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U.S. Talent Invasion Hits U.K. In Early '75

By ADAM WHITE

LONDON—Britain is due for an American invasion next year. Major tours and promotion dates are being lined up for a string of U.S. artists for at least the first six months of 1975 and record companies are planning to extract the maximum sales mileage from the incursions.

At least 10 Capitol Records acts are due over in the first half of the New Year including Al Martino, Glen Campbell, Anne Murray, Tavares and Grand Funk Railroad. Nancy Wilson is also expected to visit the U.K. in February or March. "Our general policy is to get as many artists over as possible," says Capitol label manager Ian Groves. In-store material and other related promotion backup will be arranged for all the areas in which the acts will appear.

Nancy Wilson and Tavares, in particular, will form part of a push by Capitol on its soul repertoire.

(Continued on page 56)

Country Radio Out Of Concerts?

By CLAUDE HALL

LOS ANGELES—Some country music artists and big time promoters are slowly forcing country radio stations out of the concert business.

At least one promoter has threatened a blackout on a major country station.

John McCarthy, president of KMAK in Fresno, Calif., and one of the nation's largest promoters of entertainment, says that it's costing him 10 percent more for talent and he's grossing 30 percent less.

Part of the problem is the current economic situation. Inflation has hit the record artist and it's costing him more to travel. Recession has hit the music fan who can't afford high-priced entertainment.

(Continued on page 70)

TV 'Mailers' Owe \$7 Mil, Still Active

By IS HOROWITZ

NEW YORK—Dynamic House/Tele House, faced with debts totaling more than \$7 million, has been meeting with a creditors' committee to work out a repayment formula. The giant TV mail-order firm, now under new ownership, plans to continue in operation under restructured management controls and with a sharp cut in overhead expenses.

These facts surfaced last week as it became known that six meetings have already been held with a creditors' group chaired by Eugene P. Friedman, financial executive of CBS Records. A further meeting is scheduled later this month to examine what Edward Hatcher, Dynamic's new principal, describes as "a tentative agreement with our creditors."

The agreement, he says, is "based

(Continued on page 6)

Auto AM-FM Bill Appears Moribund

By MILDRED HALL

WASHINGTON—The House bill requiring factory-installed car radios to be capable of AM and FM reception appears likely to fall vic-

tim to the economic problems of labor, the auto industry and consumers.

As Congress headed for its Thanksgiving recess last week, there was no further move to take a vote on the bill in the rules committee. The committee had heard testimony by Congressmen for and against the bill on Nov. 20 and 21, but did not vote on whether to send it to the floor.

A Senate bill (S. 585) that would have required all-channel reception for both home and auto radios costing over \$15, barely passed by a two vote margin in June.

The House bill, H.R. 8266, brought a barrage of dire predictions during the rules committee hearings, that the auto industry, "which is hurting," and the makers of U.S. factory-installed car radios would both suffer further financial and job loss if the bill passed.

Both the rules committee chairman, Rep. Ray Madden (D., Ind.) and the ranking Democratic member James Delaney (D., N.Y.), re-

(Continued on page 36)

WPIX: First Disco Show

By JIM MELANSON

NEW YORK—A weekly four-hour disco dance program is being aired by WPIX-FM here, the first such show on the Eastern seaboard.

The show, "Disco 102," airs every Saturday from 8-12 p.m. and is devoted entirely to spotlighting current and oldie disco hits, as well as product showing early signs of "breaking" at the club level.

Veteran radio executive and WPIX's program director Neil McIntyre states the station "recognizes that disco music is going to be around for awhile, and that it's not just a fad." Today's music listener is more and more into dancing and the

(Continued on page 10)

Rock Scores At the Sahara In Las Vegas; Other Hotels Eyeing Their Own Concerts

By ELIOT TIEGEL

LOS ANGELES—Rock seems to have found a solid beachfront on the Las Vegas Strip. Two concerts with Sly and the Family Stone and Eric Burdon at the Sahara were sellouts with 1,500 persons turned away for the 2 a.m. show.

These two concerts launched the series called "Sahara Command Performance" at the hotel's Space Center convention facility Oct. 12 and were followed on Thanksgiving Eve by two shows with Richie Havens and the Mahavishnu Orchestra.

Gary Naseef, the rock concert promoter who is lining up the talent for the series, indicates that as a result of the first project, two hotels have contacted him about using their facilities for additional rock concerts.

But Naseef says he's staying put with the Sahara with whom he's got a year's agreement to bring in the shows.

(Continued on page 10)

TEAC Unveils 48 Creative Centers For Its Customers

By BOB KIRSCH

LOS ANGELES—TEAC has launched 48 "Creative Centers" in Southern California audio outlets to teach the consumer the creative and "recording functions of tape recording as well as the passive uses."

The Creative Center is a tape recorder console board designed to teach the consumer technical feats, through a number of demonstrations, according to TEAC advertising manager Chuck Overstreet.

"We will have several tapes available at the centers," says Overstreet. "With the first one, there are four basic instruments, each on a sepa-

(Continued on page 33)



Somewhere beyond the primal throb of r&b, and the mystical crosswinds of lyric jazz, Essra Mohawk lives with her music. Her new album for Asylum is bringing a five-year underground legend up to street level through a unique mix of styles and a saucy new viewpoint from a startling singer, writer and free spirit. ESSRA MOHAWK, 7E-1023, is available now.

(Advertisement)

'Business Of Music' UCLA Series Firm

By DAVE DEXTER JR.

LOS ANGELES—UCLA Extension, in collaboration with Billboard, launches the second series of "This Business Of Music" seminars Jan. 7, 1975.

Running for eight Tuesday evenings, the course in the grand ballroom of the Ackerman Student Union, will offer analysis of the commercial aspects of writing, performing, publishing, recording, finance, management, marketing, legal protection and government support.

Last year, the series attracted more than 1,000 participants. Ronnie Rubin, program specialist with the UCLA Extension Arts group, anticipates an even larger attendance in 1975.

Hal Cook, Billboard's publishing consultant, will again administrate the lectures. Cook has been working on lining up speakers for the past several months.

At the Jan. 7 opener, Joe Smith, president of Warner Bros. Records, will appear as guest speaker. On the panel: Rick Hall, record producer and Steve Barri, ABC's a&r director. The subject: "The Artist: The Multi-Million-Dollar Asset."

(Continued on page 70)

abc Records

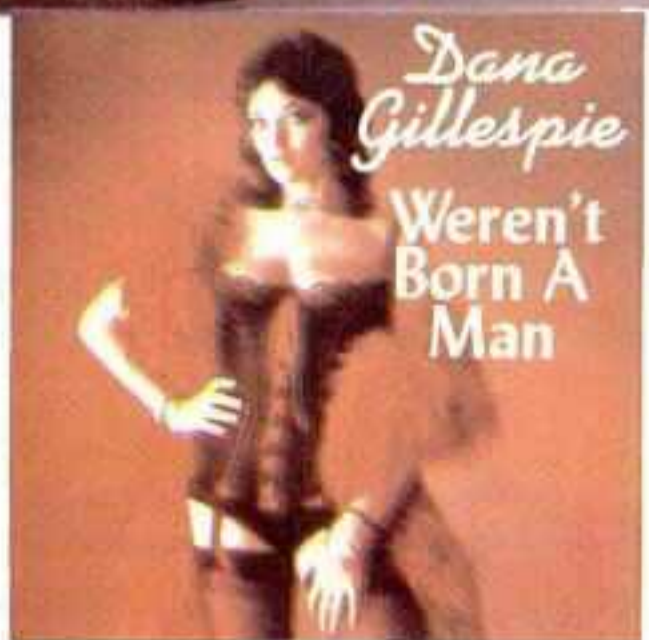
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RCA Records and Tapes



Holiday Sales Up In U. K.

LONDON—Record and tape sales here have hit an early dramatic peak in the Christmas sales build-up. Several companies hit their highest monthly sales ever in October. Coinciding with the release of provisional figures from the Department of Industry that suggest retail sales in general have been "rather uninspiring" for that month.

The report suggests that trade generally was much the same as in August and September, though the provisional figures show a rise in value of retail sales for October of 18 percent. Much of that is swallowed up by increased cost.

Yet the increase of record sales reported by major companies is much higher. EMI, in particular, achieved a 35 percent increase over its previous best-ever month. Alan Maupe, executive assistant to EMI managing director Gerry Ord, says: "Our October sales were 76 percent up in October, 1973. Though the figure is inflated by price increases that came in on Nov. 1, since many dealers would obviously bring their orders forward. But even allowing for that, it is a very good result."

"November is traditionally the peak month, and we expect business to remain buoyant at least until the end of January."

WEA managing director Richard Robinson describes trends as "staggering" and that his company has experienced 40 percent sales increases over October 1973. He says: "All kinds of music are selling at the moment, with a healthy increase in tape sales."

Sales at Polydor are up by at least
(Continued on page 63)

Recession Won't Hurt, Pubs Told

NEW YORK—The music industry has relatively little to fear from a recession, Robert Nathan, a leading economist, told a large group of publishers and music business executives last week.

A featured speaker at "Forum '74," a day-long seminar held by the National Music Publishers Assn. here Friday (Nov. 22), Nathan said that consumer demand for music should continue strong even if the economic situation worsens. People often turn to entertainment in bad times, he said.

During the afternoon discussion period Al Berman, managing director of the Harry Fox Agency, said his facility will become more active in the collection of mechanical royalties abroad. Georges Meyerstein-Maigret, head of Polygram's publishing wing, noted that domestic music was being stressed increasingly in Japan.

Paul Marks disclosed that ASCAP, which he serves as managing director, now collects 12 to 13 percent of its performance income from non-broadcast sources. This percentage is considerably below the experience of European performing rights organizations, but Marks said it is much more difficult to get the cooperation of legal officials in enforcing royalty obligations in this country.

ASCAP brings more than 400 legal actions a year against non-broadcast infringers.



William R. Eastbrook photo

GRAMMIES SCREENING—Recording Academy nominations committee chairman Dave Pell (center) holds ballot card for discussion at screening meeting. Committee members at table with faces not blocked from camera are (from left): Lindy Blaskey of ABC publishing, independent producer Bones Howe, Pell, Recording Academy executive secretary Christine Farnon, Peter Goldsmith of Columbia and attorney Jay Cooper, Los Angeles chapter president.

'Q' Clinics Zoom Hardware Sales, Federated Learns

LOS ANGELES—A series of acoustic and quad clinics conducted in cooperation with JVC America is proving beneficial in both audience turnout and sales, reports Shelly Lasko, vice president and general manager of the Federated Group that operates Federated Electronics and Federated Magnetics here.

Sound-Alike Tapes Vex British Firms

By PETER JONES

LONDON—Concern is growing here among record companies with tape interests since the appearance on the U.K. market in October of the U.S. low-price sound-alike music tapes (SAM).

Tape chiefs are asking for copies of the tapes, which feature cover versions of hits in a style virtually indistinguishable both vocally and instrumentally from the full-price originals.

The tapes, retailing at \$3.99, are also packed similarly to the original tapes. They are manufactured in Los Angeles by a firm owned by Richard Taxe.

Geoffrey Bridge, of the British Phonographic Industry, having heard some of the SAM tapes, admits: "they are very much like the originals, but there is no evidence to suggest they are anything else but

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A clinic at Federated Magnetics resulted in between \$5,000-\$6,000 in sales of hardware quad equipment; Lasko expected the same dollar effort at a three-day quad clinic at Federated Electronics held Sunday through Tuesday (24-26).

With the evening only half over, Federated Electronics had drawn more than 140 people—all potential customers—Monday.

Five engineers were on hand from JVC America and visitors to the store were led through seven different sessions. These include:

- Hearing characteristics clinic;
- Sound pressure level preference clinic;
- Sound preference clinic;
- Wow and flutter awareness clinic;
- Equalization of room acoustics clinic;
- Quad sound seminar;
- Noise reduction technique seminar.

JVC America moved in more than \$35,000 in special test equipment for the clinic and Lasko says the \$5,000-
(Continued on page 33)

POP OR SPECIALTY? Crossovers Pose NARAS Problem

By NAT FREEDLAND

LOS ANGELES—More than ever, the prevalence of crossover artists has made it difficult to sort out for Grammy categorizations whether a record should be pop or in the more specialized categories of soul, country or jazz.

Solons Mull Copyright Protection

By MILDRED HALL

WASHINGTON—Rep. Robert W. Kastenmeier's subcommittee on copyrights began a race with the clock last week to achieve final action by the 93rd Congress on legislation to make record copyright a permanent part of the U.S. law with stiff antipiracy penalties.

Also considered was a bill to grant a final two year extension for expiring copyrights and one to set up a commission to study the uses of copyrighted materials by computers and photocopying devices.

The subcommittee hearing was held on Sen. John L. McClellan's three-part interim package bill S3976 which passed the Senate the same day as the revision bill S1361 (Billboard Sept. 21). It is hoped that last week's hearing will be quickly followed by votes in both the subcommittee and the full House Judiciary Committee. This would mean an early scheduling for rapid passage in the House, probably via the consent calendar, bypassing the need for Rules Committee approval.

(Continued on page 70)

There are no easy answers to the problem. For at least two years, the national officers of the Recording Academy have had under discussion proposals to drop many of the type-of-music categories such as country and soul. Yet, if this were done and all popular music came under one category, it would be a great disadvantage to successful artists in the specialty markets who do not regularly get crossover hits, many screening members feel.

The screening committee's task is strictly to pass on eligibility of nominations and place them in the most appropriate voting category. The only reason a record would be rejected at this point in the Grammy process is if it wasn't actually released in the 12 months preceding Oct. 15 of the voting year—or if a "new artist" nominee had a record released before the eligibility period.

Naturally, the country music committee meets in Nashville and the classics committee is in New York. Meeting recently at the comfortable new Burbank offices of the Recording Academy were the main pop, soul and jazz screeners, for some 16 hours spread over three sessions.

About 30 persons participated in Los Angeles, including Recording Academy officers and representative professionals from throughout the music industry, such as key staffers

(Continued on page 4)

American Music Awards Beam Feb. 18 On ABC-TV

NEW YORK—The American Music Awards (AMA) are set for their second annual airing over the ABC-TV network, Feb. 18, 8:30-10 p.m., retaining the public opinion poll method of selecting winners unveiled last year.

The show will again be telecast live, will feature five performers from various musical areas and will be hosted by Roy Clark, Helen Reddy and Sly Stone. The AMA's will originate from the Aquarius Theater here.

More than 40,000 ballots will be available in retail outlets to pick winners in the favorite LP, single,

male vocalist, female vocalists and duo or group categories of pop/rock, country and soul categories. Nominees will be chosen on strength in the music trade charts. There will also be an award of distinguished merit.

The first telecast, last Feb. 19, is ABC-TV's top rated musical variety show of the year to date, and garnered 25 percent of the women in the country in the 18-49 age bracket.

Executive producer Dick Clark feels the show was a success last year "because it was and is specifically designed for TV presentation and
(Continued on page 70)

SLIPPING HITS BOUNCE BACK

B Sides Assume New Role In Revivals

LOS ANGELES—The "lowly" B side of a single is taking on a new, dramatic role which portends new life for its A sided brother.

Two instances of singles gaining new sales life and hence upward movement again on Billboard's Hot 100 because of interest in the B side, are reflected in the positions of Bachman-Turner Overdrive and James Brown.

The Canadian group's hit single, "You Ain't Seen Nothin' Yet," is currently No. 8 because of the sales interest in the B side, "Free Wheelin'."

The A side had progressed up the chart in nine weeks to No. 1 and then

started to slide downward, first to 12 then to 34 and then back up again because of the combination of strength in the single due to the public's discovering "Free Wheelin'."

The same pattern holds true for the James Brown single, "Funky President," which was given a second shot on the Hot 100 because of retail action for the B side, "Cold Blooded."

Brown's single progressed up the chart from 94 to 83 to 73 and then

when the public discovered "Cold Blooded," the single shot up to its current 51st position.

This emerging trend of a B side giving an already established hit renewed strength, is based on several factors.

Radio broadcasters—in rare instances—experiment with flipping over an established playlist hit, and once a listener gets bitten by the B bug, he may tell his friends about the new piece of music he's just heard.

And this is just enough to stimulate someone who didn't buy the A sided single to hustle down to a record shop and buy the single as if it were just released.

In some other instances, discotheques will stimulate interest in a B side by programming both tunes of a record. Here again the captive listener/dancer becomes curious and inquires about the title of that hot piece of music and once informed, heads for a record shop to make his purchase.

In the case of the Bachman-Turner Overdrive and Brown records, it is retail sales which are responsible for booting the single upward on the chart.

Notice that the single appears on the Hot 100 with both titles separated by a slash.

More Late News
See Page 70

'SPIRIT IN THE DARK'

KRLA In L.A. Goes Soul All Night Long

By ELIOT TIEGEL

LOS ANGELES—KRLA has become this market's first station playing discotheque-oriented soul music through the entire evening-early morning hours. The program, "Spirit In The Dark," runs from 7 p.m. until 5 a.m. and is the programming brainchild of Johnny Hayes who talked general manager Hal Mathews into the switchover from its contemporary Top 40 sound to the non-stop soul musical approach.

Hayes picks all the music, and does all the chatter presentation for the automated program which he says operates with a playlist of 80 titles (mostly LP cuts) plus 4,000 gold-ens.

In a market with two AM soul stations—KDAY and KGFJ—plus several on the FM band, Hayes' program is designed to express listening moods and dancing stimulations.

He emphatically states he's not competing with the two AM soul stations, calling his program more like an "MOR r&b show."

He avoids what he calls ghetto message songs or the "screaming element in r&b," yet he does play heavy beat records for dancing.

Hayes tapes the programs each day from 10 a.m. until 6 p.m. and they are done several days ahead of airtime.

After four months, Hayes claims record promotion men state he is breaking records ahead of the r&b stations because he's willing to take a chance on a new piece of product (and also because the station has nothing to lose in building the program which alternates with Kings hockey games).

Hayes says he plays between 18-20 records an hour, including two instrumentals. "We don't do five ballads and then five hard records in a row," he says. The rotation is such that almost all of the songs on the playlist get heard three times during the run of the program, Hayes claims.

If a promotion man brought him an LP, he'd listen to it, select cuts he liked, have all the information about the material typed up, have the music put on cartridge and then try to add the cuts to one of his hours for a show two to three days later.

Hayes likes to offer background info about the music, the artists, producer, arranger.

Hayes sees his audience as Caucasian and Chicano. He has no fix on whether the black community has discovered the show, but claims listener letters and phone calls during the daytime indicate the public enjoys the concept.

As for selecting LP cuts, Hayes doesn't feel compelled to play a cut just because it was culled from an LP and released as a single. He prefers the longer LP cuts, noting that records are expensive and "people can't afford to buy every record." So he feels he's providing a service by airing new tunes which he finds in albums.

Since all the songs are listed on computer cards, Hayes can check each day's formatting by hour so he can vary the rotation the next day.

Hayes says he's wanted to do this type of show for a long time, adding that "people like to dance, whether they're on the dance floor or sitting in a booth watching others."

So his programming has a constant rhythmic flow and the repertoire runs the gamut "from a chick who has left to dance songs to a chick who is coming home" as Hayes puts it.

Last Tuesday (26) for example, "Spirit In The Dark" offered in the opening hour from 7 to 8 p.m. this

rundown: Family Affair's "Mothers, Fathers, Sisters, Brothers"; Blackbyrds' "Do It Fluid"; Staple Singers' "Heavy Makes You Happy"; Al Wilson's "La La Peace Song"; Nancy Wilson's "Street Runner"; Bobby Bland's "Ain't No Love In The Heart Of The City"; Temptations' "Since I Lost My Baby"; Whispers' "Bingo"; Carl Carlton's "Everlasting Love"; Kool and the Gang's "Higher Plane"; Booker T and the MG's "Hip Hugger"; Four Tops' "Midnight Flower"; Smokey Robinson's "I Am I Am"; Sam Cooke's "You Send Me"; Little Beaver's "Party Down"; Brother to Brother's "In The Bottle"; George McCrae's "Look At You" and Clarence Reed's "Funky Party."

From midnight to 1 a.m. the music ran thusly:

B.B King's "Philadelphia" (an almost six minute instrumental); Ace Spectrum's "Don't Send Nobody Else"; War's "Cisco Kid"; Rufus' "You Got The Love"; Cornelius Brothers & Sister Rose's "Got To Testify"; Mel and Tim's "That's The Way I Want To Live My Life"; the O'Jay's "Love Train"; Stevie Wonder's "Boogie On Reggae Woman"; B.T. Express' "Do It Till You're Satisfied"; AWB's "Pick Up The Pieces"; Diana Ross and the Supremes' "You Can't Hurry Love"; Mighty Clouds Of Joy's "Time"; Johnny Bristol's "You And I"; Carla Thomas' "Baby"; Lea Roberts' "Laughter In The Rain"; Bunny Sigler's "Keep Smilin'" and Earth, Wind and Fire's "Drum Song."

Finally, the 4-5 a.m. hour offered: Jimmy Ruffin's "Tell Me What You Want"; George McCrae's "You Can Have It All"; Quincy Jones' "Body Heat"; Isley Brothers' "Hello It's Me"; Chilites' "You Got To Be The One"; Brother To Brother's, "In The Bottle" (repeated); Kool and the Gang's "Hollywood Swingin'"; Tymes' "You Little Trust Maker"; Percy Sledge's "I'll Be Your Everything"; Miracles' "Do It Baby"; Main Ingredient's "Happiness Is Just Around The Bend"; Tyrone Davis' "Happiness Is Being With You"; Nancy Wilson's "Street Runner" (repeated); Santana's "Samba Pa Ti," Four Tops' "Midnight Flower"; Stevie Wonder's "Creepin'" and Al Wilson's "La La Peace Song" (repeated).

Hayes says he knows of no other major market station switching from Top 40 to soul programming at night. In New York, WPIX-FM has begun a four-hour disco show on Saturday nights which blends soul with other dance records.

Mayfield, Curtom Go To Warner Bros.

LOS ANGELES—Curtis Mayfield and Marv Stuart's Curtom Records have exited Buddah and will become Warner Bros.' seventh custom label, as forecast in Inside Track Nov. 23.

Curtom artists included in the deal are Mayfield, the Impressions, the Natural Four and LeRoy Hutson. WB also takes over the entire Curtis Mayfield album catalog.

GUSTO DECAL ORDERED BY TENN. JUDGE

NASHVILLE—The Gusto Record decision to affix a clarifying decal to each of its Charlie Rich albums titled "The Silver Fox" was the result of a court order by Judge L. Clure Morton.

The federal judge made the ruling in the case of a lawsuit brought by CBS against Gusto, seeking to enjoin Gusto from distributing the album and asking \$1 million in damages due to "financial harm" (Billboard, Nov. 30).

Thus it was a clear-cut victory for CBS in the second round of the drawn-out court battle. The judge, however, refused to enjoin Gusto from further distribution of its album.

Rich's surge of extreme popularity is due to his production, promotion and exposure of Epic Records, and other labels have utilized this popularity to sell numerous albums and singles.

Although Gusto agreed to what it called "a gesture of good faith and without admission of any liability," the action came as a result of Morton's ruling and was not voluntary.

Gusto has another couple of weeks to answer the damage suit brought by CBS.

Vegas Site Of MUSEXPO '75

NEW YORK — International MUSEXPO '75, an exposition planned to cover every facet of the music industry, has been scheduled for next September at the Las Vegas Convention Center, according to Roddy Shashoua, president of International Music Industries, Ltd., sponsors of the show.

According to Shashoua, MUSEXPO '75 will be the first in a series of international music expositions to be held in this country, and will incorporate recording companies, music publishers, independent producers, songwriters and composers, impresarii, studios and studio accessories, and licensing and service organizations.

It is designed, says Shashoua, for music executives from all over the world to highlight, see, license, sell, buy and meet for four days in the world's largest music market.

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Executive Turntable

Ron Alexenburg named vice president and general manager of Epic Records and the Columbia custom labels. He was formerly vice president, sales and distribution, Epic and Columbia custom labels. ... Charles Koppelman appointed to the newly created position of vice president, general manager, music publishing, CBS Records Group. He was previously vice president, national a&r, Columbia Records. ... Bob Gaiters set as West Coast regional promotion director for the Buddah Group. He joined the firm in 1973 as West Coast regional FM promotion director.

★ ★ ★

Jimmy Bowen promoted to vice president, a&r, Polydor Inc. He has responsibility for a&r activities for both MGM and Polydor Records. ... Dick Wingate named director of East Coast album promotion at Chess/Janus Records. He was most recently assistant music director at WPLR-FM, New Haven, Conn. ... At Friend Music Corp., Joe Arnold named executive vice president, and Richard Garrett vice president, coordinator, talent acquisition and development. ... Ralph Brunetti, formerly a buyer for S. Kleins, named jazz and classical buyer for Candy Stripe Records, rackjobber, wholesaler and distributor. ... Jerry Simon appointed professional manager, East Coast, at ATV Music Group.

Susan Richards, a former talent coordinator on the "Midnight Special" television show, named executive vice president of the Robert Stigwood Organization and will soon open a West Coast office. ... Bernie Block, ex-Pride Records promotion man, joins De-Lite Records in New York as East Coast regional director, sales.

★ ★ ★

Jack A. Miller now marketing supervisor of 3M Company's audio/visual products division. ... New corporate news manager for the Ampex Corp., Redwood City, Calif., is Herb R. Hammer.

★ ★ ★

Jack Kellman has become an associate of Irv Azoff in Front Line Management and brings singer Minnie Riperton into the Front Line fold. ... Barry Pollack shifts from San Francisco to Los Angeles as promotion man for ABC-Dunhill Records. He succeeds Bob Applegate, now assisting the national promotion chief, Steve Resnick.

★ ★ ★

The executive lineup at newly formed Widget Records is Ron Ballew, president; Dean Ballew, vice president, accounting; Melvin Ballew, corporate treasurer; Terry Skinner, vice president, operations; Bill Weaver, director, art and promotion; and Jerry Wallace, vice president, creative productions.

Grammy Records Screening

Continued from page 3

from A&M, ABC, Columbia, Capitol, Motown and Warner Bros.

The committees for each category first met separately and then got together in general session to hammer out disagreements on crossover artist placement. Each music marketing category provided no shortage of thorny artist issues.

On the country-pop border were such names as Charlie Rich, Anne Murray and Olivia-Newton John.

At the Saturday morning session this writer sat opposite the scowling face of the nation's acknowledged "dean of jazz critics" as he led a determined fight to strike out from the rolls of 1974 jazz the successful crossover albums of Miles Davis, Donald Byrd, the Crusaders, Herbie

Hancock, Freddie Hubbard and Bobbi Humphrey.

By following the current Grammy rules, the local screening committee found itself in the uneasy position of putting some releases by artists like Stevie Wonder and Barry White into the pop category and other of these artists' 1974 records into r&b.

Ever since the "Roger Miller Rule" when his crossover pioneering "King Of The Road" swept all available prizes in pop and country one year, no record can compete in more than one Grammy category.

The decisions of the screening committee can still be changed at a meeting of national Recording Academy officers before the preliminary ballots go out for all voting members to choose the five finalists in each category.

New Christmas Selections

This is a compilation of major Christmas items as provided by manufacturers. This list is run as a buying and stocking guide.

ALBUMS

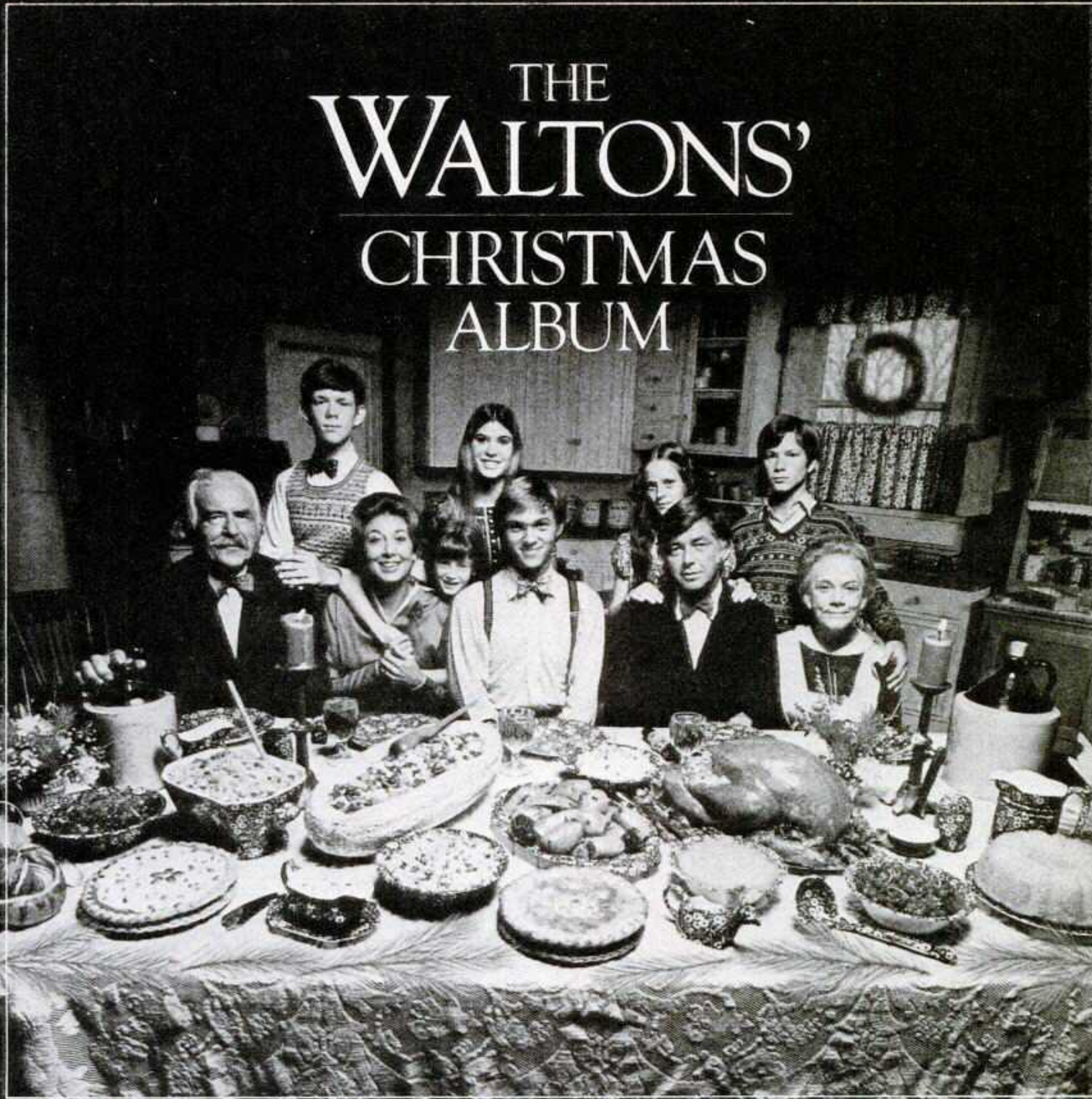
- A CHRISTMAS PRESENT—Andy Williams, Columbia C 33191
- THE WALTONS' CHRISTMAS ALBUM—Columbia, KC 33193
- THE PROPHET, Atlantic SD 18120
- CHRISTMAS ORGAN AND CHIMES—Robert Rheims, UA UALA 351E2 (a reissue)
- A CHIPMUNK CHRISTMAS—The Chipmunks, UA UALA 352E2 (a reissue)
- CHARLIE McCOY'S CHRISTMAS—Charlie McCoy, Epic ZX 33176.
- ROCK 'N ROLL CHRISTMAS—The Rhodes Kids, GRC GA 10011

SINGLES

- SANTA CLAUS IS COMING TO TOWN—The Carpenters, A&M
- THERE IS A SANTA CLAUS—Jimmy Osmond, MGM
- CHRISTMAS (Baby Come Home)—Darlene Love, Warner-Spector (a reissue)
- CHRISTMAS DREAM—Maynard Williams, MCA
- STEP INTO CHRISTMAS—Elton John, MCA
- WE THANK THEE (This World Is Not My Home)—Jim Reeves, RCA
- THE ROTO Rooter GOOD TIME CHRISTMAS BAND, Vanguard, VSD 7934
- SLIPPING INTO CHRISTMAS—Leon Russell, Shelter SR-65033
- CHRISTMAS CHEER—The Charlie McCoy Music Machine, Monument ZS8 8633
- SLEIGH RIDE—Boots Randolph, Monument ZS8 8632

"The Waltons' Christmas Album": the biggest Christmas album ever.

