavy-selling Southeast part of the nation.

Pepper, named in the past as Billboard's "Promotion Man Of the Year" and four-times winner (consecutively) of the Gavin Award, already is in business representing the Lowery publishing interests. He thus is working on current singles for Monument and MGM South.

Pepper, who has actively been involved as a director or officer for the Country Music Assn. for the past six years, notes that the Atlanta market alone sometimes sells up to 35-40 percent of a country product. He thus will concentrate at the beginning on such markets as Atlanta, Charlotte, Nashville, Memphis, Birmingham, Jacksonville and the Carolinas. He also will be involved with the Houston and Dallas markets.

The veteran promotion man notes that some 40 percent of the last LaCosta releases on Capitol were sold in the Atlanta market alone, and that Freddie Hart's "Easy Lovin'"

(Continued on page 36)



Photo by V. Bliokh

**ERNE FORD and Sandi Burnette perform for a Soviet audience in Moscow.**

### Marsh Sales Meet Stresses Country

DALLAS—Country music, live and on tape, was a featured part of the J.L. Marsh sales meeting held here last week.

Rex Allen Jr., Warner Bros., and Dick Feller of Elektra gave live performances, while many labels provided tapes of their artists to a critical audience of record buyers for Music Land and Treasury stores.

Allen was given a standing ovation for his performance.

Warner Bros. then carried out the promotional pitch to the extent of games and prizes, including footballs signed by the Dallas Cowboys. Jonathan Fricke, general manager of the Warner country division, passed out numerous promotional items for Allen and for the new Merle Kilgore single.

### Sullivan Plans Music Festivals At Cave Land

NASHVILLE—Oscar Sullivan, half of the GRC recording team of Lonzo & Oscar, says his Cave Land Music Park in Kentucky will host at least three major country music festivals next summer.

Sullivan is principal owner of the park which contains a massive cave and a natural amphitheater which can seat some 5,000.

The huge property also will be utilized for hunting expeditions, with platforms built in trees. The first of his scheduled hunts will take place Dec. 7. The cave entrance is large enough so that campers and trailers can enter its mouth and park in the shelter.

Sullivan says his music festivals will feature top names in the country field.

### Pepper Promo

Continued from page 35  
sold some 450,000 units in this region.

Pepper, a native of West Virginia, has spent most of his career in Nashville and here and is among the most well known of all promotional people. His firm will be known as Wade Pepper Promotions.

He plans to work with publishers, artists and record companies, primarily those which do not have direct country representation in the Southeast.

### New Theme Park

Continued from page 35  
boree." Already booked are Faron Young and Roy Acuff, with more to follow.

The "Frontier Jamboree" began in Missouri in July of 1970, with an original cast of 15 members, and grew to a regular and part-time operation involving 52 artists and musicians.

# Billboard Hot Country Singles

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This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
												★ STAR Performer—Singles registering greatest proportionate upward progress this week.
1	2	10	COUNTRY IS—Tom T. Hall (T. Hall, Mercury 73617 (Phonogram) (Hallnote Music, BMI))	50	4	4	WHAT A MAN, MY MAN IS—Lynn Anderson (G. Sutton, Columbia 3-10041 (Rodeo Cowboy, BMI))	68	70	6	ORANGE BLOSSOM SPECIAL—Johnny Darrell (E. Rouse, Capricorn 0207 (MCA, ASCAP) (Warc, BMI))	
★	4	11	TROUBLE IN PARADISE—Loretta Lynn (K. O'Dell, MCA 40283 (House of Gold, BMI))	36	26	18	COME ON IN AND LET ME LOVE YOU—Lois Johnson (D. Silvers, 20th Century 2106 (Hank Williams, Jr., BMI))	69	63	7	A HABIT I CAN'T BREAK—Nick Nixon (G. Price, Mercury 73605 (Phonogram) (Longstreet/Acoustic, BMI))	
3	3	13	MISSISSIPPI COTTON PICKIN' DELTA TOWN—Charley Pride (H. Dorman, W. Gann, RCA 10030 (Hall-Clement, BMI))	★	46	7	GONE—Nancy Wayne (R.B. Burns, 20th Century 2124 (New York Times/Dunbar, BMI))	70	75	4	WRONG ROAD AGAIN—Crystal Gayle (A. Reynolds, United Artists 14490 (Jack, BMI))	
★	6	8	BACK HOME AGAIN—John Denver (J. Denver, RCA 10065 (Cherry Lane, ASCAP))	38	32	15	TEN COMMANDMENTS OF LOVE—David Houston & Barbara Mandrell (M. Paul, Epic 8-20005 (Columbia) (Arc, BMI))	★	81	3	FORBIDDEN ANGEL—Mel Street (J. Riggs, M. Street, GRT 012 (Chess/Janus) (Heavy, BMI))	
★	8	10	GET ON MY LOVE TRAIN—LaCosta (N. Wilson, C. Taylor, Capitol 3945 (Al Gallico/Algee, BMI))	39	33	12	WORKIN' AT THE CAR WASH BLUES—Tony Booth (J. Croce, Capitol P-3943 (American Broadcasting/Blendingwell Music, BMI))	★	82	3	ROCK ON BABY—Brenda Lee (J. Wilson, G. Dobbins, MCA 40318 (Chappell, ASCAP))	
★	7	10	TAKE ME HOME TO SOMEWHERE—Joe Stampley (G. Richey, N. Wilson, C. Taylor, ABC/Dot 17522 (Al Gallico/Algee, BMI))	★	52	4	THE DOOR—George Jones (P. Sherrill, M. Wilson, Epic 8-50038 (Columbia) (Algee, BMI))	73	77	5	BABY'S NOT HOME—Roy Head (M. Newbury, Mega 1219 (PIP) (Acuff-Rose, BMI))	
7	1	12	LOVE IS LIKE A BUTTERFLY—Dolly Parton (D. Parton, RCA 10031 (Owens Pub., BMI))	41	44	7	TWO GUN DADDY—Marty Robbins (M. Robbins, MCA 40296 (Mariposa, BMI))	74	80	2	YOU DON'T HAVE TO GO HOME—Nat Stuckey (N. Stuckey, P. Wassell, RCA 10090 (Monkhouse, BMI))	
★	12	8	SHE CALLED ME BABY—Charlie Rich (H. Howard, RCA 10062 (Central Songs, BMI))	★	42	5	OUT OF HAND—Gary Stewart (T. Jans, J. Barry, RCA 10061 (Almo, ASCAP/ Broadside, BMI))	★	90	2	SUSAN WHEN SHE TRIED—Statler Bros. (D. Reid, Mercury 73625 (Phonogram) (American Cowboy, BMI))	
9	10	12	BRING BACK YOUR LOVE TO ME—Don Gibson (D. Gibson, Hickory 327 (MGM) (Acuff-Rose, BMI))	★	43	6	HERE WE GO AGAIN—Brian Shaw (S. Throckmorton, RCA 10071 (Reaction/Unart, BMI))	★	NEW ENTRY		I WONDER WHOSE BABY (You Are Now)—Jerry Wallace (M. Powell, MCA 40321 (4 Star, BMI))	
★	13	10	CAN'T YOU FEEL IT—David Houston (C. Taylor, C. Richey, N. Wilson, Epic 8-50009 (Algee/Al Gallico, BMI))	44	48	8	DOWN TO THE END OF THE WINE—Jack Blanchard & Misty Morgan (J. Blanchard, Epic 8-50023 (Birdwalk, BMI))	78	66	9	SCARLET WATER—Johnny Duncan (F. Weller, S. Oldham, Columbia 3-10007 (Roadmaster/Sommersalt, BMI))	
★	15	9	CREDIT CARD SONG—Dick Feller (D. Feller, United Artists 535 (House of Cash, BMI))	45	47	9	DIXIE LILY—Roy Drusky (E. John, B. Taupin, Capitol 3942 (Big Pig, ASCAP))	79	78	6	I SEE LOVE—Bobby Lewis (C. Rogers, GRT 008 (Chess/Janus) (Golden Horn/Starsong, ASCAP))	
12	5	15	I OVERLOOKED AN ORCHID—Mickey Gilley (C. Story, S. Lyn, C. Smith, Playboy 6004 (Peer International, BMI))	46	51	10	LOVE IS HERE—Wilma Burgess (R. Porter, B. Jones, Shannon 821 (NSD) (Ha-Ree/ Porter/Jones, ASCAP))	★	NEW ENTRY		I'VE GOT MY BABY ON MY MIND—Connie Smith (W. Shafer, Columbia 3-10051 (Acuff-Rose, BMI))	
★	17	7	MEMORY MAKER—Mel Tillis & The Statesiders (M. Tillis, K. Westbury, MGM 14744 (Cedarwood, BMI))	★	52	4	LIKE OLD TIMES AGAIN—Ray Price (J. Weatherly, Myrrh 146 (Word/Goldband) (Keca, ASCAP))	81	85	5	CAREFREE HIGHWAY—Gordon Lightfoot (G. Lightfoot, Reprise 1309 (Moose, CAPAC))	
14	9	13	I HONESTLY LOVE YOU—Olivia Newton-John (P. Allen, J. Barry, MCA 40260 (Irving/Woolnough/ Broadside, BMI))	48	49	10	IT AMAZES ME—Mary Kay James (A. Reynolds, W. Holyfield, Avco 601 (Jack Music, BMI))	82	88	5	IF YOU WANT THE RAINBOW—Melba Montgomery (H. Howard, Elektra 45211 (Wilderness, BMI))	
★	20	7	EVERY TIME I TURN ON THE RADIO—Bill Anderson (B. Anderson, MCA 40304 (Stallion, BMI))	49	53	10	YOU CAN HAVE HER—Sam Neely (W. Cook, A&M 1612 (Harvard/Big Billy, BMI))	★	NEW ENTRY		THERE'S A SONG ON THE JUKEBOX—David Willis (B. Sherrill, C. Taylor, Epic 8-50036 (Columbia) (Algee, BMI))	
16	18	10	YOU'RE NOT GETTING OLDER—Freddie Weller (F. Weller, Columbia 3-10016 (Roadmaster, BMI))	★	50	4	IT'S MIDNIGHT—Elvis Presley (B.E. Wheeler, J. Chestnut, RCA 10074 (Imagination, ASCAP/Geronimo, BMI))	83	NEW ENTRY		SLOW DOWN—Chuck Price (K. Kristofferson, Playboy 6010 (Combine, BMI))	
★	21	8	SON OF A ROTTEN GAMBLER—Anne Murray (C. Taylor, Capitol 3955 (Blackwood/Back Road, BMI))	★	51	3	FOR A MINUTE THERE—Johnny Paycheck (J. Foster, B. Rice, Epic 8-50040 (Columbia) (Hall-Clement, BMI))	84	89	3	THAT'S THE WAY LOVE SHOULD BE—Brian Collins (M. Blackford, J. Dougherty, D. Gillon, ABC/Dot 17527 (Famous, ASCAP))	
18	11	13	I SEE THE WANT TO IN YOUR EYES—Conway Twitty (W. Carson, MCA 40282 (Rose Bridge, BMI))	52	34	13	ANOTHER GOODBYE SONG—Rex Allen Jr. (M. Sharp, L. Butler, Warner Bros. 8000 (Tree, BMI))	85	91	2	SOMEONE CARES FOR YOU—Red Steagall (R. Steagall, G. Sutton, Capitol 3965 (Pala Duro/ Rodeo Cowboy, BMI))	
19	14	11	DELTA DIRT—Larry Gatlin (L. Gatlin, Monument 88622 (Columbia) (First Generation, BMI))	53	58	8	MAKE IT FEEL LIKE LOVE AGAIN—Bobby G. Rice (E. Conley, D. Heard, GRT 009 (Chess/Janus) (Blues Moon/Andromeda, ASCAP))	★	96	4	RIGHT OUT OF THIS WORLD—Jerry (Max) Lane (E. Rabbitt, B. Stevens, ABC 12031 (Briarpatch/Deb Dave, BMI))	
★	29	5	WE'RE OVER—Johnny Rodriguez (C. Weil, B. Mann, Mercury 73621 (Phonogram) (Screen Gems-Columbia/Summerhill, BMI))	54	37	14	I'M HAVING YOUR BABY—Sunday Sharpe (P. Anka, United Artists 507 (Spanka, BMI))	88	92	3	CAN I KEEP HIM DADDY—Rud Sovine (Greer, R. Sovine, Chart 5230 (Buddah) (16th Ave., BMI))	
★	31	6	I CAN HELP—Billy Swann (H. Swann, Monument 8-8621 (Combine, BMI) (Columbia))	55	39	17	A MI ESPOSA CON AMOR—Sonny James (S. James, C. Smith, Columbia 3-10001 (Marson, BMI))	★	NEW ENTRY		COUNTRY GIRL—Jody Miller (T. Gostling, A. Hawkshaw, Epic 8-50042 (Columbia) (Al Gallico, BMI))	
22	23	12	WELCOME TO THE SUNSHINE (Sweet Baby Jane)—Jeanne Pruett (R. Willis, MCA 40281 (War Drum, BMI))	56	41	16	PLEASE DON'T STOP LOVING ME—Porter Wagoner & Dolly Parton (D. Parton, P. Wagoner, RCA 10010 (Owens, BMI))	89	NEW ENTRY		EASY TO LOVE—Hank Snow (D. Burgess, RCA 10108 (Singer, BMI))	
23	27	9	LUCKY ARMS—Lefty Frizzell (S.D. Shafer, L. Frizzell, ABC 12023 (Acuff-Rose, BMI))	57	62	7	BABY'S GONE—Bobby Wright (R. Orbison, B. Goldsboro, ABC 12028 (Acuff-Rose, BMI))	★	90	NEW ENTRY		AIN'T IT ALL WORTH LIVING FOR—Mack White (S. King, Playboy 6016 (NSD) (Milene, ASCAP))
24	16	13	DON'T TELL (That Sweet Old Lady Of Mine)—Johnny Carver (I. Levine, L.R. Brown, ABC 12017 (Levine & Brown, BMI))	★	58	2	RUBY, BABY—Billy "Crash" Craddock (J. Lieben, M. Stoller, ABC 12036 (Hill & Range/ Quintet/Freddy Biensstock, BMI))	91	94	5	LINCOLN AUTRY—Connie Cato (B. Anthony, B. Morrison, Capitol 3958 (Combine, BMI/Music City, ASCAP))	
25	19	14	THE GREAT DIVIDE—Roy Clark (G.S. Paxton, R. Hellard, ABC/Dot 17518 (Acoustic, BMI))	★	59	4	POOR SWEET BABY—Jean Shepard (B. Anderson, United Artists 582 (Stallion, BMI))	92	95	5	SHE BURNT THE LITTLE ROADSIDE TAVERN DOWN—Johnny Russell (B. Howard, RCA 10038 (Forest Hills, BMI))	
26	28	11	LONG BLACK VEIL—Sammi Smith (M. Wilkin, D. Dill, Mega 1214 (Cedarwood, BMI) (PIP))	★	60	3	MY WOMAN'S MAN—Freddie Hart (G. Richey, B. Peters, Capitol 3970 (Al Gallico/Ben Peters, BMI))	93	65	10	SINGIN' IN THE KITCHEN—Bobby Bare & The Family (S. Silverstein, RCA 10096 (Evil Eye, BMI))	
27	30	9	HE CAN BE MINE—Jeannie Seely (J. Seely, MCA 40287 (Tree, BMI))	61	42	15	I LOVE MY FRIEND—Charlie Rich (B. Sherrill, N. Wilson, Epic 8-20006 (Columbia) (Algee, BMI))	★	NEW ENTRY		NOT TONIGHT—Little David Wilkins (D. Wilkins, T. Marshall, MCA 40299 (Forrest Hills/ Battleground, BMI))	
28	22	16	BONAPARTE'S RETREAT—Glen Campbell (P.W. King, Capitol 3926 (Acuff-Rose, BMI))	62	56	10	WELCOME BACK TO MY WORLD—Carl Belew (C. Belew, J. Johnson, M. Powell, MCA 40276 (Four Star, BMI))	94	97	4	A CANDY MOUNTAIN MELODY—George Morgan (Sun Child, Crystal Lady, MCA 40298 (Little Elmo, BMI))	
★	40	5	HE CAN'T FILL MY SHOES—Jerry Lee Lewis (L. Kingston, F. Dycus, Mercury 73618 (Phonogram) (Window, BMI))	★	63	3	LITTLE GIRL FEELING—Barbara Fairchild (H. Cornelius, J. Crutchfield, Columbia 3-10047 (Duchess, BMI))	95	98	3	RICHARD AND THE CADILLAC KINGS—Doyle Holly (S. Smith, E. Simpson Jr., Barnaby 608 (Chess/Janus) (Sing Me/Backyard, ASCAP))	
★	36	6	U.S. OF A.—Donna Fargo (D. Fargo, ABC/Dot 17523 (Prima Donna, BMI))	★	64	3	ANGELS ARE HARD TO FIND—Hank Williams Jr. (H. Williams Jr., MGM 14755 (Hank Williams Jr., BMI))	96	99	2	SEEIN' IS BELIEVIN'—Jan Howard (G. Martin, GRT 010 (Chess/Janus) (Tree, BMI))	
31	24	14	WOMAN TO WOMAN—Tammy Wynette (B. Sherrill, Epic 8-50008 (Columbia) (Algee, BMI))	65	73	6	IT'S ME AGAIN MARGRET—Paul Craft (P. Craft, Truth 3205 (Acuff-Rose, BMI))	97	NEW ENTRY		DAYLIGHT LOSING TIME—Larry Steele (L. Lee, Arstream 004 (Barnour, BMI))	
32	25	13	BONEY FINGERS—Hoyt Axton (H. Axton, R. Armand, A&M 1607 (Lady Jane/Irving, BMI))	66	59	11	STOP AND SMELL THE ROSES—Mac Davis (M. Davis, D. Severnson, Columbia 8-10018 (Screen Gems/Columbia/Songpainter, BMI/Colegens, ASCAP))	100	NEW ENTRY		I WANT TO LAY DOWN BESIDE YOU—Marie Owens (T. Drummond, MCA 40308 (Cape Ann, BMI))	
33	35	10	RAINDROPS—Harvel Felts (D. Clark, Cinnamon C-809 (Comrad Music, BMI))	★	84	2	KENTUCKY GAMBLER—Merle Haggard (D. Parton, Capitol 3974 (Owens, BMI))					



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Country

Nashville Scene

By BILL WILLIAMS

ABC-Dot artist Pat Roberts has signed an exclusive booking agreement with the William Morris Agency. . . . Artist Charlie Walker will be "assistant coach" to Texas' Darrell Royal at a game late in November. . . . The Four Guys booked to do a series of television shows, will start with Dinah Shore. . . . Ray Pillow is growing a beard, camping out, riding horseback and returning to nature. It's just the sort of life he prefers. . . . Jeanne Pruett, who believes in doing things in a big way, has added a monstrous-sized bathroom to her new home. . . . Ben Smathers and the Stoney Mountain Cloggers accepted a date without knowing where it was. It was part of a national fishing contest, and they were to entertain the fishermen. Under the rules, no one would know the site until a sealed envelope was opened on board a plane flying out of New Orleans, and they had to go wherever the contest was held. Turned out to be in a state park in nearby Alabama. . . .

LaCosta performed as scheduled on the "Grand Ole Opry," but sister Tanya Tucker cancelled out. . . . George Hamilton IV, back on this continent from four weeks in England where he did his fourth season of TV shows for BBC, did a 26-week BBC radio series, did a London concert at Wimbledon Theater, played a couple of weeks of supper clubs in Liverpool and Yorkshire, and went straight to Canada to do his TV series there. He still hasn't made it home. . . . Curtis Potter is now represented by Hopkins-Dukes & Assoc. of Anadarko, Okla. . . . Paula Records of Shreveport now has signed Jimmie Davis on a non-exclusive basis. . . . Paula also has released two country albums and three singles, including old masters of Joe Stampley and Mickey Gilley. . . . The Johnny Bernard and Julie Jones Show will showcase the Oklahoma Fair Buyers Convention and the West Virginia convention this year. . . . Bob Luman of Epic will headline the Country Music Festival in Amsterdam Jan. 4th. . . . A lot of clamor to extend the Hank Thompson Show, "Kindly Keep It Country" to one-hour from its 30-minute format.

Tom T. Hall is doing national television spots promoting Chevrolet trucks. He's signed for a one-year contract. . . . The Ozark Mountain Daredevils are, according to a press release, genuine country boys who live on a ranch in Missouri. . . . Freddy Weller, back from a promotional tour of Los Angeles and Las Vegas, is booked into a series of Florida shows. . . . Diana Trask, who is busy constantly, will do a guest appearance on the Dinah Shore show on CBS, flying from her Las Vegas appearance at the Frontier for the taping. . . . Estill Sowards, writer and businessman, has cut a session of Joel Hughes and is setting up a session with Roger Ricker at Brite Star for an album on Buddy Emmons to kick off a new label. . . . November is Faron Young Month with Mercury, for whom the "Sheriff" has recorded for eight years. During this time, 18 of his singles have hit the top five of the Billboard chart, many of them going to number one. . . . Dot's Ray Griff set an all-time attendance record at the Country Palace Club in Toledo. . . . Andy Williams has recorded the Sonny James' hit, "Ami Esposa Con Amor" as part of his new Billy Sherrill-produced album. . . . Larry Gatlin wrote the new Kris Kristofferson and Rita Colledge

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Billboard

Hot Country LPs

Billboard SPECIAL SURVEY for Week Ending 11/16/74

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★ Star Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	17	BACK HOME AGAIN—John Denver, RCA CPL1-0548
2	1	11	ROOM FULL OF ROSES—Mickey Gilley, Playboy 401
3	4	7	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
★	8	5	MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Merle Haggard & The Strangers Capitol ST 11331
★	9	19	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
6	6	6	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn, MCA 444
7	7	6	LOVE IS LIKE A BUTTERFLY—Dolly Parton, RCA APL1-0712
8	3	31	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
9	5	23	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
10	10	10	I'M NOT THROUGH LOVING YOU YET—Conway Twitty, MCA 441
11	12	6	THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia)
12	11	16	RECORDED LIVE ON STAGE IN MEMPHIS—Elvis Presley, RCA CPL1-0606
13	16	5	MONSTER'S HOLIDAY—Buck Owens, Capitol ST 11332
★	20	12	COUNTRY—Anne Murray, Capitol ST-11324
15	13	8	THE NASHVILLE HIT MAN—Charlie McCoy, Monument 32922 (Columbia)
16	15	10	PLEASE DON'T STOP LOVING ME—Porter 'N' Dolly, RCA APL1-0646
17	14	82	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
18	19	21	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
19	17	11	GREATEST HITS—Ray Stevens, Barnaby BR 5004 (Chess/Janus)
★	26	3	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-10012 (Phonogram)
21	25	35	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
★	31	15	COUNTRY HAM—Jerry Clower, MCA 417
23	27	22	COUNTRY BUMPKIN—Cal Smith, MCA 424
★	30	15	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS-602 (PIP)
★	36	2	DON WILLIAMS, VOL. III—ABC/Dot DOSD 2004
26	21	4	LIFE MACHINE—Hoyt Axton, A&M SP 3604
27	29	4	SINGIN' IN THE KITCHEN—Bobby Bare & The Family, RCA APL1-0700
28	32	4	HIGHWAY HEADIN' SOUTH—Porter Wagoner, RCA APL1-0713
★	35	22	GREATEST HITS VOL. II—Loretta Lynn, MCA 420
★	37	2	TAKE ME HOME TO SOMEWHERE—Joe Stampley, ABC/Dot DOSD 2006
31	34	3	LIVING PROOF—Hank Williams Jr., MGM 4971
★	40	2	CLASSIC CLARK—Roy Clark, ABC/Dot DOSD 2010
33	18	24	PURE LOVE—Ronnie Milsap, RCA APL1-0500
34	24	12	COUNTRY IS—Tom T. Hall, Mercury SRM 1-1009 (Phonogram)
35	38	9	STARS & STRIPES FOREVER—Nitty Gritty Dirt Band, United Artists UA-LA 184-T2
★	NEW ENTRY		MISS DONNA FARGO—ABC/Dot DOSD 2002
37	42	20	SPOOKY LADY'S SIDESHOW—Kris Kristofferson, Monument PZ 32914 (Columbia)
38	28	11	I'LL DO ANYTHING IT TAKES—Jean Shepard, United Artists UA 307
★	NEW ENTRY		PLEASE DON'T TELL (That Sweet Ole' Lady Of Mine)—Johnny Carver, ABC ABCD 843
★	NEW ENTRY		HAVING FUN WITH ELVIS ON STAGE—Elvis Presley, RCA CPM1-0818
★	NEW ENTRY		FAMILY & FRIENDS—Roy Clark, ABC/Dot DOSD 2005
42	44	10	GREATEST HITS—Johnny Paycheck, Epic KE 33091
43	22	11	I JUST STARTED HATIN' CHEATIN' SONGS TODAY—Moe Bandy, GRC 10005
44	23	45	LET ME BE THERE—Olivia Newton-John, MCA 389
45	45	3	ANOTHER GOODBYE SONG—Rex Allen Jr., Warner Bros., BS 2821
46	33	3	CHARLIE RICH SINGS THE SONGS OF HANK WILLIAMS—Hi SHL 32084 (London)
47	41	7	A MI ESPOSA CON AMOR—Sonny James, Columbia KC 33056
48	48	4	IT COULD HAVE BEEN ME—Sami Jo, MGM M3G 703
49	50	2	THE JUNKIE & THE JUICEHEAD—Johnny Cash, Columbia KC 33086
50	39	5	BABY, DON'T GET HOOKED ON ME—Mac Davis, Columbia KC 31770

single. . . . Josh Graves has done three weeks of personals in Canada, a lot of them at colleges. . . . Billy Swan has completed his first Monument album, "I Can Help."