THE WALTONS' CHRISTMAS ALBUM



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From "The Waltons' Christmas Album."
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The International Music-Record-Tape Newsweekly

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Vol. 86 No. 49

**No Telephones For Ohio Dealer
Halamay's Finders Records Relies On Floor Activity**

BOWLING GREEN, O.—You won't find Finders Records in the phone book here. But the 4,000-square-foot double-store front is easy to find in the downtown area near the Bowling Green University campus.

Owner Ross Halamay, an over-25-year industry veteran, feels his sales personnel do better working the floor. He likes to get his customers into the store. He feels phone talk is a waste of time.

He backs his anti-phone logic on experience selling for distributors like RCA and Mainline, Cleveland, where he spent almost 20 years. He also found phones didn't help his short-lived Music City store chain in Ohio.

He literally started from scratch here a little over two years ago. The store now carries a \$250,000 inventory at wholesale. Working from 9 a.m. to 10 p.m. six days and noon to 7:30 p.m. Sundays, Halamay has

plowed his profits back into store stock.

He won't disclose his turnover. But he points out that he sells pretty straight down the line at \$4.99 for \$6.98 and \$5.39 for \$7.98 albums, while \$7.98 tapes go for \$6.99.

Each week, two items are selected for push. They are primarily new contemporary rock LPs. They sell for \$3.99 and are backed by 10 one-minute spots over WIOT-FM locally for \$160. Halamay usually runs a full page in the college paper, listing 24 items at \$4.19.

Halamay coaches his five store clerks carefully, for he feels the most important time is when the prospect is actually in the store. "My people must love music. I want them to spread out over the store, especially on weekends when from 1 to 5 we do so much of our business.

"The 16,000 students here mean so much to us. I must prove that what I teach during my instruction in professional music business classes at Bowling Green is practiced here in the store."

Finders is actually used as a workshop for the college students in the music course. Halamay gets into the nitty gritty of record/tape wholesaling and retailing. He covers everything from inventory control to proper procedural practice on charge backs.

Halamay has sectionalized his inventory. A good example is classics, where he feels he excels over his competition in the area. That area is set up like a friendly public library. It's well cataloged and signs and divider cards make it easy to find labels and artists.

Halamay feels that classics have lost over the years because of lack of knowledgeable retailing. Chairs and a table make it easy for college professors to bring groups of students in for workshops at any time.

He feels classics are a great image builder. He works closely with Vox

artist Jerome Rose, who is associated with the university.

Finders' inventory is essentially records (85 percent) and tape (15 percent), with a good variety of record and tape accessories. He stocks the top 100 singles from Billboard at \$1.09. There are over 1,000 oldies to select from. There are 50 top country singles.

In analyzing the store's success, Halamay points to location. "This college town site helps so much. We love the students. My son, Greg, and all our clerks have so many friends who become our good customers. I'm 115 miles from Cleveland and 85 miles from Detroit. I see every supplier at least once a month personally at his distributorship," Halamay states.

"We can compete with any discounter or racker because we get merchandise first by keeping in such close personal contact with suppliers. Students read newspapers and Rolling Stone. They get news of new releases. They want them when they come out. Immediately!

"We are the only retailer in the area that has the new release. When I visit a distributor, I ask for a demo copy of that new release. I air it often over our store playback. Our clerks read Billboard the day it comes in. They know new material. Much of the excitement is the continual flow of good new LPs."

Halamay places great emphasis on customer satisfaction. He points out that the expensive playback equipment in Finders not only pays off for demonstration, but he uses it to show customers how the "defective" product they return really is not the disk's fault, but often lies in defective home equipment.

He notes that often a tone arm is defectively set or often a clerk can effectively sell a customer a new needle that will track properly when a "defective" is tested on the store equipment.

Heilicher NARM Keynote Speaker

NEW YORK—Amos Heilicher, president of Pickwick International, will be the keynote speaker at the opening session of the 17th annual convention of NARM next March 3 at the Century Plaza Hotel in Los Angeles.

Heilicher's topic will be based on the convention theme, "Music Is Our Business." His appearance will mark the first time a merchandiser has been featured as the keynote speaker at a NARM opener.

TV Mail-Order Firms Owe \$7 Mil

• Continued from page 1

Dynamic's overhead rose to a level of "\$4 million annually," he says. "We are now bringing the annual overhead down to \$400,000," he adds, stressing that the company is "still solvent." Crane remains in control of creative matters and time-buying, but administrative and financial facets of the operation have been placed in other hands.

Hutcher confirms that some \$3 million of the more than \$7 million indebtedness is owed to three record manufacturers—CBS, RCA and Capitol. The balance is due to a number of suppliers and to media firms.

From another source it was learned that each of the record companies has large quantities of finished Dynamic product in its pressing plant warehouses which they are holding pending a settlement. This source, says a spokesman for one of the affected companies, notes that the held merchandise has no sales value to the manufacturers. But he is hopeful that a debt settlement will permit delivery to Dynamic.

Hutcher, who acquired Dynamic from its former owners, John Hunstman and Larry Crane, about two months ago (Billboard, Nov. 9), rates future prospects for the mail-order operation as "superb." He maintains its recent difficulties stem from inadequate controls and top-heavy overhead.

**Injunction Granted
Against Snow, CBS**

LOS ANGELES—A preliminary injunction in Superior Court has ordered that Phoebe Snow and CBS Records be restrained from entering into any agreements for her services as a performer.

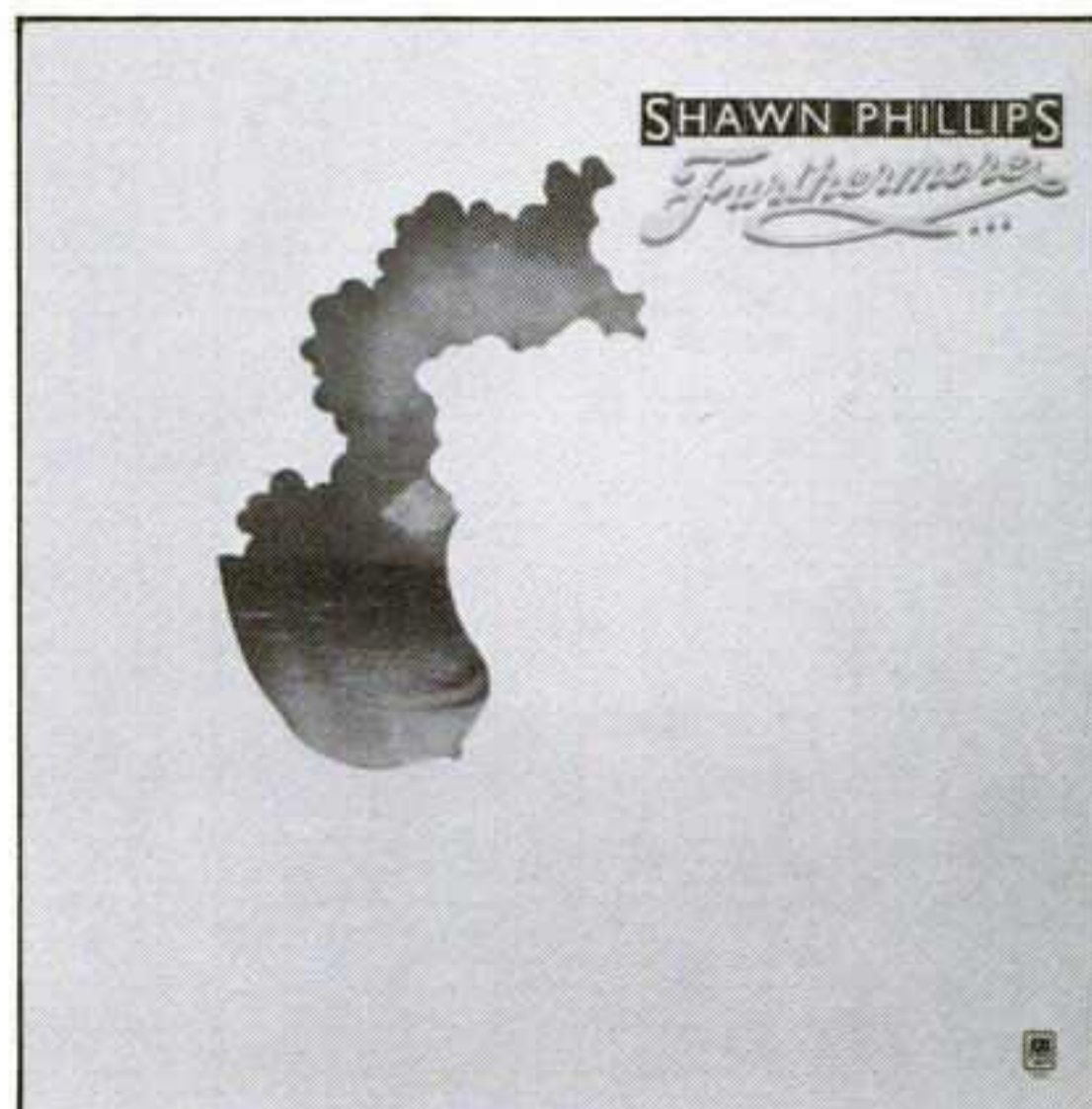
The order also refused to grant anyone besides Shelter Records the right to her likeness or products.

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"The Magic of the Blue," Blue Magic's stunning new album of soulful prestigitation.

"Another Beginning" from Les McCann...new directions from an old master.

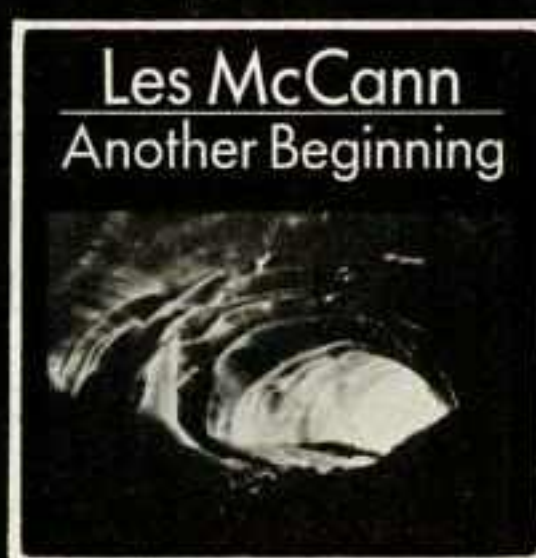
Billy Cobham's "Total Eclipse," piercing the darkness with musical brilliance.



SD 18116 produced by Jerry Wexler, Tom Dowd, Arif Mardin and Aretha Franklin



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SD 166 produced by Joel Dorn



SD 36-103 produced by Alan Rubens, Steve Bernstein, and Bruce Gable



SD 18121 produced by Ken Scott & Billy Cobham

Soul Explosion: Part 2

Grab Atlantic Records,  and grab the best soul there is.

WPIX Bows First Discotheque Show

• Continued from page 1
show is geared to be reflective of that trend, he says.

"We also hope to introduce discotheque-styled music to those listeners who might as yet not have had the chance to visit any of the clubs, and who, otherwise, might not hear the music on a more traditional Top 40 broadcast format," continues McIntyre.

Listener response to the program, which has been on for four weeks now, has been "excellent," according to McIntyre.

Designed to give the listener "as much music as possible," the show

uses a playlist of some 40-45 songs. McIntyre says that 30 percent of the songs are from the station's regular playlist of best sellers, with an additional 20-25 selections culled from disco-product retail reports, from various trade magazine listings and from word of mouth feedback from club dj's.

While WPIX plays the top disco selections, often repeating them two-three times within the four-hour format, it is also conscious of its progressive music rating and tries to work into the disco playlist as many new club favorites as possible. "Classic" disco selections might be

played by host Steve Andrews, once or twice an hour, says McIntyre.

Records are played in sets of three, with little talk time between sets, and commercials are clustered, usually being aired every 20 minutes.

According to McIntyre, the station dropped all WPIX jingles during the disco show to create a musical continuity which would better reflect a club-like atmosphere.

McIntyre, who takes an active hand himself in selecting material for the show, says that album cuts, especially those which would be strong at the discos because of their length are constantly being sought.

According to McIntyre, WPIX will be eyeing listener response during the coming weeks and, if it remains strong, may expand the show to include a Sunday evening broadcast as well.

Vegas Rock

• Continued from page 1

Naseef further predicts that within two years "the Strip will be amassed with contemporary talent."

Las Vegas remains a traditional middle-of-the-road oriented entertainment capital, with rock bands such as Mahavishnu generally eschewed by entertainment directors from the main showrooms or lounges.

Naseef books shows in the Space Center on a space available basis. The next open date is Dec. 16 when he'll have Loggins and Messina and Linda Ronstadt.

The Space Center is set up cabaret style and seats 1,500. The first concert at 8 p.m. draws families, reports Leonard Martin, the Sahara's entertainment director. Admission is \$5.50 with soft drinks served. The 2 a.m. show draws persons 18 and over, liquor is served and the admission is \$6.50.

Advance ticket orders for the Loggins and Messina gig have been good enough for Naseef to ask the duo to stay over another day and do two more shows. Tickets will go up \$1 for this engagement.

Naseef says he charges \$1 more for a second show because of the overtime pay needed to cover the 10 stagehands who usually are required. Naseef says he paid \$3,900 to stagehands for the first concert.

Naseef has tentatively booked the Beach Boys for Dec. 29 and is holding Feb. 4 for Three Dog Night.

He claims to have offered Elton John \$75,000 for New Year's Eve—but received a letter from his agent, Howard Rose, stating that the performer will be out of the country.

Naseef says he'd charge \$35 a person for that one show which would involve a dinner plus champagne. "The hotels usually charge \$25 for a New Year's Eve situation anyway," he says.

Naseef says he pays the acts based on an 8,000 seat hall, with headliners getting a percentage and guarantee.

The Sahara concerts are the first regularly scheduled rock series to ever play the Strip and the first time rock music has been presented in a cabaret setting which allows families to buy tickets at the same table.

Quality Gets Rights

LOS ANGELES—Quality Records has been set as Canadian distributor for Casablanca Records. The first release in Canada under the deal is the Hudson Brothers chart single, "So You Are A Star."



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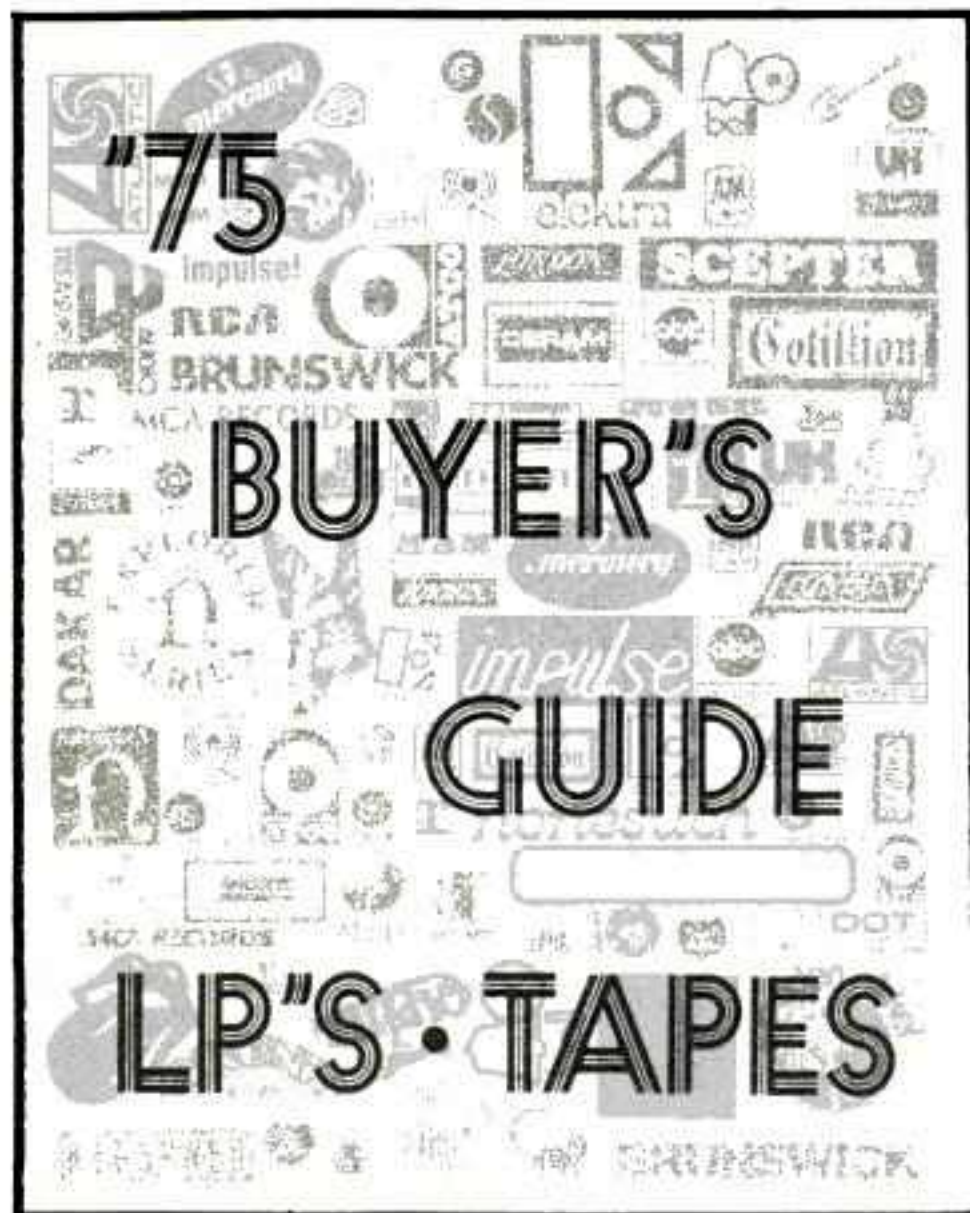
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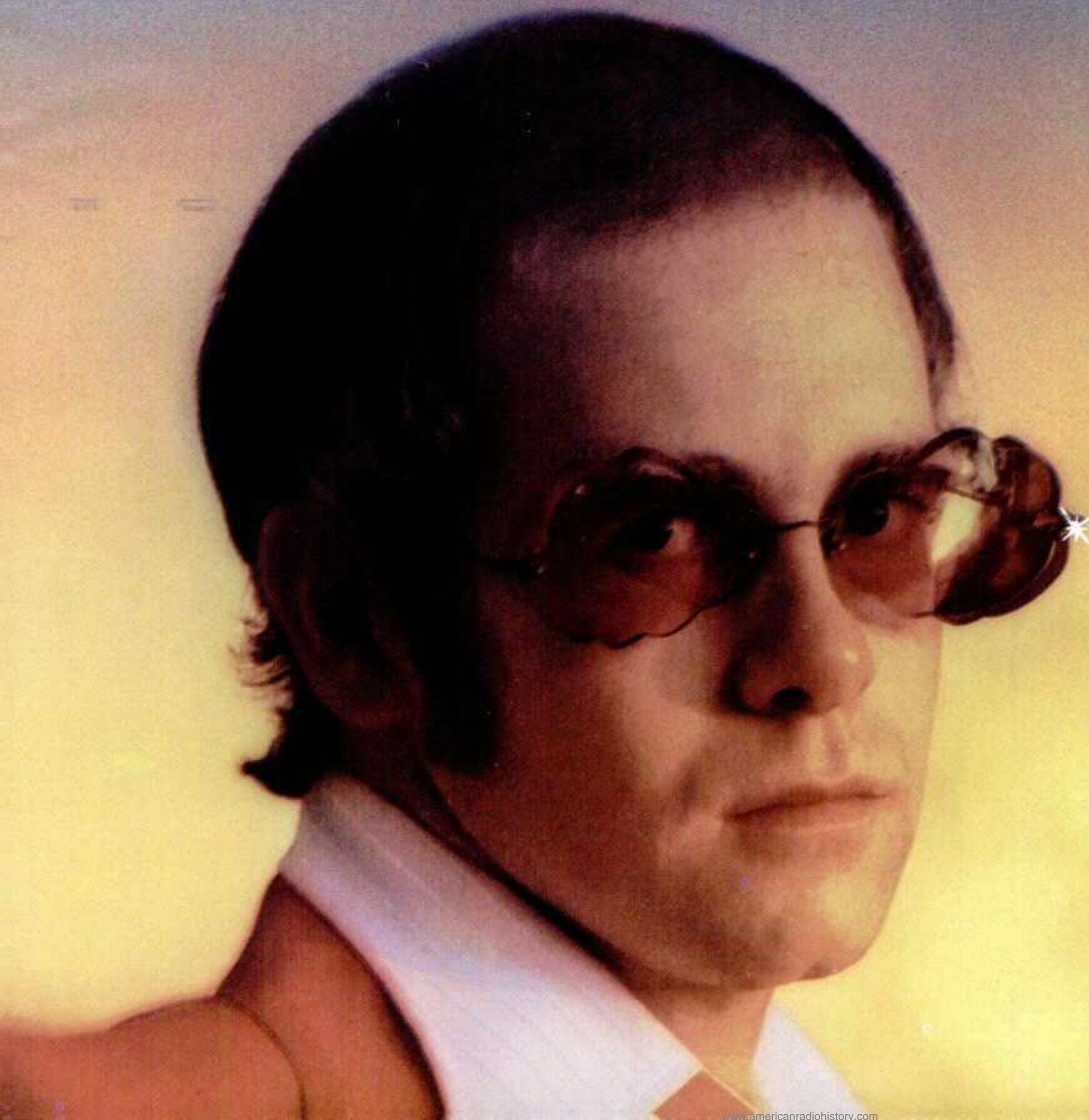
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Sedaka's Back



(MCA-463)

Neil is proud of his past but he's even prouder of what he's doing now. And so he should be—this album contains some of his best work ever. Listen to songs like "Solitaire," and "Laughter in the Rain;" then you'll see what I mean.

We at Rocket Records have been given the privilege of releasing these tracks, which are a compilation of Neil's hit albums in Great Britain. If you watch the charts in the next few months you'll see that even though he's never been away—

SEDAKA'S BACK

A handwritten signature in white ink that reads 'Elton John'.

Elton John

AN ALBUM ON ROCKET RECORDS

LP Covers In New Book

ZURICH, Switzerland—A \$21.50 book illustrating the history of record jacket graphics has been published by Graphis art books here, with text in English, German and French.

United Artists creative services vice president Bob Cato wrote the introduction to "Record Covers" with text by Stefan Bohle of DGG and Colman Andrews, editor of "Coast Magazine" in Los Angeles.

The 192-page book with 641 illustrations is the first high-quality art volume to deal exclusively with record cover visuals. "Record Covers" traces the art of album design since the advent of the LP record in 1949.

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'Rocky' To Play N.Y. Next Feb.

LOS ANGELES—"Rocky Horror Show" producer Lou Adler will open the show on Broadway in February. Shubert Theaters removed the row seating from their Belasco Theater to convert it into a cabaret facility, at Adler's insistence that he would only bring "Rocky Horror" to Manhattan in a cabaret theater setting.

The campy horror movie spoof has run nine months in Los Angeles at the Roxy nightclub, with liquor and dinner service available.

Tim Curry will repeat his London and Los Angeles starring role as unisex mad scientist Dr. Frank N. Furter. He is currently completing filming of the "Rocky Horror" movie in London.

Adler's Ode Records original cast album of the show will be heavily promoted in the Greater New York area to coincide with the Broadway opening.

'Tommy' Rates 2 Consultants

LOS ANGELES—In an unusual film marketing move, New York concert promoter Ron Delsener and Ann-Margret's longtime manager-producer, Allan Carr, have been signed as merchandising consultants for the Easter release of "Tommy."

The rock movie, produced by the Robert Stigwood Organization and distributed by Columbia Pictures, will premiere at Easter, 1975.

'Swamp Witch Man' Stafford Into Gear

By BOB KIRSCH

LOS ANGELES—Following four consecutive chart successes, a number of TV talk show appearances, a shot as "In Concert" host, finalization of plans for his own eight week summer TV series—and 15 years on the road—Jim Stafford has become one of the latest "overnight successes" in the music business.

Stafford made a brief chart debut last year with the excellent talk/sing disk, "Swamp Witch," a tale of a witch who saves a town from the plague.

He then switched to some less serious subjects, like "Spiders & Snakes," "My Girl, Bill" and "Wildwood Weed" and he hasn't missed the top 20 since. He's also shown a sense of humor on his various TV shots that only Roger Miller seems able to top in contemporary music.

"Actually," says Stafford, "I started off just wanting to be a guitarist. I went to a jazz camp, visited Nashville to see the pickers, did the whole thing. Then I thought I might get into performing, so I moved to Atlanta and worked with a drummer. I played organ, bass with my feet and held a guitar in my lap. And he did the singing."

Stafford says he felt shy about singing, but was forced into it when the act split up and he decided to go solo. He developed a lounge act, started playing with the likes of Sarah Vaughan and in clubs like Mr. Kelly's and the Cellar Door and decided TV appearances would be

his goal since the aim of having a hit record was "too intangible."

"I was playing in Clearwater in Florida," he says, "and I was still shaky about singing. So I wrote 'Swamp Witch' because I could pretty much talk my way through that one. Besides, I'd always wanted to write a real story-song, like a 'Big John' or some of the Tony Joe White songs. I really wasn't thinking about having a hit record. I just thought it would be nice to have any record after 15 years in the business. Anyway, Lobo and Phil Gernhard came in, liked the song and produced it for me."

Since that time things have been running smoothly for Stafford, yet he still retains some views that are refreshing to hear in today's often too businesslike music business.

"I'm doing primarily concerts now," he says, "and to me a concert is always exciting. To me it's show business, a chunk of Americana we don't want to lose. There's something about the crowds, the lights and that one artist or group on stage that's really exciting. It's entertainment, and I have great respect for the commercial audiences, meaning the masses."

Stafford also feels that he is helping in some areas with some of his more flippant songs, and that he is not trapped with this kind of material.

"A song like 'My Girl Bill' ends innocently enough and so does



MGM photo
Jim Stafford: 15 years as a club act until his first record.

'Wildwood Weed.' But when these kinds of songs get play, I think it's healthy for radio, whether it's me or someone else who is doing the material.

"It's always a tightrope on those kinds of songs. You always have the feeling it's going to be one of those catchy little things or else go right down the toilet."

As for the future, Stafford plans to continue mainly with concert appearances and will be busy working on concepts for his summer network TV series. "We're going to try to be as alive as possible," Stafford says, "and we will not tape anything without an audience. I want it to be like a live show. From what I've seen, the more pressure there is on an artist, the better the performance is. Things tend to get a little cut-and-dry on the 25th take. Besides, performers generally work from an audience anyway, and a studio crowd should be

(Continued on page 20)



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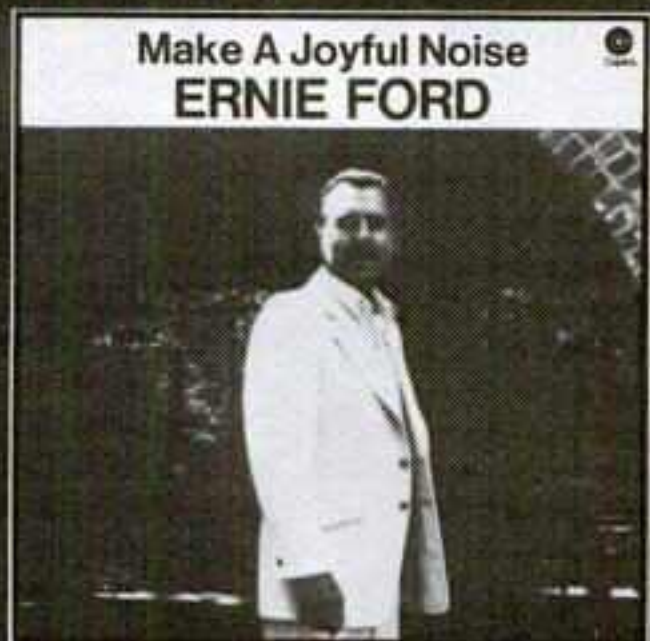


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BMI Award Winner

Jim Owen
"Broad Minded Man"
BMI Award Winner

Jim Mundy
"Come Home"
ASCAP Award Winner

**Joanne
Thain**

Jim Owen
"Southern Lovin"
BMI Award Winner

**Darrell
Statler**

Ladysmith
Carol Anderson,
Mary Anderson,
Sharon Ferrara,
Cordie Ruhlman

Rory Bourke
"Smile For Me"
ASCAP Award Winner

Rory Bourke
"Sweet Magnolia
Blossom"
ASCAP Award Winner

**Gene
Dobbins**



CHART SINGLES DURING 1974

"Come Home"
Jim Mundy/ABC
"Everybody Needs A Rainbow"
Bobby Wright/ABC
"Rock On Baby"
Brenda Lee/MCA
"She's My Woman"
Duane Dee/ABC
"Smile For Me"
Lynn Anderson/Columbia
"Stop If You Love Me"
Terry Stafford/Atlantic
"Sweet Magnolia Blossom"
Billy "Crash" Craddock/ABC
"Welcome Home"
Peters & Lee/Mercury
"When She's Good
She's Really Good"
Hugh King/Hickory
"You Never Say
You Love Me Any More"
Nat Stuckey/RCA

CHART LP ARTISTS DURING 1974

Lynn Anderson/Columbia
Jim Ed Brown/RCA
Billy "Crash" Craddock/ABC
Lefty Frizzell/ABC
Jerry Lee Lewis/Mercury
Tommy Overstreet/Dot
David Rogers/Atlantic
Terry Stafford/Atlantic

THESE ARTISTS HAVE RECENTLY CUT CHAPPELL SONGS

Don Adams/Melody Allen/Eddie Arnold
Molly Bee/James Brolin/Dorsey Burnette
Allen Burton/Johnny Carver/Billy "Crash" Craddock
Jamie Kaye/Dickie Lee/Jim Mundy/Curtis Potter
Elvis Presley/Ray Price/Del Reeves/Paul Richey
Jeannie C. Riley/David Rogers/Jerris Ross
Guy Shannon/Sammi Smith/Darrell Statler
Charlie Walker/Jerry Wallace/Bobby Wright
Johnny Wright/Faron Young

PAST HITS

"All Heaven Breaks Loose"
David Rogers/Columbia
"Between Me And Blue"
Ferlin Husky/ABC
"Broad Minded Man"
Jim Ed Brown/RCA
"Fool"
Elvis Presley/RCA
"I Buy The Wine"
Lefty Frizzell/ABC
"Let My Love Shine"
Marti Brown/Atlantic
"Now Lonely Is Only A Word"
Nat Stuckey/RCA
"Southern Lovin"
Jim Ed Brown/RCA
"Sweet Country Woman"
Johnny Duncan/Columbia
"True Love"
Red Steagall/Capitol



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Talent RPM Revs Up With B-T Overdrive

By NAT FREEDLAND



Mercury photo

RPM AGENCY'S STAR CLIENTS—Bachman-Turner Overdrive was a fledgling act in July 1973 when it signed with the brand-new RPM office. Its price for a night has now climbed from \$300 to \$50,000.

LOS ANGELES—"If I knew then what I know now, I would never have spent 26 years as an MOR agent with a big booking company," says Robert Phillips.

As founder of the 18-month-old RPM Agency in Beverly Hills, Phillips has been associated with the live booking of Bachman-Turner Overdrive since July 1973, when the Mercury hard-rock foursome was just getting underway and their price for a night was as little as \$300.

Now, of course, BTO has been this fall's breakthrough story, with both a recent No. 1 single and album on the Billboard charts. The Vancouver-based group led by ex-Guess Who guitarist Randy Bachman now regularly takes home \$50,000 for filling large auditoriums and has been offered \$100,000 to headline a projected July Fourth festival this summer.

BTO's strong product, culminating in its current gold "Not Fragile" LP, and outstanding support from Mercury, have of course been key factors in the group's success. However, Bachman-Turner built a strong base of fans by consistent road appearances throughout 1973 and 1974.

BTO was brought to the fledgling RPM agency by the office's star booker, Paul Smith, 29, who joined RPM as the one positive byproduct of a short-lived merger attempt between RPM and Smith's former employers, the now-defunct East-West Productions.

Robert Phillips founded RPM after 26 years at Associated Booking Corp. After the death of founder Joe Glaser in 1969, Phillips became majority stockholder and was offered the presidency of ABC. However, he did not wish to leave his family and relocate to New York.

So he turned down the ABC presidency and ultimately found he could not work with the new agency administration. He sold ABC back his stock for a hefty chunk of cash and signed a contract agreeing not to compete in the agency business for a year after his exit.

After spending his sabbatical on a round-the-world tour and a lot of golf and tennis, Phillips decided it was time to get back into harness.

He was not sure if he wanted to concentrate on managing or booking. (RPM stands for Robert Phillips Management.) But when he found that his long-time MOR big-name clients were all committed elsewhere, he knew he would have to take his first plunge into the contemporary music scene.

RPM now has a staff of three contemporary agents, Smith, Bill McPherson and Phillips' daughter Penny, who is in her early 20s. Phillips describes his personal role in the early struggling phase of RPM as "keeping the agency afloat by packaging overseas tours in my old area of expertise."

Phillips had long been known as one of the top agents in booking the Far East. For RPM, he made a series of lucrative one-shot deals touring everything from ice shows to all-star basketball teams through the orient. He also got a \$90,000 Asiatic tour for Little Richard and a \$75,000 jaunt for Chuck Berry.

"Having tried it both ways, I find a lot of more satisfaction in operating my own small office with no more than four or five contemporary music clients that we can give personalized service to," says Phillips. "At ABC I was involved in 200 deals a day for a client list of 1,000."

RPM now books, besides Bachman-Turner, new CBS duo Cecilio

& Kapono, ABC's Fresh Start and two recently reunited acts, Spirit and the Spencer Davis Group.

Phillips who handled practically every important easy-listening act at one time or another during his career, says, "As an MOR agent, my ultimate goal was to book a Marlene Dietrich into the Nevada casinos for \$50,000 a week and get a \$5,000 commission. A hot contemporary group can earn five or 10 times that much on concert tours."

Bachman-Turner Overdrive, as citizens of Canada, are allowed by law to play the U.S. for 183 dates per year. And that is exactly what they do.

"I realize that it's unhealthy for an agency to be dependent on one su-

perstar act, and now that BTO is over the top we will be able to concentrate more on building our other artists," says Phillips.

"However, we have a great working relationship with Bachman-Turner and their manager, Bruce Allen." The group's RPM contract runs through 1976.

"People talk about rock musicians as being wild men to deal with," says Phillips. "But it's back when I was an MOR agent that I used to get 4 a.m. calls from my Vegas lounge clients complaining that the grass on a hotel lawn was hiding their names on the billboard. Bachman-Turner Overdrive are all Mormons, and they don't even drink, let alone take drugs."

Talent In Action

MODERN JAZZ QUARTET

Avery Fisher Hall, New York

Another chapter in jazz history was closed Nov. 25, when the Modern Jazz Quartet got together for their farewell performance. A capacity audience greeted the group warmly on each selection that spanned their entire musical career. Each tune was introduced by either pianist John Lewis or vibraphonist Milt Jackson, and each song was played with a special verve and texture that appeared to be reserved especially for the occasion.

Drummer Connie Kay kept the group's sound intact throughout and although he may not be the most flashy drummer in jazz he certainly is one of the most versatile. He can play percussion-oriented drumming for the more classical pieces and also shuffle tastefully for the group's other side. Bassist Percy Heath demonstrated his masterful skill on several intricate solos.

Lewis ran along the keyboard in a classical manner many times but still kept close to his pop roots, while Jackson laid back for much of

the material waiting for the opportune moment to get funky.

While this group's breakup after more than 15 years is the world's loss, it's jazz's gain, because now it can sample the fruits of each musician individually.

This performance was recorded by Atlantic Records for the archives of music, a great service, because everyone will be able to hear the last strong gasps of the MJQ and the first breaths of a new dawn for Messrs. Jackson, Lewis, Kay and Heath. **JIM FISHEL**

BLOOD, SWEAT & TEARS with DAVID CLAYTON-THOMAS KAREN KARSH

Warehouse, Denver

Latest to join the trend of major group reunions (Steppenwolf, Iron Butterfly) is the David Clayton-Thomas version of B, S & T, which saw the original rock horn band's greatest popularity. The Denver gig was actually a sneak preview for the official rejoining a week later in Chicago. However it is a great pleasure to report that high-energy vocalist DC-T and the band blend together in "Spinning Wheel" and the rest with as much dynamic charisma as they ever showed before the split-up some three years ago.

Also worth note Nov. 9 were the big, soulful

(Continued on page 22)

Cowtown Tours Organized For Midwest Action

KANSAS CITY—Stan Plesser and Paul Peterson of Good Karma Productions here have spun off a new company, Cowtown Tours, to promote concerts around the Midwest. Cowtown Tours will be headed by Rick Bloom, former CMA agent in Los Angeles.

Included in the firm's concert promotion package will be self-contained light and sound crews and equipment provided by another Good Karma division, Cowtown Sound.

Good Karma has promoted shows at Kansas City facilities for years, as well as managing the Ozark Mountain Daredevils, Brewer & Shipley and Danny Cox.

Stafford Gear

Continued from page 14

treated just like any other audience." Stafford will, of course, continue with his writing. His latest effort, "Your Bulldog Drinks Champagne" indicates he's still not taking things too seriously. He will, however, "put a little more of a beat, like a 'Spiders & Snakes' kind of thing, on most of the songs on the new LP. There will be some humorous songs, but there will also be some story things along the lines of 'Swamp Witch.'" **Copyrighted material**



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Ohio U.'s ACRN-FM One Of Finest On Any Campus

By JIM FISHEL

NEW YORK—ACRN-FM, the radio voice of Ohio University in Athens broadcasts on a cable that is connected to the listener's television, but played through his radio.

The station is the largest and most successful commercial collegiate FM outlet in the nation, claims general manager Bill Klaus.

"The station offers a broad array of programming to fit any student's needs," he says, "and we are different from most others because we are the exclusive broadcast service of the eight university dining facilities."

ACRN-FM is completely student-oriented and operated and it provides more than 30 university dormitories with news, sports and other special events, such as concerts and sporting events.

A full range of services is offered by the station and these include a weekly feature on new additions to the station's record library, a weekly album spotlight, and weekly shows dealing with soft rock, classics, jazz, comedy, and sports.

"We are totally commercial-supported by advertising and bring in more than \$12,000 per year in ad revenue," Klaus states. "One of the things that makes us most different

is the fact that we are totally professional in our approach."

The station plans to go stereo in the near future and Klaus says one of the reasons the station has lasted and grown is because it supplies the eight dormitory carrier current stations with origination and these carrier currents use it until 5 p.m., when they begin using their own individual shows.

ACRN recently sponsored a contest for listeners and offered a full stereo system to the winner. It asked listeners to identify the titles and artists of 60 records that were aired on the station, Oct. 26, between noon and 6 p.m.

The short 4-year history of the station has been a glorious one, according to Klaus.

"We first broke into the campus radio market by broadcasting in the cafeterias and after we could prove to advertisers that we were being listened to by more than 10,000 students each day, we had it made," he says. "The station was non-commercial in the beginning, but shifted over gradually to the commercial side and we started a 24 hours per day commercial format in September of this year."

Campus Briefs

A grant of \$4 million from the Joseph and Helen Regenstein Foundation of Chicago will allow the construction and endowment of a new music building on the campus of Northwestern University, Evanston, Ill. Occupancy is expected in 1977. ... In residence at the University of Colorado this winter is the Pablo Casals Trio comprised of Oswald Lehner, Jurgen De Lemos and Paul Parmalee, all former students at New York's Juilliard. They lecture and conduct chamber music workshops as part of their concert appearances.

Ernst Krenek, internationally renowned composer, appeared in person recently at California State University, Northridge, at a Krenek Festival, playing piano and conducting. ... George Shearing, Henry Mancini, Melba Moore, Marian McPartland, Fred Rogers and Theo Bikel are featured in radio announcements supporting the American Music Conference (AMC) on 2,000 radio stations. ... University of Texas music students at Austin welcomed the return to campus of cello professor Paul Olefsky after his appearance at New York's Lincoln Center. Olefsky, who plays a 1730 Strad, once studied with Casals and Piatigorsky and now has 15 cello students in his advanced class at Austin.

Frank P. Tirro is the new chairman of the Duke University department of music, succeeding Allan H. Bones. ... Florida State musicians directed by Phillip Spurgin will be the next collegiate group to perform at Washington's Kennedy Center as a part of the Ives-Schoenberg celebration. They are booked for Jan. 20.

Organist James Levesque has returned to Boston's Berklee College of Music, following his triumph at the Yamaha International Electone Festival held at Nemo-nu-Satom, Japan. The 17-year-old student was one of the top winners at the festival and after ceremonies he embarked

on a concert tour of Japan with the other top four winners. With Levesque's accomplishment, the U.S. has now captured top honors for four consecutive years at the competition.

The board of trustees at the University of Southern California, Los Angeles, has committed \$2,000,000 to the establishment of the Heifetz and Piatigorsky chairs in music on campus. The two musicians have been teaching master music classes at USC for 14 years. ... Emil A. Holz, 61, University of Michigan professor of music and chairman of the department of music education at Ann Arbor, died Oct. 30.

The Video Tape Network has added three new shows to its roster encompassing music and sports. One is a 45-minute program featuring the Star Spangled Washboard Band in concert, taped on location at Pace College, Pleasantville, N.Y., and the others are a 31-minute show featuring nine of the classic heavyweight boxing championships and a documentary of nine people's canoe trip down one of Australia's wildest rivers, the Nymboida. VTN currently states a campus membership of 310 college affiliates throughout the U.S.

Groucho Marx's great wit and wisdom is the main attraction of the radio game show, "You Bet Your Life," which is being aired on WLTI at Lowell Technological Institute in Lowell, Mass., Sunday nights and Wednesday nights.

A new campus station has begun broadcasting at Southeastern Louisiana University, Hammond, La., and its music director John A. Wiles is trying to get the station on the mailing lists of the various record companies. The station will be programming about 62 percent pop, and the rest of the time will be divided between classical, opera, jazz, folk and other musical forms.

Studio Track

By BOB KIRSCH

Lots of activity of late at Miami's **Criteria Recording Studios**. First, studio owners **Rob and Howard Albert** have been busier than ever with their production company, **Fat Albert**. Having worked with the likes of **Bill Wyman** (Rolling Stones' bassist), **Stephen Stills**, **Black Oak Arkansas**, **Rasputin's Stash** and **White Witch** in the past, the pair are now producing a set with the **Brothers Band**. They then go in with Stills again as co-producers and engineers.

Operating on a 24-hour schedule, the studios are keeping pretty busy all the way around. **Bob Ingraham** has been in working with producer **Artie Kornfeld**, with **David Crosby** and **Hugh McCracken** helping out. **Jack Adams** is handling the control boards. **Eric Clapton** is due in soon for his upcoming LP with **Tom Dowd** producing, and **REO Speedwagon** are due in to work with executive producer **Bill Szymczyk** and producer **Alan Blazek**. Szymczyk has also been mixing the next **Joe Walsh** LP.

Finally, **Criteria** is moving into yet another equipment updating. There will soon be new **MCI** machines in all studios. President **Mark Emerman** says the 24-track system for **Studio C** will be ready for the **Eagles** this month, and adds that **Studio B** will be converted to 24-track in the near future.

Up the East Coast in Boston, things have been hopping at **Music Designers, Inc.**, reports **Susan Schultz**. **Danny Starobin**, previously with **Sweet Stavin Chain**, has cut a single with engineering and co-production handled by **Jeff Gilman**. **Kass & The Road Apples** have finished up a session with **Michael Cuscuna** at the production helm along with **Dan Tuberville**. **Gilman** was again at the controls. **The Indigos** cut a single with **Paul Wilkins** producing and **Joe Chiccarelli** engineering. **David Peel**, who has cut for **Apple** and **Elektra** in the past and been associated with **John Lennon**, did some work with **Danny Lipman** handling production.

Electric Lady Studios in New York City, reports **Billboard's Jim Melanson**, is being used by rock music station **WQIV-FM** (which broadcasts in 4-channel) as the site for live performances on Sunday nights. So far, the **Sensational Alex Harvey Band** from England and blues/soul artists **James Cotton** have done shows with **WQIV** disk jockey **Larry Cotton**. **Electric Lady's Ron Johnson** is acting as liaison between the various labels and the station. **WQIV** operated as a classical station until recently, under the call letters **WNCN-FM**.

In country news, the **Columbia Studios** in Nashville have been busy lately. **Johnny Cash** stopped in to cut for Columbia, **Jody Miller** and **Jack and Misty Morgan** were in for Epic and **Dot's Don Williams** (who was once a Columbia man himself in the **Pozo Seco Singers**, one of the '60s finer rock bands) was also in to do some work. The **Pointer Sisters** did some work for **ABC/Blue Thumb** at **Quadrasonic Studios** following their visit to the **CMA** convention, where they entertained at the **ABC/Dot** show. **Brian Collins** also finished up his new LP for **ABC/Dot** at **Jack Clement Recording Studios** and **Monument Recording Studios**. **Dot** president **Jim Fogelson** handled the production chores, with **Jim Williamson** engineering.

On the West Coast, **Mac Davis** is

just about done with his next Columbia LP with **Gary Klein** producing at **Hollywood Sound Studios**. Klein will also be working with **Johnny Cash** in the near future at **Hollywood Sound**. **Flo & Eddie** are putting the finishing touches on their first Columbia LP, with **Joe Wissert** producing.

Smokey Robinson cut his latest single, "I Am, I Am," at **Angel City Sound** in Los Angeles.

At the **ABC Recording Studios** in Los Angeles, **Anson Williams** was in to do some overdubbing. Other artists in recently include **McKinley Jackson**, **Sylvia Smith**, **Pratt & McClain**, **Steely Dan**, **Cashman & West** and **Carl Carlton**.

In Atlanta, at **GRC's Sound Pit**

Studios, things have been pretty busy. The **Rhodes Kids** cut their debut LP for the label, a rock Christmas set with **Bobby Hart** and **Danny Janssen** producing (who worked with the **Partridge Family**, **Austin Roberts** and the **Monkees**), **Dorothy Norwood**, who has become well known as both a soul and gospel singer and who toured with the **Rolling Stones** two years ago, will be cutting some material for her debut **GRC LP**. **The Counts** are finishing some vocal overdubs at the studio with **William Bell** producing. Work is also being done on the movie soundtrack, "Black Starlet." Songs for the movie were penned by **GRC** artists **Joe Hinton** and **Dee Ervin**. **John Edwards** has cut some material at the studio with staff producer **Floyd Smith**.

Talent In Action

Continued from page 20

vocals of **Kent Crowe**, who had been the **B, S & T** fill-in singer for the past several months. Crowe is a singer of great presence and power in his own right.

Opener **Karen Karsh** is a stunning newcomer, building a sheaf of rave reviews around Colorado. She's a writer-singer-pianist with outstanding musicianship in each department. A slender, dark-haired young woman, blind due to a birth accident, who is certain to do fine work for whatever record label signs her.

A special word for the excellence of the 500-seat **Warehouse** showroom, perhaps the ultimate nitery in terms of sound, sightlines, comfort, atmosphere and sensible prices.

NAT FREEDLAND

VAN MORRISON THE PERSUASIONS

Felt Forum, New York

With both ends of the bill clicking extremely well during the first of two shows Nov. 3, this package proved to be one of the classiest musical performances seen here this season.

Opening the show, **A&M** artists the **Persuasions**, ever persuasive with their a cappella-style singing, had the audience in their grasp from the outset. Blending oldies with selections from their latest recording efforts, the group wove an electric pattern of sounds which had the audience either on the edge of their seats or standing throughout. In all, a fine blend of r&b and pop music came through from these perennial music listener favorites.

As hard as it might have been for another artist to top this opening act, **Van Morrison** and backup did just that when it was their turn on stage.

Morrison, showcasing tunes from his latest

New on The Charts

CAROL DOUGLAS "Doctor's Orders" 63

"Skyrocketing" is the word for what's happening with this happy disco-perfect single. It sold 100,000 in its first week of release, with rack-jobbers placing heavy orders even before it crossed over from the soul chart to the Hot 100. **RCA** singles sales manager **Morty Gilbert** says that airplay and sales for "Doctor's Orders" are following the pattern that gave **RCA** a two-and-a-half-million seller this year with the **Hues Corp.**'s "Rock The Boat."

Yet "Doctor's Orders" is only the third single to come out of the brand-new **RCA**-distributed **Midland International** label of **Bob Reno**, based in New York. Reno was an a&r ace at **Buddah**, **Mercury** and **Vanguard**. He plans on specializing in discovering new artists like **Carol Douglas**, who chirps the lyric, about her medical advice that she needs her man back home, as sweetly as the early **Supremes** at their bubliest.

Warner Bros. LP, as well as delving into the past, was simply superb. Vocally, he was decisively crisp throughout, whether belting out the lyrics or blending them in a fine interpretive fashion. Indicative of the group's performance were the two encores they were almost "forced" to do by an enthusiastic crowd. The concert scene could definitely use more nights like this one.

JAMES MELANSON

(Continued on page 23)

Las Vegas' Hiltons In Expansions

By LAURA DENI

LAS VEGAS—Major changes in the entertainment facilities at both the **Las Vegas Hilton** and the **Flamingo Hilton** are scheduled to take place within the next few weeks, according to **Dick Lane**, entertainment director for the **Hilton Hotel Corp.**

The first change occurred Friday (29) when the **Flamingo's Casino Lounge** and **Nitebird Lounge** moved into more spacious facilities at the **Las Vegas Hilton**, occupying the renovated 500-seat show lounge. In the new quarters, lounge entertainment will continue to be presented from early evening until dawn.

On Dec. 5 the main showroom of the **Flamingo** will move into a larger, more modern and convenient location, directly adjacent to the casino. The first attraction in the new showroom will be **Dick Clark's "Good Ol' Rock 'N' Roll."** Also, for the first time entertainment will be introduced into the **Flamingo's Trophy Bar**.

The reopening of the **Hilton's** show lounge will give the resort five entertainment rooms.

The opening lineup in the **Hilton's** lounge will feature the **Checkmates, Ltd.** and the **Kim Brothers**. In the midnight-to-dawn **Nitebird**, **Wilson Pickett** and **Slappy White** will open.

No policy changes are planned for the **Hilton** showroom, or in the hotel's **Vestal Virgin** bar that currently headlines **Louis Prima**.

Signings

Billy Joe Shaver to **MGM**. The progressive country artist's first single for the label was co-produced by **Willie Nelson** and **Bobby Bare**. ... **John Mayall** to **ABC**, after nearly a decade on **Polydor**, as forecast last month in **Billboard's Inside Track**.

Horace Silver re-signed to **UA's Blue Note** label. ... **Johnny Russell**, country writer-singer on **RCA**, to **United Talent of Nashville**. ... **Mike Brown** to **Fantasy Records**. He's a country artist playing clubs in Northern California.

Talent In Action

• Continued from page 22

JOHNNY MATHIS

Uris Theater, New York

Johnny Mathis has never sung better in his 17-year-plus career than he did during his recent 12-day stand as part of Ron Delsener's successful Broadway series of pop headliners.

From his opening rendering of "Life Is A Song Worth Singing" and "Stone In Love" to his final encore of a powerful "If We Only Have Love," Johnny demonstrated the appeal that has kept his LPs on the charts for his entire career.

Opening night program Nov. 13 was a solid mix of Mathis standards and some vibrant new material—"The fans call some of my songs sophisticated only because they haven't heard them before," he commented.

New to the Mathis concert repertoire were Michel Legrand's "Pieces of Dreams;" "The Heart Of A Woman" theme for a recently cut Helene Rubenstein commercial (Billboard, Nov. 23) and title song for his new LP.

His standards really turned the audience on, including Dionne Warwick, one of his top fans, from a mellow "Misty" and upbeat "Maria," to his closing medley of "It's Not For Me To Say/Chances Are/12th Of Never/Wonderful Wonderful/When Sunny Gets Blue." He also did fine jobs on Paul Williams' "I Won't Last A Day Without You" and Roberta Flack's "Feel Like Makin' Love."
STEPHEN TRAIMAN

KRIS KRISTOFFERSON RITA COOLIDGE

Avery Fisher Hall, New York

Kris and Rita played Nov. 3-4 here and drew large crowds that went away feeling one of two ways, totally fulfilled or disappointed. The basic set-up of their stage show is especially loose-knit with Kristofferson opening and singing a broad array of his hits intermixed with a lot of newer material.

During this period, each accompanying artist (Billy Swan, Donnie Fritts, Jerry McGee) takes a shot and each was a vast success. Especially pleasing was the shattering performance of Billy Swan singing his hit tune, "I Can Help."

The band is one of the best in rock and roll and Kristofferson is also nice enough to give them the credit they deserve. Some people knocked him for presenting such an unstructured show, but this worked to his benefit, since it built a tighter rapport between audience and artist.

Rita Coolidge packs a rabbit punch in each vocal. Her rendition of "Stormy Monday," backed by pianist Barbara Carroll was a total crowd-pleaser. Then, it was time for this great husband and wife singing duet to get it together. They sang an enjoyable set of tunes culled from their upcoming album and the standouts were Larry Gatlin's "Rain," and "We Must Have Been Out Of Our Minds." All in all this three-hour concert was a total enjoyment.
JIM FISHEL

JIMMY CLIFF MIRABAI

Carnegie Hall, New York

Jimmy Cliff established himself as something of a cult hero among hip young New Yorkers with his Jamaican-made underground movie, "The Harder They Come." In the flick Cliff becomes something of a cause celebre when he sticks it to "The Man," and succeeds—nearly.

On Nov. 16, Cliff supported by the six-man team of Dansak, rode in on the overflow of the film's popularity to dispense his inimitable brand of reggae music, and once more succeeded—almost.

The basic problem with the 60-minute show was that Cliff, apparently somewhat overwhelmed by the importance of the event, both in terms of its after-effects on his career, and its significance to reggae music, appeared almost stultifying in his formality.

Still, the concert, which gave the SRO audience a close-up view of authentic reggae, was not without its high points, enhanced as it was by Cliff's catchy repertoire of tunes culled from his Warner Bros. "Unlimited" and "Music Maker" albums, and the soundtrack of the "Harder They Come"; as well as his deftly executed dance steps. The opening act, Mirabai is a pretty little folk/rock singer composer who has been quietly building herself a following through many small club appearances. However, her debut performance at Carnegie belied the feeling in some circles, that she is ready for the transition to star billing. She does nonetheless, have potential, and with the right guidance, should succeed in honing her talent into a formidable act.
STEPHEN TRAIMAN

BARBARA MANDRELL

Knott's Berry Farm

Buena Park, Calif.

Barbara Mandrell is one of those performers whose reputation rests as much on her excellent live shows as well as hit records, and her ap-

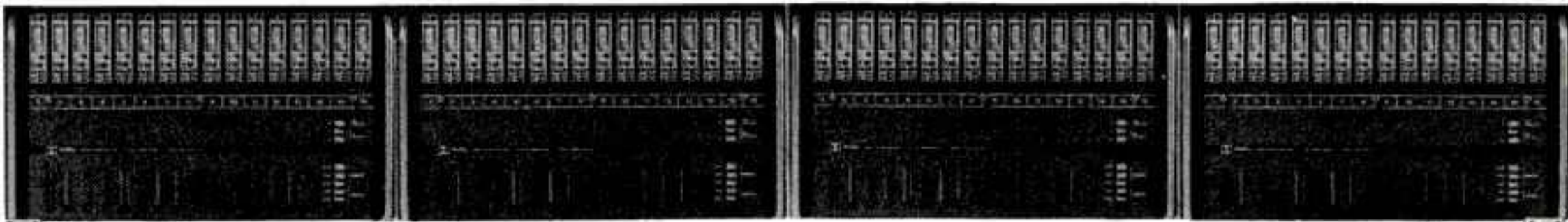
pearance here Nov. 16 gave her the chance to offer the latest version of the topnotch show.

Miss Mandrell is one of the few country performers who seems equally at home with a pop song, and she uses the skill throughout the show with slightly countryfied versions of "Keep On Singing" and "Johnny B. Goode." Yet

the show is basically country. Moving through her own hits such as "Midnight Oil," "This Time I Almost Made It" and "Show Me" (in which she manages to get most of the audience to participate) as well as classic country songs like "Born To Lose," the show is well paced and consistently interesting. Miss Mandrell also makes

strong use of her instrumental talents, playing banjo, steel guitar, bass and saxophone. Strong backup also comes from her fine band, the Do-Rites, which includes father Irby on rhythm guitar and vocals and sister Irlene on drums.

Should her show continue to improve at the
(Continued on page 30)



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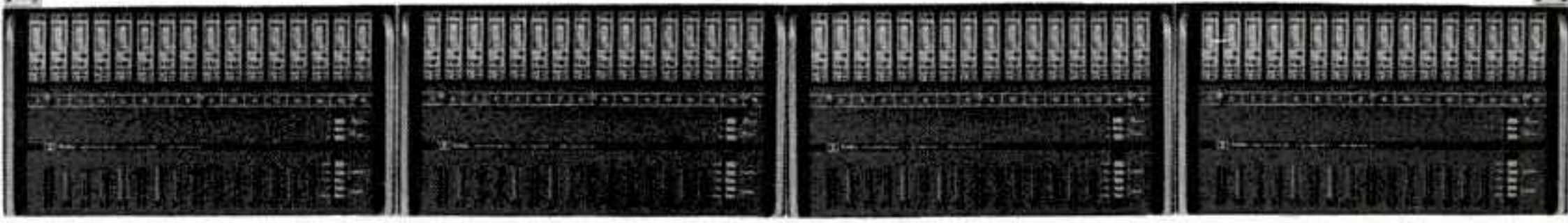
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INTERNATIONAL INTERVIEW

Why Do Australian Acts Flee To the U.S.?

EDITOR'S NOTE: This is the concluding installment of an interview with Australia's leading radio man—Kevin O'Donahue, general manager of 2 SM in Sydney, and director each year of that nation's major educational radio-record meeting. The interview is conducted by Claude Hall, radio-TV editor.

HALL: Why do so many Australian recording artists go to some other country to live? Joan Sutherland, the Bee Gees, Helen Reddy, Rolf Harris, Digby Richards... why do they all leave Australia?

O'DONAHUE: I think it's basically the problem of the size of the country. We have only 13 million people. Recording artists simply can't make the money here that they can abroad. If they can make it in the states, they can earn a good living. Reddy could not make that kind of money in Australia. There just aren't enough gigs... not enough shows... not enough people to sell records to. And, because of the records and the need to personally promote them, they usually move to America... which is justifiable.

H: Does a radio station like 2 SM in Sydney use a record rotation pattern much as do U.S. Top 40 stations? I mean, certain records being played more often than others? Does the playlist feature a lot of oldies?

O: We play a lot of oldies... but, we believe it's the program director's job to program the station.

H: And you don't interfere much from that point on?

O: We don't interfere at all. If I can say to John Bromley or Rod Muir what my board of directors want... that we want to be a No. 1 station and that we want to rock, I really don't believe it's a management problem from that point on. The bottom line is my problem. Their problem is the numbers.

H: How does it work out, having a Rod Muir as a consultant... especially when he programmed this very station—2 SM—for several years?

O: He was station manager... eventually. Which is about the same as being station manager in the states. We have our own internal program director—John Burnley. John is responsible both to Rod Muir and to me.

H: But you seem to have a business relationship with a Rod Muir that exceeds the limitations of the radio station itself... as a friend... as an ally.

O: Rod and I have been working together for a lot of years. But that, of course, doesn't stop us from fight-

ing. I just happen to believe he has an incredible talent. But one of the dictums of this company has always been to get the best. And I think we've got it.

H: Does the MOR format enjoy the same acceptance for the advertising dollar in Australia that it does in the United States? Because, MOR stations in the states make a hell of a lot more money than most rock stations do in a comparable market.

O: There is not the strict breaking up in terms of format that exists in the states. One middle of the road station, one rocker... etc. I think we have a lot more of the potpourri format radio down here than exists in the states. Radio 2 SM, yes, has a definite strict format. But we have a lot of other stations which feature a talk show in the morning, play MOR music in the afternoon... there is not, thinking just off the top of my head, a straight-programmed middle-of-the-road radio station... as such... not in this town.

H: No country music station?

O: What's country music? Now, we have an interest in a radio station... I guess it's some 60 miles out from Sydney... and we're trying an experiment up there with country music.

H: As a format... or just programming some country music in the evening?

O: Every second record. But country music... and Nick Erby at radio 2 UE will kill me for saying it... country music, I don't believe at

this point in time is a big factor in Australia. It just hasn't had the exposure.

O: The Supremes are in town right now. One of the things we have down here... one of the crazy things that most Americans wouldn't be aware of... we have sort of mini-Las Vegas scattered all over town. We have legalized slot machines in New South Wales.

We have these "football clubs" and some of them are enormous. One of them is called the Taj Mahal. They bring all of these American artists to town. I think it's true... anyway it's said often enough... that we are the second biggest users of talent in the world. After Vegas.

H: I was interested in the fact that you paid for the talent that performed at your recent convention here in Sydney. That radio stations generally pay artists when they do a concert.

O: We appreciate our artists, but we wouldn't want to lean on them for anything because that gives them the right next week to turn about and lean on you. For a record. One of the great difficulties of this entire business is that you make a friend like Digby Richards... Digby wants to do anything for you he can... he's a damned nice guy. Guys like Coljaye. He would pull a free gig if we were in trouble... if we were trying to do something for charity. He's the first guy out front. But, if he brings in a record... well, you know... it becomes pretty hard on the

music director to sit there and say: I'm sorry, Col. His real name is Col Jacobson.

H: Then, the way the artists make money in Australia is not so much from the records, but from their personal appearances?

O: I would think so. You don't sell that many records down here... I forget what a gold disk is, but it's some significant figure in comparison to your million sales. It's that old problem that keeps coming up—we only have 13 million people here.

H: I wonder how many copies a big hit single would sell?

O: It's not a lot.

H: Do many radio stations get involved with promoting artists... concerts... that type of thing?

O: It varies, but, yes, the answer is that they do. We have a very good association with people like the Paul Dainty Corp... that is, Rod Muir's Digamae firm does. And, yes, we're involved in the promotion of every artist that Dainty brings to Australia, which is most of them. The Paul Dainty Corp. out of London. He has a guy called Ron Blackwell... his resident director here. And most of the big acts are brought in by Dainty. It's a well-known story here about how during the battle between Rhett Walker and Rod Muir in Melbourne... how Rod managed to get all of these voice tracks where the members of the Chicago group said: Hi, this is Chicago for 3 XY. But it just happened that Rhett Walker and the other station were promoting the Chicago concert in Melbourne. Rhett wasn't amused; he editorialized on the air. I don't think he liked us very much at the time. Of course, we joke about it now.