Lynn Anderson's horses garnered two national championships at the American Quarterhorse Congress in Columbus, O. . . . Columbia is put-

ting out a new Charlie Rich album entitled "The Silver Fox," but reports are that Shelby Singleton is doing the same with old Sun masters. . . . Jerry Morre & His Drifter's Four added a new member to the family group. Moore's 18 year old son, Tony Ray, married Marilyn Jan DeCori.

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## Arrow Audio's Expo Draws 21,000 Buffs

NEW YORK—Arrow Audio's two-day stereo exposition staged at Madison Square Garden's Felt Forum Oct. 29-30, drew a record 21,000 visitors, and belied the claims of industry experts that hi fi enthusiasts can be categorized.

The crowds that flocked to the Forum for the hi fi extravaganza, designated "Greatest Stereo Story Ever Told," spanned the spectrum of college and high school students to blue and white collar workers in all age brackets. All paid \$1.95 for tickets sold at the chain's 11 stores or at the door.

The 40-plus manufacturers represented at the show broke precedent by offering for sale most of the show products which ranged from records, headphones and pre-recorded tapes, to high end components including receivers, speakers and turntables. At a full 10 percent discount off regular list prices products moved at a fast clip, and most manufacturers present felt their association with the show was more than worth their while.

The show, one of the better promoted expositions of its kind in the city, was structured around the format of a street bazaar with "side-shows" that included:

- Rock concerts (Barnaby Bye

and Looking Glass among the group that played);

- Live radio broadcasts with leading air personalities;
- Every imaginable type of giveaway including records, T-shirts, posters, frankfurters, buttons and pennants;
- Guest appearances by leading sports personalities and Penthouse Pets.

In addition, all attendees at the show were eligible for the drawing of several prizes including a \$1,300 stereo system, an Andy Warhol painting and a number of cassette records. According to Arrow officials winners of the drawing will soon be posted in all stores of the Arrow chain.

Arrow has already announced plans for the staging of a similar show (perhaps at the same site) next year. Plans are also afoot to follow up the success of the Forum's exposition with related promotional projects, according to Lewis Blum, vice president, retail operations.

Manufacturers represented at the show included Thorens, TEAC, Superscope, Shure, Sony, Sansui, Philips, Panasonic, Onkyo, McIntosh, Kenwood, JBL, Jensen Sound, Electro-Voice, Dual, BSR, Bozak, Bose and AKG.

## Little 'Q' Plugged In Goody Store Ads

By STEPHEN TRAIMAN

NEW YORK—Although the Sam Goody 4-channel demonstration room in its 52nd St. store is still very much in business, you couldn't tell it by the special 16-page supplement the audio/music chain ran in the Nov. 3 Sunday New York Times to launch a month-long "Great Ideas In the World Of Audio" campaign.

With manufacturer support from many of the major names in the hi fi business, the only true quad piece featured was the TEAC 3340S 4-channel reel-to-reel tape deck at \$1,149.95. Apart from that, the only quad reference was the Sherwood S-89000 60 + 60 watts RMS receiver with built in Dynaquad 4-channel matrixing circuit at \$449.95.

A Goody spokesman notes that nothing has really been jumping in quad sales other than special close-outs. He does expect some action when two new Kenwood and two new Sansui units shown at the summer Consumer Electronics Show are delivered. The Kenwood units, with 50 and 40 watts RMS per channel respectively, will include CD-4 and full logic SQ with "Varioblend." The Sansui receivers will have CD-4 and Vario Matrix QS-SQ capability.

But for now, the featured receivers were all stereo, with Harman-Kardon, Sherwood, Kenwood and Pioneer, topped by the latter's model SX1010 at \$699.95. Systems ranged from a \$299.95 package with HK 330B receiver (without cabinet), KH-20 speakers and BSR 310AXE turntable, to \$729.95 for a Pioneer SX535 AM/FM stereo (20 watts RMS per channel) receiver, JBL L-16 speakers, BIC 980 turntable and Shure M91ED cartridge.

Speakers were featured by Advent, BIC Venturi, JBL and Rectilinear, with top price of \$395 for the JBL L-65. Technics SL-1300 at \$299.95 was the highest-priced turntable spotlighted, with others from

BSR McDonald, Dual, BIC and Pioneer.

Components other than the TEAC quad unit included an Akai 8-track recorder/player, Advent cassette unit, Pioneer front-loading Dolby cassette deck and a TEAC 450 cassette deck. Superex and Koss offered stereo headphones, and Micro Acoustics had its QDC I-E stereo cartridge at \$110, with others from Pickering and Shure. Panasonic took a half-page for its Dynamite-8 player, cassette recorder and several

(Continued on page 43)

## CES Seen As Sellout In Chicago

NEW YORK—With close to 200 exhibitors, the winter Consumer Electronics Show is a virtual sellout with the most space ever available—approximately 95,000 square feet—for its Jan. 5-8 run at Chicago's Conrad Hilton Hotel.

"It's a question of finding space for some additional newcomers," was the comment from Bob Pomerance, coordinating space sales, on the eve of the Nov. 6 preview cocktail reception here for press and exhibitors at the St. Moritz Hotel.

Jack Wayman, recently promoted to senior vice president of the sponsoring Electronic Industries Assn./Consumer Electronics Group (EIA/CEG) and official host for the reception, notes that the addition of three larger halls was a definite plus for exhibitors. And additional 5th floor suites, used for exhibits at the 1974 winter CES, are being allocated as demonstration rooms for exhibitors at the 1975 show.

Among major firms familiar to the tape/audio field already set are Aiko, Arvin, Audio Magnetics, BASF Systems, Boman Industries, BSR/USA, Capehart, Car Tapes, Casemakers, Certron, Clarion, Columbia Magnetics/CBS, Craig, Custom Case, BGW Systems, DYN Electronics, Electra Radio, Electro-Phonic/Morse, ESS & ESS.

Also, Far Eastern Trading (Xtal), Fidelitone, GE, Glenburn, Grundig by Amerex, GTE Sylvania, Hear Muffs, Hitachi, IDI, Jensen Sound, J.I.L., KLH, Koss, Kustom Kreations, Le-Bo, Lloyd's, Magnadyne, Magnavox, Magnum Opus, Maximus, Medallion, Memorex, Miida, Panasonic, Pickwick, Pioneer Electronics of America, Preferred Sounds.

Also, Recoton, Sankyo Seiki, Sansui, Sanyo, Scintrex, Sharp, Sony, Soundesign, Superscope, Tannoy America, Telephonics, Topp/Juliette, Toshiba America, Vanity Fair and Weltron.

## Miida Sells Via Furniture Market

By RADCLIFFE JOE

WEST CALDWELL, N.J. — Miida Electronics will extend distribution of its new line of contemporary design audio compacts to the furniture market, according to Masaatsu Sugino, the firm's executive vice president.

The move, which will place Miida among the first audio compact manufacturers to tie in its products with the lucrative furniture market, is part of an overall marketing strategy to attract a larger share of the family group and individual female buyers.

The new line stresses the contemporary modular look in decorator colors of black & white, all white and the fashionable butcher block finish. Models include the 5010TM and AM/FM 4-channel receiver with discrete and SQ matrix modes, discrete 8-track 4-channel tape player, and the new Miida Radial Dispersion speakers. It lists for \$429.95.

Also featured is model 5000TM, another 4-channel receiver with discrete and SQ matrix modes in a striking black and white finish. Like the 5010TM, this unit also comes with 8-track 4-channel tape player and Radial Dispersion speakers. Suggested price is \$369.95.

Top of the contemporary line is the 5010TMC4, another 4-channel system featuring Miida's new C44BB CD-4 turntable, AM/FM radio, 8-track 4-channel tape player, and Radial Dispersion speakers. It lists for \$549.95.

Miida's conventional line of stereo receivers in the new look includes the model 3066TL with an AM/FM receiver, 8-track stereo tape player, built-in full size BSR turntable, and a pair of 22-inch-high TL22WHH Radial Dispersion speakers. This unit is priced at \$329.95.

Although the new Miida line features several 4-channel systems, Sugino admits that his firm has been very disappointed with mass market response to these units. He confesses they are in the line largely because the competition still pushes them, and Miida's distributors and repre-

sentatives feel they must be included.

Miida's competition is, according to Sugino, not the low-end compact manufacturer with the \$99.95 systems, but the high end equipment manufacturer turning to mid fi products in an effort to expand his market.

Despite the competition, and the current economic woes of both domestic and international markets, Miida expects to increase its share of the compact audio market by up to a 7 percent during fiscal 1975. This increase, according to Sugino, will come through the weeding out of some low-end manufacturers who will lose their share of market to mid fi companies because of increased awareness by consumers of quality vis a vis prices.

Although Sugino admits that the compact market, unlike the component market, is cluttered, confused, and even further aggravated by the cutthroat competition at the marketplace (i.e.: discount houses, retail

(Continued on page 43)

## Mahler 'Q' Disk Used In B&O Demos

LONDON—Bang & Olufsen, the Danish-based high end audio firm, has ordered 5,000 copies of a specially pressed CD-4 quad disk to demonstrate its new model 6000 compatible 4-channel system in U.K. record/audio outlets.

Cut at Sonopress in Gutersloh, Germany, the Independent World Releases (IWR) new "Mahler Symphony No. 5" will not be available for public sale in Europe for the time being, according to IWR chairman John Raffael. However, it already is on sale through RCA Victor in Japan.

Bang & Olufsen is using its own specially designed sleeve with a geometric design illustrating quad sound for the recording, made earlier this year by the Symphonica of London conducted by Wyn Morris. The package also includes original notes by musicologist Deryck Cooke and a booklet on the uses of 4-channel sound.

The audio firm's dealers will not only use the disk to demonstrate Bang & Olufsen's first quad system with 40 x 4 watts RMS, but also will distribute free copies to buyers of the system, selling for about \$2,300 in the U.K.

Further orders of the quad Mahler version will take a similar promotion through Scandinavia and other European countries for Bang & Olufsen. "This large unit sale has already covered 45 percent of our production cost," Raffael says.

He also is negotiating with Bang & Olufsen of America, headquartered in Elk Grove Village, Ill., where sales manager Harry Horning confirms that the U.S. subsidiary may be marketing the quad disk even though the 6000 system will not be available in the States until early 1976. They are using other IWR stereo disks to demonstrate the current top-of-the-line 4000 "ambiophonic" stereo system with 60 watts RMS per channel that goes for \$1,600-\$2,000 depending on turntable and speakers.

## BONANZA FOR MANUFACTURERS

# Catalog Showrooms Increase Importance, Says Topp Exec.

By SARA LANE

MIAMI—"I feel that catalog showrooms are important to our business and that their importance will increase in the next few years," says Charles Kates, executive vice president of Topp Electronics, locally-based firm marketing under the Juliette brand.

He notes the boom in catalog showrooms, is producing a bonanza for consumer electronics manufacturers, and that audio is considered by many showroom operators as the number two item in home furnishings sales.

In addition to Juliette, other major brand names whose sales account for a substantial part of manufacturers' total annual volume include General Electric, Panasonic, Sharp, Soundesign, Electro-Phonic, Hitachi, Lloyd's and Ross.

Although the catalog showroom is comparatively new on the scene, he points out it is probably the fastest growing retailing idea today with

spectacular gains in the past decade. Sales went up a whopping 70 percent to an estimated \$2 billion this year, \$5 billion by 1977 and possibly \$6.5 billion by 1980.

Juliette is oriented to sell to all retail channels. "We were one of the first consumer electronics com-

panies to realize the potential of this field," Kates explains, "and I firmly believe our sales to catalog showrooms in the last decade have helped our growth."

He emphasizes there are plus factors for both the retailer and consumer. Showroom operators are selling brand name merchandise at discount prices due to low overhead, very little shrinkage, and sales concentration on fast-moving, popular items in a catalog that may be read by 20 million potential buyers.

"Basically showrooms are dealing with a captive audience as far as consumers are concerned," Kates observes. "And they are dealing with a pre-sold customer who is ready to buy the item he saw in the catalog at the discounted price."

He goes on to state that consumer electronics retailers are still striding ahead in sales despite all the talk of depression and the inflationary

(Continued on page 43)



Topp Electronics photo  
Charles Kates: Topp executive veep sees gold in catalog showroom sales.

## Car Stereo

### Autosound Sales Hit 25% For 9 World Radio Stores

COUNCIL BLUFFS, Iowa—Autosound is an integral part of sales at the growing nine-store World Radio chain headquartered here, with car stereo units accounting for almost 25 percent of volume, according to president Larry Meyerson.

Although the company is 37 years old, the retail operation dates only to 1969 when a thriving citizen's band-ham radio mail-order/wholesaler/manufacturing operation was converted. Now the expanding chain has two stores in Omaha across the river from the flagship here, and one each in Iowa City, Sioux City, Des Moines and Ames, Ia.; Grand Island and Lincoln, Neb.

Correcting an erroneous report that appeared in Billboard's recent autosound dealer roundup (Nov. 2 issue), Myerson reports the Lincoln store, under manager Ron Rosenbaum, is third in car stereo volume, just behind the two Omaha outlets. And both prerecorded and blank tapes are important adjuncts to player sales.

In fact, Myerson emphasizes, in most of the stores, including Lincoln, the tape department is adjacent to car stereo, with excellent crossover sales noted. "If we sell him the auto unit, he'll buy his accessories and keep coming back for tapes," he says.

In the over-all operation, Craig and Lear Jet are about even in sales volume, with Kraco also a strong seller. In-dash has come on strong in the last six months, he notes, since both Lear Jet and Kraco came in with AM/FM/8-track units under \$100, with World Radio selling several thousand units in that period.

Cassette autosound has been a steady builder, with the Craig 3510, an AM/FM/player at \$129.95, particularly profitable. "But over-all sales still are about 80-20 percent 8-

track over cassette," he emphasizes. Quad in contrast is in small demand, and the chain carries only one Lear Jet unit to cover the infrequent requests.

In addition to the car stereo lines, prerecorded and blank tapes, World Radio features such major hi fi brands as Pioneer, Sherwood, TEAC, JBL, ESS, Dual, Sony Superscope and Marantz.

NEW YORK—The Institute of High Fidelity (IHF) will change venues, on an experimental basis, of its once-popular regional hi fi shows from hotels to an auditorium, for the 1975 Spring show, slated for either Oakland or San Francisco in March.

The IMF will also add live concerts and other "side shows," and switch to an open exhibit format, as opposed to individual hotel room

displays, in a radical move to counteract growing exhibitor discontent, and perk dwindling attendance.

Results of the California show will be used as a barometer to gauge the advantages, if any, of auditoriums over hotels, as well as the feasibility of continued sponsorship of small regional shows as a means of showcasing the products of IHF members and their dealers.

The traditional hotel venues of these consumer-oriented expositions have been under fire for some time from manufacturers and retailers alike. Sagging gate receipts and an increasing number of successfully staged independent dealer-promoted shows were further indications that all was not well.

The recent two IHF shows held in  
(Continued on page 42)

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## Rep Rap

Members of the **Electronics Representatives Assn. (ERA)** are voting on three amendments to the national bylaws recommended unanimously by chapter delegates at the recent midyear meeting of the board of directors, according to executive vice president **Ray Hall**.

Under proposed bylaw change No. 1, Canadian sales reps would be allowed to participate in ERA as "international" members rather than paying full national dues as is now the case. This is a direct result of dormant activities of the Mapleleaf Chapter, and Canadian members would participate in ERA under "international" membership dues of \$50 annually.

A "cost of living index" increase for dues of approximately 7 percent is included in proposed bylaw change No. 2. This would bring the current dues schedule up from an \$85 base per member firm, plus \$9 per owner/employee, to \$90 base per member firm, plus \$10 per owner/employee. (A one-man firm, for example, would pay \$100 for 1975 dues versus the current \$94 fee.) Under a change in the ERA Policy Manual not requiring a member vote, national dues will be billed direct to each member with payment directly to the national office lock box, with local dues paid directly to chapters.

Under proposed bylaw change No. 3, the president would be required to appoint a nominating committee at least seven months prior to expiration of his regular term of office (now two years) instead of the current 60-day requirement (under the former one-year term policy).

First registrants for the '75 Midwest Conference, Feb. 23-26, Scotsland Resort, Oconomowoc, Wis., include **Norman Triplett, Triplett Corp.**, Bluffton, O., first manufacturer, and **George Dixon, Mainline Supply Co.**, Joliet, Ill., first distributor.

## \$300,000 Promo Launched By Pioneer In 200 Markets

LOS ANGELES—Pioneer Electronics of America launched a \$300,000 six week pre-Christmas network TV effort Nov. 11 in 200 markets promoting its line of home stereo systems.

Vice president Steve Solot says the commercials are to bring emphasis on the firm's new two-year warranty covering all home units and adds that the 10 second dealer tags will be limited to department stores.

Among the 8-track products to be spotlighted will be the HR 9000 record/playback AM-FM system, the H 2000 AM-FM stereo unit, the H 2001 AM-FM stereo system with BSR changer, the H 99 record/playback deck, the H 22 playback deck

and the QH 2-channel/4-channel AM-FM stereo system.

Pioneer will be highlighting the HR 9000 through a free tape offer in which consumers will be offered three 90-minute blank 8-tracks with the purchase of the unit. Dealers and distributors will be offered added co-op allowances and promotional materials will include slicks, radio scripts and other point of purchase items.

Shows featuring the promotion include "Tonight," "Today," "Tomorrow," "NCAA Football Highlights," "Wide World of Entertainment," "Midnight Special," "Rock Concert" and the CBS "Late Movie."

Solot adds the campaign is designed to intensify the Pioneer image as a home stereo manufacturer as well as manufacturers of car units.

### National Promo Set For GRT Tape Line

LOS ANGELES—GRT Music Tapes are being displayed by more than 5,000 retail stores in a pre-Christmas promo campaign extending into all 50 states.

Jack Woodman, GRT advertising and sales promotion manager, believes that national programs don't work for everyone, "so GRT set out to create a library of promotional materials that don't date themselves and feature more than 100 point of purchase items."

## IHF In Shift Of Show Site

• Continued from page 41

New York and Boston were hardly boxoffice successes despite much advance publicity. The New York show, held at the Statler Hilton here, attracted about 60 exhibitors and just about 12,500 paid visitors. It reportedly cost exhibitors an estimated \$35 per visitor. The Boston show, also held at a Statler Hilton in that city Nov. 1-3, attracted only 35 exhibitors and even fewer attendees.

However, spokesmen for the IHF claim that it was natural for cities smaller than New York to attract fewer exhibitors, as they had less significance for many manufacturers. They also stress that dealer attendance did not sag.

Still, concern for the weakening impact of the IHF show is there, especially in view of the fact that dealer and manufacturers-sponsored shows seem to flourish.

The recently sponsored Arrow Audio show held at Madison Square Garden's Felt Forum, Oct. 29-30, attracted an estimated 21,000 paid visitors. According to the show's sponsors, it was such an outstanding success that a similar one is already in the works for next year (see separate story, this issue).

The Onkyo Sales Section of Mitsubishi International also held a consumer-type hi fi show in Philadelphia Oct. 18-20 and attracted an estimated 8,000 visitors, although it highlighted Onkyo products only (Billboard Nov. 9).

IHF officials admit that the hotel venue is frowned on by exhibitors, dealers and consumers. They confess that the basis for the all-round discontent is the average hotel's inability to handle large crowds, with the end result being crowded hallways, rooms and elevators, as well as overtaxed resources.

Although the successful staging of its regular shows has been a growing problem for the IHF, its latest innovation, the travelling 4-channel demonstration, has been an enormous success, according to IHF officials.

The first of these was staged on the main promenade of Penn Station here in conjunction with the New York Hi Fi show, and reportedly attracted "thousands" of visitors. In Boston, where it was spotted at Prudential Plaza in conjunction with the show there public response was much the same.

Designed to acquaint the public with 4-channel equipment generally, and the superiority of IHF member products specifically, the quad show is now being requested by colleges, museums, airport terminals and banks across the nation. Chemical Bank is now negotiating with the IHF to hold the display in the lobby of its main branch here.

Meanwhile, the IHF has re-established the long dormant post of executive director, and has appointed Frank McAdam to fill the slot.

McAdam's job at this point is to establish new and viable directions for the ailing organization. The new boss admits that he has no preconceived notion of how he will initiate his obligations, but assures that one of the first things he will do is try to establish a profile of the industry that will interest the financial community.

McAdam also hopes to find some way to successfully reach the estimated 40 million hi fi oriented households in the country.

## Update From Asia

By HIDEO EGUCHI

TOKYO—Comparison tests of 33 different blank loaded cassette tapes (18 C60 and 15 C90) conducted by Nakamichi Research for the publications division of the Japan Broadcasting Corp. (NHK) show that Sony's "Dual" ferri-chrome C60 is tops in terms of dynamic range. Besides Sony, the brands were Agfa, BASF, Fuji Film, Maxell, Scotch and TDK. The Philips TC-R C60 (LH) was used as the reference tape for the cassettes of gamma hematite formulation, the Nakamichi NCT-FCR C60 as the test tape for all those of chromium dioxide formulation. Not tested was Sony's "Dual" C90, Maxell's UD XL C60 or TDK's brand new SA line of "Avilyn" C60 and C90 cassettes. . . . Fuji Photo Film, in refuting the report of a planned U.S. audio tape manufacturing plant (Billboard, Oct. 26), says its "Beridox" blank loaded videotape will be offered through established distribution channels starting next Spring. It will also be offered to OEMs, the Japanese manufacturer/exporter adds.

Supex, a member of the Japan Audio Society, is marketing an MM phono cartridge demagnetizer (MD-22), claimed to be the world's first, at 7,500 yen or about \$25 retail. . . . The Victor Co. of Japan says it has developed a "pulse train" system to be used with data recorder and electronic computer in manufacturing hifi phone cartridges and speakers. Using this system, JVC has started

turning out a new CD-4 pickup cartridge (X-1) with an audio frequency range of 10-60,000 Hz, at the initial rate of 3,000 units a month. Retail price of the X-1 is 25,000 yen, or more than \$80. The Japanese manufacturer/exporter has developed the STD-4 pickup cartridge, too, for playback use with a CD-4 recording system in a master cutting room, also a direct drive turntable motor with quartz-locked servo.

Many new audio components have been marketed in Japan during the past three months by Sony. The manufacturer says they will appear in the U.S. "sooner or later," but this could mean another couple of years. Among other technical developments, the Sony PS-4750 direct drive turntable at 53,800 yen or more than \$279 retail has specially designed rubber Insulation Mate and the Sony XL-45 MM cartridge at 25,000 yen (over \$83) a carbon clad cantilever. . . . Unexpected outcome of the Taiwan Electronics Show, Nov. 9-17, and the Korea Electronics Show, Nov. 26-Dec. 3, could be a far-reaching business tie-up between manufacturers of the two countries to boost exports of consumer audio products to the U.S. and Europe without depending so much on Japan for components and essential parts. Interested manufacturers of the Philippines, Hong Kong and possibly Singapore may also join in the deal.