H: Do radio stations in Australia get involved in promotions as much as radio stations in the states?

O: Not in recent times. It sort of goes through phases... comes for a while and then goes for a while. I think at the moment we're in a down phase... there's not an incredible number of promotions being done.

H: Is Cash Call ever done here?

O: I guess, in various forms, it happens from time to time. But, rather than mislead you, there are stations like 4 AP in Brisbane and 3 KZ in Melbourne that run promotions so well and run them all day long and all week long and, now you'll understand the expression, all fortnight long.

H: I'm still curious about soul music... is it appreciated like in the states?

O: I don't think we put a definitive tag on music... call it soul country or whatever. It's just hits down here. It's even hard for us to think of a record as soul or... you know. We just know whether it's a hit or not and play the damned thing.

H: Let's get into the problem of censorship a little bit. You told me that "The Lord's Prayer" by Sister Janet Mead... well, you're on the committee of six men that sort of screens records that are brought to your attention. Did someone complain that that particular record might not be acceptable?

O: I really just mentioned that record during the seminar as a gag for Allen Hely of Festival Records... for his benefit. But, yeah, one of the program directors did have someone call him about the record. The caller wondered if the record might be considered sacrilegious. It took the committee all of 30 seconds to say no.



Straight Forward—Kevin O'Donahue, general manager of radio station 2 SM in Sydney, Australia, never bothers to mince words... always gives a straight-from-the-shoulder answer, as he does in this interview, the concluding installment of a three-part series.

O: One of the things we don't do is censor records. All the committee can do is recommend to a radio station that a record falls into one of three categories. The first is an A; these we recommend that the record should not be played, period. The B records means that we merely draw it to the station manager's attention. It's his decision what he does with the record. If a station manager got a record like that, I think in most instances he'd call in his program di-

(Continued on page 26)

L. A. Promo Folk See Emergence Of Discos

By JEAN WILLIAMS

LOS ANGELES—All of the radio men on a panel at the last promotion men's meeting here declined to give their "secret" techniques on researching records and establishing their weekly playlists.

But all also agreed that the music magazines, record shops, and request lines assisted in their overall and that several discotheques were now reporting records... though they were not really a factor yet.

Discotheques are beginning to emerge on the West Coast as they have on the East Coast, it was brought out when the Southern California Promotion Men's Assn. met Thursday (21) at the home of Warren Williams of Elektra/Asylum Records.

Speaker guests included Frank Johnson, owner of Midtown Records; Jim Maddox, program director of KDAY; Gene West, operations manager of KGFJ; and Rod McGrew, station manager of KJLH.

McGrew had pointed out in answer to a question from Jan Basham of A&M Records that "the public should not be brainwashed, for there is a strong movement into albums... not ethnic music... but universal music." West, while not qualifying that statement, did admit that singles sales seemed to be "certainly going down."

With many members of the organization handling pop merchandise, they were interested in the stations playing more pop records. McGrew said, "If a record is good, it should be played," however, it was agreed that very few pop records are played on soul stations, but that someone must take the introductory step and the others will follow.

At this point, McGrew asked a question of Maddox and West. "Why did you play 'Bennie And The Jets' by Elton John?" Both answered, "because of requests."

With Frank Johnson operating a one-stop and a chain of record stores, his input into communications is vital. He feels there is little communication between the racks, stations and promotion persons. Often, a record will be played on the air and he has not been notified, therefore, when a customer attempts to purchase the record, he does not have stock.

Another question directed to the panel was, "why does Los Angeles have a low percentage of break-out records, and would they play a new record by an unknown artist?" Maddox offered, "a new station should not try to break new product," West continued with, "this is a highly competitive market, the fatality rate is high."

A high point of the evening was Ms. Basham's request for suggestions from the panel on ways and means of aiding promo people in their efforts to select and receive merchandise. McGrew quickly answered, "the companies tend to put out too much product, making it difficult for the new artist to get recognition."

"Naturally, priority will go to the superstars. It is the companies' responsibility to space releases so that all records will not come into the stations at the same time." Maddox added: "I want you to know that personalities have no basis for our playing records," and West said simply, "sell it the best you know how."

Bubbling Under The HOT 100

- 101—WORDS (Are Impossible), Margie Joseph, Atlantic 45-3220
- 102—MINE FOR ME, Rod Stewart, Mercury 73636 (Phonogram)
- 103—CHARADE, Bee Gees, RSO 501 (Atlantic)
- 104—LADY, Styx, Wooden Nickel 10102 (RCA)
- 105—GUILTY, First Choice, Philly Groove 202 (Arista)
- 106—MS. GRACE, Tymes, RCA 10128
- 107—LET ME START TONITE, Lamont Dozier, ABC 12044
- 108—SAD SWEET DREAMER, Sweet Sensation, Pye 71002 (ATV)
- 109—GONNA MAKE YOU A STAR, David Essex, Columbia 3-10039
- 110—COSTAFINE TOWN, Splinter, Dark Horse 10002 (A&M)

Bubbling Under The Top LP's

- 201—GENESIS, The Lamb Lies Down On Broadway, Atco 2-401
- 202—PAUL ANKA, Gold, Sire SASH 3704-2 (ABC)
- 203—BURT BACHARACH, Greatest Hits, A&M SP 3661
- 204—GOOSE CREEK SYMPHONY, Do Your Thing But Don't Touch Mine, Columbia KC 32918
- 205—TYMES, Trustmaker, RCA APL1-0727
- 206—MARY McCREARY, Jezebel, Shelter SR 2110 (MCA)
- 207—MISS DONNA FARGO, ABC/Dot D0SD 2002
- 208—OZARK MOUNTAIN DAREDEVILS, It'll Shine, A&M SP 3654
- 209—BOBBY WOMACK, Greatest Hits, United Artists UA-LA199-G
- 210—THE JONESES, Keepin' Up With The Joneses, Mercury SRM-1-1021 (Phonogram)

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Even if you have access to the top contemporary acts, not even the largest stations can afford the huge weekly cash investment needed to produce this

quality programming. But since STUDIO SESSION is underwritten by national advertisers you can have this weekly, 90 minute program for FREE plus have nine minutes within the body of the program to sell locally at the top of your rate card.

For full details on how your station can build audience and profits with STUDIO SESSION return the coupon now, or call Mark Talbot or Jack Davidson at (212) 873-0925. (First Refusal is reserved for the first station in each market which calls or returns the coupon.)

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Additonal Advisors Set For Radio Forum

LOS ANGELES—Ten more advisors have been selected by George Wilson, chairman of the 1975 International Radio Programming Forum which will be held in San Francisco next Aug. 13-16. Ten advisors were announced last week. Wilson is chief of radio for Bartell.

Joining the committee to select topics and speakers for the annual radio educational event are Jim Gabbert, owner of KIOI in San Francisco and president of the National Association of FM Broadcasters; Ron Alexenburg, vice president, Epic Records, New York; Jeff Toddler, associate broadcast director, BBD&O, New York; Ted Atkins, general manager, WTAE, Pittsburgh; Russ Regan, president, 20th Century Records, Los Angeles; Jack Thayer, president, NBC Radio, New York; George Williams, national program director, Southern Broadcasting, Winston-Salem, N.C.; David Klemm, vice president and director of marketing, Blair Radio, New York; Rick Frio, vice president of marketing, MCA Records, Los Angeles; and Nat Stevens, program director, KOY, Phoenix.

Except for perhaps one or two additional persons to be announced later, the advisory committee is complete. A preliminary meeting was held last week in Los Angeles by a few of the members and a full-scale meeting will be held shortly after the first of the year to discuss the annual competition for awards and the agenda.

Australian Acts Flee

Continued from page 24

rector and they'd have a listen to it. But there might be many records classified. I think my station 2 SM is playing a couple of them at the moment. C is the label put on a record we don't think should be played in children's programs ... but I'm still trying to find out exactly what a children's program is. There are, obviously, other radio stations that do have children's programs.

H: In the seminar you conducted (it was held in July), there was mention of a record with the line: I'm going to rip your bloody arms off.

O: That record got airplay all over town. The word "bloody" ... well, we've gone through a thing here ... was it a record called "The Red Baron" from the states that had the word bloody in it? Several years ago.

H: Snoopy and the Red Baron.

O: At that time, we were so uptight about this whole bloody thing that we got the record company to go and put a blip in there. Take out the word bloody. If anyone suggested that today, the record company might rip their bloody arms off.

H: I presume you have something like the FCC in the United States?

O: Yes. We have the Australian Broadcasting Control Board.

H: Do they exercise the same type of regulatory control as does the FCC? Call it, maybe, influence.

O: I don't believe the control board interferes in programming. They do lay down standards for advertising ... the number of commercials you can carry.

H: How many minutes of commercials can you carry?

O: I believe it's 18. We run with a

restricted number of commercials ... like many radio stations in the states. We vary between nine and 10 minutes of commercials per hour.

H: Depending on the time of day?

O: Yes. The control board gets into restrictions on the amount of foreign language programs you can broadcast ... the things you can and can't do in terms of good taste ... they issue a book ... I guess it's like the FCC. One of the things I should mention ... I think more American radio station managers would get one hell of a laugh out of it ... is that I have to renew my license to broadcast once a year. But the application is only about four pages long. Whereas, I understand, some U.S. radio station have applications running to 600 pages.

H: When will you have FM on the air?

O: Two to seven years. It's coming. It's around the corner. The department has accepted a report—in principle—on FM. But they haven't defined at this time what's going to happen.

H: How much can a good air personality in Australia earn?

O: On 2 SM, a personality starts at \$200 Australian a week, which is more than \$200 in the states. From there, it can escalate to whatever we think he's worth.

Travers Show Set

NEW YORK—An hour weekly music and talk show called "Mary Travers and Friend" will hit the air in January and 17 of the top 25 markets have already been cleared for the syndicated show, according to Bob Michelson, general manager of radio for the firm of Twenty First Century Communications.

Ms. Travers, who won international fame as part of the trio of Peter, Paul and Mary, will be joined weekly by progressive music artists. An exclusive interview with Bob Dylan has already been taped. Others to be featured include Richie Havens, Melissa Manchester, Harry Chapin, Jefferson Starship and Dory Previn.

Among the stations already slated to carry the show are KNX-FM, Los Angeles; WSDM-FM, Chicago; KADI-FM, St. Louis; and WNAP-FM, Indianapolis.

Twenty First Century produces also "The National Lampoon Radio Hour" for radio syndication.

Vox Jox

By CLAUDE HALL

... As part of the observance celebrating his upcoming 13th anniversary at the Metropolitan Opera, tenor Richard Tucker has just completed taping an interview with T.H. Richards on Ilny Records' weekly radio syndicated show "The Music and the Musician." The program is scheduled to air about a week before his Jan. 25 anniversary date. The program includes some of his best recordings, including "Celeste Aida." Ilny is planning to provide promo spots for the stations using the show.

WPIX in New York has launched a discotheque type program each Saturday at 8 p.m., playing New York's current discotheque hits. Somebody with the ultra-artificial name of D.J. Steve does the four-hour show. This show follows a two-hour show featuring new records.

WTIM-FM in Taylorville, Ill., has changed from beautiful music to progressive rock at night, featuring some Top 40 singles, according to music director and evening jock R. (Douglas) Quick. Donald Jones is president and Larry Stewart general manager of the station. On Sunday nights, the station features "American Top 40," "Powerline," and an oldie show with Mike Delvalle. The station needs records desperately, to: WTIM-FM, No. 1 Radio Plaza, Taylorville, Ill. 62568. ... Chuck Manning, 302-856-3207, is looking for work. He'd been program director of WWTR-FM in Bethany Beach, Del., and helped put the station on the air last June. Has six years of experience. ... WOR in New York is again broadcasting live from the Metropolitan Opera at Lincoln Center in New York. For the 15th consecutive year. It's a 20-week session. Milton Cross returns as narrator.

Dimensions Unlimited, Los Angeles research firm, has released a cross-media study of Los Angeles radio listening and newspaper readership based on a Spring 1974 study. Forty-two stations made the survey. The study is called The Source. The data was collected by personally-placed, personally-retrieved diaries which were maintained by respondents for a week. ... Max Kinkel of CKLW handled the Toteboard for the Detroit area 20-hour 1974 Jerry Lewis Telethon for charity. Detroit raised more than a million dollars. Kinkel does the 9 p.m.-1 a.m. show.



KINKEL

Norman Mark in a column in the Chicago Daily News caught Larry Lujack of WCFL giving the wrong time. A friend of mine, George Wilson, head of radio for Bartell, explained the process to me in detail the other day when I was visiting KCBQ in San Deigo. Norman Mark points out that the timewarp only worked around the quarterhour. It's an old trick, of course, of trying to lead people to report differently in an ARB ratings survey than they might have. I argued with Wilson that surely listeners weren't all that gullible. But Wilson says that the stunt works. He's been in radio 25 years; he'd know.

WIOD general manager Phil Coston has been elected president of the Greater Miami Broadcasters Assn. That's one of the best city organizations I know. ... The lineup at

WBUS in Miami area is now broadcasting in quad, according to operations manager Pell Berlin. He calls it a "concert hall ambience." ... KMEI in Los Angeles is going that one better, however. The progressive station will broadcast the Rose Bowl Parade on New Year's Day in quad, using the SQ process. David Moorhead, general manager, says four engineers will be assigned to the project. The Credibility Gap will do the announcing on the project, which is being coordinated—I guess that's the right word—with Metromedia's TV operation, channel 11. Not only will mikes be situated so that you can hear the band marching from left to right, but hear them turn a corner and hear the crowd noises in back of you. To my knowledge, this will be the first time ever that anyone has broadcast a parade in quad.

KIIS in Los Angeles now has Jerry Bishop doing the morning show; Dave Diamond has switched to the evening show 7:30-midnight.

Jimmy Wonder, formerly of WDAO in Dayton, Ohio, is now doing the afternoon drive show 4-8 p.m. at WGOK in New Orleans. ... Don Clark has "finished up" at KGIL in the San Fernando Valley of Los Angeles; he'd been doing weekends there. Clark is associate producer of ABC-TV's "In Concert" series and is writing and producing the syndicated "Music Scene U.S.A." weekly show hosted by Wink Martindale.

WBUS in Miami area is now broadcasting in quad, according to operations manager Pell Berlin. He calls it a "concert hall ambience." ... KMEI in Los Angeles is going that one better, however. The progressive station will broadcast the Rose Bowl Parade on New Year's Day in quad, using the SQ process. David Moorhead, general manager, says four engineers will be assigned to the project. The Credibility Gap will do the announcing on the project, which is being coordinated—I guess that's the right word—with Metromedia's TV operation, channel 11. Not only will mikes be situated so that you can hear the band marching from left to right, but hear them turn a corner and hear the crowd noises in back of you. To my knowledge, this will be the first time ever that anyone has broadcast a parade in quad.

Bob Gowa, program director of XHIS in Tijuana, Mexico, says: "It was a nice surprise to see Lew Merkelson's name in your column today. Lew gave me my first job as a board operator at KPFK in Los Angeles about six years ago and helped me get through some pretty rough barriers in my career." ... Harold Lincoln Hadden, supervisor lately of television projection for WOR-TV in New York, has retired after 47 years at the radio and TV operation. He served as engineer on both of the radio shows in the early days for John Gambling Sr. and Alfred McCann Sr. ... Greg Allen, music director at KFDO in Longview, Wash., is looking for programming and/or air personality position. 206-423-2159.

Joey Lovell, morning personality on WLRW in Champaign, Ill., writes: "Just a note of correction on the misspelling of my name. Ordinarily, I would not object, but apparently, most of your readers got the impression that I am a dude, which I would like cleared up immediately. After it was spelled Jerry in Vox Jox, I received numerous ads written strictly for male jocks. Sorry fellas, this one is a she." What kind of ads were those you received, ma'am?

To get back to quad, which I mentioned a few moments earlier, WORJ in Orlando, Fla., recently broadcast the sound of a WSWB-TV show in quad using the SQ matrix process. The house show on channel 35 featured Heartsfield, a Mercury Records group. The program was recorded at WSWB-TV studios using 16-track audio equipment under the director of Tom Durrell, audio specialist for Walt Disney Productions, and John Cyr, chief engineer for WORJ. The audio was synchronized to the videotape by using a pulse track. Lee Arnold, program director

(Continued on page 35)

The LONE RANGER
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The King Biscuit Flower Hour presents: The J. Geils Band and Foghat, Sunday, Dec. 8, 1974.



On Dec. 8, the King Biscuit Flower Hour will present a taped live radio show starring The J. Geils Band and featuring Foghat. The show hosted by Bill Minkin

is in Quadraphonic sound. So you can hear it the way you'd be seeing it. In the future, shows will be on the second Sunday and the last Sunday of every month. Check the listing below for times and stations.

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

Aberdeen, Wash.	KDUX FM	104.7	10P.M.**	Ft. Lauderdale/ Miami, Fla.	WSHE FM	103.5	9 P.M.	New York, N.Y.	WNEW FM	102.7	9P.M.
Ada, Okla.	KTEN FM	93.3	7	Fr. Smith, Ark.	KISR FM	93.7	10	Norfolk, Va.	WOWI FM	103	10
Albany, N.Y.	WHSB FM	106.5	9	Fr. Wayne, Ind.	WPTH FM	95.1	8	Oak Ridge/Knoxville, Tenn.	WOKI FM	100.3	10:30
Albuquerque, N.M.	KRST FM	92.3	9	Fresno, Calif.	KFIG FM	101.1	10	Oklahoma City, Okla.	KOFM FM	104.1	7***
Ames/Des Moines, Iowa	KASI FM	107.1	7	Gainesville, Fla.	WGVF FM	105.5	9	Omaha, Neb.	KRCB FM	98.5	10
Ashland, Ky.	WAMX FM	94	9	Grand Forks, N.D.	KKLS FM	92.9	10	Orlando, Fla.	WORJ FM	107.7	9
Athens, Ga.	WJRS FM	104.7	6	Grand Rapids, Mich.	WLAV FM	97	9	Panama City, Fla.	WP FM	107.9	9:30
Athens, Ohio	WATH FM	105.5	8	Greenfield, Mo.	KRFG FM	93.5	9	Peoria, Ill.	WWTO FM	105.7	9:30
Atlanta, Ga.	WKLS FM	96	10	Greenville, S.C.	WFBC FM	93.7	9	Philadelphia, Pa.	WMMR FM	93.3	9
Auburn, Ala.	WFRI FM	97.7	10	Greenville/Farmville, N.C.	WRQR FM	94.3	10	Phoenix, Ariz.	KDKB FM	93.3	7
Austin, Tex.	KRMH FM	103.7	7	Hartford, Conn.	WHCN FM	105.9	7	Pittsburgh, Pa.	WYDD FM	104.7	10
Baltimore, Md.	WKTK FM	105.7	9***	Havelock, N.C.	KKVO FM	104.9	10**	Portland, Ore.	KGON FM	92.3	10
Bellingham, Wash.	KISM FM	93	9	Hays, Kansas	KJLS FM	103.3	12	Presque Isle, Me.	WDHP FM	96.9	10***
Big Rapids, Mich.	WBRN FM	100.9	10	Houston, Tex.	KLOL FM	101.1	10	Rapid City, S.D.	KKLS FM	93.9	10
Binghamton, N.Y.	WAAL FM	99.1	10****	Huntsville, Ala.	WAHR FM	99.1	10	Reno, Nev.	KGLR FM	105.7	8
Birmingham, Ala.	WZZK FM	105	8**	Indianapolis, Ind.	WNAP FM	93.1	8	Richmond, Va.	WRVQ FM	94.5	10
Bloomington, Ill.	WHNN FM	96.7	10***	Ithaca, N.Y.	WVBR FM	93.5	7	Rochester, N.Y.	WCMF FM	96.5	9
Boise, Idaho	KBBK FM	92	9	Jackson, Miss.	WZZQ FM	102.9	9	Sacramento, Calif.	KZAP FM	98.5	11**
Boston, Mass.	WBCN FM	104.1	10	Jacksonville, Fla.	WPDQ FM	96.9	8	San Angelo, Tex.	KIXY FM	94.7	9
Brainerd, Minn.	KLIZ FM	95.7	8***	Johnson City, Tenn.	WQDT FM	101.5	9	Salt Lake City, Utah	KCPX FM	98.7	10
Buffalo, N.Y.	WPHD FM	103.3	8	Joplin, Mo.	KSYN FM	92.5	7	San Antonio, Tex.	KEXL FM	104.5	8
Carmel, Calif.	KLRB FM	101.7	8	Junction City, Kan.	KJCK FM	94.5	9	San Bernardino, Cal.	KOLA FM	99.9	8:30
Champaign, Ill.	WPGU FM	107.1	11**	Kansas City, Mo.	KUDL FM	98.1	10	San Diego, Calif.	KPRI FM	106.5	8
Charleston, S.C.	WKTM FM	102.5	8	La Crosse, Wis.	WSPL FM	95.9	10	San Jose, Calif.	KOME FM	98.5	7:30
Charleston, W. Va.	WVAF FM	100	10:00**	Lafayette, La.	KPEL FM	99.9	9	San Juan, P.R.	WCAD FM	105.1	9
Charlotte, N.C.	WRDQ FM	95	11:30	Lancaster/Starview, Pa.	WRHY FM	92.7	10	San Rafael, Cal.	KTIM FM	100.9	9
Chatanooga, Tenn.	WSIM FM	94.3	9**	Lansing, Mich.	WVIC FM	94.9	8	Santa Barbara, Calif.	KTVD FM	99.9	10
Chicago, Ill.	WSDM FM	97.9	8	Las Vegas, Nev.	KLUC FM	98.5	9	Santa Maria, Calif.	KXFM	99	9
Chico, Calif.	KFMF FM	93.7	9	Lewiston, Me.	WBLM FM	107.5	9	Savannah, Ga.	WZAT FM	102.1	8
Cincinnati, Ohio	WEBN FM	102.7	9	Lincoln, Neb.	KFMQ FM	101.9	8	Seattle, Wash.	KISW FM	99.9	9
Cleveland, Ohio	WMMX FM	100.7	8	Little Rock, Ark.	KLAZ FM	98.5	9	South Bend, Ind.	WRBR FM	103.9	9
Columbia, Mo.	KFMZ FM	98.3	9	Los Angeles, Calif.	KMET FM	94.7	10	Spokane, Wash.	KHQ FM	98.1	9
Columbus, Ohio	WNCI FM	97.9	9	Louisville, Ky.	WLRS FM	102.3	7	Springfield, Mass.	WAQY FM	102.1	11
Dallas, Tex.	KZEW FM	98	9	Lubbock, Tex.	KSEL FM	93.7	9	St. Louis, Mo.	KSHE FM	94.7	10
Davenport, Iowa	KIHK FM	103.7	10	Lynchburg, Va.	WGOL FM	98	9	Steamboat Springs, Colo.	KBCR FM	96.7	8
Dayton, Ohio	WVUD FM	99.9	9	Memphis, Tenn.	WMC FM	100	10	Syracuse/Utica, N.Y.	WOUR FM	96.9	9
Denver, Colo.	KBPI FM	105.9	10	Milwaukee, Wis.	WNUW FM	99.1	9	Tampa/St. Petersburg/ Sarasota, Fla.	WQSR FM	102.5	8
Detroit, Mich.	WABX FM	99.5	9	Minn./St. Paul, Minn.	KQRS FM	92.5	9	Terre Haute, Ind.	WVTS FM	100.7	10
Donaldsonville, La.	KSMI FM	105	10:30	Missoula, Mont.	KYLT FM	100.1	9	Thibodaux, La.	KXOR FM	106.3	9
Durham, N.C.	WDBS FM	107.1	8****	Mobile, Ala.	WABB FM	97.5	9	Toledo, Ohio	WIOT FM	104.7	8:30
Eau Claire, Wisc.	WBIZ FM	100.7	11	Monroe, La.	KNOE FM	101.9	8	Tucson, Ariz.	KWFM FM	92.9	9***
Elmira, N.Y.	WXXY FM	104.9	10	Montgomery, Ala.	WHHY FM	101.9	9	Tulsa, Okla.	KTBA FM	92.1	10
Erie/Edinboro, Pa.	WMDI FM	102.3	9:30	Murphysboro, Ill.	WTAO FM	104.9	10***	Victoria, Tex.	KTZN FM	98.7	9**
Eugene, Ore.	KZEL FM	96.1	9	Nashville, Tenn.	WKDA FM	103.3	8	Waco, Tex.	KEFC FM	95.5	8
Evansville, Ind.	WKDQ FM	99.5	10	New Haven, Conn.	WYBC FM	94.3	9**	Warren, Pa.	WRRN FM	92.3	9***
Fargo, N.D.	KWIM FM	98.7	9	New Orleans, La.	WRNO FM	99.5	9****	Washington, D.C.	WMAL FM	107.3	9
Fayetteville, Ark.	KKEG FM	92.1	9					Waterloo, Iowa	KXEL FM	105.7	9
Findlay, Ohio	WHMQ FM	100.5	10					Wausau, Wisc.	WIFC FM	95.5	8
Flint, Mich.	WWCK FM	105.5	9					Wichita, Kan.	KEYN FM	103.7	10:30
Florence, Ala.	WQLT FM	107.3	9					Willmar, Minn.	KQIC FM	102.5	9
								Winona, Minn.	KAGE FM	95.3	10
								Worcester, Mass.	WAAF FM	107.3	9



*Dec. 6 **Dec. 7 ***Dec. 9 ****Dec. 14



Send check or money order for \$2.50 + 35¢ for postage and handling for a King Biscuit Flower Hour tote bag. (Actual size 15" x 18")

A radio show sponsored by **3M** Scotch RECORDING TAPE

N.Y. Philharmonic Europe Tour

NEW YORK—The New York Philharmonic will make a four-week tour of Europe in the summer of 1975. A grant from the IBM World Trade Corp. will enable the orchestra to tour five countries and to perform in five international festivals during August and September.

Pierre Boulez, who is making his first European tour as music director with the Philharmonic, will conduct

the 106-member ensemble in all 18 concerts beginning on Aug. 28 in Edinburgh and ending on Sept. 29 in Chartres.

Presentation of the IBM grant was made in New York to Amyas Ames, chairman of the Philharmonic Society, by Jacques Maisonrouge, president of the IBM World Trade Corp. Maisonrouge said, "We are honored to be able to support a visit

to Europe by the Philharmonic. The tour comes during early stages of the American Bicentennial celebration which will feature many expressions of America's cultural heritage. I see the Philharmonic's tour as an opportunity for our European audiences to share the richness of that heritage."

Ames replied: "The New York Philharmonic is deeply pleased and grateful for the generous grant from the IBM World Trade Corp., which has made possible the Orchestra's first trip to Europe in seven years. It is a grant such as this—a partnership between business and the arts—that will maintain the present high standards and insure the future of the performing arts."

The tour will take the Philharmonic to the U.K., Belgium, Switzerland, Germany, and France. The orchestra will play at five leading music festivals, including the opening concerts of the Edinburgh and Berlin Festivals; the closing concerts of the Lucerne Festival; the Flanders Festival in Ghent and Brussels; and the Festival d'Automne in Paris. The Philharmonic will make its first appearance at the London Proes and will also be heard for the first time in Hanover, Stuttgart, and Mannheim. The tour will close with a concert at the Cathedral of Chartres. Other concerts will be in Paris, Bonn, Frankfurt, and Munich.

BASF's 8 Releases Out On Virgin Vinyl

NEW YORK—Eight new recordings, three of which feature soprano Mirella Freni, comprise BASF's holiday classical release. In a bold step toward quality assurance in its product, BASF has pressed all eight offerings on virgin vinyl, hand-fed into its presses. In a further attempt to achieve technical excellence in this release, only 500 impressions will be struck from each stamper. The extra cost of this venture will be absorbed by BASF and not passed on to wholesalers and consumers. BASF is confident that this extra care, unique in the industry today, will be reflected in excellent consumer reaction, according to BASF executive Woody Howard.

Involved are a new complete recording (in Italian) of Verdi's "La Traviata" showcasing Mirella Freni and Franco Bonisolli, conducted by Lamberto Gardelli. The release also includes separate aria recitals by Ms. Freni and Bonisolli, and a third disk is devoted to these two artists in a duet recital.

Further evidence of BASF's commitment to the classics are the companion albums, among which are two twin-pack specially-priced Harmonia Mundi albums of performances on original instruments of Bach's complete sonatas for violin and harpsichord with Gustav Leonhardt and Sigiswald Kuijken, and the complete impromptus and moments musicaux of Schubert, played by Jorg Demus. Another perform-

ance of uncommon interest is Schubert's famous "Death And The Maiden" quartet played by the Collegium Aureus, sequel to BASF/Harmonia Mundi's best-selling version of Schubert's "Trout" quintet by the same artists.

A further disk by the collegium features works by Haydn, the Sinfonia Concertante in B (Major), and the violin concerto No. 1 in C (Major) with Franz-Josef Maier, concertmaster of the group, as soloist.

Major key city promotions are now under way including pre-release on-the-air auditions by top classical stations, time buys, and print ads in trade and consumer publications.

Classical Notes

Zubin Mehta's contract as musical director of the Los Angeles Philharmonic has been extended for a three-year period, through 1976-77 season. . . . Lloyd H. Haldeman, general manager of Cincinnati Symphony Orchestra from 1963-1971, named president and managing director of the Dallas Symphony Assn. . . . Composer Joaquin Rodrigo adapted the guitar solo part from his "Concierto de Aranjuez" for the harp, in new Angel recording which features Nicanor Zabaleta.

New Macmillan book The Tenors offers some candid portraits of five

noted tenors Luciano Pavarotti, Jon Vickers, Richard Tucker, Franco Corelli and Placido Domingo. Editor is Herbert Breslin. . . . David G. Kent has resigned, effective Jan. 1, as general manager of the Denver Symphony. . . . Pianist Hilde Somer has recorded two Carl Czerny piano works for Genesis Records. Notes are by Nicholas Slonimsky. . . . Angel Records is marketing the U.S. LP debut of the King's Singers, group of six male singers from England. Record is called "The King's Singers Sing Of Courty Pleasures." The group is on a U.S./Canada tour.

Boot Records has signed Liona Boyd to her first album of classical guitar. Miss Boyd is second act signed by Boot Master Concert Series label, Canadian company. The Canadian Brass, whose LP was "Canadian Brass," was first act. . . . The Cleveland Orchestra gives 10 educational concerts Dec. 2-10 in Severance Hall and the Thomas Performing Arts Hall, Cleveland.

Composer Carman Moore's three-movement symphony "Wild-Fires and Field Songs," will be performed by Pierre Boulez and the New York Philharmonic on Jan. 23, 24, 25 and 28 in Avery Fisher Hall, New York. Moore has also been commissioned by Seija Ozawa to compose a new work for the 1974-75 season. . . . The Pittsburgh Symphony began its second year of Pops concerts with An Evening of Henry Mancini, Nov. 30, Dec. 1 & 2.

The Saturday Texaco-Metropolitan Opera broadcasts return to the air Saturday (7), with Gounod's "Romeo and Juliet." WCLV in Cleveland, will be one of only 11 stations in the 240-station network to broadcast the opera series in stereo. The on-the-air season ends April 19 with Rossini's "The Seige of Corinth." ROBERT SOBEL

When Answering Ads . . . Say You Saw It in Billboard

Red Seal In Yule Ad Blitz

NEW YORK—RCA Records has launched a pre-Christmas large-scale campaign on its Red Seal product.

The New York segment of the campaign will center on four full-page advertisements running on consecutive Sundays in The New York Times. Print advertising in other cities will be placed locally. The New York ads are running in cooperation with Korvettes and Sam Goody's.

A major part of the advertising campaign will be a nationwide radio blitz immediately before and after Christmas on the nation's most important classical music stations. This will include eight spots per day for

eight days on WGMS in Washington, WCRB in Boston, KDFC in San Francisco, WQXR in New York, WTMI in Miami, WCLV in Cleveland, WFLN in Philadelphia, KFAC in Los Angeles and WFMT in Chicago.