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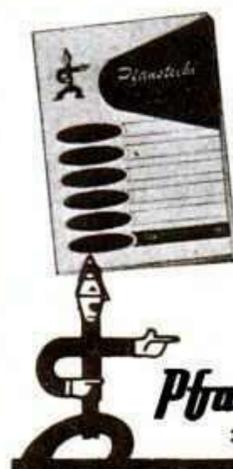
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**TOPP EXEC SAYS:**

**Catalog Showroom Biz Up**

• Continued from page 40

economy. Juliette products are meeting his own target of a 25 percent gain through the first nine months of 1974.

The biggest disadvantage for manufacturers selling to catalog showrooms is pricing, Kates notes, as the annual or semi-annual catalog looks the firm to a fixed price, vulnerable to inflation and price wars. For the first time this year, many suppliers couldn't guarantee a firm price for the life of the catalog, and as a result it is believed several majors elected to stay out of the books rather than estimate the upward spiral in costs of components, parts and labor.

Comparative pricing is what showroom merchandising is all about. Under normal circumstances showrooms can compete with a discounter's loss leader through the use of periodic fliers touting specially selected items. The showroom operation can also offer sacrifice profit margins in some departments where consumer awareness of the real retail cost and discount is not as acute.

Many consumer electronics manufacturers may sell as much of 30 percent of their volume showroom operations: Pricing competition is fierce between them, department stores and discounters, particularly in the audio field, Kates observes.

According to industry estimates, the normal department store works on a markup of 30-35 percent, and up to 40 on certain merchandise;

discounters will work on about a one-third figure except on special sales promotions, and the cataloger goes on a 25 percent average.

As far as manufacturers go, catalogers have become much more choosy in the past few years, and some top brand-name firms have had products tossed out by catalog coordinators because they don't move as quickly as they should. Another reason for omitting certain manufacturers is failure to meet tight delivery schedules to assure stock of a pictured item. And of course, all Fair Trade manufacturers are non-catalog participants for their price-fixed lines.

Kates explains the basic operation between manufacturer and cataloger starts four to six months before printing, with a meeting between the company and either an electronic buying committee for a catalog group or a buyer for an independent showroom.

The manufacturer is notified which items are going to be illustrated in the new catalog and in many cases the cataloger takes the photos and submits them for approval. Usually the manufacturer supplies camera-ready 4-color artwork to the showroom's printer.

Initial orders from the showroom generally cover an estimate for the fall season months ahead, but the manufacturer must be prepared to back up the showroom customer with additional reorder merchandise—particularly in October-November for the heavy holiday season.

The catalog showroom is a specialized field and the manufacturer who wants to be successful has to coordinate and work very closely with the operator in preparation of the book and other aspects of the job," Kates emphasizes. And while it may be a costly proposition for the manufacturer, catalog showroom operations are probably the fastest growing—and among the most profitable—facet of consumer electronics today.

**Tape Duplicator**

By ANNE DUSTON

A total of 94 different models of videotape equipment provided by 14 different manufacturers, were reported used by 92 respondents to a survey conducted by Industrial Television News, official newsletter of the Intl. Industrial Television Assn. (ITVA). The survey represented business, industrial, educational, government, health care and other television users.

The most popular record equipment was Ampex, preferred by 20 respondents; other brands mentioned were Sony (19), Panasonic (17), IVC (11), RCA (8), Shibaden (5), Concord (4), JVC (3), Craig (2), Wollensak/3M (2), and one each, Akai, Bell & Howell, Diamond, and TeleMation.

The most popular playback units were Sony models VP-100 (1/4-inch videocassette) and AV-3600 (1/2-inch EIAJ open reel). Other models mentioned were Sony VP1200, Sony VO1600, JVG CP50000, and Panasonic NV3020. 74 percent, or 68 respondents, carried machines equipped for playback purposes only.

In mastering equipment, 40 helical models were reported, compared to 26 quadruplex models. The most popular units were the Ampex helical VPR7800 series (19) and VPR7900 series (11), and the Ampex quadruplex VR1200 (11). Other manufacturers and models mentioned included: helical, IVC 9000 series (2) and IVC 800 series (8); and in quadruplex, RCA TR70 (2), TR61 (1) TR5 (1), and TR4 (1), and Ampex AVR1 (3), VR300 (1), and VR1100 (5).

**Lloyd's/RCA Console Tie?**

NEW YORK—With RCA's share of the audio equipment market up for grabs ever since the company announced earlier this year it would phase out this end of its operations by the end of 1974, Lloyd's, Soundesign, Morse and Capehart are among major stereo manufacturers vying for the prestigious RCA distributor network.

Lloyd's prospects got an added boost with the confirmation that discussions with RCA Corp. are under way for Lloyd's to use stereo console cabinets manufactured by RCA. Talks are an extension of the recent acquisition by Lloyd's of RCA equipment formerly used in the manufacture of the latter's stereo cabinet fronts.

If negotiations are successful, Lloyd's will market a line of stereo consoles under the Lloyd's XL brand name, utilizing the firm's electronics and speakers.

In a recent letter to its distributors, RCA confirmed that talks were underway, and also disclosed the two companies are exploring the possibility of RCA providing assembly services to install components supplied by Lloyd's and manufactured by suppliers other than RCA in the cabinets.

The RCA letter emphasizes that if the plan works out, the cabinet designs, engineering specifications, quality control and consumer warranties would be the sole responsibility of Lloyd's. It adds that RCA does not endorse the Lloyd's product, nor in any way suggests that RCA distributors should or should not do business with Lloyd's.

**New Mart for Miida**

• Continued from page 40

chains, department stores and catalog merchandisers), he has no plans at this time to diversify into other areas.

"We know the compact market best and we will concentrate our efforts on it," he says. Miida also markets a small quantity of turntables, speakers, and 8-track decks in this country, and plans to add some cassette decks, but its major thrust will remain in the compact audio equipment field.

To cope with the pressures from the competition Miida is expanding into new markets, adding new features and more wattage to its lines, encouraging dealers to allocate more space for displays.

Among the first steps in the direction of special education is the release of a 4-page brochure on the new line of Radial Dispersion speakers. This point-of-purchase handout explains why Radial Dispersion was developed, and how it resolves the problems conventional stereo and 4-channel systems have in accommodating high frequency sounds.

According to Sugino, the booklet also describes, in detail, the concept of wall-to-wall sound, as opposed to conventional one-direction speaker systems. It also serves as a consumer guide on the correct placement and care of speakers, said Sugino.

Meanwhile, conforming with the FCC's wattage ruling for audio equipment which went into effect Nov. 4, Miida has added an addendum on power ratings to its recently

released product brochure. In a special memo to its dealers Miida claims that it welcomes the new ruling "not because it will make us look better than most of the competition, but because it is fair for you (the dealer) and your customers."

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**Goody Store Ads**

• Continued from page 40

radios, and Sony took similar space to spotlight four radio combos.

Blank tape specials were offered by BASF for its LH Super line (buy one, second half-price), with C60 package at \$4.04, C90 at \$5.99 and C120 at \$8.09. Memorex spotlighted a 3-for-2 deal on C-90s for both its MRX2 line at \$5.98 and its chromium dioxide package at \$8.98.

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**Radio-TV Programming**

**Top 40 Playlists**

**Vox Jox**

• Continued from page 25

'Kid News' in which grade-school kids write, voice, and produce their own news show. We have just begun to really get into it, but it is shaping up to be something that could be quite good. In addition to the above, I also do weekends 6-midnight Saturdays and noon-6 p.m. Sundays. This is one of the most 'together' stations I have ever heard or worked for; everyone here seems to be working toward the same thing and **Gene Rump**, the program director, is a super person to work for. I honestly believe that, given the right opportunity, he could become as well-known and successful as **Chuck Blore**. The jocks here have more freedom to develop themselves than any other station I've worked for. The atmosphere here is one of creativity and friendliness. Almost like **KIIS-AM** in Los Angeles, in some respects better, because it's minus some of the egos that existed there.

**Don (Johnny Rabbitt of KXOK-AM, St. Louis, and KRIZ-AM, Phoenix, fame) Pietromonaco** is a man of many talents and I and my wife got to see one of those talents on display the other night. Don was directing a play called "Everybody's Girl" at the Show Place in the San Fernando Valley, Los Angeles. Very good job of it, too. The play featured **Mary Lansing**, who founded the theatrical showplace in 1966 and who used to play the aunt in the TV series "The Andy Griffith Show"; **Richard Wieand** and **Carole Wyand**. It was a lot of fun and it reminded me that a hell of a lot of radio personalities are into the acting scene hither and yon across the nation. Right **Johnny Holiday**, **Kris Eric Stevens**. Who else?

Looking for work is **Donny Brooks**, 618-BR 1-7549. Has considerable experience. . . . Music director **Robert Williams** reports in from **KZAP-FM** in Sacramento, Calif. The lineup there now has **Eileen Fields** 6-10 a.m., production director **Dennis Newhall** 10-noon, **Williams** noon-2 p.m., program director **Fred Gaines** 2-6 p.m., **Scott McConnell** 6-10 p.m., **Gordo Styler** until 2 a.m., and **Ed Fong** 2-6 a.m. . . . **WAKI-AM**, Box 409, McMinnville, Tenn. 37110, complains about having to purchase 99.99 percent of all the records it plays. Can any record label help them out? The lineup includes **Tollye Wayne**, **Aaron Durham**, **Earl Dugan**, **Tom Miller**, and **Bob Reed**. **Mike Edwards** does weekends, with the exception of a Sunday morning gospel music program hosted by "the County Judge of Warren County, H.T. (Zeke) Pelham. The format of the station otherwise is based on the Hot 100 Chart in Billboard.

**Charlie Van Dyke**, **KHJ-AM**, Los Angeles, was doing a fine show this morning, Wednesday (30), as I drove along Sunset. Has a voice like a bulldog in a huge oaken barrel. When you listen to the station's programming, however, it sounds similar to **KIQQ-FM** in Los Angeles. There were rumors around that **KIQQ-FM** was going to "go more adult" in programming, but if there were any changes I can't discern them yet. All in all, both stations seem to be doing a pretty good job at what they want to do in programming—and this is neither criticism or praise. I would like **KIQQ-FM** to feature a longer playlist; the attention span on FM is still longer than that of AM and I sure got tired of hearing the same record over and over again every time I tuned into **Robert W. Morgan**, namely the **Billy Swann** tune.

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man's in Omaha rack the singles on his playlist . . . most instances "we work hand in glove. They don't rack everything and we don't play everything they rack. But they depend on our list a lot and so we try to keep it very accurate." At **KIOA-AM**, the top 10 records on the list of 30 gets heavier rotation.

Some Top 40 stations continue to roll along with great power in both audience and in billings and feature long playlists. This includes **WOKY-AM** in Milwaukee, a Top 40 station that is doing extremely well with a long playlist.

**WABC-AM** in New York has slowly, but surely, been decreasing its list over the years and at one point was playing only about 16 current tunes, plus oldies.

Several stations are into the oldies syndrome pretty heavily. For example, **WAXK-AM-FM** in Duluth, Minn., managed by **Lew Latto**, airs about 50 percent oldies. The music is actually programmed by **Tac Hammer** of **KQRS-FM** in Minneapolis, who comes up to the station each weekend. Only one extra per hour is featured in the format and "this is

where the new records might get played," says **Latto**.

**Danny Williams** at **WKY-AM** insists that there's too much good music available today to restrict a playlist. And he feels rather strongly that the tight playlist has caused the depletion of audiences at most Top 40 stations around the country.

"Look at the majors . . . depleted, depleted, depleted. In the old days, there were only a few good records; now there are hundreds being turned out each month."

**Williams**, a veteran of programming at the station for 15 years, says that he's trying to teach the air personalities to pull their own music again . . . something that most Top 40 personalities have forgotten how to do. Records are not repeated within a six-to-eight hour span at the station.

The reason for the longer playlist, he says, is that "we found in checking the stores that what we said was No. 1 was what they'd tell us was No. 1 . . . and racks were only stocking from our list.

"It was time to do something . . . and we're doing it.

"But this is a great path-blazing station . . . we always have done something new when it came time."



**JOHN JOHN**—John Records Landecker, left, pops a humorous question on **John Kay**, lead singer of the group **Steppenwolf**, on Landecker's nighttime **WLS-AM** show in Chicago. The group was performing at a local concert and stopped by the station to record a segment for the station's "Musicpeople" show.

**San Diego's KPRI-FM**

• Continued from page 24

out of the list, sometimes changing the oldies list twice a week.

"We're heavily dayparted by what demographic group I can draw listeners from . . . you may hear a song in the morning about night and vice versa. Anyway, there are a lot of unproven rules in radio that we don't pay any attention to. You know, too many young radio people take everything for granted that they're told, including what I'm saying now."

Most of young people who go into radio today do so because they like to listen to radio, says **Harrison**. Today, some radio people are just well-located groupies.

To get back to programming, he says that certain records are slated for certain hours, but the personalities usually get to pick from various categories.

"There's enough room so the personalities can be creative and make a contribution to their shows, but enough guidelines to prevent them from doing a bad show, including myself."

The personalities include **Harrison** 6-11 a.m., **Billy Juggs** 11 a.m.-4

p.m., **Jeff Gelb** 4-9 p.m., **Adrian Boulton** 9 p.m.-2 a.m., and **Jonathan Lang** 2-6 p.m. with **Joe Chandler**, **Archie Stack**, and **Ron Stark** on weekends.

**Jack Lane** is general manager of the station and **Boulton** is music director, while **Gelb** doubles as operations manager.

"In addition to the music," says **Harrison**, "we devote an equal amount of time to research on the feelings and attitudes of people in the town and present these on the air in the form of newscasts and radio specials. "I don't have public affairs time on Sunday as a throwaway; we have our own **Radio Forum** and we put together programs that we can broadcast in prime time if I think the topic is as strong as the music we might have played."

Yes, the counterculture seems to have faded . . . or is changing. But **KPRI-FM**, **Harrison** says, still has the image of being a public-oriented station. He talks of merely trying to take the station back into the mainstream of the audience potential. "KPRI-FM is now part of the establishment."

**Talent**  
**In Action**

• Continued from page 22

**BUDDY GUY-JUNIOR**  
**WELLS BLUES BAND**  
**JAMES MONTGOMERY**  
**BAND**

*Bottom Line, New York*

The **Buddy Guy-Junior Wells** group seems to get better and better with age. Its over-all sound has stabilized somewhere between hard-driving Chicago blues and a mellowed-down version of r&b. The band performed in three segments featuring the core group doing a couple of warm-up numbers and then calling **Guy** to the bandstand for a nicely-balanced set of his past hits and other blues standards. After he completed his segment of the show, he called **Wells** and then they all rocked behind **Wells'** strong vocals and harmonica work.

One of the major strengths of this band is the diversity it possesses. On one hand it has one of the greatest living blues guitarists and on the other it has one of the blues' major vocalist and harp players. Standout numbers in the course of the set included **Guy's** "One Room Country Shack" and **Wells'** "Messing With The Kid." While it is between labels at the moment, it would help a record company a great deal to sign this duo and its extremely hard-working band.

Opening the set Oct. 13 was one of the nation's hottest white blues and soul groups, **The James Montgomery Band**. It has been highly touted and its exciting stage act and strong material will garner it audiences throughout the country. One of the best tunes it played was the rocking "I Can't Stop" and all of the material was played with tremendous verve. **JIM FISHEL**

**OSCAR PETERSON**

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While the incomparable **Ray Brown** remains the definitive **Oscar Peterson** bassist, he could scarcely have a more distinguished successor than **Denmark's Nils Henning Oersted-Pederson**, a musician of surpassing brilliance whose virtuosity is belied by a habitual expression of sublime nonchalance.

With his return to a duo unit, **Oscar Peterson** has come full circle for it was with **Bert Brown** that he made his first recording for **Victor** in Canada more than twenty years ago. There is enough invention and musicianship in this mighty duo to sustain a vast number of sets, but from a purely personal point of view I found myself longing, in the middle of the second set Nov. 9, for the addition of **Ed Thigpen** or **Louis Hayes** on drums.

Having heard **Oscar Peterson** on countless occasions, I find it hard to find anything new about his playing. Over-exposure to **Oscar** means perhaps that I now tend to listen more acutely to the lines of the bass player than to the prodigious keyboard expertise of the pianist. For even genius can sometimes be taken for granted.

One final point: the sterner critics of **Oscar Peterson** decline to accord a right of personal cliches, while not withholding the same right of pianists like **Count Basie**, **Erroll Garner**, **Earl Hines**, **Art Tatum** and others.

In any case, the repetitious bravura passages, rhapsodic cadenzas and well-worn riffs can be totally foreign and forgotten when **Oscar** gets into tempo, leans back, and stretches out and swings.

There is no one today who swings as hard as he does, with or without accompaniment.

**MIKE HENNESSEY**

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**Moore** is an amazingly talented pianist who has cut several very popular jazz albums in Europe and also is pixieish and impish in his humor delivery. **Cook** is the straight man and actor-type of the two.

All of the comedy selections from their **Island Records** album are included in the show caught Oct. 15. It would be unfair to pick one or two routines as the funniest since all of them are presented with different laughter in mind. This show will be a hit all over again when it begins a cross-country tour the first of the year.

**JIM FISHEL**

## SOUNDS INTERCHANGE OPEN

Smiths' New Studio  
Ups Toronto's Rep

By MARTIN MELHUISE

TORONTO—The growth of recording facilities in Canada continues at a healthy rate and the recent opening of Sounds Interchange in Toronto by Jeff and Donna Smith reinforces this city's position as the most active recording center in this country.

The studio, designed by Tom Hidley of Westlake Audio in Los Angeles utilizes a 24-track board; all Studer machines from 24 to mono; and a Neve console with 32-channel input and 24-channel output. The whole room is fitted for quad sound and the control room and studio was built by Hidley from a quad design.

Of note, there is a small room off the main studio and control room with a slate floor and mirrored walls and ceilings designed to give vocal

overdubs a natural reverb without mechanical help. The delay time can be controlled by closing or opening the velvet drapes on one wall. The room can also be used to fatten up and embellish the sound of strings.

Jeff and Donna Smith started out as musicians about six years ago but decided that with two children a vocation in the music industry that was a little more secure was in order and the studio business was decided on. Initially Sounds Interchange had its humble beginnings in the basement of the couple's home.

Says Donna Smith: "We didn't take a salary for two years so that we could put the money back into the equipment. The initial investment for the basement studio came from the money we had made playing in the group. Basically with the first studio we got the leftover acts and recording jobs that other people couldn't use. We had a large truck from the last group that we were in so we decided to do some remote recording. We did the Stampeders at the Forum of Ontario Place in Toronto with Mark Smith and Jeff engineering. Some of those tracks will be utilized on the band's live album that is currently in the works."

To get the main studio built, Jeff and Donna planned for six months and came up with a fat resume and a statement of their intentions and went to the Toronto Dominion Bank which ended up backing them in their project along with a few other undisclosed backers.

Resident engineers at Sounds Interchange are Mike Jones from Decca Records in London, England, and Jeff Smith, studio owner.

'Rock Me Gently' Hot On  
Ice; Kim Grabs Gold Disk

MONTREAL—Andy Kim's "Rock Me Gently" on Ice Records distributed in Canada by London Records of Canada Ltd. has reached gold status in this country as well as already having achieved its million seller status in the U.S.

The single is still on the British charts. Kim recently returned from England where he appeared on the rock show "Top of the Pops" as part of a European promotional tour which included Germany and Holland. The latest single "Fire Baby, I'm On Fire" is currently climbing the charts in North America.

A complete promotion package has been developed by Ice Records and London Records in Canada "to give the album the launch it fully deserves."

Says Ken Verdoni, London's product exploitation manager based in Montreal: "Careful integration is the key to the package and it includes press kits to the media; radio and television spots in key markets plus a complete merchandising kit to build dealer involvement. The merchandising aids will feature posters and displays, both window and in-store. Dealers will get a further boost thanks to an attractive dealer incentive program that is fully supported by the London sales force throughout Canada."

Kim who recently completed one of his rare concert appearances in Miami and then taped the Dinah

## TORONTO

Promoter Gary Naseef and the Sahara Hotel in Las Vegas have made a commitment to have the **Guess Who** play at the 5,000-seat Sahara Space Center in the near future. The signing was announced by **Vernon Daniel**, vice president and general manager of the Sahara and entertainment coordinator **Lenny Martin**. ... **Gino Vannelli**, who is still climbing the Billboard Hot 100 with the single "People Gotta Move" and the Billboard Top LP chart with his album "Powerful People" has been picking up a number of dates in the U.S. recently including appearances at the Back Door of San Diego University on Oct. 29 and the Salt Palace in Salt Lake City on Nov. 4. ... **Patsy Gallant** is the only Canadian invited to participate in Yamaha's World Popular Song Festival. Currently, Ms. Gallant is completing a 13-city tour of Quebec with her revue "Patsy" which will move on to Ottawa's National Arts Center on Dec. 21. Columbia Records' Japanese affiliate has scheduled a round of TV tapings and live concerts during her Tokyo visit. Ms. Gallant's next single release will be "Doctor's Orders." ... **Bruce Anderson** has been appointed the head of Winnipeg sales and promotion for London Records of Canada Ltd. He replaces **Gary Chalmers** who has been appointed Canadian label manager for the same company. Chalmers is now responsible for merchandising, marketing, and promotion of all Canadian product. ... Daffodil Records' artist **Tom Cochrane** has written the score for a movie starring **Xavier Hollander** entitled "My Pleasure Is My Business." Cochrane was commissioned to write the score by **Franklin Boyd Music Inc.** who served as musical consultant for the film. ... London Records of Canada

Ltd. has announced price increases for the following labels distributed by the company: Melbourne Series SMLP is increased from the current suggested list price of \$5.98 to \$7.29; Rodeo Series SRLP 7000 and SRLP 27000 from \$5.98 to \$7.29. The Banff Series RBS/SBS; Canadian Cavalcade Series CCLP; the Celtic Series CX/SCX; and the Caprice Series CLP/SCLP have been increased from \$2.98 to \$3.98. Philco Records Series FI 2000 has been increased from \$4.98 to \$5.98 with tape series FI 82000 on the same label raised from \$5.98 to \$7.98.

**Suzanne Stevens'** new single for Capitol Records-EMI of Canada Ltd. is "House Full of Women" written by **Charles Fox** and **Norman Gimbel**. The song originally appeared on **Lori Lieberman's** second Capitol Record's album "Becoming." ... Classical guitarist **Liona Boyd** has been signed to the Boot Master Concert Series label by President **Jury Krytiuk** and a&r Manager **Eleanor Sniderman**. Ms. Boyd is the second act to be signed to the label, the first being the **Canadian Brass**. The Brass' second album recorded live in Paris is now being prepared for release. ... The Toronto-based folk band, **String Band** will tape **Noel Harrison's** folk music show *Take Time* in Halifax in late Nov. and arrangements are being made for the band to make other appearances in the Maritimes following the taping. The band consisting of members **Marie-Lynn Hammond**, **Bob Bossin**, **Ben Mink** and **Mark Lams** have currently lined up a full schedule of Canadian university dates as well as a week at the Chimney in Toronto starting Monday (18). The band taped its fifth appearance on CBC TV's *Weekday Show* on Nov. 5. ... **Ray Anthony** appeared at the Imperial Room of the Royal York Hotel from Nov. 4 to Nov. 9. ... **Maneige** will be in Toronto from Nov. 14-26 to record an album of their progressive jazz music at Manta Sound with **Lee de Carlo** producing. ... **Copper Penny** formerly on Much Records and now signed to Capitol Records-EMI of Canada Ltd. are in the studio in Toronto with producer **Harry Hinde**. ... **Gentle Giant** will do a number of dates in Quebec in Dec. including the Ottawa Civic Center on Dec. 20; the Quebec Coliseum on Dec. 21; and L'Universite de Montreal on Dec. 22 and 23. **Julien Clerc** will tour Quebec starting Saturday (16) through Dec. 6. ... **Gilbert Beaud** will do the same from Saturday (16) to Dec. 21 making a slight detour into Ontario to play Toronto on Tuesday (19); Hamilton, Wednesday (20) and Thursday (21), and Ottawa from Friday (29) to Dec. 1. ... Pianist **Alexis Weissenberg** performed the Chopin "Piano Concerto No. 1" with the Toronto Symphony Orchestra on Oct. 29 and 30. ... **Anne Murray** will give three concerts at Hamilton Place, Hamilton, Ont. from Jan. 21-23. ... Concept 376 is bringing **Chilliwack** into Toronto for dates from Monday (25) to Dec. 15. ... **Thundermug** have just completed a tour of the Maritimes. ... **The Stampeders** will tour the Maritimes in late Jan. and early Feb. ... **Bearfoot** have just completed work on their new single "Cable To Carol" at Manta Sound in Toronto. ... **Wednesday's** next single for Ampex is the **Beatles'** song "Eight Days a Week." ... **April Wine** has signed to the **William Morris** Agency for representation in the U.S. The band tapes their CBC special and **Keith Hampshire's** Music Machine on Nov. 23. ... **The Downchild Blues**

Band will do a Western Canadian tour from Monday (25) to Dec. 16.

Columbia Records of Canada Ltd. held a press reception at the El Mocambo on Oct. 29 to introduce **Myles and Lenny** to local media people. ... Radio station CJBK in London presented the "Elton John Story" on Nov. 2. CJBK listeners were asked to write their names and addresses on the back of the CJBK chart and be eligible to win tickets to the **Elton John** concert in Toronto on Monday (18) and complete Elton John record libraries. ... Danali Records out of Edmonton and headed by **Doug Hutton** is currently in the process of finalizing distribution in Ontario through Canadian Music Sales Corp. Ltd. Danali's new British Columbia distributor is Emerson Sales Ltd. New single by **Marc Jordan** entitled "Fine Line" has just been released by the label. ... MCA Canada's first signing, **Octavian** are having great success with their current single. It has already been hitbound on CKLW, Windsor and charted on such stations as CFGO, Ottawa and CHED, Edmonton.

**Dave Charles** formerly with CHUM, Toronto, has been appointed program director of CHQT, Edmonton, Alberta. ... Debut single by the **Huggett Family** "I'll Be Gone" on Daffodil Records is picking up good reaction throughout the Canadian west. ... Island Records is now handling all **Monty Python** product in Canada. ... **Amos Alter** has been appointed Canadian sales manager for the Almada Corporation based in Montreal. **Frank Trimarchi** has been appointed sales representative for the same company in Quebec. ... A special showcase was held on Oct. 21st at the Riverboat Coffee House in Toronto to introduce guitarist/singer/songwriter **Jim Eaves** to media people. ... New singles releases from Attic Records include "Dance Gypsy Dance" by **Fludd** and "Lost In Colorado" with flip side "Kitty Star" by **Ron Nigrini**. ... CJAD, Montreal and Quality Records held a wine and cheese party at Studio Tempo in Montreal, to introduce the new Canadian Talent Library LP by **Yves Lapierre** entitled "Evidence of Yves" on Oct. 29. ... **MacLean and MacLean** were cancelled at a London Ontario club by an Ontario Liquor Control Board official and the London police morality squad and apparently there is pressure being put on a couple of licensed Toronto clubs by the LCBO not to book the comedy-duo in the future thereby taking on censorship powers. **Burton Cummings** of the **Guess Who** joined the band onstage when they played Conestoga College, Toronto on Oct. 18. ... A cocktail party was held Oct. 31 by Sounds Interchange to announce the opening of their new studio at 506 Adelaide St. E., Toronto.

MARTIN MELHUISE

Murray's Capitol  
Pact Ties With LP

TORONTO—Anne Murray's renewal of her contract with Capitol Records-EMI will be effective with delivery of her new LP "Highly Prized Possession" released in Canada and the U.S. on Nov. 14.

At the time of the announcement of the signing, **Arnold Gosewich**, president of Capitol Records-EMI of Canada Ltd. said: "It (the signing) recognizes the international level Anne has achieved as a Canadian recording artist and we are pleased her career growth will be with our label."

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Jon Vickers  
Will Sing At  
Toronto Gig

TORONTO—Jon Vickers, the renowned tenor from Prince Albert, Saskatchewan, will appear with **Bright Nilsson** and the Toronto Symphony Orchestra conducted by **Zubin Mehta** on Monday (18) in a concert package that is being billed as *The Dream Concert*.

The concert, which will consist of two shows, will feature the performance of Act 1 of Wagner's "Die Walkure." Tickets for the shows are scaled down from \$25.

The artists have appeared together only three times in the past; once in Buenos Aires; once in Orange, France; and at the Metropolitan Opera, New York, where the applause could not be quelled for a full hour and a half.

At this particular performance of "Die Walkure," Vickers will be singing the role of Sigmund and Ms. Nilsson will perform the part of Siglinde for the first time in her career. They will be supported by **William Wilderman** as Hunding. Wilderman has sung the role with each performer individually, but never together.

The full Toronto Symphony Orchestra will be conducted by **Zubin Mehta**, the former conductor of the Montreal Symphony and now conductor of the Los Angeles Philharmonic.

International Cultural Events Ltd. is producing the event.

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MONTREAL—Shawn Phillips appearing with his band **Quatermass** had an unprecedented five-show advance sellout for his Oct. 25, 26 and 27 concerts at Montreal's Place des Arts. On Oct. 24 Phillips had a sellout at the Municipal Convention Center in Quebec City, also for DKD Productions.

In contrast though, a recent appearance by Phillips at Toronto's Massey Hall was cancelled by promoter **Martin Onrot** due to lack of interest by ticket buyers.

Though Toronto and Montreal are only geographically 300 miles apart, it is an example of how regional the Canadian market actually is.



## WEISSENBERG TO RECORD 5 BEETHOVEN CONCERTOS

The celebrated Bulgarian pianist Alexis Weissenberg has been chosen to record all five of Beethoven's piano concertos with Herbert Von Karajan and the Berlin Philharmonic for Angel-EMI. It will be the first time that Europe's most famous conductor and orchestra have ever recorded the world's best-known series of concertos.

Weissenberg, one of the increasingly selective list of artists Von Karajan works with, expects that the set will be available by Christmas of 1975. The first of the series, The Emperor Concerto (#5) was recently released in North America on Angel S-37062, and already it is being treated by some critics as a standard against which other "Emperors" must be matched. Concerto #4, recently recorded, and previewed in Toronto last week, will be followed by #3 in January.

The plans were revealed by Weissenberg during a recent visit to Canada, during which he gave two performances of the Chopin Piano Concerto #1 in E minor with the Toronto Symphony.

The concerts, of course, were complete sellouts. Star music critic William Littler hailed Weissenberg as one of "today's keyboard titans" and emphasized his ability to "scintillate his way up and down the ivories". Said Globe and Mail critic John Kraglund: "It was his virtuosity that was given play in the opening movement . . . the slow movement that most effectively revealed his sensitivity to phrase and lyric line, even to delicate tonal shading. . . . The finale achieved comparable clarity and expressiveness."

With Weissenberg for the duration of his stay was his personal manager and recording producer Michel Glotz who also works with Von Karajan in the same capacities. Both men took unusual delight in making promotional appearances and doing interviews with some of Canada's most influential classical music people.

The interviews were superb. English is not, apparently, one of the languages in which Weissenberg is most at home, but his expressiveness and wit would shame most of those who call the English tongue their mother.

Furthermore his ability to talk to anyone on his own intellectual/musical level, his supply of illustrative anecdotes and his boundless energy made his talks—whether for radio, television or print—entertaining and most stimulating. That feeling was expressed by every interviewer, without exception.

For example, one night he made an appearance on "Nightmusic", a live free-form music and talk show on Toronto's Educational Channel 19. His conversation with the host, noted Canadian FM disc jockey Rainer Schwartz, proved so interesting it completely eliminated other scheduled elements of the show.

Weissenberg is eager to exploit the visual media; one of his major passions is to make classical music exciting for people who are not concertgoers. And as a result, he has videotaped concertos of all kinds for television and made movies of his music. (Upcoming on NET: his performance of the Rachmaninoff Sec-

ond Piano Concerto, which he has also recorded with Von Karajan on Angel S-36905.) In the planning stages is a feature film starring Weissenberg of the life of Rachmaninoff, to whom he bears an uncanny resemblance. Anything to get away from the cloistered reverence accorded much of "serious"

of tonal color as with Von Karajan."

Surtees was in complete agreement. "It was an incredible blend of power and poetry," he said. "It brought out things I'd never before heard in the work—and it all seemed so natural, that's the unbelievable part. If other pianists and conductors listen to it and say—



Capitol's Wilder Penfield III and Jim Macdonald with Alexis Weissenberg and host Reiner Schwartz in the "Nightmusic" studio.

music. "No composer," he says, "composes for any other reason but his own pleasure." And the classics are simply music that has given other people pleasure for a long time.

That was the main point he made on "Nightmusic". He will be pleased to learn that, although he was the first major classical artist ever to appear on the program, viewer reaction was such that he will certainly not be the last.

Another highlight of Weissenberg's visit was a chance to preview his recording of the Beethoven 4th Piano Concerto with Von Karajan and the Berlin Philharmonic. Indeed when he played a tape of the performance at the home of Toronto critic Bruce Surtees, it was the first time he had heard the work outside of the studio.

Paul Robinson, Music Director for Toronto's fine arts station CJRT, was there and he reported afterwards: "In addition to the formidable technique that everyone knows about, Weissenberg brings to this extraordinary performance the dramatic feeling of a live concert. And to me Weissenberg never plays with such poetry and variety

that's the way I'm going to play it—they just can't! There's a tension and a soul to that rendition that cannot be duplicated."

The other unbelievable part is that the whole concerto was almost completed in one session. The only correction made on the first and otherwise final take was to change the attack on one note of the cadenza of the first movement.

### CLASSICAL NOTE

**TORONTO**—The evening of Wagner at Massey Hall Nov. 18 is being hailed here as "the concert of the decade". For both Birgit Nilsson and Canada's Jon Vickers it is a rare Canadian appearance, and only the second time they have shared a North American stage. For this event, the Toronto Symphony will be conducted by Zubin Mehta. . . . Mstislav Rostropovich will spend most of February touring Canada, giving ten cello recitals and concert performances in six Canadian cities. . . . When Andre Previn guest conducts the Toronto Symphony three times in February, French horn master Barry Tuckwell will be featured soloist.

### SUZANNE STEVENS

## "STAR OF THE 70's"

"En Route", the album debut of Suzanne Stevens, was launched with a champagne flight September 9th. By the end of October it was already in the top 10 on the all-important Radio Mutuel network.

COMME DEUX ENFANTS, the album's new single, was already #4 on the same network.

The six-city tour she had made in October with French artist Daniel Guichard provided her with good houses and some astonishing reviews. The critic for Montreal's La Presse, commenting on her Place Des Arts performance, stated that Ginette Reno was the French Canadian star of the 60's and that Suzanne Stevens will be the French Canadian star of the 70's.

The tour was organized by Kebec-Spec which also books most of

France's big names in the province. After observing the reaction she got, the agency arranged to handle



all of Suzanne's bookings. Guy Latraverse, who started and still runs the company, predicted a solo Su-

(ADVERTISEMENT)

## Justin Paige Album Glitter and Grit

There's a lot of the artist Justin Paige in the new Capitol album "Justin Paige".

His unique combination of down-to-earth sleaziness and otherworldly freakiness has soaked into him from the city life he has led and the entertainment scene he has worked all across North America. The glitter and the grit are both Justin Paige.

One cut from "Justin Paige", for example, is called ROUGH TRADE (NEVER LAID); his comments about it are revealing of both the man and his music.

"I've worked a lot of sleazy bars," he says. "I'd rather work a sleazy bar than a class bar. The people are more interesting. A hooker in a dive is going to be a lot less inhibited than a secretary propositioning in some ritzy place, though when you get them home there might not be any difference. ROUGH TRADE is about these people, the hookers male and female, the junkies, the dope dealers, the marine-drill-sergeant-type who looks like he's ready to thump out everyone in the place but is really just a little boy inside like everybody else is.

"Those are the kind of people I've always seen for the last six or seven years, and the hustle's always the same, in the Village and in Vegas, the chick may be making more money or the dope may be better but it's the same hustle.

"I like singing about these things, the things I know. I couldn't sing about big business, or about the country and the fresh air. Yeah, I've been through Arizona and Colorado and lived in a tent and all that, but I haven't got the feel. And I can't sing about God or Infinity. I'm into singing about the environment, my environment. All my songs are about people I've seen or met or come to know."

(Joey Miller, who writes most of Justin's material, grew up with Justin in Montreal, and they have shared a great many friends and experiences in the years since.)

For instance: "DRIVEN TO DRINK is about a friend of Joey's and mine who's a

total nervous wreck. Both his parents are alcoholics, but he went them one better, he turned to drugs instead. This tune is about how it affected him.

"Me and drugs just don't make it. I've done everything you don't have to shoot—I'm no hero—but I've seen too much. It doesn't seem worth it anymore. In '66 and '67 everybody did acid, but who the hell does acid in 1974? It's psychedelic, man, I see God, I see colors.' People use it now for kicks—I think the day of discovering God is over.

"TEA ROOM TRAMP is about a guy and his wife who are both cruising for other guys. It's kind of a tragedy; neither one knows that the other one is fooling around. He got married to keep up appearances



and he'll have to pretend for his whole life. Even if he were straight, why get married if you're going to cheat all the time? There's a lot of despair in the song.

"SUGAR DADDY is good to dance to. It's campy. It's about a hooker, a typical New York hooker, but it could be anywhere. Sugar Daddy's a john, the guy who'll pick her up. If you're a hooker you're really hoping to be kept. Eventually you gotta wear a little more make-up, it gets a little harder to smile."

"KAYE Y. KUTIE is another camp song. It's not dirty, but it wouldn't take much to figure out what it's about. Yeah, maybe it is dirty. It would offend some people. But the hell with them.

"YOU WIN SOME, YOU LOATHE SOME. I used to get that reaction all the time. You're singing in a bar and you wonder, just what the hell am I doing here? And for what? You know, just put a mannequin up here with a tape in his mouth and people wouldn't know the difference. The futility sometimes!"

Actually, that kind of reaction almost never happens now, not since Justin became the star of his own original stage fantasy-show, not since people really started to listen. But he remembers the wounds.

"I'm vain," he admits. "I like being the life of the party, to have a good time. That part of the stage image is really me. So's the flash. But you invite me to your house I won't spit on the floor or tie up your women.

"Sure, I've got a lot of faults, like most people do, but I can live with mine. One day you're going to be 70, and none of it will matter."

What will matter is the music. "Justin Paige" is just the beginning of Justin Paige.

## U.K. Plastic Group: Limiting Of Gas Use Erases Peril Of Cancer

LONDON—Despite escalating concern in America, vinylchloride, used in the manufacture of PVC, the raw material linked to cancer causes there, the British Plastics Federation has issued a statement to the effect that the restrictions on the use of the gas in this country are sufficient to nullify its harmful effects.

Sixteen cases of this disease have been documented in the U.S. and all are connected to vinylchloride. A further 10 cases have been reported in Europe, but none in the U.K.

The gas is used in the Goodrich process, which requires it to be pumped into large reactor vessels where together with other substances polymerization takes place and PVC is formed. Plastics workers come into contact with the gas when they clean out the reactors. This takes about an hour and has to be done after each batch of PVC has been drained off.

The discovery of the link between the gas and cancer resulted in the U.S. in a temporary emergency standard of PVC factories of a permissible level of vinylchloride in the air of 50 parts per million. However, following more research a new standard has now been issued of one part per million during a working day and five parts per million over

any period no longer than 15 minutes.

This is approaching unworkable proportions. To put the scare in perspective there are only 19 worldwide deaths reported out of the thousands of workers employed to work with vinylchloride. However, this is not preventing unions and health authorities in America from pressing for even greater restrictions. Already the scare has spread to Europe, where Norway's biggest industrial combine, Norsk Hydro, has decided to stop making PVC because of the danger.

A spokesman for the British Plastics Federation said this week: "The scare has arisen in America and we have a much more sensible and realistic relationship with the government. We are working to a recommended 25 parts per million over an eight-hour day and 50 parts per million for short periods."

In fact, there are only four plants employing the process in this country, run by ICI and BP. As far as the record industry is concerned, the plastic that arrives in powder or chip form at the pressing plant contains a concentration of about one part per million vinylchloride.

The BPF makes it plain that it has yet to be proved that anything but very heavy concentrations are likely to cause angiosarcoma and that the government is very aware of the importance of PVC to the economy of the country.

It seems unlikely that the scare will further effect the availability of PVC to the record industry. Norsk Hydro does not manufacture plastic for the industry and as yet there are no reports of plants that do take any action which might make the plastic more scarce or more expensive or both.

## Brazil Ministry Task Force Set on Copyright Bolstering

RIO DE JANEIRO—The Brazilian Ministry of Labor, which is drawing up an all-inclusive code to implement the new copyright law, has asked congressional leaders to regulate the industry, recording companies, artists, composers and programming.

The Ministry has appointed a task group to come up with suggestions for carrying out the copyright law. The suggestions were expected to include hours and pay for recording artists, broadcasters and TV performers. In addition, the group was expected to present suggestions for governing the professions of author,

composer, interpreters, producers and so on.

Congressmen have presented a number of conflicting bills in the period before elections, apparently in the hope that some of the popularity of artists, composers and their works might rub off on them. Some bills would fix proportions between foreign and Brazilian music recorded and programmed on TV and radio. One impractical bill presented by an opposition senator, would oblige manufacturers to number copies of a recording in consecutive order to keep count.

Leaders of the Order of Musicians of Brazil have met to support a bill to make obligatory at least four live musicians in discotheques and other entertainment establishments using recorded music. The president of the Musicians' Order, Sebastiao Mozart de Araujo, has reported that 80,000 of the organization's 160,000 members are having trouble in getting jobs because of the use of recordings.

"A shrinking labor market threatens all musicians," he declared. He believed that recording companies have lost their faith in the sales power of instrumental musicians. "That's why the organization is going to pay for an LP of instrumental music only," he said.

## COMO GIG FOR QUEEN

NEW YORK—U.S. singer Perry Como appears in a Royal Command Performance for the International Variety Clubs of Great Britain at the London Palladium Monday (18). The Queen Mother and the Royal Family will be in attendance.

## Radio Monte Carlo Gets Wider Listener Range

PARIS—In mid-October, Radio Monte-Carlo started longwave transmissions from a new station at Roumoules in the south of France. This move means that for the first time the station can be heard almost all over France, certainly by listeners in Paris.

Plans to increase transmission range were started following a move by Radio Luxembourg in 1971 to increase its power. Under an agreement signed by Monte-Carlo and France in 1942, the principality is

permitted to set up transmission stations on French soil.

Since Monte-Carlo is a commercial station of which 83.34 percent of the shares are held by the French Government through its own agency SOFIRAD, there is no opposition from the French.

As a disk-promotion radio station Monte-Carlo has now taken on a new dimension which will certainly not be lost on the record companies and which should eventually produce considerable benefits to the industry.



AMSTERDAM VISITOR—MCA Records artist Olivia Newton-John visits Holland for a series of television and radio performances. Here, she's with EMI-Bovema's head of promotion, Olaf Klijn.

## From the Music Capitals of the World

### LONDON

The first step in the formation of a Music Industry Council was being taken last week. Under the chairmanship of MTA president Raymond Fox, representatives of the music industry, including retail and manufacturing, gathered to discuss the practicability of such an organization. As well as delegates from record companies, the BPI and MTA, the meeting was also attended by officers of the Assn. of the Musical Instrument Industry and Pianomakers' Assn.

Larry Page who discovered the Troggs back in the mid-1960's and produced all their early hits for his former label Page One Records has re-signed the band to his Penny Farthing label. Before the group left for an Australian tour Page recorded them and the likely first single release with Penny Farthing will be "Push It Up To Me" with Reg Presley singing lead. . . . The first single commemorating Muhammad Ali's recapturing of the world heavyweight boxing title is "Black Superman," released by Pye Records and performed by Brighton entertainer Jimmy Wakelin and the Kinchasa Band.

Peter Cornish and Ian Kimmett have joined the staff of Island Music-Cornish (formerly with Pye at the Mitcham depot) as general manager of administration; Kimmett as part of the professional department team working with professional manager Martin Humphrey. . . . Newcastle group Fogg has signed an agency agreement with RAM which also looks after Gary Glitter and The Glitter Band. . . . Special promotion for the next Roxy Music and Sparks' albums has been lined up by Island Records. Spearheading Island's marketing campaign for "Country Life," Roxy Music's fourth album, will be posters based on the album sleeve displayed on London Transport buses and window displays throughout the country. The album, released Nov. 15, has already amassed nearly \$250,000 in advance sales. Sparks' second album, "Propaganda" will be the subject of six billboards in key locations in six major cities in the U.K.

Pickwick has taken commercial radio promotion for the latest volume of the Hallmark "Top of the Pops" series. Ten 45-second spots featuring extracts from the album and a special jingle were broadcast on Capital Radio at peak listening times. It was the first time that Pickwick had given radio promotion to any of the "Top of Pops" releases. . . . SRT, the Barnet based company which has been experiencing consid-

erable growth since the release of an album by Mick Abrahams on how to play guitar has signed cabaret band Second City Sound. The first album by the group, "Classics to Carpenters," is to be released in December. . . . MCA has signed singer Maynard Williams to contract through its production deal with Tim Rice and Andrew Lloyd Webber. MCA U.K. label manager Peter Robinson said that Williams would debut later this month with a seasonal single, "Christmas Dream," a Webber song featured in the film "Odessa File."

Miki and Griff were named as best British group at the Country Music Awards dinner in London. . . . Following the success of his RSO album "461 Ocean Boulevard" dates have finally been released for Eric Clapton's first concert appearance in Britain since January 1973. He and his band will play the Hammersmith Odeon on Dec. 4 and 5. The dates are promoted by Harvey Goldsmith for John Smith Entertainments, in conjunction with the Robert Stigwood Organization. PETER JONES

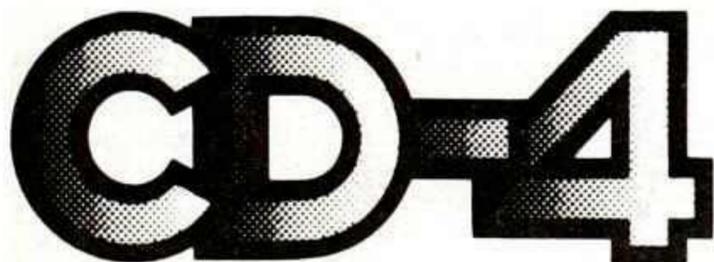
### BELGRADE

The classical concert season here opened with a two-week Bemus festival, of 20 concerts, including one ballet and three operas, and foreign guests included the Czech Philharmonic Orchestra, conducted by Václav Neumann, the Tchaikovsky Chamber Orchestra from Moscow and the J.F. Paillard Chamber Orchestra from Paris, plus the West Berlin German Opera Company and U.S. pianist Misha Dichter.

United Artists' international operations manager Lee Mendell visited Yugoslavia and had talks with local record producing companies about future licensing arrangements for UA products. . . . A definite slowing down of Yugoslav pop record production in recent months—no new singles from many established artists and it seems that pop song festivals, which used to present new product, are losing interest among the public. . . . an example has been the Zagreb festival, previously a four-concert event, this year just one show in the Lisinki Hall, without main artists like Arsen Dedic, the Korni group or Indeksi—main prize was won by Djordje Novkovic's "Reci Pomi- renja" (Words Of Reconciliation), sung by Dusko Lokin.