Among the product to be highlighted in the spot campaign will be the operas "Hansel and Gretel," "I Vespri Siciliani," "La Boheme," and "Simon Boccanegra"; special concerto packages by pianist Artur Schnabel and violinist Jascha Heifetz; the Classic Film Score series; "The Entertainer" by organist Virgil Fox, and "Four Last Songs" and other works of Richard Strauss by Leontyne Price.

Marconi, CS Enter Deal

NEW YORK—Connoisseur Society has made a licensing deal with Pathe Marconi EMI (France) to release many of their records in the States in 1975.

The first records are scheduled for release in January and will be a two-record set comprising the complete Faure Nocturnes for piano, and the complete Rachmaninoff Etudes Tableaux Op. 33 and Op. 39. Both records are with the French pianist Jean-Philippe Collard, winner of

first prize in the Marquerite Long-Jacques Thibaud Competition, as well as the winner of the Faure Award.

Collard made his American debut last year with the San Francisco Symphony with Ozawa, playing the Ravel Concerto. Throughout this year, Connoisseur will be releasing many other records with Collard as well as other artists, as a result of the deal with Pathe Marconi. The first negotiations started last November.

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	6	ANGIE BABY Helen Reddy, Capitol 3972 (Warner Bros., ASCAP)
2	3	9	WHEN WILL I SEE YOU AGAIN Three Degrees, Philadelphia International ZS83550 (CBS) (Mighty Three, BMI)
3	1	9	LAUGHTER IN THE RAIN Neil Sedaka, MCA 40313 (Don Kirshner/KEC, BMI/ASCAP)
4	5	7	WISHING YOU WERE HERE Chicago, Columbia 3-10049 (Big Elk, ASCAP)
5	4	9	LONGFELLOW SERENADE Neil Diamond, Columbia 10043 (Stonebridge, ASCAP)
6	9	7	RIDE 'EM COWBOY Paul Davis, Bang 712 (Web IV) (Web IV, BMI)
7	6	8	I CAN HELP Billy Swan, Monument 8-8621 (Columbia) (Combine, BMI)
8	8	7	IT'S MIDNIGHT/PROMISED LAND Elvis Presley, RCA 10074 (Arc, BMI)
9	18	5	MANDY Barry Manilow, Bell 45613 (Screen Gems-Columbia, BMI) (Artista)
10	14	5	MY EYES ADORED YOU Frankie Valli, Private Stock 45003 (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP)
11	10	10	CAT'S IN THE CRADLE Harry Chapin, Elektra 45203 (Story Songs, ASCAP)
12	20	4	ONE MAN WOMAN/ONE WOMAN MAN Paul Anka With Odia Coates, United Artists 569 (Spanka, BMI)
13	7	13	MY MELODY OF LOVE Bobby Vinton, ABC 12022 (Pedro & Galahad, BMI)
14	12	6	IF Telly Savalas, MCA 40301 (Colgems, ASCAP)
15	16	8	EVERLASTING LOVE Carl Carlton, Backbeat 27001 (ABC) (Rising Sons, BMI)
16	30	3	ONLY YOU Ringo Starr, Apple 1876 (Capitol) (Tro-Hollis, BMI)
17	11	9	AFTER THE GOLDRUSH Prelude, Island 002 (Cottillion/Broken Arrow, ASCAP)
18	13	12	BACK HOME AGAIN John Denver, RCA 10065 (Cherry Lane, ASCAP)
19	15	15	CAREFREE HIGHWAY Gordon Lightfoot, Warner Bros. 1309 (Moose, CAPAC)
20	17	14	LOVE ME FOR A REASON The Osmonds, MGM 14746 (Jobette, ASCAP)
21	27	4	DREAM ON Righteous Brothers, Haven 7006 (Capitol) (ABC/Dunhill, BMI)
22	24	4	FOUR OF FIVE TIMES Peter Dean, Buddha 434 (Miller, ASCAP)
23	28	5	FAIRYTALE Pointer Sisters, ABC/Blue Thumb 254 (Para-Thumb/Polo Grounds, BMI)
24	22	6	LET'S LOVE Peggy Lee, Atlantic 3215 (McCartney, ATV, BMI)
25	33	2	PLEASE MR. POSTMAN The Carpenters, A&M 1646 (Jobete, ASCAP/Stone Agate, BMI)
26	23	12	YOU CAN HAVE HER Sam Neely, A&M 1612 (Harvard/Big Billy, BMI)
27	32	4	NEVER CAN SAY GOODBYE Gloria Gaynor, MGM 14748 (Jobete, ASCAP)
28	26	6	THREE RING CIRCUS Blue Magic, Atlantic 7004 (W.M.O.T./Friday's Child/Mighty Three, BMI)
29	25	10	SOMETHIN' 'BOUT YOU BABY I LIKE Tom Jones, Parrot 40080 (London) (Colgems/Glori, ASCAP)
30	49	2	MORNING SIDE OF THE MOUNTAIN Donny & Marie Osmond, MGM 14765 (Warner Bros., ASCAP)
31	35	5	EVERGREEN Booker T, Epic 8-50031 (Columbia) (Universe, ASCAP)
32	29	10	EARLY MORNING LOVE Sammy Johns, GRC 2021 (One, BMI)
33	31	5	CHARADE Bee Gees, RSO 501 (Atlantic) (Casseroles, BMI)
34	38	2	BABY, HANG UP THE PHONE Carl Graves, A&M 1620 (Tiny Tiger, ASCAP)
35	39	7	YOU FOXY THING, I LOVE YOU Ronnie & Natalie O'Hara, Legacy 103 (Happy Girl, ASCAP)
36	42	3	EVERYBODY NEEDS A RAINBOW Ray Stevens, Barnaby 610 (Chess/Janus) (Ahab, BMI)
37	48	2	LOVING ARMS Petula Clark, ABC/Dunhills 15019 (Almo, ASCAP)
38	NEW ENTRY		WHEN A CHILD IS BORN Michael Holm, Mercury 73643 (Phonogram) (Beechwood, BMI)
39	34	9	SUNSHINE ROSES Gene Cotton, Myrrh 136 (Word/ABC) (Monya, ASCAP)
40	45	2	ISN'T IT LONELY TOGETHER Stark & McBrien, RCA 10109 (Star Spangled/American Wordways, ASCAP)
41	43	5	I BELIEVE IN HAPPY ENDINGS Mary McCaffrey, Playboy 6006 (Don Eugenio, ASCAP)
42	41	4	CAROUSEL MAN Cher, MCA 40324 (Senor, ASCAP)
43	NEW ENTRY		JUST LEAVE ME ALONE Don Potter, Columbia 3-10059 (Combine, BMI)
44	NEW ENTRY		GEE BABY Peter Shelley, Bell 45614 (Arista) (Screen Gems-Columbia, BMI)
45	44	3	YOU AND I Johnny Bristol, MGM 14762 (Bushka, ASCAP)
46	46	3	JUSTINE Kathy Dalton, Discreet 1313 (Warner Bros.) (Feg/Abernathy/Eye, BMI)
47	NEW ENTRY		SALLY G Paul McCartney & Wings, Apple 1875 (Capitol) (McCartney/ATV, BMI)
48	NEW ENTRY		RUBY BABY Billy "Crash" Craddock, ABC 12036 (Hill & Range/Quintet/Freddy Bienstock, BMI)
49	NEW ENTRY		LIKE A SUNDAY MORNING Lana Cantrell, Polydor 14261 (Silver Blue, ASCAP)
50	50	2	JUST ONE LOOK Anne Murray, Capitol 3955 (Premier, BMI)



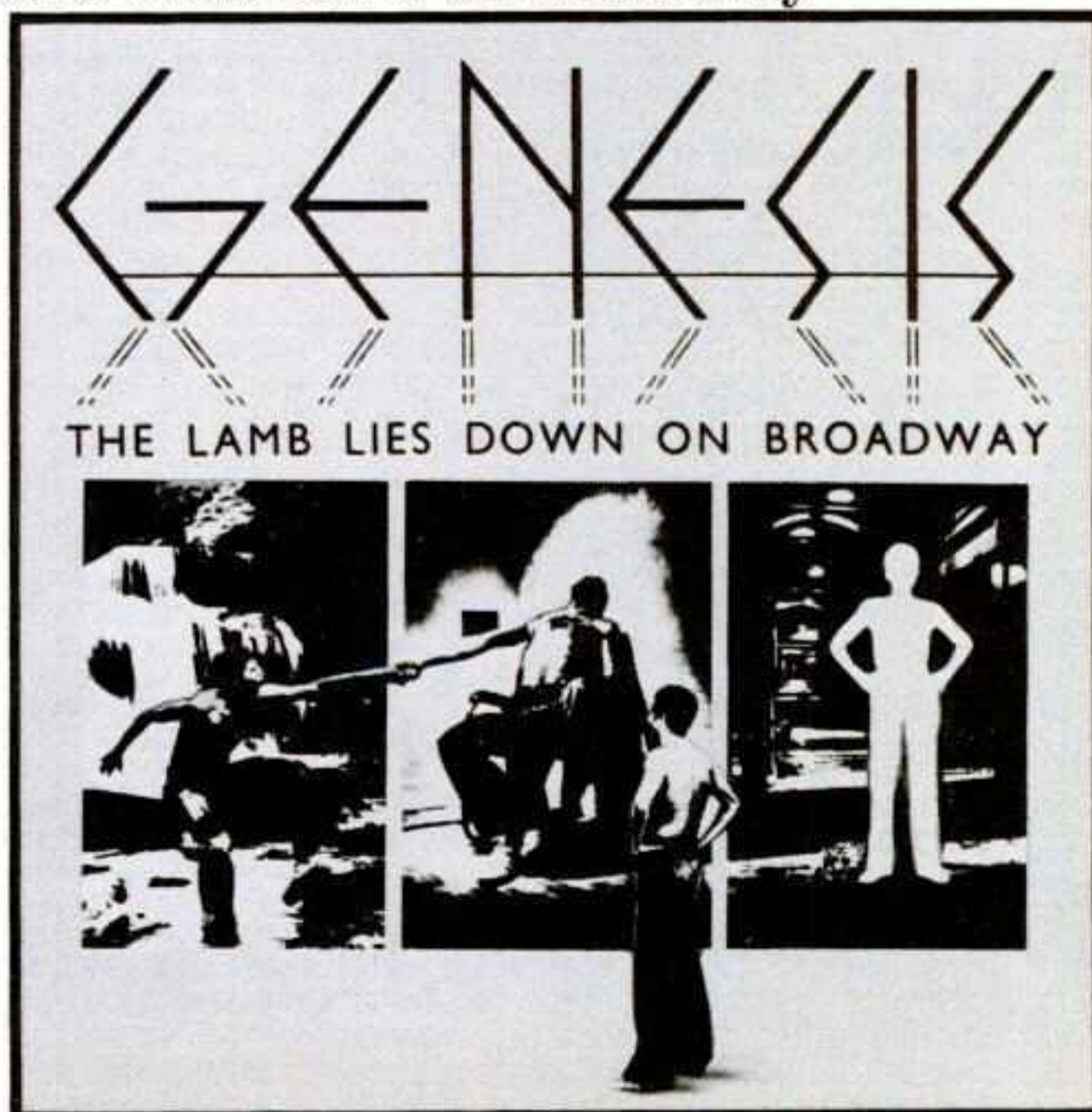
*"They didn't want to do a tee shirt...
they didn't want to do a tote bag...
they didn't want to do a watch..."*

As Genesis grows in popularity, their music grows in scope. "The Lamb Lies Down On Broadway"

is two records of indescribable music. Nothing we could say or do could prepare you for Peter Gabriel and Genesis' newest musical conceptions.

Sorry.

"The Lamb Lies Down On Broadway."
New from Genesis on
Atco Records and Tapes.



SD 2-401

Produced by John Burns and Genesis.

Jukebox Programming

RCA Aims At Jukebox Ops Via 1,500 Sample Singles

CHICAGO—Morty Gilbert, national singles sales manager for RCA, sees the operator as a "tremendous influence" in helping to make hits, especially in country and western, which is why he mails out 1,500 sample singles to operators and one-stops across the country.

Conn. Music Ops Add Four Members

NEW YORK—The Music Operators of Connecticut has added four, vending and amusement game companies to its state rolls. The four are the Colonial Vending Service Co. of West Waterbury; East End Amusement Co. of Waterbury; Mattatuck Amusement Co. of Waterbury; and United Amusement Co. of Waterbury.

His mailing list is gleaned from the MOA list and selected names from title strip company lists. An operator can request to be put on the mailing, and can be included in local or regional mailings.

"We like to keep in touch with one stops because about 90 to 95 percent of the operators buy their records through him. He is the most effective vehicle to the jukebox operator," Gilbert says.

Mailings are decided on the basis of whether the artist is a "key" name, and are sent as soon as the record is available.

Gilbert notes that the RCA Gold Standard Series, two hits back to back by a single artist, is "booming." The catalogue lists 64 separate Elvis Presley selections.

DECEMBER 7, 1974, BILLBOARD



Photo credit: United Photographers

CHARLIE McCOY (left) and his accompanist Russ Hicks join Billboard Jukebox Programming editor Anne Duston at MOA banquet. Charlie and Russ joined artist Enzo Stuarti, Johnny Russell, Karen Wheeler, Dolly Parton, Teresa Brewer, Tommy Wills, Billy Kelly, LIFE, and Denny & Lee for an extravagant three-hour show for MOA members.

Latin Scene

SANTO DOMINGO

Dominican musician/composer Rafael Solano (Kubaney) spent several days in Puerto Rico working on his international TV program. Solano's program is titled "Solano En Domingo" here and is shown on RTVD, Channel 4. In Puerto Rico the program is called "Buenas Noches America" and is televised every Friday at 9 p.m. on Rikavisión, Channel 7. Solano is a member of the Company Promovision Internacional which is producing his programs and negotiating for presentations in New York, Boston, Miami and Los Angeles.

Argentinian singer Roberto Yanes (CBS) now living in Miami, was booked for club dates at El Conquistador and presented on TV pro-

gram "Nosotros A Las Ocho" on RTVD, Channel 4. Yanes has hits here with his recordings of "Que Pasa Entre Los Dos" and "Volver." He lost his luggage on his flight from Miami, containing expensive stage apparel.

Booking agent Jose Gomez has made contracts with two leading singers: Jose Jose (RCA) from Mexico and Spanish recording artist Camilo Sesto on the Pronto label. Sesto is to make his debut at the Bellas Artes Theater Dec. 10, and he is currently making a tour of Latin America.

A festival was scheduled for Nov. 25 called Encuentro Internacional de la Nueva Cancion organized by the Central General de Trabajadores and Expression Joven. Singers from Spain, Argentina, Mexico, Venezuela, Puerto Rico and the Dominican Republic participated in the event.

Dominican singer Montenegro (Cinema Records) will be participating in the Festival Hispanamericano de la Cancion de Miami which is to take place May 25, 1975 at the Dade County Auditorium. The singer will be interpreting the song "Paz Y Amor" with arrangements by Jorge Taveras.

New disks in circulation and getting heavy airplay are: "La Maquina De Los Tontos" by Venezuelan group Acuario (Top Hit); "El Ingles" by Dominican salsa king Johnny Ventura (Discolor) and his group; "Es La Primera Vez" by Dominican singer Sonia Silvestre (Karen) and "Yo Soy Ais" by Nini Cafaro (Kubaney).

Rhina Ramirez, Dominican recording artist on the Montilla label, continues her successful tour of Spain with dates in Valencia at the Los Molinos night club, in Salamanca at La Coquette and in Bilbao.

Dominican artists Ramon Leonardo and Wilfredo Vargas and his group Los Beduinos have both released new albums on the Karen label, and Sonia Silvestre also recording for Karen is to record her next LP in Argentina.

The OTI Song Festival in Acapulco was televised by satellite and Charitin Goico, Dominican songstress on the Alhambra label was chosen to be the first contestant to interpret his own composition "Alexandra." **FRAN JORGE**

MIAMI

Johnny Ventura (Mate) at Club Montmaire. . . Tropicana has the distribution rights for the state of Florida for UA Latino product. . . Pellin Rodriguez (Borinquen) at Rustic Gayo Nov. 27. . . Luisa Maria Guell (Gema) "Concepciones Junto A Cena" selling well. . . Luis Gabriel (Zeida) "Asi Es Mi Pueblo" LP contains the hit "Para Ti Colombia."

Nydia Garo's (Alhambra) LP, "Hoy Canto Por Cantar" now on sale. . . Miami Records new Grupo India LP is called "La Que Era, Ya No Es." . . . On the same label, Antonio Solo has recorded "Un Adios y Lagrimas." . . . On Fuentes, Los Lideres y Los Bestiales have recorded "Mano A Mano," Los Jinetes new LP is called "Amor Eterno" and Penaranda has returned to Fuentes label with his new LP "Vuelve Penaranda."

Columbia Records is promoting the new Santana LP by buying spots on Spanish radio locally. . . Cafe (Vaya) continues at the Castaways "Wreck Bar" setting a new record for audience appeal. . . Opus (Sound Triangle) off the "Open House" circuit to play club dates.

ART "ARTURO" KAPPER

Talent In Action

• Continued from page 23

rate it has over the past six months, there is no reason why Miss Mandrell should not become one of the truly major attractions in country music. **BOB KIRSCH**

LINDA RONSTADT TOM SNOW

Troubadour, Los Angeles

Linda Ronstadt just keeps on getting better. It'll only take that one smash single to open up the interest in her impressive catalog of country and rock oldies records. She deserves to be considered the queen of goodtime fem singers today. Her Nov. 15 show was a delight, both musically and entertainment-wise, as that remarkably rich Ronstadt voice was backed by a strong combo of multi-instrumentalists which at times boasted two steel guitars.

The standing-ovation encore brought a surprise guest, Emma Lou Harris, to duet with Linda on the country oldie "Honky Tonk Blues." The vocal blend was enchantingly raunchy and Ms. Harris deserves the raves she's been getting in secondary-market appearances lately.

Tom Snow is a pianist-singer-writer who really worked up some excitement at the end of the set when he got away from his more laid-back material. Highly promising artist, not yet signed but managed by Ronstadt's rep, Peter Asher. **NAT FREEDLAND**

THE 5TH DIMENSION PAUL WILLIAMS

Riviera Hotel, Las Vegas

Paul Williams, a romantic genius with a lyric, says he came in third in a Haley Mills lookalike contest. He kids the audience and himself about his less-than-Adonis looks. The kidding stops when he sings his own compositions. His voice will never win an award, but his songs tend to turn gold. His opening number "Life Goes On," could barely be understood, but from then on it was straight up. His medley of six hits won almost continuous applause. He closed with "Sad Song" from his new album "A Little Bit of Love."

The 5th Dimension consistently brings in a new show; never fails to put forth 100 percent of their ability and gives the audience what they came to hear.

This new offering is a smattering of ethnic groups all melted into a delightful artistic effect. Dressed in Indian garb they entered Nov. 6 through the audience singing "Celebrate Life." "What is Hip?" and their latest single "Harlem" are both hip and black. Their greatest hits medley is taken out of audience requests and probably could go on all night.

A standout segment is Marilyn McCoo's tender and poignant rendition of "Loneliness." Then the men take the stage for "Hell of a Woman" while the two women change costumes.

The entertainers medley is a holdover from their last engagement. There is one point where Ron Townson sings opera. During the first several bars the audience giggles, thinking it is a put-on. By the end of the selection the audience has figured it out that Ron is playing it straight and awards him probably the biggest hand of the evening.

In a turnaround the group brings people from the audience on stage to take their pictures in a photographs music segment. **LAURA DENI**

What's Playing?

A weekly survey of recent purchases and current and oldie selections getting top play.

ALTON, ILL.: POP PURCHASES

Helen Franklin
Schaffner Music Co., Inc.
528 Ridge St. (62002)
(618) 465-5711

"One Man Woman, One Woman Man," Paul Anka, United Artists 569
"My Melody Of Love," Bobby Vinton
"Angie Baby," Helen Reddy, Capitol 3972

COEUR D'ALENE, IDA.: COUNTRY PURCHASES

Dave Priso
All American Amusement (63814)
116 Lakeside Avenue
(208) 664-2326

"Kentucky Gambler," Merle Haggard, Capitol 3974
"What A Man My Man Is," Lynn Anderson, Columbia 10041
"Everytime I Turn On The Radio," Bill Anderson
"Like Old Times Again," Ray Price, Myrrh 146

DEFIANCE, O.: MIXED PURCHASES

Larry Van Brackel
A. Van Brackel & Sons Inc.
1361 Ottawa Ave. (43512)
(419) 782-2741

Pop
"My Melody Of Love," Bobby Vinton
"One Man Woman, One Woman Man," Paul Anka, United Artists 569X
"Only You," Ringo Starr, Apple 1876
"Dancing Fool," Guess Who, RCA 10075
"Junior's Farm," Paul McCartney & Wings, Apple 1875

Country
"Whatcha Gonna Do With A Dog Like That," Susan Raye, Capitol 11333

"Heartbreak Kid," Bo Donaldson & Heywoods, ABC 12039

Soul
"Boogie On Reggae Woman," Stevie Wonder, Tamla 54254

"Dream On," Righteous Bros., Haven 1489

FINDLAY, O.: MIXED PURCHASES

Paul Hoppe
Findlay Music Co.
1637 Ribbs Ave. (45840)
(419) 422-6145

Pop
"Ain't Too Proud To Beg," Rolling Stones, Rolling Stones 19302
"Dancin' Fool," Guess Who, RCA 10075

"Only You," Ringo Starr, Apple 1876

Country
"Morning Side Of The Mountain," Donny & Marie Osmond, MGM 1476

"Sweet Home Alabama," Lynyrd Skynyrd
"Willie Burgundy," Teresa Brewer, RCA Signature 10100

Soul

"Someone To Lean On," Joe Simon, Sound Stage 7-1514

"Soul Serenade," Bill Black
"Gimme A Little Action," Sylvia, Vibration 512

ST. PAUL, MINN.: POP PURCHASES

David Eklinger
Northern Coin Machine Co.
1481 Marshall Ave. (55104)
(612) 646-9686

"Only You," Ringo Starr, Apple 1876
"Boogie On Reggae Woman," Stevie Wonder, Tamla 54254

"Some Day," Dave Loggins, Epic 50035
"Dancin' Fool," Guess Who, RCA 10075

"Whatever Gets You Thru The Night," John Lennon
"Wishing You Were Here," Chicago

Billboard SPECIAL SURVEY for Week Ending 12/7/74

Billboard Hot Latin LPsTM Special Survey

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IN TEXAS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ Vicente Fernandez, Caytronics 1405	9	SUNNY & THE SUNLINERS El Orgullo De Texas, Keyloc 3019
2	ANGELICA MARIA Tonto, Sonido Internacional SI-8009	10	LOS UNIVOS Lo Mas Nuevo, EZ 1086
3	LUCHA VILLA Lo Mejor De Jose A. Jimenez, MUS 1626	11	RAMON AYALA La Nueva Zenaida, TM 7017
4	CARLOS MIRANDA Carlos Miranda, Bego 1120	12	LOS SAYLOR Soneir, Raff 3028
5	FREDDIE MARTINEZ Pure Gold, Freddie 1021	13	LOS HUMILDES Amor Eterno/Ambicion, Fama 518
6	CORNELIO REYNA Cuatro Estrellas En El Cielo, CR 5044	14	ROYAL JESTERS Yo Soy Chicano, GC 109
7	LOS ANGELES NEGROS A Ti, United Artists 135	15	LITTLE JOE Y LA FAMILIA Nosotros, BuenaSuerta 1047
8	CARLOS GUZMAN Carlos Guzman, Fal 4062		

IN NEW YORK

1	CELIA & JOHNNY Quimbara, Vaya XVS-31	9	KAKO Kako, TR-900
2	EDDIE PALMIERI The Sun of Latin Music, Coco CLP-109XX	10	EL CRAN COMBO #6, ECC-06
3	ISMAEL QUINTANA Ismael Quintana, Fania 466	11	ISMAEL RIVERA Traigo De Todo, Tico 1319
4	DANNY RIVERA Danny Rivera, Velvet 1481	12	SONORA PONCENA Sabor Sureno, Inca 1039
5	ROBERTO TORRES & CHOCOLATE Juntos, Mericana 125	13	WILLIE COLON Willie, Fania XSLP-464
6	LA CONSPIRACION Cada Loco Con Su Tema, Vaya XVS-29	14	LARRY HARLOW Salsa, Fania SLP-00460
7	TITO PUENTE Tito Unlimited, Tico CLP-1322	15	VITIN AVILES Canta Al Amor, Alegre CLPA-7009
8	ISMAEL MIRANDA En Fa Menor, Fania XSLP-00466		

¡FELIZ NAVIDAD!

CAYTRONICS

"THE LATIN MUSIC COMPANY"



Jose Alfredo Jimenez
3 LP Gift Set CY3-125



Javier Solis
3 LP Gift Set CY3-100



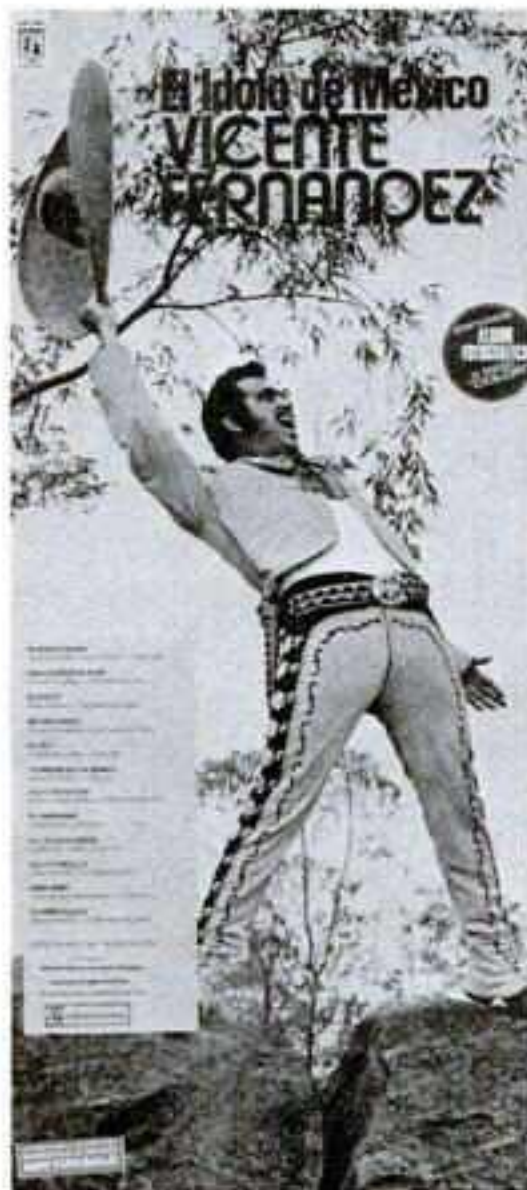
Los Panchos
3 LP Gift Set CY3-111



Sandro
3 LP Gift Set CY3-120



Sonora Santanera
3 LP Gift Set CY3-124



Vicente Fernandez
CYS-1420



Juanelo
CYS-1418



Leo Dan
CYS-1390



Hermanas Huerta
CYS-1410



Roberto Carlos
CYS-1404



Irma Serrano
CLT-7082



Yolanda del Rio
DKL1-3271



Heleno
DKL1-3267



Antonio Marcos
DKL1-3259



Marco Antonio Muñoz
DKL1-3277



Jose Jose
DKL1-3276



Acapulco Tropical
DBL1-5136



Camilo Sesto
PTS-1011



Joe Bataan
XMS-124



Roberto Torres y Chocolate
XMS-125



Graciela
XMS-127



Orquesta Aragon
ALS-4040



Sophy
LPV-1479



Jorge Duarte
LA-108

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TEAC Unveils 48 Creative Centers

Continued from page 1

rate track. The person at the board can do whatever he wants with each track, such as bringing up one of the instruments or eliminating it completely.

"The second tape is a Music-Minus-You tape. Three of the four tracks feature instruments and one is blank. The consumer can fill in a voice, an instrument, a tapping pencil or anything else. You can also mix 4-track to stereo. You cannot take a prerecorded tape and do this because it's already mixed down.

"Our attempt," adds Overstreet, "is to change something that happened a long time ago in our industry. We forget to tell the buying public what a tape recorder is. It's a recorder, not a reel-to-reel record player.

"We've all been selling it as a passive instrument. Now, we're trying to spur some people's imaginations. I don't think a person can really get into music unless they know the technology behind it, and technology is one of the things the centers are designed to show."

Overstreet makes the analogy of a person using an expensive camera to only "take pictures of your kids playing in the front yard" to someone who only "uses a tape recorder to play music. With both, you can learn to do creative things."

The basic idea of the centers is to show what can be done at home with a high-end tape recorder. For mix-downs, overdubs and certain other things, more sophisticated equipment is necessary. But for sound on sound, simul sync and other recording techniques, any high-end tape recorder with appropriate features will suffice.

"The center will teach the capability of the tape recorder," says Overstreet. "The center itself includes two TEAC tape recorders, the 3340S reel-to-reel deck with simul sync and the 330S reel-to-reel deck.

"There is also a 360 Dolby cassette deck, a mixer, a mixing panel, three mikes, remote control punch buttons and a screen with eight color flow charts. The slides on the screen will show graphically what happens inside the tape recorder when certain functions, such as echo, are going on."

All TEAC reps attended a four day workshop at the main office here to learn how to use the center. They are helping to teach in-store personnel. Consumers will get a 15-minute demonstration behind the panel.

All album will also be available through retailers using the Creative Centers. Made with the Hello People, the LP features a narration describing certain musical processes and then features the group playing the music.

The set will help promote the model 3340S as a total instrument. Dick Rosmini of TEAC does the narration on the disk.

Gordon Demands Orlando Dollars

LOS ANGELES—Marc Gordon, personal manager, has filed suit in superior court here against Tony Orlando, seeking \$177,198.86 which he claims is owned in commissions and expenses.

Gordon alleges that Orlando signed a four-year contract with him May 5, 1971, which provided for Gordon to take 15 percent off the top. Gordon claims he is owed \$147,135.51 plus \$30,063.52 in out-of-pocket expenses.

'Q' Clinics Zoom Hardware

Continued from page 3

plus at Federated Magnetics was "directly" a result of the clinic. Actually, at Federated Electronics a series of 12 sessions were being conducted throughout the day.

Federated has long been a leader in promoting quad at the hardware level (its record department is leased and Lasko could not comment on record sales).

"Forty percent of our total business is in 4-channel equipment," he says, adding that the "intelligent way to sell 4-channel equipment is to sell it as stereo now with 4-channel capabilities later."

The Sansui line is the biggest seller in top-end equipment. "That 7001 amplifier is the best 4-channel unit made."

The Federated Electronics operation is undergoing a complete remodeling and Lasko is building what he believes will be the first acoustic room totally devoted to the automobile.

"Here, customers will be able to listen to 4-channel auto decks, 8-track cartridge decks, cassette units, and AM-FM radios. The push of a button on a control panel will allow them to select the unit and price of their choice, with a light showing which unit is in operation at that time.

"Another push of a button on a separate control panel will allow them to choose the speaker system of their choice."

The new acoustic auto room was suggested when store owner Wilford Schwartz had a cassette unit installed in his own car with two good Jensen speakers, Lasko says. "He found out that this combination sounded 10 times better than our display in the store. This auto acoustic room was the natural followup to that."

New Circles Store Opens in Flagstaff

PHOENIX, Ariz.—The second Circles record/tape store has been opened in Arizona in Flagstaff. The stores are a subsidiary of Associated Dist. here.

Like the first store, the new Flagstaff 4,000-square-foot store opened to provide exposure for product which ordinarily would not be stocked in the area. Leonard Singer of Associated said other stores are contemplated when the time is right. The first Circles 6,000-square-foot store here opened two years ago. Kent Atha, formerly of the Phoenix store, is managing the new shop.

There will be 40 different units and 40 different speaker systems available in the room; later, this will be increased to 80 units each.

Another acoustic room will demonstrate just reel-to-reel tape decks. "Here the customer will be able to take a record and tape simultaneously on five or six different tape decks, then A-B the tape back. "All top line equipment," points out Lasko, "and our clerks won't have to show you the monkey business of spec sheets."

Lamont Dozier

Continued from page 32

we started a sound that was the Motown Sound. It was called r&b-pop."

With such hits as "Reflections," "Stop, In The Name Of Love," "Bernadette," to name just a few, the team of Holland-Dozier-Holland was a dynamic trio.

Now, with Dozier as a single once again, writing songs and singing, will there be anything of the H-D-H spirit in his work?

"I'm still searching. I continue to do that," he says. "I'm working on a concept that is a new sound... it's as new as the stuff we did in the early Motown days."

Chappell Finalizes Shakespeare Binder

NEW YORK—Chappell Music and the New York Shakespeare Festival have entered into a worldwide co-publishing agreement. The cooperative agreement, including publication and administration right, cover both current as well as forthcoming compositions in the extensive New York Shakespeare catalog.

The agreement will be coordinated through the Chappell Music theatre department, headed by Bob Baumgart, and New York Shakespeare Festival Associate Producer Bernard Gersten.

Smothers Bros. TV Show Tees Jan. 13

LOS ANGELES—"The Smothers Brothers Show" returns to network television on NBC-TV Jan. 13 at 8 p.m., according to Ken Fritz, the duo's manager. The brothers last network show aired in April 1969; it was on three years before biting the dust in a celebrated censorship debate between Tommy Smothers and the network.

The new shows are being produced by Knave Productions, of which Fritz is executive producer. Like the old show, the new one will feature a wide range of artists.

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	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 2	18	6		FULLFILLINGNESS' THE FIRST FINALE Stevie Wonder, Tamla T6-33251 (Motown)	32	24	6	CLIMAX Ohio Players, Westbound WB 1003 (Chess/Janus)
★ 4	10	5		THRUST Herbie Hancock, Columbia PC 32965	33	34	5	ILLUMINATIONS Devadip Carlos Santana & Turiya Alice Coltrane, Columbia PC 32900
3	3	25		THAT NIGGER'S CRAZY Richard Pryor, Partee PBS-2404 (Stax)	34	17	32	CLAUDINE SOUNDTRACK Gladys Knight & The Pips, Buddah BSD 5602 ST
★ 7	6	7		DO IT BABY Miracles, Tamla 334V1 (Motown)	35	36	7	LA LA PEACE SONG Al Wilson, Rocky Road RR 3700 (Artista)
5	6	27		BODY HEAT Quincy Jones, A&M SP 3617	36	37	5	THE PLAYER First Choice, Philly Groove 1502 (Artista)
6	1	13		CAN'T GET ENOUGH Barry White, 20th Century T-444	37	33	8	LIGHT OF WORLDS Kool & The Gang, De-Light DEP 2014 (PIP)
★ 10	26	20		RAGS TO RUFUS Rufus Featuring Chaka Khan, ABC ABCX-809	38	27	20	DREAMER Bobby Blue Bland, ABC/Dunhill DSX 50169
9	5	11		LIVE IT UP Isley Bros., T-Neck PZ 33070 (Columbia)	39	35	45	HEAD HUNTERS Herbie Hancock, Columbia KC 32731
★ 20	4	2		SOUTHERN COMFORT Crusaders, ABC/Blue Thumb BTSY-9002-2	★ 50	2	2	DO IT 'TIL YOU'RE SATISFIED B.T. Express, Scepter SPS 5117
★ 25	3	8		I FEEL A SONG Gladys Knight & The Pips, Buddah BDS 5612	41	40	8	RELEASE YOURSELF Graham Central Station, Warner Bros. BS 2814
12	11	15		HELL James Brown, Polydor PD2-9001	42	49	3	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465
★ 22	3	3		HEAVY Stylistics, Avco AV 69004	★ NEW ENTRY			EXPLORES YOUR MIND Al Green, Hi SHL 32087 (London)
14	16	23		LIVE IN LONDON O'Jays, Philadelphia International KZ 32953 (Columbia)	44	46	11	THE MIGHTY MIGHTY DELLS Cadet CA 60030 (Chess/Janus)
15	9	30		MARVIN GAYE LIVE Tamla T6-33351 (Motown)	45	42	16	ROCK YOUR BABY George McCrae, TK 501
16	18	37		MIGHTY LOVE The Spinners, Atlantic SD 7296	★ NEW ENTRY			ROCKIN' SOUL Hues Corporation, RCA APL1-0775
17	13	17		MORE, MORE, MORE Lattimore, Glades 6503 (TK)	47	48	27	LET'S PUT IT ALL TOGETHER Stylistics, Avco AV 69001
18	12	32		SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)	48	51	14	CITY IN THE SKY Staple Singers, Stax STS 5515 (Columbia)
19	21	7		IN HEAT Love Unlimited, 20th Century T-443	49	41	35	OPEN OUR EYES Earth, Wind & Fire, Columbia KC 32712
★ 26	4	4		BORBOLETTA Santana, Columbia PC 33135	50	43	19	I NEED TIME Bloodstone, London APS 647
★ 29	3	3		WHITE GOLD Love Unlimited Orchestra, 20th Century T-458	51	53	5	SLEWFOOT Norman Connors, Buddah BDS 5611
22	23	16		COMIN' FROM ALL ENDS New Birth, RCA APL1-0495	52	★ NEW ENTRY		FLYING START Blackbyrds, Fantasy F-9472
★ 23	38	2		GOT TO FIND A WAY Curtis Mayfield, Curtom CRS 8604 (Buddah)	53	58	7	SOULFUL ROAD New York City, Chelsea 500
24	14	9		THE KIDS & ME Billy Preston, A&M SF 3645	54	52	19	BE THANKFUL FOR WHAT YOU GOT William De Vaughn, Roxbury RXL 100 (Chelsea)
★ 25	31	2		CAUGHT UP Millie Jackson, Spring SPR 6703 (Polydor)	55	★ NEW ENTRY		ALL IN LOVE IS FAIR Nancy Wilson, Capitol ST 11317
26	15	14		HARD CORE POETRY Tavaras, Capitol ST-11361	56	45	36	STREET LADY Donald Byrd, Untied Artists Blue Note BN-LA 140-F (United Artists)
27	32	7		TOGETHER FOR THE FIRST TIME LIVE B.B. King & Bobby Blue Bland, ABC/Dunhill DSX-50190	57	★ NEW ENTRY		DEATH WISH/SOUNDTRACK Herbie Hancock, Columbia PC 33199
28	28	6		HIGH ENERGY Freddie Hubbard, Columbia KC 33048	58	54	13	TREASURE CHEST Herbie Hancock, Warner Bros. ZWS 2807
29	30	5		LIVE & IN CONCERT Four Tops, ABC/Dunhill DSD 50188	59	★ NEW ENTRY		PYRAMID Cannonball Adderly, Fantasy F-9455
30	19	25		THE BLACKBYRDS Fantasy F-9444	60	57	4	DON'T FIGHT THE FEELING Sound Experience, Soulville PS 1650 (Artista)
★ 31	39	2		FIRE Ohio Players, Mercury SRM-1-1013 (Phonogram)				

Aiko Unaffiliated With Japan Firm

By ANNE DUSTON

CHICAGO—Aiko Corp. officials here deny that it is financially connected with Aiko Ltd., Japan, which filed a petition in Tokyo for corporate rehabilitation, the equivalent of filing Chapter XI in the U.S.

Aiko Corp., in suburban Broadview, is wholly owned by Transatlantic Zona Libre, Panama, a South American conglomerate. It was formerly Aiko America, owned by the Japanese firm.

Aiko Corp. is supplied with some cassette product from Aiko Ltd., Japan, and continues to carry the brand name. Because of confusion, officials indicate there is a possibility that this may be changed. Frank Dolik, national advertising and public relations manager, sees no problem in obtaining product from the Japanese supplier "because of existing inventory and future commitments."

Since the change in ownership in April, Aiko Corp. has mounted an aggressive campaign to build a national market for its cassette products through a network of independent sales reps, national advertising

extended warranty on car stereo units, and an exacting quality control program.

Aiko Corp. plans to show an extended line of product at the January CES. The current line includes 17 portable and home systems, and seven auto cassette models shown at the recent Automotive Parts & Accessories Show, here.

50 Stores In Silo's Network

ALLENTOWN, Pa.—Silo's Inc., one of the nation's largest retailers of brand name stereo sound equipment, TV and major appliances, opened its 50th store here, a 25,000-square-foot warehouse showroom. The chain has an Audio World sound center in each outlet, located in Pennsylvania, New Jersey, Delaware, Colorado, Arizona and Texas.

The local store is Silo's fifth unit with the "direct-to-consumer" warehouse showroom concept. President Sidney Cooper, who established the chain in 1946, points out that this type of unit allows Silo to offer the consumer the broadest selection of merchandise at the lowest possible prices.

"Although we are opening our 50th store at a time when retail sales in durable goods are not at peak levels," Cooper observes, "we are enthusiastic for this store and the other 49 in our chain."

All 50 outlets joined in the grand opening celebration of the newest store, offering a "Jackpot of Prizes" with \$10,000 in free gifts. Prospective customers were invited to come into any store and register for the gifts including TV sets, ranges, refrigerators, hair dryers and radios, with the drawing held at Silo's executive offices in Philadelphia.

TEAC Eyes Taipei Site

MONTEBELLO, Calif.—The TEAC Corp. of America will produce cassette decks for the U.S. market at a facility now under construction in Taipei, Formosa. The new facility, capitalized at \$2.5 million, is a joint venture of TEAC and Cathay Investment Corp. Cathay has a 35 percent interest in the new company.

First product to come off the 45,000-sq.-ft. facility will be model 160 cassette decks. The company will also manufacture open reel units for markets in the entire western hemisphere.

George DeRado, president of TEAC Corp. of America, will also head the Taipei operation.

39-Unit Nat'l Auto Sound Chain Sees Cassette Building

By GRIER LOWRY

KANSAS CITY, Mo.—Although still not quite in the ballpark with 8-track, cassette underdash automotive hardware is becoming a steadily increasing factor in sales of automotive stereo systems, according to Mike Landy, vice president, National Auto Sound. As more good cassette in-dash systems arrive from the factories, sales of this type system will continue to grow, believes Landy.

Headquartered here, National Auto operates some 39 stores over an area encompassing the Southwestern, Southeast and Middle Western sectors of the country. President and founder of the company is Carl Galler.

One of the pioneers and major outlets offering the complete automotive stereo package—sales coupled with installations—in both underdash and in-dash systems—the company now records only minimal business in the under-dash units. This area of the business is left more or less unchallenged to discount houses, department stores, etc. The feeling is that it is unrealistic for the company to push a \$50 hang-on sale when the \$200 in-dash installation represents a higher-ticket, chunkier-

profit proposition. For one thing, space limitations in service areas restrict the quantity of work which can be performed in this sector and the feeling is that the concentration should be on the most profitable aspect of the business.

On the question of customer-installed vs. dealer-installed business, Mike Landy reports that only about five percent of the units sold by the firm is installed by the customer. The complexities of the installation is a major deterrent to do-it-yourselfers, he believes.

"We do recognize," he adds, "that this situation may change dramatically as mass merchandising on the new packaged kits programs got out by several manufacturers swings into high gear," Landy said. "But, for the present, the packaging of goods simply doesn't make it any easier for the self-doing crowd. We do know that our young customers who enjoy tinkering and getting involved in everything find self-installations appealing."

There is, according to Landy, a steadily growing demand for automotive quadraphonic sound systems at National Auto outlets. He points out that this growth isn't due to any



Craig Corp. photo

CAR-GO!—Anyone who wonders why Artesia Blvd. in Compton, Calif., resembles a permanent CES might note the area is close to both sea and air terminals, attracting many hi fi manufacturers to locate in vicinity. Here Craig Corp. unloads plane of car stereo units. Lauren Cavies, firm's sales veep, notes two planes were used to catch up with sales backlog on one-day flight, compared to shipping 15-20 days by sea from Japan manufacturing plant.

Car Stereo House Fate Is Uncertain For All-Channel Radio Bill

Continued from page 1

jected the arguments by House Communications Subcommittee chairman Harley O. Staggers, that AM-FM reception in auto radios could be achieved at far less than the auto manufacturers were charging.

Rep. Staggers (D., W. Va.) reminded the rules members that FM-stereo car sets cost three times the price of a factory-installed AM-only auto set, although an independent study has found that FM reception could be added at factory level for as little as \$7.

During the first day's testimony pro and con by several Commerce subcommittee members, Chairman Madden and Rep. Delaney were flatly skeptical about the prospect of a modest price for added FM reception in car radios, and felt the bill was just a boost in profits for FM stations. Rules chairman Madden said this was no time to add any more expenses to cars for the American consumer.

Labor opposition to the bill came out in the second day of testimony

when Rep. Elwood Hillis (R., Ind.) warned that the present American-made auto radio workers would lose jobs to the after-market when consumers rejected the more costly FM-AM radios in new cars and bought cheaper AM-only sets to install.

Rep. Hillis predicted a substantial loss in jobs in this area, and a reduction in American workers' salaries when the after-market radios were made off-shore, with wages at 50 cents an hour and less.

The last witness before the rules committee, Rep. Clarence Brown (R., Ohio), made a valiant effort in support of the bill on the grounds of national benefit. He said there is a need for more radio outlets, which must be on the FM band, with the AM band now exhausted.

As for the economics, Rep. Brown pointed out that most car manufacturers have "their own captive auto radio company, with controlled facilities, and so can control the cost for FM components." Cheaper sets would result, and car values would be enhanced, he felt.

Continued on page 39

Nordmende Bows Film Vidplayer

By JUUL ANTHONISSEN & STEPHEN TRAIMAN

NEW YORK—Nordmende, the German audio/video manufacturer, introduced its Colorvision CCS super 8mm film videoplayer—the European answer to the Kodak Supermatic unit in the U.S.—at the recent Intratel '74 international trade fair in Brussels.

Debuted in very low key by Nordmende at the October Photokina in Cologne, Germany, the Colorvision unit uses Bell & Howell film cassettes. It incorporates an electronic scanning system with stop-frame capability, and automatic threading among other features, projected via any TV screen.

There were no videodisks at the fair, but a number of labels here market videocassettes, on the Philips ½-inch VCR system which has pretty well standardized the European market.

There is growing Japanese pressure with their equipment, however, which is beginning to compete strongly in the European market in terms of both quality and price.

At present there are some 300,000 color TV sets in Belgium, and M. de Donnea, Intratel '74 president, predicts that in a few years 50 percent of all homes will have color TV.

Another potential plus for the home tape/disk/film market in Belgium is the extensive cable TV network through which an estimated 800,000 households can bring in up to 10 stations due to the ideal geographic location.

On the hi fi side, great emphasis was placed on quadraphonic equipment, a steadily growing factor in the Belgian market. But like the U.S., there are a number of "standards" and not even experts can predict which one will finally prevail. Also on display were new developments in the field of loudspeakers.

Continued on page 40

improvement in quad software but rather to the fact that a number of major cities have four, five and six radio stations broadcasting 4-channel. This factor, he believes, will spark continuing interest in automotive quad systems.

The bulk of the 4-channel equipment coming on the market, he notes, is in the discrete, rather than the matrix, systems. Part of the

PYE ISSUES FIRST PACKS

LONDON—First batch of Pye cassette combination packs, using the slogan "A Record For Your Home—A Tape For Your Car," was scheduled for Nov. 29 release in the U.K. at suggested \$9.20 list versus "separate" price of \$11.15.

Unique promotion, being watched closely by other disk/tape firms, offers cellophane-wrap packages featuring such artists as Des O'Connor, Acker Bilk, Lena Martell, Max Bygraves, the Harry Roche Constellation, the Ragtimers (Scott Joplin music), Mungo Jerry, Ray Davies and Kenny Ball.

dominance of discrete, he also points out, checks back to the better quality of discrete software.

"Paradoxical" is the tag he put on the fact that AM-FM automotive discrete quadraphonic sound is possible only on tape, not FM, the area on which it is broadcast. Neither the discrete nor matrix systems, he finds, exploit the excellent quadraphonic FM theater presented for sound in the automobile.

"What I am saying is that is possible with a discrete tape player to receive stereo on the tape side but not on the radio side from four speakers. And the factor that makes this even more paradoxical is that the automobile is one of the finest sound rooms ever conceived when the software is properly produced. There is no question but that the future for automotive quad is good but the question that keeps nagging me is how much good music made today is really properly engineered for four speakers."

National Auto sells software at all stores. Except for 4-channel software, however, it has been a diminishing factor in the company's volume the past several years. Sales are far below the hot pace set when the

company ranked as one of the highest-volume 8-track software outlets in the Midlands. But Landy says he is heartened by the brisk sales pace of quad software.

In the past, National Auto Sound has supplied buyers with a comparatively wide selection of nationally-advertised brands of hardware. That picture has undergone somewhat of a change. The company is now oriented to the improved profits represented by private label merchandise. Landy has the distinct feeling that some outfits use a big brand name roster as a crutch to keep in the hassle for business. Or a weak, uninformed salesperson uses a highly-publicized name as a support to help close deals.

The stereo salesman who believes strongly in a private-label line, is enthusiastic about automotive stereo, knows his product, pitches it with confidence, can sell hell out of unbranded labels, says Landy. He also believes staunchly that a good private label, with wide consumer acceptance in an area, can be a positive factor in a city where there may be 20 other firms competing with a nationally-known brand.

Continued on page 38

Innermedia To Debut 11 Speakers At CES

THOUSAND OAKS, Calif.—Innermedia Sound, new loudspeaker manufacturer based here, will formally introduce its first products at the January Consumer Electronics Show, according to Mike Reago, executive vice president. The 11-speaker line will go on display in booth E404 at Chicago's Conrad Hilton, and can be heard as well at Innermedia's hospitality suite.

Reago will be on hand along with Charles Grebitus, Innermedia president, and Larry Loftus, vice president, to talk with buyers and reps and to demonstrate the new products to them.

According to Reago, the speakers represent a radical design and engineering concept. They are housed in triangularly-enclosed units and dis-

perse sound over a 270-degree area by eliminating standing waves that characteristically reduce sound-wave dispersion effect. The units range in size from bookshelf models to freestanding modules.

The Innermedia speakers are being manufactured at the company's recently acquired 10,000-sq.-ft. plant at Sacramento. It is the same building in which ESS speakers first started operations.

The Innermedia speaker concept was developed over four years ago by Loftus, who not only founded the company but is also its chief engineer.

Reago discloses that the facility has a production capacity of over \$5 million annually. He targeted sales for the first full operational year at close to \$2 million.

Production equipment in use was designed to the company's specification in order to more efficiently produce Innermedia's uniquely-styled, speakers, according to Reago.

The speakers in the line range from 10 to 200 watts RMS per channel. They range in price from \$99.95 to \$259.95 for complete three-way systems, up to \$1,060 for a deluxe four-way, five-piece system.

Most of the speakers feature what Innermedia calls the "Piezoelectric" tweeter, a solid-state device capable of handling up to 200 watts RMS per tweeter. They also feature woofers with a patented controlled-field magnet.

A comprehensive marketing and merchandising program has been scheduled for the line, including national trade and consumer press advertising.

Brother Intl Adds Products

NEW YORK—Brother International is expanding its home entertainment products to include two new modular systems and two console models for introduction at the Winter Consumer Electronics Show, Jan. 5-8.

The modular systems are the BR-1, AM/FM/FM and 8-track player with full size changer, set at \$199.95 list; and the BR-2, similar but with the 8-track record feature and automatic record level control, listing at \$219.95.

The new console models are the BP-6, AM/FM/FM with 8-track player, record changer and pushbutton controls, listing at \$259.95; and the BR-7, with the 8-track record feature added, listing at \$289.95.

FOR CHICAGO WINTER MEET CES Firms A/V Panels

CHICAGO—"Outlook '75: Audio Compacts, Components and Tape Equipment" is the theme of the winter Consumer Electronics Show audio conference, announces Bill Kist of JVC America and chairman of the EIA/CEG audio division.

Lee Zhito, Billboard editor/publisher, will moderate the Tuesday, Jan. 7 session from 9-10 a.m. at the Conrad Hilton here. Panelists will include Bernard Mitchell, U.S. Pioneer; Larry Murphy, Capehart; Gerald Orbach, Fisher Radio; Jack Doyle, Pioneer Electronics of America; Robert Pierce, Zenith Radio, and Fred Tushinsky, Superscope.

Winter CES video conference on Monday (6) from 9-11 a.m. will be chaired by Walter Fisher of Zenith, and chairman, EIA/CEG video di-

vision, with panels on both TV receivers and video systems.

Ken Winslow, director of VIDSEC '75 to run in conjunction with the summer CES, will moderate the video systems session. Panelists include Irwin Tarr, Panasonic; Richard O'Brien, Sony Corp. of America; George Schupp, Zenith; John DeAno, Advanced Systems, and Dick Kelly, Time-Life Multimedia.

Session on TV receivers, moderated by Dave Lachenbruch, TV Digest, will feature Bill Anderson, Sharp Electronics; Stan Hametz, Panasonic; Ken Ingram, Magnavox; Joe Lagore, Sony; Bill Lowry, RCA; John McAllister, Zenith; Bob McCarthy, GTE Sylvania, and Don Perry, General Electric.

COLUMBIA MAGNETICS DRIVE

Prep '75 Blank Tape Campaign

By RADCLIFFE JOE

NEW YORK—Columbia Magnetics plans to launch a national advertising campaign on its blank tape products to coincide with the January Consumer Electronics Show in Chicago, according to Glenn Hart, director of marketing and administration.

The campaign will be based, to a large extent, on the results of a test-market program recently completed in Rochester, N.Y., and Hartford, Conn.

Theme of the test market program which utilized radio and newspaper advertisements in Rochester, and

saturation newspaper ads in Hartford, challenged the consumer to find a blank loaded cassette or cartridge that was better in quality than Columbia Magnetics, with Columbia offering to buy the better product for that consumer.

According to Hart, the "hard-selling, gutsy advertising and strong sales promotion and publicity efforts sold several tons of our tapes."

In addition to the ad campaign Columbia Magnetics joined WCMF-FM in Rochester to sponsor and promote a "Battle of the Bands" competition in which 26 bands participated.

The winning group, "Innervision," won a case of Columbia blank cassettes and a day-long professional recording session at CBS Records studios. CBS Records will also produce 100 copies of a demo disk for the group.

As part of the campaign, Columbia Magnetics also provided a "Good Ears" van in Hartford where consumers were invited to have their ears checked via a series of tones recorded on Columbia tape.

Also timed to coincide with the January CES is a series of blank tape promotions designed to help retailers woo impulse buyers. According to Ted Cohen, director of national consumer sales, one promotion offers buyers of Columbia's C-60 blank cassettes a companion C-90 cassette at half price.

Columbia Magnetics is also offering its "ConvertaQuad" 8-track car-

tridges in a similar package. Cohen explains that buyers of Columbia 8-track cartridges can pay the regular price for a 50-minute cartridge and purchase an 80-minute cartridge at half price. Both promotions are packaged in an attractive polyethylene bag.

Claiming that both promotions lend themselves well to dealer's own sales, Cohen points out that the poly-bag promotional packages can be used in pegboard, counter, shelf displays or dump bins for maximum impact and sales potential.

Stressing the under \$4 price points of both promotions, Cohen feels they offer retailers the opportunity to build strong profits and good customer relations. He adds, "Cost-conscious consumers are expected to welcome our promotions in place of higher priced packages."

Looking at the overall consumer response to Columbia blank tape products, Cohen states that the introduction of "ConvertaQuad" for Columbia 8-track cartridges, and improvements to the ferric oxide coating for cassette products have sent sales soaring to record heights in the past six months.

Part of the improvements include the installation of a new multimillion-dollar tape coater at the Columbia Magnetics plant in Danbury, Conn. An added benefit of this installation is an improved coating dispersion with greater uniformity and generally improved overall characteristics, according to Cohen.

What's Ahead



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Tape Duplicator

By ANNE DUSTON

Selling and management seminars to be presented at the Annual National Audio-Visual Assn. (NAVA) Convention and Exhibit, Jan. 9-13, Las Vegas, include:

—Marketing Educational Media, Ed Hochhauser, Classroom World Productions, Raleigh;

—1975 Advanced Contemporary Sales Survival Clinic, led by Tom Rebert, Cultivations Unbound, Granite City, Ill.;

—Managing Your Business Profit; Wayne Harkelroad, Connecticut General Life Ins. Co., Chicago;

—New Market Trends, John Dostal, consultant, Garden City, N.Y.,

and Tom Hope, Hope Reports, Inc., Rochester, N.Y.;

—Planning An Effective A-V Presentation, Denny Prett, Indiana U., Bloomington, and John Lord, DuKane Corp., St. Charles, Ill.;

—New Trends in Technology, Philip Lewis, professional development board chairman, Instructional Dynamics, Chicago;

—Selling To The Health Sciences Market, Mort Stone, Singer Education Division, Rochester.

The sixth annual Religious Audio-Visual Conference for clergy, religious education directors and church school teachers will be held

(Continued on page 38)

39-Unit Nat'l Auto Sound Chain Sees Cassette Building

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On the subject of futuristic advertising, promotions and other merchandising strategy, the company's vice president says, "With the cur-

rent condition of the economy, we're really playing it wide and loose on these areas. It's a tough thing to figure out how the family with three or four children is going to use its disposable income. We do know that as

of now the 21 to 30-year-old market appears to be the one inflation-proof segment of the populace. They don't have a lot of the overhead problems, like health items, and so on, that bedevil other groups.

"This isn't to say," he amends, "that we regard automotive sound as a strictly youth business. The automotive in-dash sound system has been, and still is, being bought by people from 18 to 60 years of age

who are dedicated to maximizing the pleasures of driving their automobiles.

"It should be noted," he believes, "that the onetime psychic involvement of youth with motorcar, the message Detroit sold the young that to be superstars they must drive a Camaro with a 4-2 barrel carb, has ended. We're more likely to see the young of today in a Datsun or VW, and by driving those vehicles they feel they've enhanced their self-image.

"But," says Landy, pointedly, "everyone in the world has one overriding goal: To make driving a motorcar more interesting and stereo fits into that basic concept. I must admit that not too long ago I was one of those negative thinkers who felt the 55 mph speed limit might lessen the amount of money people would expend on their cars. This didn't happen. Then I thought all that anti-smog and other pollution controls and other accessories would cost so much they would have a de-accelerating effect on sales of sound systems. I am now beginning to get the impression that the more odious driving becomes as a result of all these problems, the more determined people are to offset all the bad things with something good."

Wholesale sales of stereo systems at the motorcar agency level, whereby the dealer salesman makes the sale of the system at the juncture the deal for the new car is made, and National Auto supplying the unit and the installation, is contributing a sizable percentage of the total business. In this area, Mike Landy says that whether or not the dealer does a good job frequently depends on the degree of aggressiveness and enthusiasm the salesman has for pitching this add-on.

"I've seen two dealers sitting in the same block turning in contrasting performances on stereo sound," Landy said, "One was content to sell only the car and concerned himself little with getting many extras on. Almost next door was a dealer getting car stereo systems into almost every blessed car going out of his showroom.

"This demonstrates to me how key a role people and their attitudes toward a product can play on how well the merchandise sells," he says.

Tape Duplicator

• Continued from page 37

Jan. 13, in conjunction with the NAVA Convention. Workshops include the use of broadcast media, demonstrations of different types of a/v media, and making your own a/v material.

Intercontinental Televideo Inc. is the new corporate identity of Intercontinental Video Corp. headed by Gerald Citron, formerly with Philips Broadcast Equipment Corp., in New York. With offices in Europe and elsewhere abroad, ITI coordinates private video networks and recording facilities on a rental, lease or sale basis; provides multi-standard replay facilities and transfers for different standards and formats of videotape equipment; distributes video software and represents specialized video hardware and software in the U.S., South America, Europe, Scandinavia and the Far East.

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DECEMBER 7, 1974, BILLBOARD

AN AVALANCHE
WITH BILLBOARD'S WINTER C.E.S. SHOW ISSUE, COMING JANUARY 11

Each week Billboard's Tape/Audio/Video Department covers the action in consumer electronics — your growing marketplace! Our coverage will be expanded for this special C.E.S. Show distribution issue to spotlight: • Blank Tape Technology and Sales Explosion • Quad Equipment — What's New • Growth in Car Stereo • Accessories: Disc/Tape Care, Carry Cases, Needles • The Speakers Share in Upgrading to Quad • Multi-City Dealer Outlook for '75... and more!

More editorial coverage, plus bonus distribution — an extra 1,000 copies of the January 11 Billboard to be distributed at the C.E.S. Show, to reach the people you really want to reach. That's in addition to Billboard's weekly readership of more than 100,000!

Billboard's winter C.E.S. Show issue may be just what you need to turn a cold winter into an avalanche of business action. Contact a Billboard sales representative today and bring on the snow-plows!

ISSUE DATE: January 11 AD DEADLINE: December 27

LOS ANGELES: Bill Moran/Steve Lappin 9000 Sunset Blvd. L.A., Calif. 90069 (213) 273-7040	NEW YORK: Ron Willman 1 Astor Plaza New York, N.Y. 10036 (212) 764-7350	CHICAGO: Bill Kanzer 150 No. Wacker Drive Chicago, Ill. 60606 (312) 236-9818	NASHVILLE: John McCartney 1719 West End Ave. Nashville, Tenn. 37203 (615) 329-3925
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Rep Rap

Hollingsworth & Still has expanded with a new branch at Mobile, Ala., covering No. Florida and Alabama. Managing the new operation is **George Todd**, a 19-year veteran of sales management and marketing. H & S, headquartered at 1611 Perimeter Center East, Atlanta, has branches in Charlotte, Orlando, and Mobile.

Crown Auto, Minneapolis, has won **Lear Jet Stereo's** merchandising award for the 40-store chain's sales of cassette and 8-track autostereo players, recognizing the use of Lear Jet demonstrators and its strong approach to local newspaper advertising. **Merv York**, Crown Auto president, and **Ron Salute**, merchandising manager, got the award plaque from **Don Kingsborough**, Lear Jet national sales manager.

Among many reps on hand at the recent Automotive Parts & Accessories Assn. (APAA) Show in Chicago was **Al Toupin**, who spent eight years with Capitol Records prior to setting up **Al Toupin Sales, Inc.**, with headquarters at 9 Westgate Rd., Kenmore, N.Y. 14217. Although business could be better, he reports J.I.L. car stereo sales one bright spot. With offices in Rochester, Albany and Buffalo in upstate N.Y., his firm also reps **U.S. Pioneer**, **Audio Technics**, **Courier** citizen's band equipment and **Brother International**.

Ed Janeczek was named distributor sales manager of **R. O. Whitesell & Associates, Inc.**, 6691 E. Washington St., Indianapolis (46219) 317-359-9283. The former sales manager of **Arrow Electronics**, Dayton, will be responsible for the Whitesell distributor program in a six state area.

New members of the Mid-Lantic Chapter, ERA, are **Louis J. Breskman**, **Bold Electronics, Inc.**, Philadelphia, and **Andrew Zenzel**, **Edwil Industries, Inc.**, Mount Laurel, N.J. Installation of officers will be at the Dec. 20 Christmas Party, at the Bala Country Club, Philadelphia.

Jack Carter Associates, 11200 Chandler Blvd., N. Hollywood, Calif. 91603, has been appointed as new **Maxell Corp. of America** rep for So. Calif., So. Nev. and Ariz. Announcement came from **Gene LaBrie**, Maxell national sales manager.