The national TV network is presenting a series of monthly one-hour shows of music of Yugoslavian pop composers. Already featured were Kornelije Kovac, Djelo Jusic, Boris Bizetic, Vojkan Borisavljevic and Aleksandar Korac, and the next will be dedicated to Djordje Novkovic. BORJAN KOSTIC

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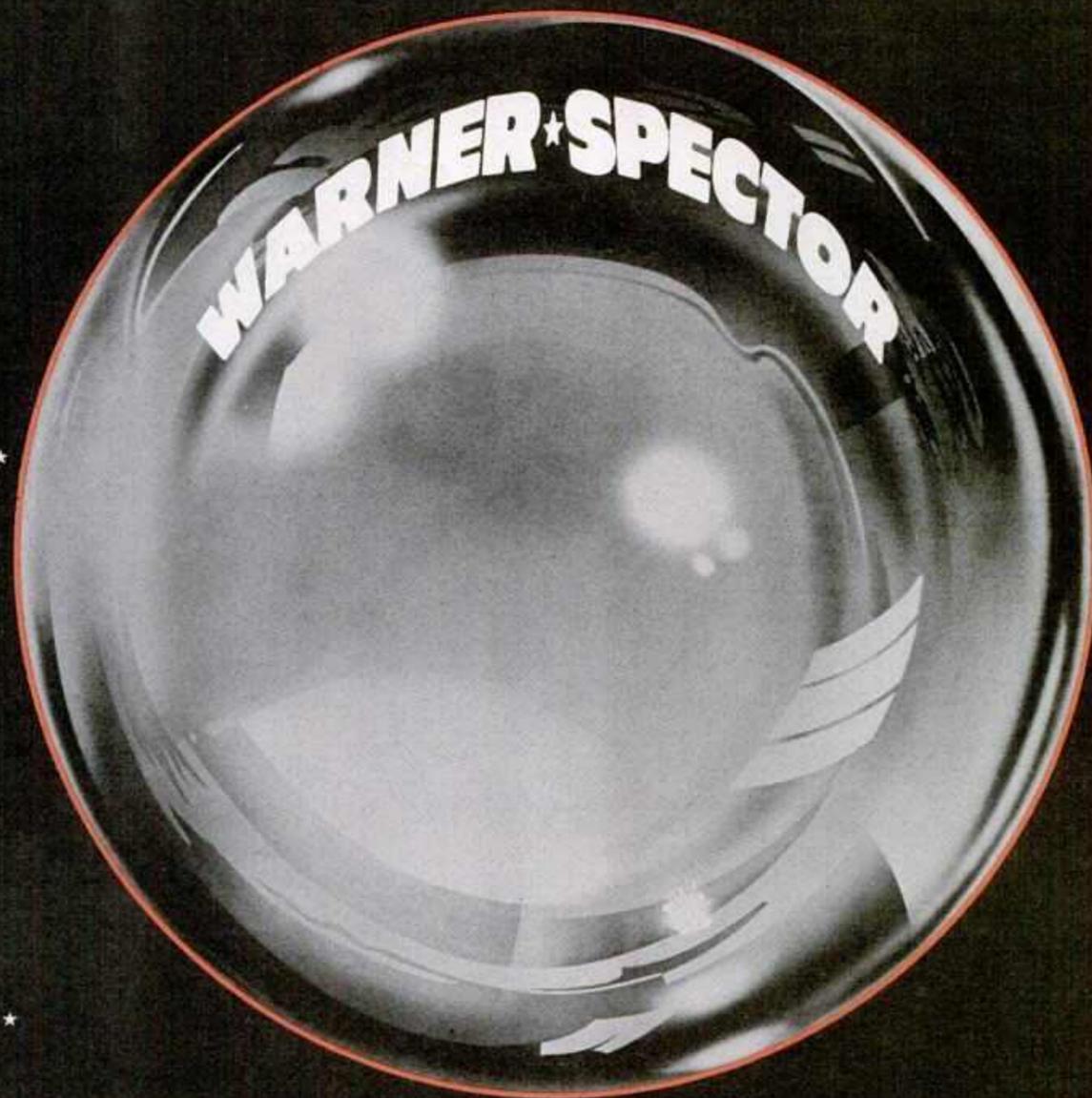
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# International

## Swarbriggs Are Irish Choice at Eurovision

DUBLIN — Jimmy and Tommy Swarbrigg, who are with the Times, a showband based in Mullingar, County Westmeath, will represent Ireland in the 1975 Eurovision Song Contest to be held in Stockholm on March 22.

This is the third successive year in the 11 years that Ireland has been represented at the Eurovision Song Contest that composers have been invited to submit songs for specific singers. The RTE is inviting composers to submit new compositions for "A Song For Sweden," Ireland's national song contest to find a song for Eurovision '75. The closing date for entries is Dec. 31.

"A Song For Sweden" will be presented on Feb. 9 and will be broadcast live and for the first time in color from RTE's studio one. During the program the Swarbriggs will sing eight songs, one of them written by themselves. At least two of the

songs will have Irish language lyrics. In addition to representing Ireland in Stockholm, there will be a cash prize of \$600 for the winning song and, if it has Irish language lyrics, a further \$600 will be awarded. Ten juries each with 10 members and a nonvoting chairman located in ten centers around the country will vote by radio-phone for the song they think best suited to represent Ireland in Stockholm. The results will be announced live on the air during the program.

The contest is being organized and produced for the 11th successive year by Tom McGrath.

The Swarbriggs have had over 50 songs published, among them their recent No. 1 with the Times, "If Ma Could See Me Now," "The Entertainer," "When I Look Around Me," "Looking Through the Eyes of a Beautiful Girl," "It All Depends On You," and "Hitching to Miami."

## Organization Set in France To Get Bigger Mart Slice

PARIS—In a bid to take a larger share of the French recording market, Pelgrims de Bigard, chairman of Sofrason and Areacem, and Jo Milgram, formerly of Barclay and Discodis, have set up the Ste Autonome Internationale de Gestion Artistique, known as SAIGA.

The organization is searching for independent producers. Milgram told Billboard: "we expect to be carving into the market by the first part of next year and be really big by the end of 1975. When we find independent producers with the right goods, we step in and give all the help we can."

"We are already moving. Many publishers have the songs, and there are artists ready to produce. But we must have the real talent."

This stems from the fact that many singers with a good first song can sell up to 100,000 copies of a record, then fade into oblivion afterwards. It has long been a mystery

why the public so often fails to buy a follow-up to a hit.

Says Milgram: "Though the big names are still pulling, there are signs that the public is demanding new, but good, talent. Years ago, the singer sold the song. Then later on the song sold the singer. Today the public is very adult and mature musically regardless of age—and both the song and the singer must measure up to those standards."

"We have high hopes of a French group called The Visitors. I realize that French groups lack the discipline found in British and US groups, but we consider they are good."

In Paris now there is a spending spree. It could mean the public is on a buying spree before the economic axe falls. There is a bit of now-or-never in the air, and SAIGA wants to cut off a large slice. The organization is as interested in foreign independents as those of French origin.

## Eire Training Course Held

BELFAST—The first training course to be held in Northern Ireland by the Music Trades Assn. proved so successful that local record dealers are likely to establish a regional branch of the Association in the province. Held at the Newtownabbey headquarters of the N. Ireland Distributive Industry Training Board, a few miles outside Belfast, and organized jointly by DITB training manager Bob Ayling and MTA London training officer Margaret Davis, the course included forums and talks on stock selection and control, sales analysis, pilferage, shoplifting and other topics.

Most important to the success of the exercise, though, was the opportunity for the 20 retailers attending to discuss specific local problems with marketing executives from Solomon & Peres and Symphola, the two distributors supporting the course. In Northern Ireland, retailers deal not directly with record companies but through distributors, and in this situation of interdependence there have been complaints on one side that completion rates are too low, on the other that dealers should order in greater quantity.

Margaret Davis comments: "The discussions were amicable, everyone put his point of view, and the whole

course went extremely well, so much so that a group of dealers is going ahead with plans to set up a regional branch there. We would like to run another course in the future, and we are also interested in doing something in Eire, though that would be a question of having to be invited, and has not yet gone beyond this inquiry stage."

## International Turntable

Peter Misson has been appointed sales manager of Island Records. He is replaced as field promotion rep for East Anglia/Midlands by Brian Stevens, formerly salesman for Island in the southwest. Mike Lawrence joins the company as southwest salesman.

John Sivyler, a feature journalist for the Home Counties Newspaper Group, is to join Bronze as press officer.

Ivan Chandler leaves April Music, where he has spent five years ending as general manager, to take up a position as general manager of the Bron publishing companies, working from the new Chalk Farm premises. Chandler has worked as musical director for Kiki Dee and as keyboard man for Dusty Springfield, Lulu and Cat Stevens.

# Billboard Hits of the World

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BRITAIN		SINGLES	
This Week	Last Week	This Week	Last Week
1	1	1	1
2	3	2	3
3	5	3	5
4	4	4	4
5	2	5	2
6	8	6	8
7	11	7	11
8	10	8	10
9	7	9	7
10	14	10	14
11	9	11	9
12	15	12	15
13	12	13	12
14	21	14	21
15	16	15	16
16	17	16	17
17	26	17	26
18	6	18	6
19	23	19	23
20	38	20	38
21	13	21	13
22	48	22	48
23	29	23	29
24	27	24	27
25	22	25	22
26	18	26	18
27	39	27	39
28	45	28	45
29	32	29	32
30	40	30	40
31	19	31	19
32	—	32	—
33	28	33	28
34	35	34	35
35	30	35	30
36	25	36	25
37	—	37	—
38	—	38	—
39	—	39	—
40	—	40	—
41	—	41	—
42	—	42	—
43	—	43	—
44	—	44	—
45	—	45	—

This Week	Last Week	LPs
1	2	1
2	5	2
3	1	3
4	3	4
5	4	5
6	7	6
7	12	7
8	6	8
9	19	9
10	13	10
11	8	11
12	10	12
13	17	13
14	37	14
15	15	15
16	11	16
17	14	17
18	9	18
19	23	19
20	21	20
21	22	21
22	25	22

23	—	23	—
24	27	24	27
25	18	25	18
26	16	26	16
27	44	27	44
28	28	28	28
29	24	29	24
30	47	30	47
31	36	31	36
32	26	32	26
33	39	33	39
34	32	34	32
35	—	35	—
36	—	36	—
37	34	37	34
38	—	38	—
39	45	39	45
40	29	40	29
41	33	41	33
42	31	42	31
43	—	43	—
44	—	44	—
45	—	45	—
46	—	46	—
47	43	47	43
48	35	48	35
49	—	49	—
50	20	50	20

### April, Diamond Deal

NEW YORK—April Music, U.K., has concluded a sub-publishing deal for the exclusive rights to all current and future Neil Diamond's songs in the Republic of Ireland and the U.K. The agreement encompasses the Prophet Music, Inc. and Stonebridge Music catalogs.

NOVEMBER 16, 1974, BILLBOARD



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- Ohio Players—Fire—Mercury 1013
- Elton John—Greatest Hits—MCA 2128
- B.T. Express—Do It—Scepter 5117
- Barry White—Can't Get Enough—20th Century 444
- Gladys Knight & The Pips—I Feel A Song—Buddah 5612
- Curtis Mayfield—Got To Find A Way—Curton 8604
- Love Unlimited Orchestra—White Gold—20th Century 458
- Gwen McCrae—Cat 1603
- Feedback Band—Keep On Steppin'—Event 6902
- Millie Jackson—Caught Up—Spring 6703
- Shawn Phillips—Furthermore—A&M 3662
- Barbara Streisand—Butterfly—Columbia PC 33005
- Loggins & Messina—Mother Lode—Columbia PC 33175
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## Pop

**NEIL SEDAKA**—*Sedaka's Back*, Rocket 463 (MCA). Forget preconceived notions about Neil Sedaka being a relic of the early years of rock. The man was able to capture the flavor of the musical times in the '50's and '60's and he's just as able today. Working with 10 C.C. and some of Los Angeles premier session people, Neil has put together a set of well done, good-timey, fun music—a quality lacking all too often today. Lots of possible singles here, lots of commercial potential should he keep on the path he's on now, there's no reason why Sedaka should not continue his stardom right through the '70's. Superb production and arrangements here, and the Sedaka vocals are as distinctively good as ever.

**Best cuts:** "Standing On The Inside," "That's When The Music Takes Me," "Laughter In The Rain," "Love Will Keep Us Together," "A Little Lovin'," "Our Last Song Together."

**Dealers:** Sedaka is enjoying a monster single with "Laughter In The Rain" and the LP is just as good.

**KING CRIMSON**—*Red*, Atlantic SD 18110. The group has disbanded now, but this LP is a fitting way for them to exit—with the complicated, highly technical yet interesting music they have become known for over the years. Some interesting vocals, but the real highlight of King Crimson has always been the fine guitar and mellotron work of Robert Fripp and the use of classically oriented instruments in a rock context. Again, Crimson has increasingly been able to appeal to a commercial as well as esoteric audience. With their last LP, they are playing the music they have become known for and are still reaching the masses. Pretty much for FM stations only.

**Best cuts:** "Red," "Fallen Angel," "Starless."

**Dealers:** Crimson have an extremely loyal body of fans. Display heavily.

**WISHBONE ASH**—*There's The Rub*, MCA 464. British quartet comes back with a strong rock set spotlighted by tight vocal harmonies and skilled but not overbearing instrumental work. Wishbone are a work band that turns out LPs and tours relatively frequently, and the practice is obviously paying off. As well as their recognized rock talents, there are some interesting folk overtones here and some excellent combinations of strong rock backup with more traditional vocals. Best bets for airplay here are the FM stations, though a single hit is certainly possible. Wishbone is right in the vein of today's commercial music, and they've been doing it for years.

**Best cuts:** "Silver Shoes," "Don't Come Back," "Lady Jay," "F-U-B-B."

**Dealers:** Band has steady following and all other LPs have sold well.

**JACK BRUCE**—*Out Of The Storm*, RSO SO 4805 (Atlantic). With his first solo effort since he left West, Bruce & Lang, Bruce arrives at a sound somewhere between the rock/blues mix of his Cream and WB&L days and the more poetic sounds of previous solo LPs. The vocals are as strong and bluesy as ever, the songs from Bruce and old writing partner Pete Brown will satisfy his fans from the Cream days as well as the ones who enjoyed his more estoteric, jazzy material and Bruce again reaffirms his position as one of pop's premier bass players. Strong possibilities here for a single, but the real potential is in the FM market that Bruce has always reached so widely no matter who he's been with. A man who never stops progressing.

**Best cuts:** "Golden Days," "Keep On Wondering," "Keep It Down," "One."

**Dealers:** Remind your consumers who Bruce is with display material.

**WALLY**—Atlantic SD 18115. New group with odd combination of smooth lead vocals and backups, electric guitars, mellotrons, electric violins, mandolins and more traditional rock instruments that work wonderfully. It is extremely easy to make this kind of set boring, but the six man group, with top production from Bob Harris and Rick Wakeman, manages to keep the set vital and interesting throughout. Bits of Fairport Convention, CSN&Y, lots of country flavor and all the ingredients for commercial as well as artistic success. Watch this band very closely.

**Best cuts:** "The Martyr," "I Just Wanna Be A Cowboy," "What To Do," "To The Urban Man."

**Dealers:** In store play will draw lots of inquiries.

**JONATHAN EDWARDS**—*Lucky Day*, Atco SD 36-104 (Atlantic). Live set from Edwards is the most vital and commercial thing he's come up with in several years. With his last several LPs sounding somewhat stale, perhaps an audience is what the artist needs to really move him into action. Anyway, most of this set has the energy that made "Sunshine (Go Away Today)" such a big hit a major hit a few years back and it is just his energy that could give him another solid smash. The singer also shows himself more skilled at country, blues and swing than thought before. A little something for everyone.

**Best cuts:** "Give Us A Song," "Today I Started Loving You Again," "Sunshine (Go Away Today)," "Lucky Day," "That's What Our Love Is."

**Dealers:** Edwards has a "name," so display heavily.

## Spotlight



**ELTON JOHN**—*Greatest Hits*, MCA 2128. One of the truly universal superstars, a man able to appeal to everyone from the youngest AM listener to the MOR adult crowd to more "serious" rock fans comes up with his first greatest hits package and a remarkable set it is. With each of the ten cuts truly a major hit, this grouping makes one realize just how impressive a track record this man has amassed over the past several years and just how good he has consistently been over his eight LP career. From the most frenetic rockers to superb ballads, from material filled with humor to far more serious things, John's amazing ability to capture each type of audience every time out is captured here perfectly. The ideal LP is supposed to be one full of potential hit singles. This one is full of proven hit singles. Coming from one of the real members of rock royalty, who could ask for more?

**Best cuts:** All, of course, but highlights include "Your Song," "Goodbye Yellow Brick Road," "Saturday Night's Alright For Fighting," "Rocket Man," "Bennie And The Jets," "Crocodile Rock."

**Dealers:** With Christmas coming up fast, this could be a major seasonal seller.



**GREGG ALLMAN**—*The Gregg Allman Tour*, Capricorn (Warner Bros.). Gregg Allman surprised a lot of people earlier this year with a successful solo LP and a single hit after stepping out temporarily from the Allman Brothers, and this double set documentary of several concerts resulting from that success proves the initial LP was no fluke. A fine keyboard man, Gregg is also a highly competent vocalist who can handle the Southern rock genre his band is known for, more standard blues numbers and gospel oriented material. To add to the "live" feeling, Cowboy also get to sing a few tunes here, and 14 piece backing group of musicians and singers and his use of a 24 piece orchestra is tastefully hand-led rather than falling into the potential danger of overshadowing him. It's hard to imagine anyone in the music business who has not heard of Gregg or his parent group, and this is simply more of that fine sound. It's also proof Gregg is a capable solo. Watch for strong FM airplay.

**Best cuts:** "Don't Mess Up A Good Thing," "Stand Back," "Turn On Your Love Light," "Will The Circle Be Unbroken," "Double Cross," "Are You Lonely For Me."

**Dealers:** Use superb cover shot for display.



**THE MOODY BLUES**—*This Is*, Threshold 2 THS 12/13 (London). Superb double set of some of the best of this amazing supergroup who enjoyed but a few "hit" records yet became one of the biggest disk sellers and concert draws in history. Reportedly the band has broken up, and if this is true the set becomes all the more important. As the first major band to make the mellotron an integral part of its sound and as one of the first to employ intricate vocal harmonies and a number of lead singers, the Moodies set several styles that have been copied by a number of others. This set, which amounts to a virtual history of the group following their "comeback" in 1968 is a must for collectors and new fans alike who want a more complete introduction to the group than what's been on the radio. Contents lets one know just how much good music the Moodies did make together.

**Best cuts:** "Question," "Never Comes The Day," "Ride My See Saw," "Tuesday Afternoon," "I'm Just A Singer," "Nights In White Satin."

**Dealers:** You know the Moodies sales record. Just display this one.

**LOVE WITH ARTHUR LEE**—*Reel To Real*, RSO SO 4804 (Atlantic). Nearly a decade ago, Arthur Lee was founding member of one of the finest groups of its day, Love. Since then, the band has broken up and reformed more times than can be counted, but never before now on a very successful basis. Now, however, Lee returns with a quality, commercial album quite soul oriented in content. Lots of horns, arranged tastefully and some well done, vocals from Lee. With a strong reputation already in pop, Lee could make it big in soul as well with this truly fine effort.

**Best cuts:** "Time Is Like A River," "Singing Cowboy," "Be Thankful For What You Got," "Everybody's Gotta Live."

**Dealers:** Lee is a real pop legend.

his familiar material, there's lots of that. For others, there are plenty of changes. Of all the singers in soul today, Al perhaps comes closest to being a true stylist. Usual superb production from Willie Mitchell and great horn backup. Should be a soul and pop smash.

**Best cuts:** "Sha-La-La (Makes Me Happy)," "Take Me To The River," "God Blessed Our Love," "I'm Hooked On You," "Stay With Me Forever."

**Dealers:** "Sha-La-La" is a huge hit for Green, and he's been overdue for an LP.

**OHIO PLAYERS**—*Fire*, Mercury SRM 1-1013 (Phonogram). The seven singer/writer/musicians who are probably the funkier of the "funky" soul conglomerates put together a remarkably versatile LP, featuring not only their patented, frenetic dance numbers but some ballads and some jazz oriented material. With their mix of alternating lead vocals, backup vocals that act almost as leads and excellent instrumentation the Ohio Players have developed into one of the premier bands of their type. Lots of possibilities here for pop airplay as well as soul and if they should cross more, they'll be doing it the best way—by making the best possible soul music rather than trying for pop.

**Best cuts:** "Fire," "Together," "I Want To Be Free," "Smoke," "What The Hell."

**Dealers:** Band's usual exotic, erotic cover should catch any consumer's eye.

**B.T. EXPRESS**—*Do It 'Til You're Satisfied*, Scepter SPS 5117. Vocal/instrumental conglomerate that became top disco act through their title cut single comes up with an equally infectious LP marked by the same skillfully done, tasteful mix of more traditional soul and current disco sound. Big string arrangements on some of the cuts make LP even more a showcase for the group's overall talents, and they appear to be developing one of the few truly distinctive sounds to be emerging in the soul market today.

**Best cuts:** "Do It 'Til You're Satisfied," "That's What I Want For You Baby," "Express," "If It Don't Turn You On (You Oughta' Leave It Alone)."

**Dealers:** In store play will instantly let consumers know this top new group has an LP.

**BROTHER TO BROTHER**—*In The Bottle*, Turbo TU-7013 (All Platinum). Group is coming off major hit with title cut and this well done set of songs about growing up and living in the ghetto has strong, vivid lyrics and good lead and harmony singing topics range from narcotics to alcohol to the pushing around of the ghetto dweller. Best is the fact that the material, which is potentially sensationalistic, is tastefully handled. Songs are good for dancing but also for listening. Watch for a bright future for this group.

**Best cuts:** "In The Bottle," "I Wish It Would Rain," "Junkie," "Hey, What's That You Say," "Trespassing."

**Dealers:** Capitalize on the fact the group is enjoying a major hit.

**FREDDIE KING**—*Burglar*, RSO SO 4803 (Atlantic). Matchup between veteran blues guitar great King and veteran British hitmaker Mike Vernon (provides King with one of his finer LPs. Working with a number of top British musicians, King sings in his usual gruff vocals but continues to let his fluid and tasteful guitar do most of his talking. The musicians are there without taking the spotlight and several tunes here are as close to being commercial as King has ever come. After several years without a record, this always solid seller and the idol of many young guitarists is back solidly.

**Best cuts:** "My Credit Didn't Go Through," "Only Getting Second Best," "Pack It Up," "Come On (Let The Good Times Roll)."

**Dealers:** King has fans in blues, soul and pop.

**THE INDEPENDENTS**—*Discs Of Gold*, Wand WDS 699. Group has had some big songs and all of them are included here. Production by Chuck Jackson is heavy-handed but not to the point of over-production, and the group is at home with disco tunes as well as some softer ballads. Touring with Marvin Gaye shouldn't hurt this record, either.

**Best cuts:** "Leaving Me," "The First Time We Met," "Just As Long As You Need Me," "Let This Be A Lesson To You," "Arise And Shine."

**Dealers:** In-store play should help.

## Disco

**THE LOVE UNLIMITED ORCH.**—*White Gold*, 20th Century Fox T-458. The magic of Barry White continues here, this time, though, with a stronger horn & rhythm section. There are 5 strong cuts, "Satin Soul," "Always Thinking Of You," "Spanish Lei," "You Make Me Feel Like This," "Only You Can Make Me Blue." To say which is the strongest is a matter of opinion. Each DJ will have his own favorite. This is one of White's best albums (if not the best) and will be one of the most played albums on the club scene. It's a "getting your money's worth" album, for sure.