Southwest Marketing & Sales Co., 4120 Main St., Dallas, has been named "Medallion Rep of the Year" by the **Medallion** auto products division of **Midland International Corp.** Presentation was made at the recent APAA Show in Chicago to Southwest reps **John Slator**, **Rieves Hoffpauer** and **Tom Spann** by Midland corporate vice president **Robert Caldwell** and general sales manager

All-Channel Radio Bill?

• Continued from page 36

No vote followed the testimony. Instead, the rules committee took up other matters and at the end of the hearing, it was clear that nobody in the room felt like putting the bill to a voting test.

The chairman did not definitely rule out another chance for a decisive up or down vote on the bill's move to a floor vote, but in the dwindling time remaining for the 93rd Congress, as one staffer put it, "the signs are bad, since labor has turned against it."

ESS Publishes New Pro Audio Booklet

LOS ANGELES—A technically oriented booklet for the audio professional describing fundamental laws of physics involved in loudspeaker design is available from **ESS, Inc.**, 9613 Oates Dr., Sacramento, Calif. 95827.

The booklet compares various developments in speakers, such as the electrostatic, the conventional cone loudspeaker, the horn loudspeaker, the transmission wave loudspeaker, the spaced conductor magnetic drive loudspeakers and the air-motion transformer loudspeaker.

James Smith. Firm reps Medallion line in Okla., Ark., La., Miss., Tex.

Powell Electronics Co., Philadelphia, provided a comprehensive guided tour of its facilities for members of the Keystone Chapter of the National Electronic Distributors Assn. (NEDA), arranged by chapter president **Al Steinberg** and director **Ty Yonker**. NEDA also has scheduled a distributor conference to be held here Feb. 28-March 1.

Family Renews Contract

ELK GROVE VILLAGE, Ill.—**Family Productions** has renewed its tape licensing agreement with **Ampex Music Division (AMD)** on a long-term basis. The agreement, reached between **Tom Davis**, Ampex vice president and AMD general

manager, and **Artie Ripp** of **Family Productions**, includes manufacturing and marketing rights for all tape configurations in the U.S. and Canada. Ampex has been a Family licensee since 1971.



For everyman ...

Most musicians have dreamed about having at least a four-track studio at home, so they could have the time to experiment. After many demo sessions in the studio, some friends of ours — The Hello People — sacrificed the next demo date to buy our 3340S, and made the dream real.

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Marantz Far East In Name Change; Adds Superscope

By HIDEO EGUCHI

TOKYO—Marantz Far East, which is based in this audio capital and markets Marantz brand hi fi stereo components in Japan, will shortly change its name to Marantz Japan and market "middle of the road" Superscope brand audio products as well, says Joseph S. Tushinsky, president of Superscope and Marantz Far East, who was here recently.

In all, Tushinsky says, 35 Superscope-brand audio products including cassette recorders will be marketed in Japan by the end of next year with an annual sales target of one billion yen (over \$3 million).

Meantime, the Superscope CS-

200 portable stereo cassette recorder and the CRS-152 with AM/FM radio are being marketed through the sales arm of Superscope's 50-percent-owned subsidiary, Standard Radio.

Scheduled for next January is the Superscope CD-302A cassette deck, followed by the C-106 and C-108 "mini" cassette recorders in February, the C-101A and C-105 portable cassette recorders in April.

In another Asian move, Superscope Taiwan is expected to increase its capitalization to 87.9 million Taiwanese dollars next February by absorbing its sister company Standard Taiwan and combining their manufacture of tape recorders and tape decks for a total output of one million units a year.

Announcement of the forthcoming merger was made here Nov. 20 by Standard Radio, which also made a joint announcement with Superscope the following day on the marketing of Superscope brand products in Japan.

Neither Superscope nor Sony would comment on their U.S. pact that is being phased out through 1979, except that Tushinsky says his company has gained much know-how in product planning, distribution and sales in handling Sony products in the U.S. for 17 years.

Panasonic Has New Turntable

NEW YORK—Panasonic has developed a new automatic direct-drive turntable for its Technics line of high fidelity equipment that utilizes less than four watts of power for the operation of the entire unit, with just about 0.1 watt used to drive the motor.

Panasonic engineers attribute this low power consumption to the high efficiency design of the system which combines the performance of direct-drive with fully automatic, single play operation.

Other features of this Technics model SL-1300 (\$299.95) unit include a "Memo Repeat" mechanism which permits the user to select from one to five repeat plays of a recording before automatic shutoff. It can also be used to dial indefinite repeats.

The unit incorporates a new high performance tone arm that reportedly offers exceptionally low tracking angle error.

FOR FISHER EXPANSION

Emerson Dickers Japanese

NEW YORK—Emerson Electric Co., parent of Fisher Radio, is negotiating with Japan-based Marubeni-lida for the possible expansion of the latter's role as a purchasing agent for Fisher products in Japan.

However, the company is not angling for the sale of 60 percent interest in Fisher to Marubeni-lida and Sanyo Electric, according to sources close to Fisher Radio.

According to the unconfirmed reports, if the agreement on the acquisition is reached, Marubeni and Sanyo will jointly run the Fisher operation, and will produce practically all Fisher products at their overseas facilities.

At present Fisher manufactures speakers in this country for Japan-based high fidelity equipment companies marketing their products here.

Also predicted on the outcome of

GRT-MARSH PROMO GOES RAIL ROUTE

LOS ANGELES—GRT Music Tapes is running a month-long promotion with the J.L. Marsh Musicland stores tied to the theme "Box Car." Scale model trains are running in the tape departments of the participating retailers with sales personnel wearing railroad caps and red bandanas and in-store displays carrying the railroad theme to promote pop product.

Lafayette Radio Not Bankrupt

NEW YORK—Lafayette Radio Electronics, besieged with inquiries about its financial status, stresses that it is in no way connected with Lafayette Electric Corp. which filed a Chapter XI petition in bankruptcy court last week.

According to Larry LeKashman, vice president of Lafayette Radio, "we are alive and well, and trying to straighten out the public confusion caused by the problems of Lafayette Electric." An extensive spot radio campaign for the holiday buying season is currently underway in the metro area.

Lafayette Electric, also a New York-based firm, is a prime source of electric housewares for mass merchants and major department stores.

Meanwhile Lafayette Radio will extend into next year a series of sales training courses begun earlier this fall. Decision to extend the courses is based on the response it has so far received.

Lafayette officials claim that the series has already turned out to be one of the most fruitful sales training programs ever instituted by the company.

The sessions are designed to put retail sales personnel in touch with top management of the companies whose products they sell. Lafayette authorities feel that in this way store personnel can be exposed to first-hand advice from experts actually engaged in product planning.

The meetings also afford sales help an opportunity to discuss, with top executives, specific problems directly related to merchandising.

New Products



THREE-WAY LINEAR suspension system with 14-inch woofer, Model 25A by Onkyo, has rear mounted crossover control panel with individual mid-range and high frequency switches. List is \$249.95.



INNOVATIVE AUDIO SYSTEMS' new drum-shaped hanging decorator speakers come in six colors, wood grain or floral designs. Each speaker comes with 50 feet of cord and retails for \$29.95.



DOKORDER 7100 stereo tape deck has circuitry for special electronic effects. Other features: record and play controls for each channel, tape source monitor, and erase head. List, \$400.



PORTABLE VTR/CAMERA ensemble by Panasonic has battery operation time of over 60 minutes, and doesn't require a color adaptor. List, \$1,750.

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Billboard Gospel LPs

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This Week	Last Report	Weeks on Chart	ARTIST, Title, Label & Number (distributing label)
1	1	43	ANDRAE CROUCH Live At Carnegie Hall, Light LS 5602 (Word/ABC)
2	2	39	HAROLD SMITH MAJESTICS James Cleveland Presents—Lord, Help Me To Hold Out, Savoy MG 14319
3	5	18	SHIRLEY CAESAR WITH CAESAR SINGERS & THE WHITE ROCK BAPTIST CHOIR Millennial Reign, Hob HBX 2170 (Scepter)
4	6	18	REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE The Harvest Is Plentiful, Creed 3056 (Nashboro)
5	7	53	ARETHA FRANKLIN Amazing Grace, Atlantic SD 2-906
6	13	10	MIGHTY CLOUDS OF JOY It's Time, ABC/Dunhill DSX 50177
7	3	53	REVEREND W. LEO DANIELS Sermon—Build Your Own Fire, Jewel LPS 0081
8	4	57	INEZ ANDREWS Lord Don't Move The Mountain, ABC/Songbird SBLP-226
9	15	30	JAMES CLEVELAND With The Southern California Community Choir—I'll Do His Will, Savoy MG 14284
10	14	49	JAMES CLEVELAND & THE GOSPEL GIRLS Trust In God, Savoy MG 14302
11	16	10	DIXIE HUMMINGBIRDS Who Are You, ABC/Peacock PLP 52905
12	21	18	JAMES CLEVELAND Down Memory Lane, Savoy MG 14311
13	10	39	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR I Told Jesus To Change My Name, Savoy MG 14322
14	33	5	SENSATIONAL NIGHTINGALES My Sisters And Brothers, ABC/Peacock PLP 59209
15	8	30	REVEREND W. LEO DANIELS The Real Thing, Jewel LPS 0087
16	12	30	REVEREND W. LEO DANIELS Straddle The Fence, Jewel LPS 0088
17	9	18	ANDRAE CROUCH & DISCIPLES I Don't Know Why Jesus Loved Me, Light LS 616 (Word/ABC)
18	18	30	THE BEST OF MIGHTY CLOUDS OF JOY, Vol. 2 ABC/Peacock PLP 183
19	NEW ENTRY		SARAH JORDAN POWELL Savoy MG 14347
20	17	30	RANCE ALLEN GROUP Brothers, The Gospel Truth GTS 1212
21	11	57	JAMES CLEVELAND Give Me A Clean Heart, Savoy MG 14270
22	24	53	SENSATIONAL NIGHTINGALES It's Gonna Rain Again, ABC/Peacock PLP 175
23	28	5	BEST OF DOROTHY LOVE COATES & THE GOSPEL HARMONETTES Vol. 1 Nashboro 7132
24	26	30	THE GOSPEL SOUL OF SAM COOKE WITH THE SOUL STIRRERS Vol. 1 Specialty SPS 2116
25	19	43	SHIRLEY CAESAR The Invitation, Hob HBX 2160 (Scepter)
26	NEW ENTRY		REVEREND WILLIE MORGANFIELD All Powerful Name, Jewel LPS 0065
27	20	26	BILLY PRESTON Gospel In My Soul, ABC/Peacock PLP 179
28	31	5	O'NEAL TWINS Shelter SR 2125 (MCA)
29	30	5	GOSPEL KEYNOTES Till We Meet, Nashboro 7130
30	25	26	BROOKLYN ALLSTARS Walk Tall, Jewel LPS 0078
31	NEW ENTRY		DOROTHY LOVE COATES & HER SINGERS When It's All Over, Nashboro 7138
32	NEW ENTRY		THE CONSOLERS Victory Shall Be Mine, Nashboro 7135
33	22	26	ANDRAE CROUCH & DISCIPLES Keep On Singin', Light LS 5546 (Word/ABC)
34	23	49	DOLORES BARRETT & BARRETT SISTERS God So Loved The World, Creed 3035 (Nashboro)
35	29	10	MIGHTY CLOUDS OF JOY Best Of Vol. 1, ABC/Peacock PLP 136

Gospel

GMWA MAKES PROGRESS

Filming Of Black Gospel Acts For TV Set With Eight Labels

DENVER—The diligent campaign by Gospel Music Workshop of America (GMWA) to bring black gospel music to TV (Billboard, Aug. 31) was fortified here at the board meeting of GMWA and the Gospel Announcers' Guild Nov. 16.

Working with eight major black gospel labels, Brother Ed Smith, executive director of GMWA, and Rev. James Cleveland, its founder-president, have commissioned the filming of a group of the biggest names before May 1.

The filming on location where the act is performing will be done by Bob Barr, Toronto video producer. The performances will be intermixed into 5,000 feet of film shot at the seventh annual GMWA convention in Cleveland in late August.

Set thus far to perform are: 21st Century, Nashboro; Sarah Jordan Powell and the Voices of Christ, Savoy; Voices Supreme (Glori); Rance Allen Singers and the Howard Lemon Singers (Gospel Truth); W. Leo Daniels (Jewel); Gloster Williams (ABC Dunhill); Shirley Caesar (Hob) and the O'Neal Twins (Shelter). Other acts will be named soon.

To accelerate the organization's growth, Al (Bishop) Hobbs, president of GAG, is being assisted in an all-out membership phone membership drive by Benny Matthews. They

are with WTCL-FM, Indianapolis; and WMUZ-FM, Detroit, respectively. GAG now has 350 members, all of whom have airtime, playing black gospel music.

Martin will accept inquiries about GAG on the GMWA hotline here (313) 894-3515. Hobbs says that membership has almost tripled in the past year. He points up the cohesive force in spurring new membership as the monthly survey, determined from individual playlists

from members, which is printed in Billboard exclusively as best-selling black gospel albums.

The board selected Aug. 17-25 at Madison Square Garden, New York, as the 1975 convention site. The adjacent Statler Hilton Hotel is the official convention center.


To cement the TV objective and the eighth national convention plans the board and GAG meet at the Thunderbird Hotel in Las Vegas, March 18-20.

Shaped Notes

Superior Records has announced the signing of the **Singing Reids**, an Ohio-based group. This is the fourth group to sign with the label. . . . The Seventh Annual Fall Festival of Gospel Songs at the Meramec Caverns at Stanton, Mo., was a sell-out, with more than 5,000 paid admissions. The yearly event is hosted by the **Lester Family** from St. Louis. . . . **The Samuelsons** of Sweden, who record in Nashville for Heartwarming/Impact, will arrive in Nashville at mid-December to cut an album and make an appearance at "Grand Ole Gospel" at the new Opry House. They've been on a West Coast tour.

Triangle Records of Nashville has a new release by **Cynthia Clawson**, a Texan, produced by **Buryl Red**. . . . **The Journeymen**, representing Gospel, combined with a leading mid-west country group, **Jerry Moore & The Drifters Four**, on a giant country-Gospel music package show in Amboy, Ill. . . . **Marve Hoerner**, president of Cruz De Oro Association, was given a Gold Cross plaque in a surprise presentation by station WIXN of Dixon, Ill. . . . Superior Sound of Nashville has installed a 16-channel tape noise reduction unit with the DBX 216 pro model. It's the first gospel-oriented studio in the nation to move to DBX.


DECEMBER 7, 1974, BILLBOARD



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A HEARING FOR EVERYONE

Industry Newcomers May Soon Find a Warm Nashville Welcome

NASHVILLE—Slowly and steadily, plans are being formulated here to meet some of the desperate needs of newcomers to the music industry here in all aspects of their lives.

What is coming together is an outgrowth of two groups formed four years ago, completely independent, which later dissolved.

In recent weeks, certain individuals have become aware not only of the past history of the groups, but of the existant needs in the industry.

Basically these needs center around those individuals, potential writers, artists and others, who arrive here, intent on "making it in the music industry." They come with demo tapes, lyrics and guitars. Because of the stampede of the newcomers, and the limited time of publishers, producers and the like, few make it beyond a receptionist's desk. Knowing little of the functions of the music business, they are rejected, ripped-off, or merely ignored.

Since they are transients, local service agencies frequently are

unable to help these people, despite their need for food, shelter, dependable direction, and the element of self respect.

So the planning, which to now has involved leading music people, ministers, accountants, lawyers and others, would involve the location of a suitable structure to house and feed the newcomers, and would involve the maximum donation of one hour's time per week on the part of producers, publishers, the clergy, the other professions to give to these individuals.

They would then give every newcomer a "hearing," whether it be for song material, for personal guidance, or for financial problems. If specific talent surfaces during these sessions, material would be pooled among the various companies for bidding or for parcelling out on a share basis. Evaluation of material or talent would be done privately and quickly.

There are tentative plans for mini-seminars on everything from song-

writing to copyright, some of which may be videotaped for continued showing. They also would deal with non-performing jobs in the music industry.

Brochures would likely be prepared, listing pertinent information, and personnel would be trained to advise the transients as to available agencies and the like, including types of emergency service.

There also would be a part-time job bulletin board to help the new arrivals find temporary work, and there would be a close tie with state employment agencies. Everything would be handled on a realistic basis, pointing out all of the shortcomings and the dangers involved in trying to make a musical breakthrough.

The group trying to put it all together at this time is both dedicated and compassionate, and there would be no pay for anyone involved. It would not have a religious image of any sort, although many denominations would likely take part in the counseling program.

One tentative plan would be to organize a show each week in which the newcomers could exhibit their talents to the public, and thus help raise their own limited funds, preserving self respect.

Since this still is in the formative stage, no names are being utilized at the present. However, major leaders in the recording field are involved, as well as many professionals outside the industry. A group is expected to be fully organized and announced to oversee the project within the next week.

Country Holiday Product Scarce

NASHVILLE—Country Christmas product is more scarce than ever this year, despite pleas from jukebox operators for more seasonal product.

Only two new Christmas LPs have been given initial releases, and one of these is marginal country.

Perhaps the strongest album of all is the Charlie McCoy LP titled simply "Christmas," which contains an incredible harmonica treatment of the traditional songs, plus a new release titled "Christmas Cheer" in which he performs every one of the instruments through overdubbing. Actually recorded late last year, it utilizes some of the finest musicians and arrangers in Nashville, and

likely will become an annual re-release. It is on Monument.

The other album, on GRC, is of The Rhodes Kids, titled "Rick 'N' Rhodes Christmas," and, as indicated, is a country-rock sound. The Houston youngsters again lean toward the traditional, but with updated arrangements. A single from that album, "Santa Loves Rock 'N' Roll Music," also has been released.

MCA waited until Nov. 25 to release a Loretta Lynn Christmas single, "Shadrack, The Black Reindeer," written by Zero Jones. She is the biggest name with a single on the market aimed at the Christmas sales.

Capitol has released a name artist single, too, taken from an earlier Merle Haggard Christmas album. Titled "Santa Claus And Popcorn," it is serviced as the "A" side of a previous hit (which is timely again now), "If We Make It Through December."

On Chart Records, Red Sovine and the Girls have a single titled "Santa Claus Is A Cowboy," and "The Legend Of The Christmas Rose," both excellent songs.

Country Showcase America has gone all out with a Christmas single by The Country Cavaliers and the Christmas Choir, titled "Everett The Evergreen." Bobby Fischer, who wrote the song, also has produced a small book to coincide with the record, complete with story and illustrations. The flip side also is a Fischer song, "A Sing Along Christmas Song."

Illini Records of Springfield, Ill., has a single by Little Dino Strunk, a six-year-old, titled "I Want a New Guitar For Christmas."

Antique Records of Kansas has a two-sided single by brothers Shawn and Mark Strasser. Mark's side is "Getting Ready For Christmas," while Shawn's is "Hey Mister Santa Claus," a thoroughly new approach to the legend.

Darva Records of Austin, Tex., has put out a single by The Wilson Family, from Lexington, Ky., which is their first release. The push side is titled "Santa's Surprise."

More than a year ago, jukebox operators expressed a desire for more "seasonal product," indicating there was a need for it in the boxes. However, limited air play has brought

(Continued on page 46)

Halsey Booking Leon Russell

TULSA—The Jim Halsey Agency here has expanded further in its bookings by adding Shelter artist Leon Russell to its roster for fairs, exhibitions and special events.

The announcement was made jointly by Halsey and by Denny Cordell, worldwide entrepreneur and a business associate of Russell.

This follows an earlier agreement between Halsey and Regency, whereby the firm based here does the fair and exposition booking of such acts as Bob Hope, Glen Campbell, Henry Mancini, etc.

The announcement was made at the International Assn. of Fairs meeting this week in Las Vegas, where a set of special exhibitions was set up by Ray Clevenger of the Halsey Agency for fair buyers.

MORE AND MORE POP ACTS

What Is Country Music? Charts Reflect Confusion

NASHVILLE—A random check of the hundreds of country charts mailed to the Billboard office here demonstrates clearly that country has come a long way from the traditional, but certainly has not abandoned it.

The charts, from the smallest markets to the largest, are dotted with the names of John Denver, Olivia Newton-John, Poco, the Eagles, Charlie Rich, Billy Swann, Asleep At The Wheel, Elvis Presley, Helen Reddy, Paul Anka, Lobo, Gordon Lightfoot and scores of other previously little known on the country charts. Rich, of course, is an exception, and Presley has always done well in country as well as pop.

The same charts list the names of the strong country singers of today: Tom T. Hall (whose instrumentation now includes horns on his shows), Tammy Wynette (with lush string arrangements), Bill Anderson (who innovated new sounds for country music), George Jones (a traditionalist), and Merle Haggard (who cut a jazz-type LP in New Orleans last year), as well as hundreds of others.

It makes almost impossible, then, to give an answer to the all-encompassing question of today: what is country? In a sense, it is everything that is traditional, modern, blues, boogie, non-acid rock and non-classical.

As has been noted before, this is due at least in part to the rash of former pop jocks who have made the transition to country stations, and

feel comfortable with modern sounds.

Yet none of this is really new. It simply was not so controversial in the past. One of the great boogie songs of a quarter-century ago was Red Foley's "Chattanooga Shoe-Shine Boy," a boogie song accepted then as a country classic. Foley, of course, is in the Country Music Hall of Fame.

Today's "Choo Choo Ch'Boogie," by Epic's Asleep At The Wheel, is much in the same category.

Last Saturday night on stage at the "Grand Ole Opry," standard pop songs were performed by at least eight different artists. Each of them has been subsequently cut as a country single or in an album.

John Denver, who may or may not consider himself a country singer, has reached the top of the chart. Yet his style of singing falls closer to the old traditional folk style than does many of today's modernists.

Stations such as WPLO-FM in Atlanta, one of the most powerful of all in regard to exposure of a record, introduced its format in January of 1966. Two months ago, following in the footsteps of its AM affiliate, WPLO-AM, also went "country," but with its own flavor. On the FM station, the John Denvers, Lobos, Lightfoots and Newton-Johns are programmed alongside Tom T. Hall, Ray Price, Merle Haggard and the others.

"Plough Broadcasting Company (Continued on page 44)

'Wanted Again' Country Show Ready For TV

NASHVILLE—The pilot of a proposed television series, "Wanted Again," has been videotaped here, featuring an all-country cast with Charlie Louvin singing the title song soundtrack.

The show already is 70 percent sold, according to Joe Heathcock, veteran actor and singer, who will play the lead in the show, and is planned for network release at the end of January or beginning of February. Heathcock said it had not been decided yet which network would carry it.

In the series, shot at Opryland U.S.A., the cast consists of Heathcock, Ronnie Robbins (son of Marty Robbins), Laura Lee McBride, former singer with Bob Wills, and longtime session musician Grady Martin, who will play the role of a judge.

DECEMBER 7, 1974, BILLBOARD

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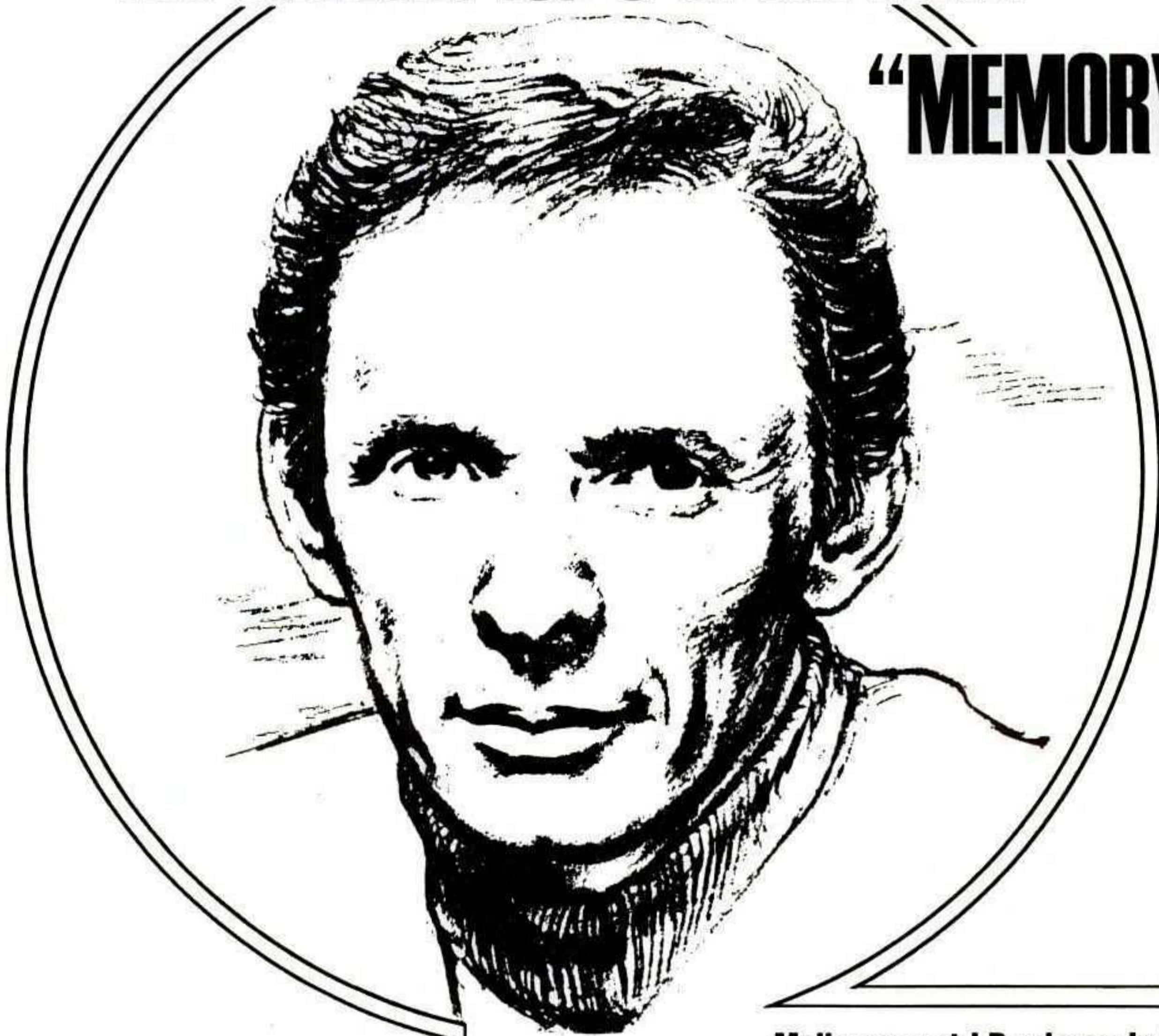
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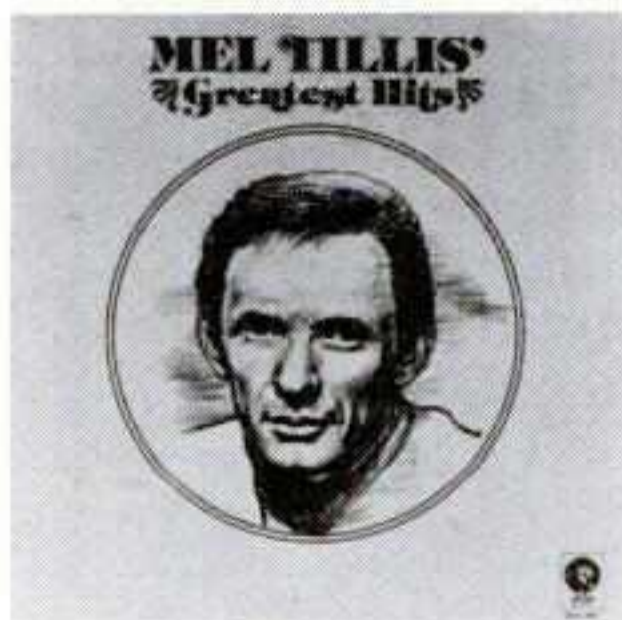


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Album—M3G-4970
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Nashville Scene

By BILL WILLIAMS

Skeeter Willis of the **Willis Brothers**, once known as the **Oklahoma Wranglers**, is a remarkable man. Ten days after his second round of surgery for cancer, and with 51 stitches in his chest and shoulder, he performed at the "Grand Ole Opry."

He said he owed much to country music, and would perform regardless of the pain. . . . **Lonzo & Oscar** will continue to cut serious songs until they get one in the top ten, then cut a live comedy LP. . . . **Jerry Lee Lewis** packed the crowds in at the

Breckenridge Ballroom of the Ramada Inn at Fenton, Mo. and will be brought back. . . . The **Star Spangled Washboard Band** stayed over in Nashville to do a couple of television shows after playing the Exit/In. For the first show, technical difficulties knocked out much of the appearance, and the second was cancelled entirely.

Billy Sherrill is developing more new, young talent, and he can give **Dee Fuller** an assist. Ms. Fuller first found **Tanya Tucker**, and Billy developed her into a first rate artist. Now she has discovered **Brenda Smith**, a 13-year-old, and Billy is in the process of doing the same thing. . . . Promotional tours are bigger than ever. **David Allan Coe** has completed one for CBS, while **Brian Shaw** has done likewise for RCA. . . . The short version of the **Donna Fargo** patriotic hit has really caught on. The long recitation was eliminated. . . . **Doug Kershaw** has recorded a live LP at the Great Southeast Music Hall in Atlanta, produced by **Buddy Killen**. . . . It's label-changing time again: **Wayne Kemp** has left MCA, and **Billy Walker** is "talking" with a couple of labels, planning to depart from MGM. Best bet is RCA. . . . **Billy Joe Shaver** has signed with MGM.

The first big live show put on by WSBG-FM in Georgetown, S.C., was a huge success, with **Del Reeves**, **Jeanne Pruett** and **Wayne Kemp**. . . . **Mickey Gilley** is putting together his own self-contained show, and **Billy "Crash" Craddock** is doing the same. . . . **Donna Fargo** did a concert for the inmates of the federal penitentiary at Leavenworth, Kan. . . . **Asylum's Dick Feller** moves out of his novelty song tempo to do a ballad off his LP. . . . Singer-songwriter **Johnny Russell** has signed with United Talent, run by **Jimmy Jay**, but will perform the dates set by his former agent, **Joe Light**. . . . **Ray Griff** and **Tommy Cash** liked each other's cars, and made a straight swap. . . . Monument's **Billy Swan** made his first network TV appearance as a headliner, on the "Midnight Special." . . . **Danny Davis** has some work done on his airplane, and the charge was \$80,000. He then went on to take part in Macy's annual Christmas parade in New York City on Thanksgiving Day.

Pat Roberts into Nashville to do another single, produced by **Tom Collins**. Pat has joined the list of those buying new buses, with a plush interior. . . . There will be a First Annual Truck Driver's Country Music Awards next April, co-sponsored by Open Road Magazine and Fram. . . . **Pete Drake** is now producing **Tommy Cash** for Elektra. . . . The **Wilson Family**, which records for MBA productions in Austin, came from Lexington, Ky. . . . WMC in Memphis gave away a juke box loaded with the top 79 country songs of the year. . . . Epic's **George Jones** and **Tammy Wynette** will do the **Dinah Shore** show in Hollywood. . . . **Larry Trider** and his group had a close call when their van blew a tire on a Texas highway and rolled over. The van and trailer were totaled, but no one was injured. . . . **Johnny Tillotson**, who just recorded in Nashville, returns to Las Vegas at the Hilton for four weeks in December. . . . **Jim Hardy**, former lead and front man for **Anthony Armstrong Jones**, has joined the **Jim Staggs Show**, which is opening in Reno. . . . **Jim Elliot** has 1,000 78s, all in their original jackets, all country, never touched by a needle. He can be reached at the Holiday Inn West End in Nashville. . . . **Faron Young**



FAMILY SHOW—The **Kitty Wells-Johnny Wright-Bobby Wright "Country Classic Family Show"** signs with **Top Billing** for exclusive booking arrangements. The family is shown seated, while standing are **Andrea Smith** and **Roger Burch**, sales agents for the **Tandy Rice-owned Agency**.