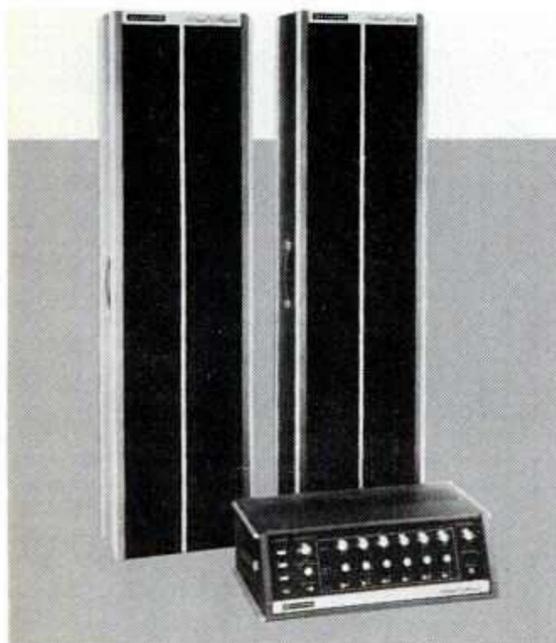
**Spotlight**—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

## Soul

**AL GREEN**—*Explores Your Mind*, Hi SHL 32087 (London). Al Green possesses one of the most remarkable singing styles in music today, able to switch without seeming effort from straight rock to hard soul to gospel like material. With this, perhaps his most well rounded effort to date, he uses his unique style (the closest to Otis Redding in this particular genre anyone has been able to get) to flirt from style to style and provide a bit of something for every market. For fans of



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NOVEMBER 16, 1974

Number of singles reviewed  
this week **102** Last week **79**

# Top Single Picks

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**RINGO STARR—Only You (3:16);** producer: Richard Perry; writers: Buck Ram-Ande Rand; publisher: TRO-Hollis, BMI, Apple 1876 (Capitol). Already riding high on the charts, Ringo's remake of the Platters' giant hit from nearly 15 years ago, with his distinctive vocals and odd but catchy arrangement, could well be the biggest thing he's come up with since "Photograph." Watch flip closely as well. Flip: "Call Me" (4:05) producer: same; writer: Richard Starkey; publisher: Richorony Ltd., BMI.

**THE FIRST CLASS—Dreams Are Ten A Penny (2:38);** producer: John Carter; writers: J. Carter-G. Shakespeare; publisher: Gannet Music Ltd. (PRS), ASCAP, UK 5N-49028 (London). Group that scored so heavily with "Beach Baby" comes up with an even more commercial entry, spotlighted by a chorus that is as natural a hook as anything over the past several years. Much less surfer oriented than last single, but should appeal to a wider audience. Fine harmony singing throughout.

**THE GUESS WHO—Dancin' Fool (3:15);** producer: Jack Richardson; writers: B. Cummings-D. Troiano; publishers: Cummings-Troiano/Cirrus/Septima, BMI, RCA JA-10075. Coming off the monster "Clap For The Wolfman" hit, the group uses their more familiar smooth rock style rather than the gimmicky approach of the last disk. Burton Cummings certainly has one of rock's finer vocals, and his singing with the band's superb backup makes this look like another smash. Flip: "Seems Like I Can't Live With You, But I Can't Live Without You" (3:22). Info same in all categories.

**LITTLE FEAT—Oh Atlanta (3:27);** producer: Lowell George; writer: Bill Payne; publisher: Naked Snake, ASCAP, Warner Bros. 8054. The band many feel is one of the finest in the land comes up with their most commercial entry yet, right in the "Southern rock" vein that has been so successful for bands such as Lynyard Skynyrd and Wet Willie of late. Good-time cut could be their first major AM hit.

**DONNY & MARIE OSMOND—Morning Side Of The Mountain (2:55);** producer: Mike Curb; writers: Manning-Stock; publisher: Warner Bros. Music, ASCAP, MGM 14765. Brother and sister team come up with another fine ballad in the romantic style of the '50's, with which they have scored so well before. Singing seems to improve with each release, and this is much less in the "teenybopper" vein than some earlier cuts.

**DAVID ESSEX—Gonna Make You A Star (2:57);** producer: Jeff Wayne; writer: David Essex; publishers: April/Rock On Music, ASCAP, Columbia 3-10039. Extremely catchy cut from British rocker who is riding the top of the English charts with this one. More of a big band style than he's used previously, and double tracked vocals give a more powerful over-all sound. With his "That'll Be The Dady Movie" now opening around the country, this should be his best shot since "Rock On."

## recommended

**LYNYRD SKYNYRD—Free Bird (4:41);** producer: Al Kooper; writers: Allen Collins-Ron Van Zandt; publishers: Duchess/Hustlers, BMI, MCA 40228.

**STEPPENWOLF—Get Into The Wind (3:00);** producer: Steppenwolf; writers: B. Cochran-C. Van Beek; publisher: Cochran Rockin', ASCAP, Mums ZS8 6034 (Columbia).

**THE RUBETTES—Tonight (3:42);** producer: Wayne Bickerton; writers: Bickerton-Waddington; publishers: Pamscene/ATV, BMI, Polydor 15092.

**DAVID BOWIE—Changes (2:32);** producer: Ken Scott; writer: David Bowie; publisher: Tantric, BMI, RCA 74-0605.

**SUZI QUATRO—Keep A Knockin' (3:12);** producers: Mike Chapman and Nicky Chinn; writer: Penniman; publishers: Venice/Duchess, BMI, Bell 45,615.

**DEEP PURPLE—You Can't Do It Right (With The One You Love) (3:24);** producers: Deep Purple & Martin Birch; writers: Blackmore-Cloverdale-Hughes; publisher: Purple Music, BMI, Warner Bros. 8049.

**TOWER OF POWER—Only So Much Oil In The Ground (2:59);** producers: Emilio Castillo & Tower Of Power; writers: S. Kupka-E. Castillo; publisher: Kuptillo, ASCAP, Warner Bros. 8055.

**MARTHA REEVES—My Man (You Changed My Tune) (3:18);** producer: Richard Perry; writers: Vini Poncia-Cynthia Webb; publishers: Cinamon Girl/Braintree, ASCAP/BMI, MCA 40329.

**TERRY JACKS—Rock 'N' Roll (3:39);** producer: Terry Jacks; writer: K. Johnson; publisher: Tree, BMI, Bell 45,606.

**LANI HALL—How Can I Tell You (2:56);** producer: Herb Alpert; writer: Cat Stevens; publisher: Irving Music, BMI, A&M 1633.

**SUGARLOAF/JERRY CORBETTA—Don't Call Us, We'll Call You (3:20);** producer: Frank Slay; writers: Jerry Corbetta-John Carter; publishers: Claridge/Corbetta, ASCAP, Claridge 402.



**MARGO THUNDER—Expressway To Your Heart (3:09);** producers: Dennis Lambert & Brian Potter; writers: K. Gamble-L. Huff; publishers: Double Diamond/Downstairs, BMI, Haven 7008 (Capitol). Revival of the old Soul Survivors hit is the most powerful thing this big voiced teenager has yet come up with. Certain to leap onto the soul listings almost immediately, a good bet for disco play and good chance at crossover. Vital and exciting.

**BARBARA MASON—From His Woman To You (3:30);** producers: B. Crutcher, L. Snell, J. Smith; writers: B. Crutcher-L. Snell; publisher: East Memphis, BMI, Buddah 441. Answer to the current "Woman To Woman" soul and pop smash should prove just as much a smash. Ms. Mason has one of the finest voices in soul, and this disk, with the spoken introduction that moves into some exceptionally powerful singing could provide her with her biggest hits.

**FIRST CHOICE—Guilty (3:29);** producers: Stan Watson & Norman Harris; writers: R. Roker-G. Shury; publisher: ATV Music, BMI, Philly Groove 202 (Bell). Smooth instrumental introduction and excellent female lead vocals highlight this disco oriented cut that could quite easily cross into pop. Title used as good hook throughout.

**GENE REDDING—(We've Got) More Than It Takes (3:24);** producers: Dennis Lambert & Brian Potter; writers: D. Lambert-B. Potter; publisher: ABC/Dunhill/Soldier, BMI, Haven 7007 (Capitol). Third straight top notch release from one of the brighter new faces on the soul scene. Mid tempo cut suits his strong voice perfectly and could provide him with another crossover hit.

**JACKSON SISTERS—Boy, You're Dynamite (3:07);** producer: Johnny Bristol; writers: Johnny Bristol-Henry Sneed-Kenny Hawkins; publisher: Bushka, ASCAP, Mums ZS8 6033 (Columbia). Uptempo cut stands excellent chance in the disco market with highlights coming from the girls trading off lead vocals and moving through a set of intricate harmonies.

**THE FINISHING TOUCH—Second best (Is Never Enough) (2:44);** producers: Stan Watson & Win Wilford; writers: Herby Harris-Andre Saunders; publishers: Silk/Herby Harris, BMI, Philly Groove 201 (Bell). Sophisticated soul type cut features strong lead vocals, good backup voices serving as buffer for lead and title used as good hook in various spots. Good dancing record as well.

## recommended

**LABELLE—Lady Marmalade (3:14);** producer: Allen Toussaint; writers: B. Crewe-K. Nolan; publishers: Stone Diamond/Tanny Boy/Kenny Nolan, BMI/ASCAP, Epic 8-50048. (CBS).

**LAMONT DOZIER—Let Me Start Tonite (3:38);** producer: McKinley Jackson; writer: Lamont Dozier; publisher: Dozier, BMI, ABC 12044.

**THE ELIMINATORS—Give It Up (2:40);** producer: Alonzo Tucker; writers: Carl Johnson-Alonzo; publisher: Julio-Brian, BMI, BRC 113 (Brunswick).

**QUINCY JONES—Boogie Joe, The Grinder (3:07);** producers: Quincy Jones, Ray Brown; writers: Q. Jones-D. Grusin-T. Bahler; publisher: Quicksand, BMI, A&M 1638.

**FORMULA IV—Wee Willie Sweet Wine (2:52);** producers: R. Delvy and Formula IV; writer: Billy Ray Charles; publisher: Caesar's Music Library, ASCAP, Rocky Road 30,201 (Bell).

**THE KAY-GEES—Master Plan (3:05);** producer: Ronald Bell; writers: Ronald Bell-The Kay-Gees; publishers: Gang Music/Delightful, BMI, Gang 1322 (De-Lite).

**ZULEMA—Wanna Be Where You Are (3:00);** producer: Beau Ray Fleming; writers: A. Ross-L. Ware; publisher: Stein & Van Stock, ASCAP, RCA JN-10116.

**BLACKBERRIES—Yesterday's Music (2:30);** producers: Billy Preston, Henry Lewy, Jerry Moss; writers: William Smith-David Clayton-Thomas; publisher: Lady Casey, BMI, A&M 1630.

**JOE QUARTERMAN AND FREE SOUL—Get Down Baby Pt. 1 (2:43);** producer: Joe Quarterman; writer: J. Quarterman; publishers: Free Soul/Unichappel, BMI, Mercury 73637.



**TOM SEUFERT—Casablanca Bellyroll (2:58);** producer: David Kershenbaum; writer: T. Seufert; publisher: Seine, ASCAP, Epic 8-50047. Singer sounds uncannily like Johnny Nash, right down to the reggae styled beat. Good mid tempo cut could hit pop and soul.

**BUGATTI & MUSKER—Take Me With You (2:58);** producer: Martyn Ford; writer: D. Bugatti; publisher: Al Gallico, BMI, Epic 8-50049. Good mix of almost everything that's commercial with strong solo and harmony vocals and powerful instrumental track.

**CALIFORNIA MUSIC—Don't Worry Baby (2:45);** producers: Bruce Johnston, Terry Melcher; writers: Wilson-Christian; publisher: Irving, BMI, RCA JH-10120. Bruce Johnston takes the old Beach Boys' classic and comes up with a version that's updated but just as beautiful as the original.

**GINO CUNICO—Melanie (3:00);** producer: Toxie French; writer: Cunico; publisher: Home Grown, BMI, Kama Sutra 597 (Buddah). Good, top 40 oriented cut from young vocalist who received fine reviews on first LP. Lots of good hooks here.

**DAVID BARRETTO—On Broadway (3:26);** producer: Shadow Morton; writers: J. Leiber-M. Stoller-C. Weil-B. Mann; publisher: Screen Gems-Columbia, BMI, Mercury 73639. Classic oldie takes on new face with this bluesy/jazzy/rock arrangement from gruff voiced young singer. Fine instrumental and backup vocal arrangements.

**BILL NASH—Mama I Can't Come Home (2:36);** producers: Jefferson Lee & Michael G. Thevis; writer: Tamara Scott; publisher: Meditation, BMI, GRC 2044. Good laid back style cut from singer with perfect AM voice and a song that uses title as effective hook.

**BLOOD HOLLINS FEATURING JEAN LANG—How Have You Been (3:20);** producer: Blood Hollins; writer: Blood Hollins; publisher: Strange Fruit, ASCAP, RCA JA-10114. Strong soul cut that is as good for dancing as it is for listening.



**RONNIE MILSAP—(I'd Be) A Legend In My Time (2:53);** producers: Tom Collins & Jack Johnson; writer: Don Gibson; Acuff-Rose (BMI); RCA 10112. Milsap takes the old Gibson classic, gives it that warmth it deserves, and, abetted by a Bergen White arrangement, has the sort of song which won him awards last year. This could be his biggest yet. Special cover design for the single, too. Flip: No info available.

**FARON YOUNG—Another You (2:17);** producer: Jerry Kennedy; writer: J. Peppers; Coal Miners (BMI); Mercury 73633. From out of his last album comes this fine ballad, performed in the style which has kept Young at the top of the pack for a couple of decades. It's a beautiful rendition. Flip: no info available.

**ROGER MILLER—Our Love (1:50);** producer: Roger Miller; writer: Roger Miller; Almond (BMI); Columbia 3-10052. Roger is at it again, doing it all. He precedes the singing with a very short, personal narration, and then does the touching ballad, which he also arranged. Flip: No info available.

**JIM GLASER—Forgettin' 'Bout You (2:37);** producer: Allen Reynolds; writers: Allen Reynolds, Don Williams; Jack (BMI); MGM 14758. One of the real fine voices in the industry has a good one going. He takes hold of this well-written tune and sings it with the sort of warmth that is bound to put it across. Flip: No info available.

**VICKY FLETCHER—Little Boy Blue (3:08);** producer: Billy Sherrill; writers: Billy Sherrill, George Richey, Carmol Taylor; Al Gallico/Algee (BMI); Columbia 3-10040. Very clever lyrics, a fine rendition, and exceptionally good production all combine to make this a winner. Already getting heavy air play, it's the sort that could cross over to pop as well. Flip: No info available.

**REDD STEWART—I Remember (2:48);** producer: Wesley Rose; writer: Redd Stewart; Acuff-Rose (BMI); Hickory 3345 (MGM). People remember Stewart as a great writer, but this should remind him that he also can sing, and well. It's a fine song, with plenty of reminiscing, and the old pro really does a bang-up job with his own material. Flip: "Cold, Cold Heart"; Producer: same; writer: Hank Williams; Fred Rose (BMI).

**REX ALLEN JR.—Never Coming Back Again (2:32);** producer: Larry Butler; writers: Larry Butler, Jan Crutchfield; Tree (BMI); Warner Brothers 8046. Again, it's good material combined with excellent production and a fine voice, and these are the necessary ingredients. Young Rex keeps on getting better. Flip: "I Can See Clearly Now"; producer: same; writer: Johnny Nash; Cayman (ASCAP).

## recommended

**JACKY WARD—Baby, Let's Do Something (Even If It's Wrong); (2:08);** producer: not listed; writer: Ray Griff; Blue Echo (ASCAP); Mercury 73460.

**PAMELA MILLER—It's Only Love (3:14);** producer: Fred Foster; writer: Bob Morrison; Music City (ASCAP); Monument 8627.

**JERRY JAYE—Poor Side Of Town (3:11);** producer: Larry Rogers; writers: Johnny Rivers, Lou Adler; Dramatis (BMI); Mega 1218.

**DON POTTER—Just Leave Me Alone (3:44);** producer: Billy Sherrill; writer: R. Galbraith; Combine (BMI); Columbia 3-10059.

**GEORGE KENT—Whole Lotta Difference In Love (2:35);** producer: Bud Logan; writers: Royce Porter & Bucky Jones; Ma-Ree, Porter-Jones (ASCAP); Shannon 824.

**TOMPALL—Grab A Hold (2:56);** producer: Tompall Glaser & Shel Silverstein; writers: Shel Silverstein, D. Fritts; Evil Eye (BMI); MGM 14740.



**NELL CARTER—Dreams; RCA JH-10089.** A well produced record that has captured the haunting Detroit sound with very bright highs. The tambourine throughout the record grabs you right away. The second time you play it, you get into the lyrics because Nell Carter obviously believes in what she is singing and that comes across on the record.

**Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Bob Kirsch.**

# SINGLES PAGE

A PERIODIC GUIDE TO THE HOT SINGLES AROUND TOWN.



The Jackson Five, **Whatever You Got, I Want It.** M1308

From their smash album, **Dancing Machine**, this is the single that puts the J-5 into a brand new musical place, not to mention the top of the charts.



G. C. Cameron, **If You Don't Love Me.** M1311

Nobody sings about love like G. C. Cameron. And when you hear this one—written and produced for G. C. by Stevie Wonder—you'll know why.



The Boone Family, **Please, Mr. Postman.** M1314

If it's possible to make a classic classic, this is it. Destined for the top of the charts, this country-fresh rendition of one of R&B's greats proves that music knows no boundaries.



The Commodores, **I Feel Sanctified.** M1319

Those **Machine Gun** men have another single winner from their smash album, and this time it's with vocals.



Yvonne Fair, **You Can Walk Out The Door If You Wanna.** M1323

This lady can **sho 'nuff** sing. Ask Norman Whitfield. 'Cause she's the first solo lady vocalist he's ever produced. And the results are nothing short of explosive.



The Dynamic Superiors, **Shoe-Shoe Shine.** M1324

This group definitely lives up to its name. And this debut single is definitely **dynamic** and **superior**. One of the best R & B singles of the year.



David Ruffin, **Me And Rock And Roll Are Here To Stay.** M1327

No lie. About all we can add is... "at the top of the charts." From his new album. Produced by Norman Whitfield.



Edwin Starr, **Who's Right Or Wrong.** M1326

Whoever's right or wrong doesn't really matter. Edwin's **right on** with a smash single.



The Undisputed Truth, **Lil Red Riding Hood.** G7140

The Truth has changed. And you've never heard anything like it from them before. Produced by Norman Whitfield, this is undisputedly one of the most spectacular singles of the year.



Stevie Wonder, **Boogie On Reggae Woman.** T54254

From **Fulfillingness' First Finale**, another smash single. So boogie on!



Smokey Robinson, **I Am, I Am.** T54251

A brand new Smokey original. Produced by Smokey.



Eddie Kendricks, **One Tear.** T54255

One of the songs from his newest album, **For You**. This one's for everybody.

WITH  
THE  
COMPLIMENTS  
OF  
MOTOWN  
RECORDS.



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# Billboard **HOT 100**

**Chart Bound**

DREAMS ARE TEN A PENNY—The First Class [UK 49025 (London)]  
DANCIN' FOOL—Guess Who (RCA 10075)  
GONNA MAKE YOU A STAR—David Essex (Columbia 3-10039)  
SEE TOP SINGLE PICKS REVIEWS, page 54

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)					
1	3	8	WHATEVER GETS YOU THRU THE NIGHT—John Lennon (John Lennon), J. Lennon, Apple 1874 (Capitol) B-3	34	36	9	YOU CAN HAVE HER—Sam Neely (Buddy Buie, Robert Mize, J.R. Cobb), B. Buie, R. Mize, Bailey, Polydor 12428 IMM/SGC	80	3	NEW ENTRY	YOU AND I—Johnny Bristol (Johnny Bristol), J. Bristol, MGM 14762					
★	7	8	DO IT (Til You're Satisfied)—B.T. Express (J. Lane For Doo Prods.), Nichols, Scepter 12395 SGC	35	35	7	DORAVILLE—Atlanta Rhythm Section (Buddy Buie, Robert Mize, J.R. Cobb), B. Buie, R. Mize, Bailey, Polydor 12428 HAN	70	76	6	NEVER CAN SAY GOODBYE—Gloria Gaynor (Meco Mondardo), Tony Bongiovi, Jay Ellis, C. Davis, MGM 14748 SGC					
★	6	9	MY MELODY OF LOVE—Bobby Vinton (Bob Morgan), B. Vinton, H. Mayer, ABC 12022 SGC	★	46	3	YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (Barry White), B. White, T. Sepe, P.S. Radcliffe, 20th Century 2133 CPI	NEW ENTRY	72	74	7	EARLY MORNING LOVE—Sammy Johns (Jefferson Lee), S. Johns, GRC 2021 HAN				
4	4	13	TIN MAN—America (George Martin), D. Bunell, Warner Bros. 8014 WBM	★	47	6	I FEEL A SONG (In My Heart)—Gladys Knight & The Pips (Tony Camillo), T. Camillo, M. Sawyer, Buddah 433 SGC	★	73	77	5	SOMEDAY—Dave Loggins (Dave Loggins, Glen Spreen), D. Loggins, Epic 8-50035 (Columbia) MCA				
5	5	9	BACK HOME AGAIN—John Denver (Milton Okun, Kris O'Connor), J. Denver, RCA 10065 WBM	★	38	18	OVERNIGHT SENSATION (Hit Record)—Raspberries (Jimmy Ienner), E. Carmen, Capitol 3946 PSI/CAM	★	NEW ENTRY	76	82	3	SHE'S GONE—Tavares (Dennis Lambert, Brian Potter), D. Hall, J. Oates, Capitol 3957 CHA			
★	15	8	I CAN HELP—Billy Swann (Chip Young, Billy Swann), B. Swann, Monument 8-8621 (Columbia) B-3	★	50	5	LAUGHTER IN THE RAIN—Neil Sedaka (Neil Sedaka, Robert Appere), N. Sedaka, Cody, MCA 40313 WBM	★	NEW ENTRY	★	89	2	GIVE ME A REASON TO BE GONE—Maureen McGovern (Carl Maduri), M. Cain, 20th Century 2109			
★	13	7	LONGFELLOW SERENADE—Neil Diamond (Tom Catalano), N. Diamond, Columbia 3-10043 SGC	★	64	2	AIN'T TOO PROUD TO BEG—Rolling Stones (Glitter Twins), N. Whitfield, E. Holland, Rolling Stones 19302 (Atlantic) SGC	★	NEW ENTRY	★	NEW ENTRY	76	82	3	MORNING SIDE OF THE MOUNTAIN—Donny & Marie Osmond (Mike Curb), Manning, Stock, MGM 14765	
8	9	11	LIFE IS A ROCK (But The Radio Rolled Me)—Reunion (Joey Levine, Marc Bellack, Paul DiFrance), N. Dolph, P. DiFrance, J. Levine, RCA 10056 HAN	★	41	41	THE BLACK-EYED BOYS—Paper Lace (Mitch Murray, Peter Callander), M. Murray, P. Callander, Mercury 73620 (Phonogram) B-3	★	NEW ENTRY	★	NEW ENTRY	81	88	3	MISSISSIPPI COTTON PICKIN' DELTA TOWN—Charley Pride (Jerry Bradley), H. Dorman, W. Gann, RCA 10030 SGC	
★	11	9	EVERLASTING LOVE—Carl Carlton (A Papa Don & Tommy Coghill Prods.), B. Cason, M. Gayden, Backbeat 27001 (ABC) B-3	★	42	51	HEAVY FALLIN' OUT—Stylistics (Hugo & Luigi), Hugo & Luigi, G.D. Weiss, Avco 4647 B-3	★	NEW ENTRY	★	NEW ENTRY	79	39	17	EVIL BOLL-WEEVIL—Grand Canyon (Jeff McKee), J. McKee, E. Brown, Bang 713 (Web IV)	
10	10	12	CAREFREE HIGHWAY—Gordon Lightfoot (Lenny Waronker), Gordon Lightfoot, Reprise RPS 1309 WBM	★	59	2	JUNIOR'S FARM—Paul McCartney & Wings (Paul McCartney), P. McCartney, Apple 1875 (Capitol) HAN	★	NEW ENTRY	★	NEW ENTRY	80	85	3	WITHOUT LOVE—Aretha Franklin (Jerry Wexler, Arif Mardin, Aretha Franklin), I. J. Hunter, Atlantic 45-3224 SGC	
11	2	12	JAZZMAN—Carole King (Lou Adler), C. King, D. Palmer, Ode 66101 (A&M) SGC	★	55	5	THREE RING CIRCUS—Blue Magic (Baker, Harris, Young), B. Eli, V. Barrett, Atlantic 45-7004 BB	★	NEW ENTRY	★	NEW ENTRY	81	88	3	BLACK LASSIE FEATURING JOHNNIE STASH—Cheech & Chong (Lou Adler), T. Chong, R. Marin, G. Page, B. Page, Ode 66104 (A&M) SGC	
12	1	9	YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive (Randy Bachman), R. Bachman, Mercury 73622 (Phonogram) SGC	★	56	3	WOMAN TO WOMAN—Shirley Brown (Al Jackson, Jim Stewart), J. Banks, E. Marion, H. Tippen, Truth 3206 SGC	★	NEW ENTRY	★	NEW ENTRY	80	85	3	THEN CAME YOU—Dionne Warwick And Spinners (Thom Bell), S. Marshall, P. Pugh, Atlantic 3203 BB	
13	14	10	THE NEED TO BE—Jim Weatherly (Jimmy Bowen For Amos Prod.), J. Weatherly, Buddah 420 WBM	★	46	52	IN THE BOTTLE—Brother To Brother (M. Burton), S. Heron, Turbo 039 (All Platinum) SGC	★	NEW ENTRY	★	NEW ENTRY	81	88	3	SEXY IDA Part 1—He & Tina Turner (Ike Turner, Claude Williams, Gerhard Augustin), T. Turner, United Artists 528 B-3	
14	8	11	THE BITCH IS BACK—Elton John (Gus Dudgeon), E. John, B. Taupin, MCA 40297 MCA	★	58	4	LET'S STRAIGHTEN IT OUT—Latiimore (Stewie Alaimo), B. Latiimore, Glades 1722 (TK) SGC	★	NEW ENTRY	★	NEW ENTRY	86	90	2	SHOE SHOE SHINE—Dynamic Superiors (Nicholas Ashford, Valerie Simpson), N. Ashford, V. Simpson, Motown 1324	
15	17	9	LOVE DON'T LOVE NOBODY Part 1—Spinners (Thom Bell), C. Simmons, J. Jefferson, Atlantic 45-3206 BB	★	66	3	WILLIE AND THE HAND JIVE—Eric Clapton (Tom Dowd), J. Otis, RSO 503 (Atlantic) SGC	★	NEW ENTRY	★	NEW ENTRY	87	48	13	CALIFORNIA MY WAY—Main Ingredient (Silvester, Simmons, Gooding), Hutch, RCA 10095 SGC	
★	20	8	WHEN WILL I SEE YOU AGAIN—Three Degrees (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 8-3550 (Columbia) BB	★	60	6	RIDE 'EM COWBOY—Paul Davis (Paul Davis), P. Davis, Bang 712 (Web IV) SGC	★	NEW ENTRY	★	NEW ENTRY	86	90	2	FUNKY PRESIDENT (People It's Bad)—James Brown (James Brown), J. Brown, Polydor 14258	
17	19	10	I'VE GOT THE MUSIC IN ME—The Kiki Dee Band (Gus Dudgeon), B. Boshell, MCA 40293 HAN	★	50	53	SUGAR PIE GUY (Part 1)—The Joneses (Lee Valentino), G. Dorsey, Mercury 73614 (Phonogram) WBM	★	NEW ENTRY	★	NEW ENTRY	86	90	2	I FEEL SANCTIFIED—Commodores (Jeffrey Bowen), J. Bowen, B. Miller, Commodores, Motown 1319 SGC	
★	22	6	ROCKIN' SOUL—Hues Corporation (Tom Sellers, Wally Holmes), W. Holmes, RCA 10066 WBM	★	61	2	MUST OF GOT LOST—J. Geils Band (Bill Szymbczyk), P. Wolf, S. Justman Atlantic 45-3214 B-3	★	NEW ENTRY	★	NEW ENTRY	87	48	13	WHERE ARE ALL MY FRIENDS—Harold Melvin & The Blue Notes (Kenny Gamble, Leon Huff), V. Carstarphen, G. McFadden, J. Whitehead, Philadelphia International 8-3552 (Columbia)	
★	25	5	WISHING YOU WERE HERE—Chicago (James William Guercio), P. Cetera, Columbia 3-10049 HAN	★	62	5	ASK ME—Ecstasy, Passion & Pain (Bobby Martin), B. Gastins, Roulette 7159 SGC	★	NEW ENTRY	★	NEW ENTRY	87	48	13	JUST ONE LOOK—Anne Murray (Brian Ahern), G. Carroll, D. Payne, Capitol 3955 HAN	
★	26	5	ANGIE BABY—Helen Reddy (Joe Wissert), A. O'Day, Capitol 3972 WBM	★	53	21	DO IT BABY—Miracles (Freddie Perren), F. Perren, C. Yarian, Tania 54248 (Motown) SGC	★	NEW ENTRY	★	NEW ENTRY	87	48	13	STEPPIN' OUT (Gonna Boogie Tonight)—Tony Orlando & Dawn (Hank Medress, Dave Appell), I. Levine, L. Brown, Bell 45601 HAN	
★	27	8	SHA-LA-LA (Makes Me Happy)—Al Green (Willie Mitchell), A. Green, Hi 2274 (London) SGC	★	65	4	FIRE BABY, I'M ON FIRE—Andy Kim (Andy Kim), A. Kim, Capitol 3962 B-3	★	NEW ENTRY	★	NEW ENTRY	88	95	2	FEEL LIKE MAKIN' LOVE—Bob James (Creed Taylor), G. McDaniels, CTI 24 (Motown) HAN	
★	29	7	CAT'S IN THE CRADLE—Harry Chapin (Paul Leka), H. Chapin, S. Chapin, Elektra 45203 WBM	★	55	28	DISTANT LOVER—Marvin Gaye (Marvin Gaye), M. Gaye, G. Fuqua, S. Greene, Tania 54253 (Motown) SGC	★	NEW ENTRY	★	NEW ENTRY	88	95	2	LOVE ME FOR A REASON—The Osmonds (Mike Curb), J. Bristol, W. Brown, Jr., D. Jones, Jr., MGM 14746 SGC	
★	23	9	SO YOU ARE A STAR—Hudson Brothers (B. Hudson, M. Hudson, B. Hudson), B. Hudson, M. Hudson, B. Hudson, Casablanca 801 SGC	★	56	31	STOP AND SMELL THE ROSES—Mac Davis (Gary Klein), M. Davis, D. Severinsen, Columbia 3-10018 SGC	★	NEW ENTRY	★	NEW ENTRY	89	43	12	U.S. OF A—Donna Fargo (Stan Silver For Prima Donna Prods), D. Fargo ABC/Dot 17523 SGC	
★	24	9	PEOPLE GOTTA MOVE—Gino Vanelli (Gino & Joe Vanelli), G. Vanelli, A&M 1614 TMK	★	68	4	WHATEVER YOU GOT, I WANT—Jackson 5 (Mel Larson, Jerry Marcellino), M. Larson J. Marcellino, G. Marcellino, Motown 1308 SGC	★	NEW ENTRY	★	NEW ENTRY	90	93	2	RIDE THE TIGER—Jefferson Starship (Jefferson Starship, Larry Cox), P. Kanter, G. Slick, Byong Yu, Grunt 10080 (RCA) SGC	
★	30	7	AFTER THE GOLD RUSH—Prelude (Fritz Fryer), N. Young, Island 002 WBM	★	69	3	NOBODY—Doobie Brothers (Ted Templeman, Lenny Waronker), T. Johnson, Warner Bros. 8041 WBM	★	NEW ENTRY	★	NEW ENTRY	91	NEW ENTRY	NEW ENTRY	SUNSHINE ROSES—Gene Cotton (Charles Tallent), G. Cotton, Myrrh 73622 (ABC) SGC	
★	32	6	YOU GOT THE LOVE—Rufus Featuring Chaka Khan (Bob Monaco, Rufus), C. Khan, R. Parker, ABC 12932 HAN	★	59	16	CAN'T GET ENOUGH—Bad Company (Bad Company), M. Ralphs, Swan Song 70100 (Atlantic) CHA	★	NEW ENTRY	★	NEW ENTRY	92	NEW ENTRY	NEW ENTRY	SWEET HOME ALABAMA—Lynyrd Skynyrd (Al Kooper), King-Rossington-Van Zant, MCA 40258 MCA	
★	33	6	KUNG FU FIGHTING—Carl Douglas (Biddy), C. Douglas, 20th Century 2140 CHA	★	71	3	BUNGLE IN THE JUNGLE—Jethro Tull (Ian Anderson), L. Anderson, Chrysalis 2101 (Warner Bros.) WBM	★	NEW ENTRY	★	NEW ENTRY	93	44	17	LET THIS BE A LESSON TO YOU—Independents (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy, Wand 11279 (Scepter) CHA	
★	28	12	YOU HAVEN'T DONE NOthin'—Stevie Wonder (Stevie Wonder), S. Wonder, Tania 54252 (Motown) SGC	★	79	2	ONE MAN WOMAN/ONE WOMAN MAN—Paul Anka with Odia Coates (Denny Diana, Spencer Proffer), P. Anka, United Artists 569 MCA	★	NEW ENTRY	★	NEW ENTRY	94	NEW ENTRY	NEW ENTRY	HONEY HONEY—Abba (Bjorn Ulvaeus, Benny Andersson), B. Andersson, S. Andersson, B. Ulvaeus, Atlantic 45-3209 IMM/SGC	
★	37	4	PROMISED LAND—Elvis Presley (Not Listed), C. Berry, RCA 10074 SGC	★	NEW ENTRY	NEW ENTRY	BOOGIE ON REGGAE WOMAN—Stevie Wonder (Stevie Wonder), S. Wonder, Tania 54254 (Motown) SGC	★	NEW ENTRY	★	NEW ENTRY	95	45	10	I'LL BE YOUR EVERYTHING—Percy Sledge (Quin Ivy), G. Soule, Capricorn 0209 (Warner Bros.)	
★	38	7	LA LA PEACE SONG—Al Wilson (Johnny Bristol), J. Bristol, L. Martin, Rocky Road 30200 (Bell) SGC	★	NEW ENTRY	NEW ENTRY	ONLY YOU—Ringo (Richard Perry), B. Ram, A. Rand, Apple 1876 (Capitol) PLY	★	NEW ENTRY	★	NEW ENTRY	96	NEW ENTRY	NEW ENTRY	EASY STREET—Edgar Winter Group (Rick Derringer), D. Hartman, Epic 8-50034 (Columbia) SGC	
★	42	6	TOUCH ME—Fancy (Mike Hurst), M. Hurst, R. Fenwick, Big Tree 16026 (Atlantic) BB	★	75	2	DREAM ON—Righteous Brothers (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Haven 7006 (Capitol) SGC	★	NEW ENTRY	★	NEW ENTRY	97	83	4	I CAN'T LEAVE YOU ALONE—George McCrae (H.W. Casey, R. Finch), H.W. Casey, R. Finch, TK 1007 SGC	
★	40	7	FAIRYTALE—Pointer Sisters (David Robinson & Friends, Inc.), A. Pointer, B. Pointer, ABC/Blus Thumb 254 HAN	★	NEW ENTRY	NEW ENTRY	THE HEARTBREAK KID—Bo Donaldson & The Heywoods (Steve Barri), M. Price, D. Walsh, ABC 12039 B-3	★	NEW ENTRY	★	NEW ENTRY	98	54	6	SKIN TIGHT—Ohio Players (Ohio Players), J. Williams, C. Stachelli, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, Mercury 73609 (Phonogram) CHA	
★	33	34	PLAY SOMETHING SWEET (Brickyard Blues)—Three Dog Night (Jimmy Ienner), A. Toussaint, ABC/Dunhill 15013 WBM	★	66	70	4	COUNTRY SIDE OF LIFE—Wet Willie (Tom Dowd), R. Hirsch, Capricorn 0212 (Warner Bros.) WBM	★	NEW ENTRY	★	NEW ENTRY	99	78	11	I HONESTLY LOVE YOU—Olivia Newton-John (John Farrar), P. Allen, J. Barry, MCA 40280 TMK

★ STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. • Recording Industry Association of America seal of certification as "million seller" (Seal indicated by bullet.)

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**HOT 100 A-Z—(Publisher—Licensee)**

After The Gold Rush (Cotillon/Broken Arrow, BMI)	25	Cat's In The Cradle (Story Songs, BMI)	22	I've Got The Music In Me (Yellow Dog, ASCAP)	17	Love Me For A Reason (Jobete, BMI)	89	Play Something Sweet (Brickyard Blues) (Warner-Tamerlane/Marsam, BMI)	33	Sugar Pie Guy (Part 1) (Landy/Unichappell, BMI)	50	Willie And The Hand Jive (Eldorado, BMI)	48
Ain't Too Proud To Beg (Jobete, ASCAP)	40	Country Side Of Life (No Exit, BMI)	66	Jazzman (Colgems, ASCAP)	11	Mandy (Screen Gems-Columbia, BMI)	29	Promised Land (Arc. BMI)	23	Sunshine Roses (Monya, ASCAP)	92	Wishing You Were Here (Big Elk, ASCAP)	19
Angie Baby (Warner Bros., ASCAP)	20	Do It (Til You're Satisfied) (Left Mar/Big Lee/O Songs, BMI)	55	Junior's Farm (McCartney/ATV, BMI)	43	Morning Side Of The Mountain (Warner Bros., ASCAP)	74	Ride 'Em Cowboy (Web IV, BMI)	49	Sweet Home Alabama (Duchess/Hustlers, BMI)	93	Without Love (Probe II/Pundt/Alghan, BMI)	77
Ask Me (Big Seven, BMI)	52	Do It Baby (Jobete, ASCAP)	53	Just One Look (Premier, BMI)	86	Ride The Tiger (Little Dragon/Ronn, BMI)	81	Shy Ida Part 1 (Huh/Unart, BMI)	80	Then Came You (Mighty Three, BMI)	79	Woman To Woman (East/Memphis, BMI)	45
Back Home Again (Cherry Lane, ASCAP)	5	Do It (Til You're Satisfied) (Left Mar/Big Lee/O Songs, BMI)	2	Let This Be A Lesson To You (Butler, ASCAP)	94	Rockin' Soul (Jimi Lane, BMI)	18	Sha La La (Makes Me Happy) (Jec/Al Green, BMI)	3	Three Ring Circus (W.M.O.T./Friday's Child/Mighty Three, BMI)	44	You And I (Bushika, ASCAP)	68
The Bitch Is Back (Big Pig/Leeds, ASCAP)	14	Do It Baby (Jobete, ASCAP)	53	Let's Straighten It Out (Sherlyn, BMI)	94	Sexy Ida Part 1 (Huh/Unart, BMI)	80	Shoeshoe Shine (Nick O'Val, ASCAP)	81	Tin Man (Warner Bros., ASCAP)	4	You Ain't Seen Nothin' Yet (Ranbach/Top Soil, BMI)	12
The Black Eyed Boys (Murray Callander, ASCAP)	38	Do It Baby (Jobete, ASCAP)	53	Let's Straighten It Out (Sherlyn, BMI)	94	Shoeshoe Shine (Nick O'Val, ASCAP)	81	Skin Tight (Ohio Players/Unichappell, BMI)	99	Touch Me (Intersong, BMI/Al Gallico, ASCAP)	31	You Can Have Her (Harvard/Big Bully, BMI)	34
Black LASSIE Featuring Johnnie Stash (Indie, ASCAP)	41	Do It Baby (Jobete, ASCAP)	53	Let's Straighten It Out (Sherlyn, BMI)	94	Skin Tight (Ohio Players/Unichappell, BMI)	99	Someday (Leeds/Anbuque, ASCAP)	71	U.S. Of A (Prima Donna, BMI)	90	You Got The Love (American Broadcasting, ASCAP)	26
Boogie On Reggae Woman (Jobete/Black Bull, ASCAP)	62	Do It Baby (Jobete, ASCAP)	53	Let's Straighten It Out (Sherlyn, BMI)	94	Skin Tight (Ohio Players/Unichappell, BMI)	99	Someday (Leeds/Anbuque, ASCAP)	71	Whatever Gets You Through The Night (Lennon/ATV, BMI)	1	You Haven't Done Nothin' (Stein & Van Stock/Black Bull, ASCAP)	28
Bungle In The Jungle (Maison Rouge/Chrysalis, ASCAP)	60	Do It Baby (Jobete, ASCAP)	53	Let's Straighten It Out (Sherlyn, BMI)	94	Skin Tight (Ohio Players/Unichappell, BMI)	99	Someday (Leeds/Anbuque, ASCAP)	71	When Will I See You Again (Mighty Three, BMI)	16	You're The First, The Last, My Everything (Sa-Vette/January, BMI)	36
California My Way (Dramatis, BMI)	82	Do It Baby (Jobete, ASCAP)	53	Let's Straighten It Out (Sherlyn, BMI)	94	Skin Tight (Ohio Players/Unichappell, BMI)	99	Someday (Leeds/Anbuque, ASCAP)	71	When Will I See You Again (Mighty Three, BMI)	16	You're The First, The Last, My Everything (Sa-Vette/January, BMI)	36
Can't Get Enough (Badco, ASCAP)	59	Do It Baby (Jobete, ASCAP)	53	Let's Straighten It Out (Sherlyn, BMI)	94	Skin Tight (Ohio Players/Unichappell, BMI)	99	Someday (Leeds/Anbuque, ASCAP)	71	When Will I See You Again (Mighty Three, BMI)	16	You're The First, The Last, My Everything (Sa-Vette/January, BMI)	36
Carefree Highway (Moose, CAPAC)	10	Do It Baby (Jobete, ASCAP)	53	Let's Straighten It Out (Sherlyn, BMI)	94	Skin Tight (Ohio Players/Unichappell, BMI)	99	Someday (Leeds/Anbuque, ASCAP)	71	When Will I See You Again (Mighty Three, BMI)	16	You're The First, The Last, My Everything (Sa-Vette/January, BMI)	36

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

Question  
The Actor  
The Word (POEM)  
Eyes Of A Child  
Dear Diary  
Legend Of A Mind  
Have You Heard  
Ride My See Saw  
Tuesday Afternoon  
And The Tide Rushes In  
New Horizons  
Simple Game  
Watching And Waiting

In The Beginning  
Lovely To See You  
Never Comes The Day  
Isn't Life Strange  
The Dream (POEM)  
The Voyage  
I'm Just A Singer (IN A ROCK AND ROLL BAND)  
For My Lady  
The Story In Your Eyes  
Melancholy Man  
Nights In White Satin  
Late Lament

# This Is The Moody Blues

SOME OF THEIR GREATEST TRACKS IN A SPECIAL DOUBLE PACKAGE

2 THS 12/13



Distributed by London Records.



# TOP LP



**34** **PHOEBE SNOW**  
Shelter SR-2109 (MCA)



**42** **PHOEBE SNOW**  
Shelter SR-2109 (MCA)



**49** **PHOEBE SNOW**  
Shelter SR-2109 (MCA)



**60** **PHOEBE SNOW**  
Shelter SR-2109 (MCA)



**91** **PHOEBE SNOW**  
Shelter SR-2109 (MCA)



**115** **PHOEBE SNOW**  
Shelter SR-2109 (MCA)



**135** **PHOEBE SNOW**  
Shelter SR-2109 (MCA)



**146** **PHOEBE SNOW**  
Shelter SR-2109 (MCA)



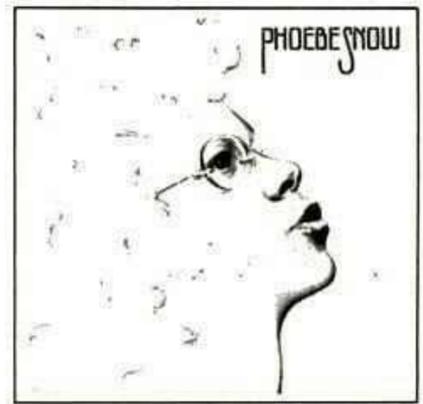
**157** **PHOEBE SNOW**  
Shelter SR-2109 (MCA)



**167** **PHOEBE SNOW**  
Shelter SR-2109 (MCA)



**180** **PHOEBE SNOW**  
Shelter SR-2109 (MCA)



**PHOEBE SNOW**  
Shelter SR-2109 (MCA)

★ STAR PERFORMER



"Think Snow"

Produced by Dino Airalì • Co-produced by Phil Ramone

# TOP LPs & TAPE

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POSITION  
107-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
107	82	160	CHICAGO TRANSIT AUTHORITY Columbia GP 8	5.98		7.98		7.98	
108	80	15	TRUMVIRAT Illusions On A Double Dimple Harvest ST 11311 (Capitol)	6.98		7.98		7.98	
120	4	4	FOUR TOPS Live & In Concert ABC/Dunhill DSD-50188	6.98		7.98		7.98	
110	118	3	OHIO PLAYERS Climax Westbound WB 1003 (Chess/Janus)	6.94		7.95		7.95	
123	4	4	DARYL HALL & JOHN OATES War Babies Atlantic SD 18109	6.98		7.97		7.97	
112	89	23	RICK WAKEMAN Journey To The Centre Of The Earth A&M SP 3621	6.98		7.98		7.98	
113	92	12	DUANE ALLMAN An Anthology, Vol. II Capricorn 2CP 0139 (Warner Bros.)	9.98		10.97		10.97	
115	85	6	DEVADIP CARLOS SANTANA & TURIYA ALICE COLTRANE Illuminations Columbia PC 32900	6.98		7.98		7.98	
116	87	16	NEIL YOUNG On The Beach Reprise R 2180	6.98		7.97		7.97	8.95
127	5	5	STANLEY TURRENTINE Pieces of Dreams Fantasy F-9465	6.98		7.98		7.98	
128	8	8	JIM WEATHERLY Songs Of Buddah BDS 5608 ST	6.98		7.98		7.98	
119	124	24	NEIL DIAMOND His 12 Greatest Hits MCA 7106	6.98		7.98		7.98	7.98
120	77	11	NILSSON Pussy Cats RCA CPL1-0570	6.98		7.98		7.98	
155	4	4	CRUSADERS Southern Comfort ABC/Blue Thumb BTSY-9002-2	9.98		10.98		10.98	
122	102	18	THE SOUTHER, HILLMAN, FURAY BAND Asylum 7E-1006	6.98		7.97		7.97	
123	107	31	ROBIN TROWER Bridge Of Sighs Chrysalis CHT 1057 (Warner Bros.)	6.98		7.97		7.97	8.95
139	5	5	TOM RUSH Ladies Love Outlaws Columbia KC 33054	5.98		6.98		6.98	
137	27	27	AEROSMITH Get Your Wings Columbia KC 32847	5.98		6.98		6.98	
126	103	48	PAUL McCARTNEY & WINGS Band On The Run Apple SD 3415 (Capitol)	6.98		6.98		7.98	6.98
127	109	9	MIKE OLDFIELD Hergest Ridge Virgin VR-13-109 (Atlantic)	6.98		7.97		7.97	
128	104	34	EARTH, WIND, & FIRE Open Our Eyes Columbia KC 32712	5.98	6.98	6.98	7.98	6.98	
129	132	4	UNICORN Blue Pine Trees Capitol ST 11334	6.98		7.98			
142	6	6	TIM MOORE Asylum 7E-1019	6.98					
131	84	19	NITTY GRITTY DIRT BAND Stars & Stripes Forever United Artists UA-LA-184-T2	9.98		9.98		9.98	
132	126	7	SUZI QUATRO Quatro Bell 1313	6.98		7.98		7.98	
133	110	7	HAWKWIND Hall Of The Mountain Grill United Artists UA-LA328-G	6.98		6.98			
134	112	57	ELTON JOHN Goodbye Yellow Brick Road MCA 210003	11.98		12.98		12.98	12.98
135	113	12	JOHNNY BRISTOL Hang On In There Baby MGM M3G 4959	6.98		7.98		7.98	
148	3	3	ELVIS PRESLEY Having Fun With Elvis On Stage RCA CPW 0818	6.98		7.95		7.95	
149	4	4	SPLINTER The Place I Love Dark Horse SP 22001 (A&M)	6.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
138	NEW ENTRY	4	CURTIS MAYFIELD Got To Find A Way Custom CRS 8604 (Buddah)	6.98		7.98		7.98	
150	4	4	B.B. KING & BOBBY BLUE BLAND Together For The First Time ABC/Dunhill DSY-50190-2	9.98		10.98		10.98	
140	114	68	Z.Z. TOP Tres Hombres London KFS 631	6.98		6.95	7.95	6.95	
141	116	10	POINTER SISTERS Live At The Opera House ABC/Blue Thumb BTS 8002	9.98		10.98		10.98	
142	121	42	GORDON LIGHTFOOT Sundown Reprise MS 2177	6.98	6.98	7.97	7.97	7.97	7.95
143	129	32	BLUE MAGIC Atco SD 7038	6.98		7.97		7.97	
144	130	21	THE O'JAYS Live In London Philadelphia International KZ 32953 (Columbia)	5.98	7.98	6.98	7.98	6.98	
145	143	5	RASPBERRIES Starting Over Capitol ST 11329	6.98		7.98		7.98	
146	138	105	STEVIE WONDER Talking Book Tamla T 319 L (Motown)	5.98		6.98		6.98	
147	153	3	FIRESIGN THEATRE Everything You Know Is Wrong Columbia KC 33141	5.98		6.98		6.98	
148	160	2	BEACH BOYS Friends & Smiley Smile Reprise 2MS 2167	7.98		9.97		9.97	
149	NEW ENTRY	2	THE GREGG ALLMAN TOUR Capricorn 2C 0141 (Warner Bros.)	11.98		12.97		12.97	
150	122	36	MAC DAVIS Baby Don't Get Hooked On Me Columbia KC 31770	5.98		6.98		6.98	
162	3	3	BOB JAMES One CTI 6043 (Motown)	6.98		7.98		7.98	
152	134	106	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	6.98		7.98		7.98	
153	136	6	DEREK & THE DOMINOES Layla Polydor PD2-3501	7.98		9.98		9.98	
154	140	22	WEATHER REPORT Mysterious Traveller Columbia KC 32494	5.98		6.98		6.98	
155	141	7	WAYLON JENNINGS The Ramblin' Man RCA APL1-0734	5.98		6.95		6.95	
156	144	13	MAHOGANY RUSH Child Of The Novelty 20th Century T-451	6.98		7.98			
169	3	3	GENE CLARK No Other Asylum 7E-1016	6.98		7.97		7.97	
158	158	8	HERBIE MANN Reggae Atlantic SD 1655	6.98		7.97		7.97	
159	145	19	GRATEFUL DEAD From The Mars Hotel Grateful Dead GD 102	6.98		7.98		7.98	
160	163	4	FIRST CHOICE The Player Bell PG 1502	5.98		6.98		6.98	
161	135	14	NEW BIRTH Comin' From All Ends RCA APL1-0494	5.98		6.98		6.98	
173	2	2	BADFINGER Wish You Were Here Warner Bros. BS 2827	6.98		7.97		7.97	
163	146	26	STYLISTICS Let's Put It All Together A&M AV-69001-698	6.98		6.95		6.95	
164	147	34	STEELY DAN Pretzel Logic ABC D-808	6.98	6.98	7.95	8.95	7.95	
165	168	4	MIGHTY CLOUDS OF JOY It's Time ABC/Dunhill DSX-50177	5.98		6.98		6.98	
166	151	31	HELEN REDDY Love Song For Jeffrey Capitol SD-11284	6.98		6.98		6.98	
167	131	19	BOB DYLAN/THE BAND Before The Flood Asylum AB-201	11.98		12.97		12.97	
168	152	28	LOGGINS & MESSINA On Stage Columbia PG 32848	7.98		8.98		8.98	
169	154	10	RORY GALLAGHER Irish Tour '74 Polydor PD 2-9501	9.98		11.98		11.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
180	2	2	STYX Man Of Miracles Wooden Nickel BML1-0638 (RCA)	6.98		7.95		7.95	
171	178	5	AL WILSON La La Peace Song Rocky Road RR3700 (Bell)	6.98		7.98		7.98	
172	172	3	TRAPEZE The Final Swing Threshold THS 11 (London)	6.98		7.98		7.98	
173	NEW ENTRY	3	KENNY RANKIN Silver Morning Little David LD 3000 (Warner Bros.)	6.98		7.97		7.97	
174	156	23	DAVID BOWIE Diamond Dogs RCA CPL1-0576	6.98		7.98		7.98	
175	157	17	JAMES BROWN Hell Polydor PD2-9001	9.98		11.98		11.98	7.95
176	NEW ENTRY	17	CHER Greatest Hits MCA 2127	6.98		7.98		7.98	
177	161	29	GOLDEN EARRING Moontan MCA/Track 396	6.98		7.98		7.98	
178	NEW ENTRY	29	MINNIE RIPERTON Come To My Garden Janus JXS 7011 (Chess/Janus)	6.94		7.94		7.94	
179	125	13	SPARKS Kimono My House Island ILPS 9272	6.98		6.98		6.98	
180	NEW ENTRY	13	BOBBY GOLDSBORO 10th Anniversary Album United Artists UA-LA230	6.98		6.98		6.98	
181	165	9	TAVARES Hard Core Poetry Capitol ST 11316	6.98		7.98		7.98	
182	166	5	TRACY NELSON Atlantic SD 7310	6.98		7.97		7.97	
183	170	45	HERBIE HANCOCK Head Hunters Columbia KC 32731	5.98		6.98	7.98	6.98	
184	175	35	WAR War Live United Artists UA-LA193-J2	9.98		9.98		9.98	8.95
185	176	58	KOOL & THE GANG Wild & Peaceful De-Lite DEP 2013 (F.I.P.)	5.95		7.95		7.95	
186	NEW ENTRY	58	KISS Hotter Than Hell Casablanca NBLP 7006	6.98		7.98		7.98	
187	177	17	ELVIN BISHOP Let It Flow Capricorn CP 0134 (Warner Bros.)	6.98		7.97		7.97	
188	NEW ENTRY	17	GLEN CAMPBELL Reunion Capitol ST 11336	6.98		7.98		7.98	
189	179	22	THE BLACKBYRDS Fantasy F-9444	6.98		7.98		7.98	
190	NEW ENTRY	22	R.E.O. SPEEDWAGON Lost In A Dream Epic KE 32948 (Columbia)	5.98		6.98		6.98	
191	189	66	BACHMAN-TURNER OVERDRIVE Mercury SRM 1 673 (Phonogram)	6.98		7.95		7.95	
192	NEW ENTRY	66	TAJ MAHAL Mo' Roots Columbia KC 33051	5.98		6.98		6.98	
193	192	49	JIM CROCE I Got A Name ABC ABCX 797	5.98		7.95	7.95	7.95	
194	200	79	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98	
195	NEW ENTRY	79	KATHY DALTON Boogie Bands And One Night Stands Discreet DS 2208 (Warner Bros.)	6.98		7.97		7.97	
196	NEW ENTRY	79	STANLEY TURRENTINE The Baddest Turrentine CTI 6048 S1 (Motown)	6.98		7.98		7.98	
197	193	5	MAC DAVIS I Believe In Music Columbia C 30926	4.98		5.98		5.98	
198	194	189	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98	
199	195	10	JAMES GANG Miami Atco SD 36-102	6.98		7.97		7.97	
200	197	91	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756	5.98		7.95	7.95	7.95	6.95

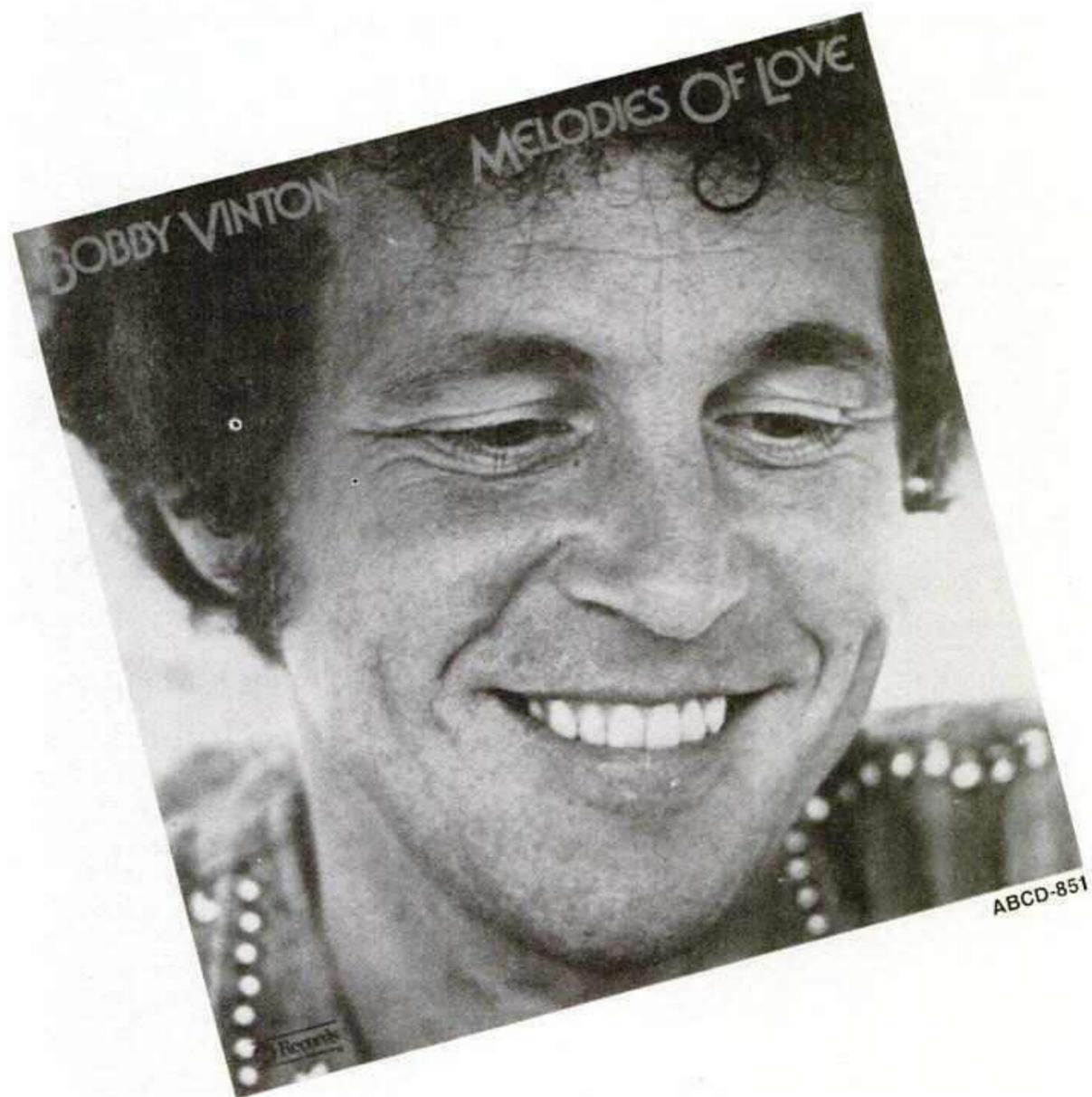
## TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Aerosmith	125
Duane Allman	113
Gregg Allman	149
America	4
Paul Anka	11
Atlanta Rhythm Section	74
Average White Band	98
Bachman-Turner Overdrive	5, 56, 191
Bad Company	41
Badfinger	162
Beach Boys	66, 148
Richard Betts	48
Elvis Bishop	187
Blackbyrds	189
Blue Magic	143
David Bowie	17, 174
Bread	62
Johnny Bristol	135
James Brown	175
Jackson Browne	22
Glen Campbell	188
Harry Chapin	24
Cheech & Chong	6, 91, 152
Cher	176
Chicago	59, 107
Eric Clapton	67
Gene Clark	157

Climax Blues Band	53
Joe Cocker	47
Alice Cooper	8
Chick Corea	50
Jim Croce	2, 193, 200
CSNY	13
Crusaders	121
Kathy Dalton	195
Mac Davis	27, 150, 197
John Denver	21, 70
Deodato	114
Derek & Dominoes	153
Neil Diamond	15, 119
Bob Dylan / The Band	167
Eagles	68
Earth, Wind & Fire	128
Electric Light Orchestra	31
Emerson, Lake & Palmer	28
Firesign Theatre	147
First Choice	160
Fleetwood Mac	40
Focus	90
Foghat	79
Four Tops	109
Rory Gallagher	169
Marvin Gaye	61
J. Geils Band	43
Genesis	102
Golden Earring	177

Bobby Goldsboro	180
Graham Central Station	63
Grateful Dead	159
Hall/Oates	111
Herbie Hancock	16, 183
Eddie Harris	106
Hawkwind	133
Isley Bros.	26
Millie Jackson	94
Jack Johnson	20
Bob James	151
James Gang	199
Jefferson Starship	

**THE  
BIGGEST THING  
SINCE THE  
PULASKI SKYWAY**



**BOBBY VINTON**  
FEATURING  
**HIS SMASH SINGLE**  
**"MY MELODY OF LOVE"**

ABC-12022



## WB's Deals With 6 Labels

• Continued from page 3

The only MOR acts still on the roster are Frank Sinatra (back out of retirement), Dean Martin and Rod McKuen.

Smith says the traditional MOR artists, while still making lots of money in clubs and on TV (Sammy Davis Jr., Petula Clark, Tony Bennett, Steve and Eydie) have had their day on records.

The adult audience which used to buy their records is not motivated to go to a record store, whereas today's young adults are much more involved with music than were their predecessors.

"I would love to continue making records with Pet Clark," Smith says, "but the record buying audience is not buying that kind of legitimate pop singer. They're buying the singer/writer and the new wave of artists."

"We're selling records today to a target audience which buys 80-90 percent of the product. Each generation wants its own heroes. I couldn't make a deal for Steve and Eydie today yet they are a great act

## Oldies and Disco

• Continued from page 4

Whatever the buyer's particular taste might be, Miller's staff tries to meet it—keeping some 7,000 oldie titles on hand as well as most of the current selections being played in local clubs and on such progressive radio stations as WBLS-FM.

A third of his singles sales at both shops are oldies, which range from 1951 product through 1973 disks. They sell for \$1.25. Disco product which doesn't fall in the oldie category as well as current pop product goes for 97 cents.

## Club Buys Acts

• Continued from page 3

charge during the week. The Gloria Gaynor show will cost patrons \$7.50, or an extra \$2.50. The Monty Rock (a.k.a. Disco-Tex) show carried no extra charge. For the price of admission patrons receive a drink and a copy of the artist's single.

The actual shows begin at midnight and are scheduled to run about an hour. Dancers have the option of continuing to do their thing on the floor or sitting back and just listening.

Norby Walters Associates booked the first two bills into the club.

## Publishers Forum At N.Y. Plaza

NEW YORK—The National Music Publishers Assn. Forum '74, to be held Friday (22) at the Plaza Hotel here, will key its theme to "Bread, Oil and Music."

The affair, which is expected to draw a host of major international and domestic publishing executives, will begin with a series of morning meetings followed by a luncheon talk. A general forum will be held during the afternoon portion of the program.

After keynote remarks by NMPA president Salvatore Chiantia, the opening speaker, Michael J. Freegard, general manager of the Performing Right Society Ltd. of Great Britain and head of the International Confederation of Societies of Authors and Composers, will talk on "Music's Common Market."

"The One World of Music" will be the subject of Stephen Stewart, director general of the International Federation of Phonograph Industry,

in person. People who love them in Las Vegas don't buy records."

Sinatra represents something different. "He's kind of legendary." His next LP, "The Main Event," taped during his recent cross-country tour with the Woody Herman orchestra, comes out within the next 10 days. His comeback LP, "Ol Blue Eyes Is Back" is around 450,000 units with the follow-up, "Some Nice Things I've Missed" around 250,000 copies sold.

Smith admits that the label "doesn't know how to get to that over 30 audience that doesn't frequent record stores anymore, that still has equipment at home and might be motivated." TV packages touch it, he adds, thinking that perhaps some form of home solicitation is the answer.

WB plans issuing around 140 LPs this year, down from 153 last year. "We can handle that amount of product," Smith says. The artist roster hovers around 90 acts and it won't go below that. It once exceeded 100.

The company is moving in two areas: soul and country. "We're looking for a major black act in 1975." Already going through WEA distribution are Candy Staton, Percy Sledge, Ashford and Simpson. WB's own soul promotion department is headed by David Banks and he's got six fieldmen.

Country is headed by Andy Wickham and Jonathan Fricke in Nashville with a small roster of Rex Allen Jr., Kenni Husky, Merle Kilgore, Joe Allen and Debbie Dawn. "We're looking to nail a major act next year," Smith asserts.

## Blanton Guilty Of Tape Dupes

OKLAHOMA CITY—Joe Linden Blanton and LaBelle Inc. were found guilty by a jury in federal district court here of 17 counts of copyright infringement involving the unauthorized duplication of tape recordings.

This was the culmination of a case that originally involved Joseph B. and William A. Bodin, Broken Arrow Productions inc. and Hemisphere Sounds Inc. Last May, Hemisphere and Broken Arrow pleaded guilty to 15 counts of copyright infringement, Joseph B. Bodin pleaded guilty to one count of conspiracy and the charges against William A. Bodin were dismissed.

In this recent action, no date for sentencing was given pending the filing of a probation report.

Before the lunch break, Georges Meyerstein-Maigret, head of Polygram International, will speak on "Music Publishing Today: A Global Business." Robert R. Nathan, international economist, will give his views in an address, "Bread, Oil and Music." Then Chiantia will moderate the Forum, which will be open for questions.

Joining the morning speakers on the panel will be Albert Berman of the Harry Fox Agency, and Raymond Haas, manager of Arthur Young & Co. international services.

## Fine Tape Distrib

BALTIMORE—Brian Stauffer, doing business as B&S Distributing Co. here, was convicted in district court of distributing pirated tapes and fined \$250 by Judges Kenneth Wilcox and William D. Gould who heard the case. Assistant State's Attorney Robert V. Jones prosecuted the case.

David Cassidy, who announced his retirement from rock earlier in the year, is reported actually cutting an album in London, where he remains wildly popular, with none other than David Bowie producing. Cassidy is also sporting a Bowie haircut.

John Mayall cutting LP at Angel City Sound in Los Angeles. Is it his first for soon-to-be-announced deal with ABC, after nearly a decade with Polydor?

Sly Stone, the Madison Square Garden June bridegroom, already being sued for \$15,450 monthly support by wife Kathy in Los Angeles divorce court. Kathy claims Sly took off with their son and all her clothes.

Jobete bought four Jim Webb copyrights from Ja-Ma Music; "Didn't We?" "Galveston," "Where's The Playground, Susie?" and "This Is Your Life." ... Sammy Davis Jr.'s final 13-week stand at Sands was bought out by his new long-term home, Caesar's Palace, for a reported \$500,000.

RCA board chairman Robert W. Sarnoff wed Anna Moffo, Metropolitan Opera Star. ... Ricky Fataar, Beach Boys drummer since 1972, left to join Joe Walsh's new band.

New York's famed Fillmore Theater will begin presenting music again on Dec. 7. The hall's new owners have spent a reported \$100,000 for renovation and may bring top-name entertainment to the hall a minimum of three nights a week or a maximum of six nights a week.

Look for Tony Martell to take an executive post with ABC Records on the East Coast. ... Eddy Arnold makes his Broadway debut Nov. 25 when he opens at New York's Palace Theater for six nights and two matinees. ... Les Variations are living and rehearsing on Larry Coryell's farm in Pennsylvania, and staying with them is singer-composer Michael Wendroff, who is collaborating on many of their lyrics for a new Buddah album.

Columbia is releasing a double Moby Grape album with many of their classic tracks, in addition to some unreleased material. ... Alvin Lee's first solo album will be released next month and it features two records of live material from his London concert.

New Johnny Winter record is being released to coincide with his latest American tour beginning Nov. 25. ... Jazz vibraphonist Monk Montgomery touring South Africa.

The Spinners are headlining the Apollo Theater's

## Inside Track

Thanksgiving show beginning Friday (22). Mary Travers and Friend, an hour-long weekly music and talk show radio program, will premiere in January and some of the interviews include Bob Dylan, Richie Havens, Renaissance, Melissa Manchester, Harry Chapin, Jefferson Starship and Dory Previn. The show's syndicators report that 17 of the top 25 markets have already been cleared. ... Woody Herman taped two shows with critic Nat Hentoff as part of the "In Conversation" series.

Tony Bennett and Lena Horne held over at New York's Minskoff Theater an extra week.

Perry Como to climax Royal Variety Performance in London Monday (18) before Queen Elizabeth. ... The first Nashville recording sessions done by the recently-formed In-House Productions division of the New York Times Music Publishing Co. were done by Eddie Martinez who cut 20th Century Records' Nancy Wayne.

Deep Purple began 19-city arena tour with Wednesday (13) date at Cow Palace in San Francisco. Tour winds up Dec. 18 at Civic Center in Baltimore. ... A preview party Monday (11) opens Count Basie exhibit at N.Y. Jazz Museum in New York.

Composer Gladys Shelley received an award from the Laymen's National Bible Committee for her new song "If You Don't Know The Bible (You Haven't Got A Prayer)." ... Paul McCartney will not attend "Sgt. Pepper" opening.

Kenneth Bichel named Peggy Lee musical conductor. ... Bobby Van, Freda Payne, Lillian Hellman and Joan Copeland signed for new jazz musical "Doctor Jazz," which will open in February on Broadway.

Don't call the National Academy Of Recording Arts and Sciences as NARAS. The organization prefers "The Recording Academy," according to its press release.

Ringo Starr dummy with rocket ship and King Kong placed atop Capitol Tower to "launch" his new "Return To Vienna" LP. ... Jerry Lewis makes Broadway debut in Leslie Bricusse musical "Feeling No Pain." Jerry got unsafe highway stopping citation in Las Vegas auto accident.

Richard Betts to tour solo through December. ... Jethro Tull would like their new LP spelled "WarChild," despite the jacket printing it in two words. ... Playboy Records has seven chart singles and one album this week.

## Phonogram/Mercury Preps Promo Push On Harvey Unit

### NARAS Delves Into Inflation

NEW YORK—A panel of leading executives in record manufacturing and retailing will examine the effects of inflation on the record industry at the next membership meeting of the New York chapter of NARAS, to be held Nov. 19 at the RCA studios here.

Set to appear on the panel are Ken Glancy, president of RCA Records; Bruce Lundvall, vice president and general manager of CBS Records; Ben Bagley, head of Painted Smiles Records; Barry Goody, vice president of merchandising for Sam Goody's Stores; and Jerry Taylor, publisher of National Lampoon. Doug Ramsey, TV newsman and jazz reviewer, will moderate.

### Ups Price to \$1.29

LOS ANGELES—All Original Sound/Now Records singles are carrying a manufacturer's list price of \$1.29 and Memphis-based Smead Hudman's "Blow Away" is the first disk to go out at the new price.

## MCA Plans Wide Vidisk Marketing

LOS ANGELES—The marriage of MCA's Disco-Vision video LP with Philips' expected \$500 player will aid in dramatically expanding distribution beyond that ever possible for audio disks. Claims Jack Findlater, president of MCA Disco-Vision, which just named TV program veteran Norman W. Glenn to head Disco-Vision program planning.

NEW YORK—Promotional resources have been mustered in unusual strength by Phonogram/Mercury to establish the Alex Harvey Band in the U.S. in conjunction with its debut Stateside tour beginning later this month.

While Harvey will fly over in advance of the tour junket to participate in Boston media introductions, the publicity hoopla began much earlier when a London press agent was engaged to place material that would appear during the tour.

An 18-minute excerpt from an ABC "In Concert" show which featured the group last July is being set for special trade screenings. It has also been used to plug the group's new album, "The Impossible Dream," in 20 markets during October, including special showings at Tower Records in Los Angeles, and at the opening of a new Pacific Stereo outlet in Chicago.

The 38-day tour will be supported by consumer ads and special radio spots, coordinated by Mercury's ad agency, the Marvin H. Frank Co. of Chicago.

Tour kicks off Nov. 15 and closes Dec. 21. Another tour is planned for next March.

In explaining an exchange of engineer briefings between Holland and here (see separate story), Findlater says Philips' acquisition of Magnavox and that link to hardware distribution is only part of the mass distribution being planned. He sees the disks going into airports and nearly any high-traffic consumer location and he sees price remaining at the targeted \$2-\$10 level.

**The  
Rolling Stones  
New Single  
"AIN'T TOO  
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TO BEG" #19302**

**Produced by THE GLIMMER TWINS  
From their new album,  
"IT'S ONLY ROCK 'N ROLL"**



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R O N S T A D T

HEART LIKE A WHEEL ST-1135B



Produced by Peter Asher

Linda Ronstadt...on Capitol Records and Tapes



Silk Purse (ST-407)



Different Drum (ST-11269)



Linda Ronstadt (SMAS-635)



Hand Sown... Home Grown (ST-208)