Sad, Sad Saga: Blanchard And Morgan's Doomed Tour

NASHVILLE—The hard luck story of the year has to belong to **Jack Blanchard** and **Misty Morgan**, Epic artists.

Driving from here, **Blanchard** was stricken with a kidney stone at nearby **Murfreesboro, Tenn.**, and was hospitalized in pain for a lengthy time while doctors sought to determine whether he was just a "hippie" seeking drugs.

Shortly thereafter, the tongue on their trailer broke, and the trailer bounced down the highway, undergoing heavy damage. . . . Appearing that same week in **Nebraska**, their trailer was robbed while they were appearing on stage. The following day the trailer was hit by a combine, again damaging the vehicle. Despite the fact the combine travels only about three miles per hour, it was a hit-and-run accident, and got away.

Going then to a date in **Louisiana**, the transmission on their car burned out in **Missouri**, and they had to spend an entire week there living in a used car lot, and missing the **Louisiana** date. The trailer is now being sold.

Only one happy note: an old record, "The **Cockroach Stomp**," suddenly is catching on with the underground stations.

Country Holiday Product Scarce

• Continued from page 42

about a reticence on the part of major labels to invest heavily in Christmas product.

Several albums have been re-released for Christmas sale, but very few in the country field.

Leson International, Inc., the parent company for **LSI Records** and **LSI Studio**, has announced the release of a complete Christmas package. It's a three-record set of original cuts. One is a Christmas ballad titled "The Songs About Christmas" by **George Lewis**. Another is a topical song titled "Chocolate Soldier" by **Sherri Pond**, which denounces the use of guns as toys. And the third is a recitation titled "Santa Claus And the Truck Driver" by **Thurmon McKinney**.

Billboard Hot Country LPs

Billboard SPECIAL SURVEY for Week Ending 12/7/74

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	8	MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Merle Haggard & The Strangers Capitol ST 11331
2	2	20	BACK HOME AGAIN—John Denver, RCA CPL1-0548
3	3	10	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
4	4	26	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
5	7	13	I'M NOT THROUGH LOVING YOU YET—Conway Twitty, MCA 441
6	5	22	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
7	8	15	COUNTRY—Anne Murray, Capitol ST-11324
★	10	6	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-10012 (Phonogram)
★	12	5	DON WILLIAMS, VOL. III—ABC/Dot D0SD 2004
10	11	8	MONSTER'S HOLIDAY—Buck Owens, Capitol ST 11332
11	6	9	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn, MCA 444
★	17	4	MISS DONNA FARGO—ABC/Dot D0SD 2002
13	14	24	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
★	18	18	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS-602 (PIP)
15	16	25	GREATEST HITS VOL. II—Loretta Lynn, MCA 420
★	20	4	HAVING FUN WITH ELVIS ON STAGE—Elvis Presley, RCA CPM1-0818
17	9	14	ROOM FULL OF ROSES—Mickey Gilley, Playboy 401
18	15	9	LOVE IS LIKE A BUTTERFLY—Dolly Parton, RCA APL1-0712
19	22	5	TAKE ME HOME TO SOMEWHERE—Joe Stampley, ABC/Dot D0SD 2006
20	19	18	COUNTRY HAM—Jerry Clower, MCA 417
★	28	3	GREATEST HITS—Mel Tillis MGM M3G 4970
22	25	3	GET ON MY LOVE TRAIN—La Costa Capitol ST 11345
23	24	5	CLASSIC CLARK—Roy Clark, ABC/Dot D0SD 2010
24	26	4	PLEASE DON'T TELL (That Sweet Ole' Lady Of Mine)—Johnny Carver, ABC ABCD 843
★	39	2	PRIDE OF AMERICA—Charley Pride, RCA APL1-0757
26	30	3	WOMAN TO WOMAN—Tammy Wynette Epic KE 33246 (Columbia)
27	21	85	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
28	23	38	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
29	13	34	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
30	27	19	RECORDED LIVE ON STAGE IN MEMPHIS—Elvis Presley, RCA CPL1-0606
31	31	9	THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia)
32	37	27	PURE LOVE—Ronnie Milsap, RCA APL1-0500
33	35	4	FAMILY & FRIENDS—Roy Clark, ABC/Dot D0SD 2005
★	NEW ENTRY		WHAT A MAN MY MAN IS—Lynn Anderson, Columbia KC 33293
★	44	2	LITTLE DAVID WILKINS—MCA 445
36	29	13	PLEASE DON'T STOP LOVING ME—Porter 'N' Dolly, RCA APL1-0646
37	33	11	THE NASHVILLE HIT MAN—Charlie McCoy, Monument 32922 (Columbia)
38	36	7	SINGIN' IN THE KITCHEN—Bobby Bare & The Family, RCA APL1-0700
39	45	3	MOVING ON—Hank Thompson ABC/Dot D0SD 20023
40	41	3	LIKE OLD TIMES AGAIN—Ray Price Myrrh 6538 (Word/ABC)
41	42	6	LIVING PROOF—Hank Williams Jr., MGM 4971
42	32	7	HIGHWAY HEADIN' SOUTH—Porter Wagoner, RCA APL1-0713
★	NEW ENTRY		BRING BACK YOUR LOVE TO ME—Don Gibson, Hickory HR 4516 (MGM)
44	47	2	A GIRL NAMED SUE—Sue Richards, ABC/Dot D0SD 201
45	46	2	GREATEST HITS—Diana Trask, ABC/Dot D0SD 2007
46	43	3	SINGING—Susan Raye Capitol ST 11333
47	49	2	A MAN & HIS MUSIC—Faron Young, Mercury SR4-1-101 (Phonogram)
48	34	7	LIFE MACHINE—Hoyt Axton, A&M SP 3604
★	NEW ENTRY		AT HIS BEST—Mickey Gilley, Paula LPS 2224 (Jewel)
50	38	13	GREATEST HITS—Johnny Paycheck, Epic KE 33091

worked the **Appreciation Night** for Governor-elect **Jerry Apodaca** of **New Mexico**, on Thanksgiving night. . . . **Poco** set for a minimum of 10 concerts in December, handled by **Premier Talent**. . . . **Commander Cody & His Lost Planet Airmen** work a date with **Waylon Jennings** in **Santa Monica** Dec. 14. . . .

Ray Price honored by the **Houston Chamber of Commerce** after headlining the **Houston Music Fair**. . . . **Famous Music** in **Nashville** has moved to new headquarters on **Music Row**, continuing its open door policy to new writers and producers. . . . **Tex Clark** of **Brite Star** says his label is about to sign a major artist.

DECEMBER 7, 1974, BILLBOARD

GOSPEL MUSIC AT ITS BEST!



HSE-1434



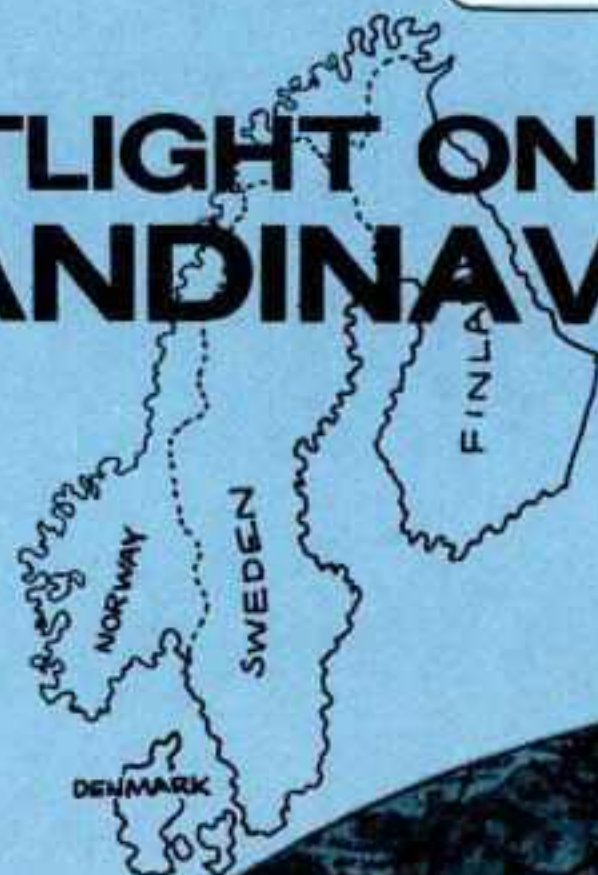
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A BILLBOARD COMMON MARKET PROFILE

SPOTLIGHT ON SCANDINAVIA



FACTS & FIGURES

SWEDEN: Total record and tape turnover at retail level for 1974 (including racks and direct imports) is calculated at 400 million krone—\$90 million—giving Sweden a per capita figure for record expenditure of a healthy \$11. . . . Singles sales in Sweden have declined 25 percent this year. Total sales from January to September were 1,562,000, compared with two million for the same period last year. . . . LP sales have increased about four percent between January and September to 6,225,000 (compared with six million in the same period of 1973). These figures cover only IFPI companies. . . . Cassette sales are up to 620,000 in the first nine months (485,000 last year) and cartridge sales are down to 82,000 compared with 160,000 in the same period of 1973. Again figures cover only IFPI companies.

DENMARK: A recent survey has shown that 82 percent of Danish homes have black & white television, 10 percent have color television, 41 percent have record players, 26 percent have reel-to-reel tape recorders and 17 percent have cassette players. . . . In a survey using a sample of 2,000 interviewees, a record chain in Denmark has discovered that 20 percent of Denmark's adult population buy records and one fifth of these account for 67 percent of the sales. . . . Total IFPI record and tape turnover in Denmark for 1973 was about 160 million krone (about \$29.5 million). . . . Unit sales predicted for this year, with 1973 unit sales in brackets, are singles—1,350,000 (1,361,000); LP's—3,389,000 (2,862,027); cassettes—1,114,000 (828,894); cartridges—4,228 (6,689).

SCANDINAVIAN MARKET SHARE:

In 1973, based on retail turnover, the Scandinavian record and tape market was shared as follows:

Sweden: 49 percent
Denmark 19 percent
Norway 18 percent
Finland 14 percent

Forecast is that for 1974, Sweden's share may well increase to 54 percent.

Scandinavia Winning the Battle Against the Economic Crisis—So Far!

With inflation hovering between 15 and 17 percent in Denmark, Norway and Finland (though under 8 percent in Sweden); with the problem of direct imports still unresolved and now compounded by the scattered appearance of pirate tapes; and with the continuing aggravation of home duplication—particularly in Denmark where the record sections of the public libraries are particularly active (as Billboard has noted in previous Scandinavian surveys)—it is gratifying to report that the music industry in the four Nordic countries is in excellent shape.

Perhaps the most astonishing success story of all is that of Denmark where industry leaders confidently predict a 35 percent increase in turnover this year. This despite (or possibly because of?) a dire economic crisis with 100,000 out of work and a lamentable balance of payments situation. In Sweden, where the economic situation is far rosier, the industry also predicts a growth of 35 percent. For Norway the growth figure for 1974 is estimated at 20 percent and for Finland, somewhere between 15 and 20 percent (though for some companies it is as much as 25 percent).

The one disaster area in Scandinavia is the 8-track cartridge market which, if not dead, is emphatically moribund. (See separate story.)

The Scandinavian industry has coped with escalating costs not only by increasing prices, but also by selling harder, by responding more effectively to the escapist demands of crisis-weary public. The industry has coped with direct imports by being faster into the market place with hot product; and, in Denmark, it has offset the library-assisted home duplication problem by more vigorous promotion and selling.

One factor which has contributed significantly to the vitality of the Scandinavian market this year has been the great Eurovision break-through of the Swedish singing group Abba. Under the enlightened leadership of Stig Anderson, Abba won the Eurovision contest for Sweden for the first time and gave a colossal boost to an international career which was already well advanced. Their "Waterloo" album and single sold three million worldwide. The LP sold 300,000 in Sweden alone.

Blue Swede have scored handsomely in the U.S.A.; Sylvia has hit the charts in the U.K. and now Sven and Lotta, another Stig Anderson act, are poised for an international breakthrough. Their "Oldies But Goodies" album sold 34,000 copies in Denmark—an unusual success for a Swedish act.

From Finland, Jukka Tolonen, the gifted guitarist from the now defunct group Tasavallan Presidentti, has made an impact in the U.S. and U.K. and there are high hopes for the group Wigwam, with its remarkably talented British composer Jim Pembroke. Marion and Katri Helena have had success in Japan and Viktor Klimenko in Britain. Much is also expected of the group Hurricanes, with its brilliant guitarist Albert Jarvi.

From Norway the Firebeats had a No. 1 chart entry in Denmark earlier this year and, in the jazz area there has been considerable international success for singer Karin Krog and saxophonist Jan Garbarek, whose ECM records have been well received.

Denmark has also achieved international acclaim in the jazz field through such talented musicians as Niels-Henning Oersted-Pedersen (who recently toured the Soviet Union with Oscar Peterson), Palle Mikkelborg and Svend Asmussen. On the pop sides the main hopes rest with the Johnny Reimar groups Olsen and the Walkers and with the group Savage Rose.

Apart from the healthy sound carrier market, the Scandinavian countries are also enjoying an unprecedented boom in live entertainment.

Says Scandinavian Booking Agency director Knud Thorbjornsen: "We really expected this year to be a bad one so we started to lop off dates from the early tours. But, on the contrary, it has proved our most successful ever. Denmark is a bigger market now than Britain for live performances."

The SBA is presenting 160 shows this fall in Scandinavia and the International Concert Organization, headed by Arne Worse, is putting on 180 concerts in the space of three months.

Sellout artists in Scandinavia include Deep Purple, Pink Floyd, the Moody Blues, Cat Stevens, Elton John, Alvin Lee, Procol Harum, Mireille Mathieu, Dionne Warwick, the Osmonds, the Les Humphries Singers, Cliff Richard, Demis Roussos, Yvan Rebroff and Roger Whittaker.

Says Worse: "In fact, 90 percent of the concerts we stage are sellouts. They have to be because of the combination of high talent costs and small halls. The average price of a ticket in Scandinavia is \$7."

Although music markets in the four Scandinavian countries are in a robustly healthy state, the industry is very much alive to the need to resist complacency. There are many problems still to be tackled—and always the fear that, should the economic crisis worsen, even the relatively cheap record and cassette may come to be regarded as dispensable items.

Norway's main problem continues to be that of direct imports—and this subject is dealt with elsewhere in this section.

In Denmark the direct imports problem is less severe and two other major difficulties which were spotlighted in last year's Scandinavian supplement now seem to be well on the way to resolution.

Home duplication of albums borrowed from public libraries seems to be declining and one reason for this is thought to be a government-applied squeeze on the funds made available to the libraries for the purchase of records.

(Continued on page 52)

A Year Of Hits For Sweden Music

Sweden Music, the publishing wing of the Stig Anderson complex, has had another good year. Among the many hits handled by the company was "Born With A Smile On My Face," by Stephanie de Sykes (ATV Music), covered by many major artists in the territory, and another big one was Barry Blue's "Do You Wanna Dance," also from ATV.

From Ahab Music Inc., Sweden Music obtained representation for Ray Stevens' "The Streak," a number one hit in Sweden for the American artist, with another hit version from local group Strepplers.

Now that Swedish artists are becoming more internationally known, Sweden Music is pleased at placing "I Did Not Sing In The New York Subway" with Blue Swede, and "One More River To Cross" was recorded by top Swedish girl singer, Siw Malmkvist.

Among British publishers represented, the Chinnichap/Rak company did well with the Sweet's "Teenage Rampage" and "Turn It Down" and "Ballroom Blitz." And Suzi Quatro had a number one with "48 Crash," with her albums represented in the charts.

Swedish writer-singer Harpo is a new sensation with chart-topping hits "Sayonara" and "Baby Boomerang."

But the whole range of publishing coverage takes in so many different scenes. Representation of Snuff Garrett and Peso Music produced a top hit for Blue Swede with "Half Breed"—and Cher has had chart success. MAM Music did well here with Gilbert O'Sullivan, and with Paul Anka's Spanka Music—"Having My Baby" is successful.

Representation of MCA/Leeds produces Gary Glitter hits; from Gallico Music "The Most Beautiful Girl" is now a standard. And there is a breakthrough for Pamscene Music with Rubettes' hits. One of the oldest contracts is with United Artists Music—Ike and Tina Turner have smashed through with "Nutbush City Limits" as did Wings' "Live And Let Die." Screen Gems, through Carole King, and Grand Funk, with local covers of "Breaking Up Is Hard To Do."

Add in representation of Ronder Music (Carpenters, Eric Clapton); Sugar Music ("Piccolo Uomo," for Lill Lindfors); Annika through Palace Music; Neil Sedaka, with local hits from Don Kirshner Music, have all scored.

And on the record side, Polar Records have done well through the year. Abba, Sven and Lotta, and a deal to release Ted Gardestad in the U.K., all help paint a picture of great success.

There is always the search for new deals—among which on the publishing side are Big Music, 20th Century Music, and Levine and Brown Music.

IF YOU HAVE A BIG ENOUGH NAME WE CAN PROMISE YOU A BIG ENOUGH AUDIENCE (14,000 - 40,000)



Gothenburg (pop. 500,000) situated on the west coast of Sweden, is one of Scandinavia's most cosmopolitan cities. Flying time from London is a mere 165 minutes, from Paris 225, from Amsterdam 85, and from Copenhagen 45 — what's more, most of them have direct flights to Gothenburg.

For years Gothenburgers have enjoyed the visits of many of the world's biggest names in show business. Paul Anka, The Osmonds, Rolling Stones, Sammy Davies Jr., Gilbert O'Sullivan, Andy Williams, Johnny Cash, Birgit Nilsson . . .

Besides being one of the largest amusement parks in Europe it is also one of the most beautiful. 2 million people visit Liseberg in the course of a single season, to enjoy themselves on the helter skelters, switchback rides, to try their luck in the amusement arcades, to sample the culinary achievements of the various restaurants — and be entertained at one of Liseberg's theatres.

On the most popular days of the year Liseberg can expect approximately 40,000 visitors.

Liseberg
S 412 51 Gothenburg

Managing director: Boo Kinnthorpe

Liseberg

and a host of others. All have appeared at Liseberg (one of Europe's largest amusement parks) or at Scandinavium — the only indoor arena in Scandinavia with a seating capacity of up to 14,000.

The advantage of holding a premiere at Liseberg or Scandinavium is that massmedia coverage reaches out over the entire Scandinavian area. A success in Gothenburg means golden times ahead, not only in Sweden but also in the neighbouring countries of Denmark and Norway.

The most unique feature of Scandinavium is its extraordinary flexibility. Stage and seating areas can be quickly and easily tailored to suit the requirements of everything from intimate one-man shows to gala performances of 3—400 artistes.

Stage and audience areas boast the most up-to-date equipment. Scandinavium was completed 1971 and the acoustics have been praised by all who have appeared before a Scandinavium public.

Like Liseberg, Scandinavium is situated to all intents and purposes in the city center.

Scandinavium
S 402 24 Göteborg 5

Managing director: Bertil Rönnerberg


SCANDINAVIUM

Spotlight on Scandinavia

Company Reports

Swinging Phonogram Image

It's been a golden year for Phonogram Sweden in that six gold disks have been awarded so far—to Sven Ingvars, one of the country's most popular groups; Nazareth (two awards); Mouth & MacNeal, Ekseption and Status Quo.

But the biggest success of all this year has been that of Demis Roussos who, only a year ago, was virtually unknown in Sweden. Up to the end of October, Demis Roussos had been No. 1 on the Swedish sales chart for 10 weeks with the LP "Forever and Ever." His latest LP, "My Only Fascination," had been on the same chart for four weeks. Altogether, sales had reached 160,500. "Forever And Ever" alone has sold 120,000 and for this Roussos has been presented with a diamond record (awarded to any record which sells more than 50,000).

Among the other much-in-demand names on the Phonogram roster of owned and represented labels are Barry White, Bachman-Turner Overdrive, Rod Stewart, Lobo, Brownsville Station, Genesis, Gentle Giant, Elton John, Black Sabbath and Jim Croce.

Local talent making an impact abroad includes Sweet Wine (in the U.K. and Japan) and Monica Zetterlund (in Japan).

Phonogram is making increasing use of videocassettes to promote record artists in audio stores and also to bring to the attention of foreign talent bookers and TV producers the company's major acts.

Says managing director Owe Skiold: "We think Phonogram has a more swinging image than before and certainly business has never been better. Our October sales were 250 percent over budget and we have increased our cassette sales this year by 90 percent."

Strong Finish For CBS

CBS Records in Sweden expects 1974 to be the company's best ever. New artists on the charts this year have been Mott the Hoople and Sailor from the U.K., and the company is anticipating a strong sales finish to the year with the release of albums by Bob Dylan and Albert Hammond.

A series of eight sales meetings in September and October were attended by 600 dealers and journalists and helped CBS to introduce a number of new artists, both international and local. The company has expanded its local recording activity considerably during 1974 and no less than 26 locally recorded LP's are being released between now and March next year.

April Music AB, previously managed by Sonet on a partnership basis, was taken over by CBS on July 1, and the Stockholm office, now managed by Johan Langer, is responsible for the April group's publishing throughout Scandinavia.

Frazer Group Tops \$26 Mil.

The total turnover of the Fazer companies, including the record group, will reach more than \$26 million this year, with exports accounting for 10 percent of that figure.

The investment made in the guitar and piano factories this year will increase production by 25 percent to 50,000 guitars and pianos by 30 percent to 4,500. Despite restrictions in import and cash payment regulations, the musical instrument division has expanded sales during the year; and there has been comparable expansion in the retail field, the Fazer F-chain now numbering 30 stores.

On the record side, Finnlevy's turnover in 1974 will amount to \$11 million, an increase of 25 percent over last year. Levypiste, the rackjobbing operation, has continued its expansion and now accounts for more than 25 percent of Finnlevy's turnover. The Fazerin Musiikkikerho record club sales account for about 8 percent of the market covered by the International Federation of the Phonographic Industry companies.

The first diamond record to be awarded in Finland was presented this year to Finnlevy artist Fredi for more than 50,000 sales of his LP "Niin Paljon Kuuluu Rakkauten." Fredi also received a gold disk for 15,000 sales of "Rakkauten Sinfonia." Other gold disk albums released by Finnlevy include "Dirlanda" by Hyttinen, "Poing, Poing, Poing" and "Las Palmas" by Irwin Goodman, 12 LPs in the series "Toivekonsertti," and in the foreign repertoire field LP's by Gary Glitter and Demis Roussos. Demis Roussos is enjoying success in Finland; when tickets recently went on sale for four concerts, they were all sold out within two hours.

For Finnlevy, 1975 will be a year of consolidation and will involve strengthening of local production, expanding cassette duplication and generating more business for the recording studios.

Metronome Sales Up 65%

With strong sales of local productions—particularly children's records—and a strengthening of the sales force and distribution system, Metronome Denmark has increased its turnover this year by 65 percent.

The children's records have been produced in cooperation with the Danish Radio and Television service and feature characters from children's TV series shown in 1973 and 1974.

As WEA licensee in Denmark, Metronome has achieved success with the Midi and Nonesuch budget lines both of which have benefited from strong point-of-sale publicity. To promote the Rolling Stones' LP "It's Only Rock 'n' Roll," Metronome borrowed an idea from WEA London and presented a Stones video show in discotheques all over Denmark. The scheme provided a tremendous boost to sales.

Fantastic sales figures have been achieved by the Bob Dylan albums "Planet Waves" and "Before The Flood," and sales of the Frank Zappa double LP have also been good, stimulated by Zappa's concert appearance in Copenhagen in October.

Great Year For Sonet

This year has been the best in the history of Sonet Grammofon AB, with big sales increases in both local and foreign product. Among top-selling Swedish artists are Peps Blodsband, Goran Fristorp, Sylvia Vrethammar and, on the Knappupp label, Povel Ramel. Sonet also has some highly popular Swedish dance bands such as Jorgen Edman and Polarna, Janne Onnerud and Ganget and Ola Hakansson, Frukt and Flingor.

Among the most successful foreign artists are Manfred Mann and Uriah Heep (Bronze), Bryan Ferry, Sparks and Cat Stevens (Island) and the Carpenters and Rick Wakeman (A&M). This year Sonet signed the British Virgin and Bradley's labels and the two Mike Oldfield albums are selling well. Two more additions to the catalog are George Harrison's Dark Horse label, through A&M, and Andy Williams' Barnaby label, through Chess/Janus.

Sonet artists have enjoyed great success abroad this year. Sylvia Vrethammar's "Y Viva Espana" sold nearly 400,000 in the U.K. and among current U.S. releases of Swedish Sonet product are albums by Jukka Tolonen and Tasavallan Presidentti (Janus), Bill Haley & The Comets (GNP Crescendo), New Orleans Ragtime Orchestra (Vanguard), Ann Charters ragtime solos (GNP Crescendo), and Toots Thielemans and Svend Asmussen (A&M).

Sonet Music AB, the publishing division, has had great success with local copyrights. The song, "I Belong," by Swedish songwriter Goran Fristorp, is the A side of the current single by Herb Alpert and the Tijuana Brass with a lyric by Hal David. This year Sonet signed a publishing deal with the Virgin publishing company in the U.K. and catalog agreements with Gordon Lightfoot and Bron were renewed.

Liseberg Is After Top Talent

Liseberg, Europe's largest amusement park located in Gothenburg, Sweden, covering an area of 180,000 square yards, concluded its 51st season in September. During the 140-day season, 1,646,000 visited the park—10 percent over last year's figure; turnover was \$9,534,800, compared with \$8,372,010 last year.

One of the most popular attractions has been the record gambling wheel which offers LPs as prizes and which increased its turnover by 30 percent.

The park's seven stages have featured daily appearances by artists and there are seven restaurants, three dance halls and several exhibition halls.

More than 3,000 artists have appeared at Liseberg throughout the season and major attractions have been Birgit Nilsson, Bonnie St. Clair, Ekseption, Fairport Convention, Dizzy Gillespie, Mahavishnu, Mouth & MacNeal, Nazareth and Spencer Davis.

An innovation this year has been the introduction by managing director Boo Kinnthorpe—formerly head of Phonogram Sweden—of days with special themes like Country & Western Day, Children's Day and Youth Day.

Plans include the construction of a bigger stage and a greater emphasis on presenting major international artists. Also under discussion is a plan for cooperation between Liseberg and the Swedish record companies to present a record fair.

Schaffer Album Big Success

This year has seen Europa Film AB's recording division, founded in 1972, become firmly established in the Scandinavian market.

Specializing in folk music, the company has signed some of the best folk singers in Sweden, releasing their product on the YTF label. On the pop front the biggest success has been with Janne Schaffer, a guitarist whose first album achieved gold record status within three weeks of release. A second LP is now on the way.

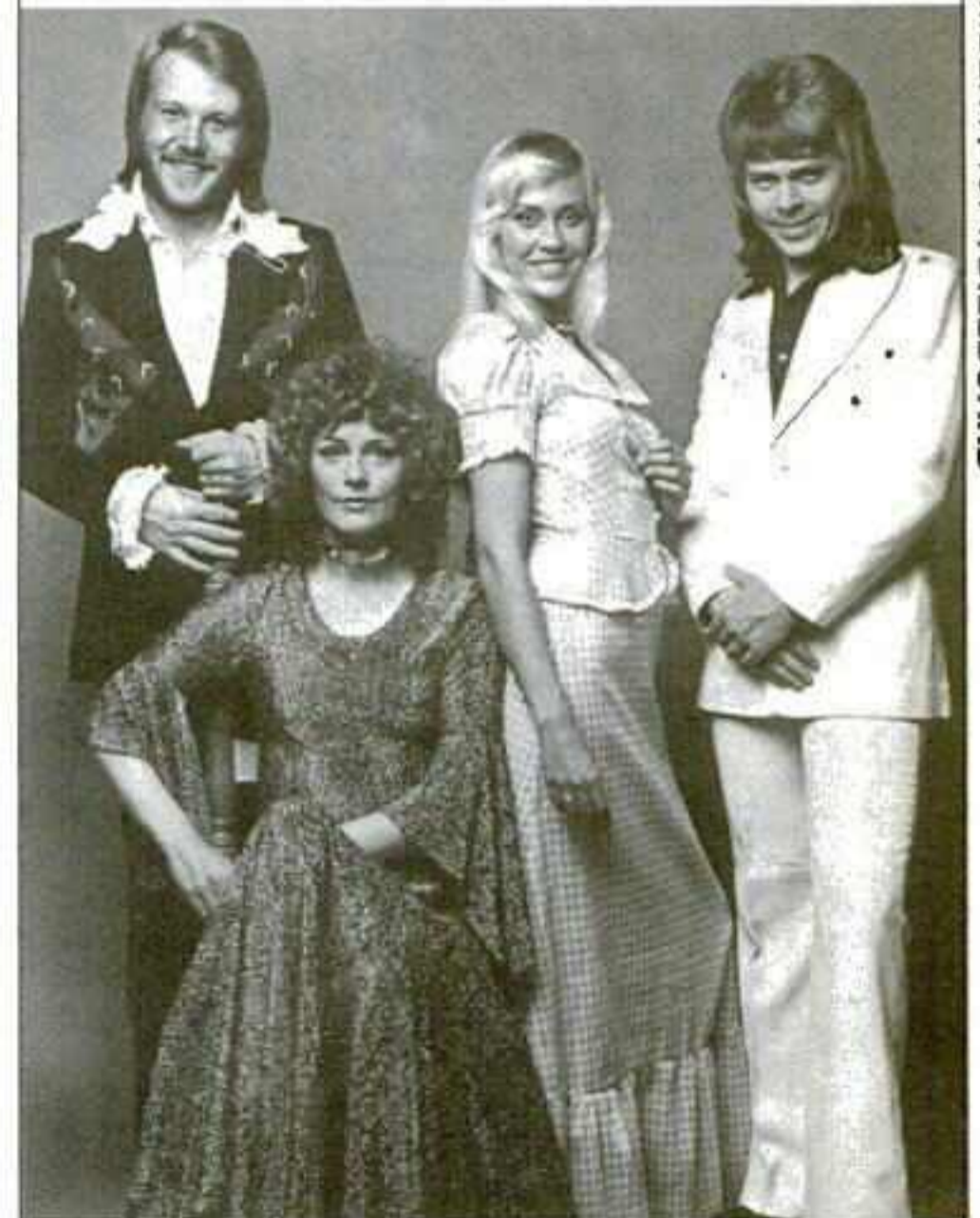
The record division is moving into the international market and the first Janne Schaffer LP has been well received in the U.K. The company also has high hopes for a jazz-rock album by a group called Pop Workshop and for an album by trumpeter Art Farmer.

In October this year the Tony Williams Lifetime group made an album in the Europa Film studios and this LP will be released next spring. In 1975 the record division is looking forward to further expansion, particularly in the field of Swedish progressive pop and jazz. There is also a project to put on record some elements of Swedish folk music which have not hitherto been documented.

"ABBA's" NEW SINGLE SO LONG

C/W

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& BJORN ULVACUS**
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See You?

COMPANY REPORTS (Cont.)

Discophon's Hullujussi Big

The advent of an exciting new group, Hullujussi, in May, has been a major factor in the success story of AB Discophon Oy this year.

The group's first album achieved gold disk status only 10 weeks after it was released and sales figures up to Sept. 30 were well over 40,000 in albums and tapes. This is a fantastic figure for a country of Finland's size.

Hullujussi have invented their own make-believe land called Bulvania. This, not unnaturally, is the title of their latest album which was released on Oct. 7 and had advance orders of 12,000. This second album has also qualified for a gold award.

Johan Vikstedt, managing director of Discophon, thinks the group has a good chance of breaking internationally. Their first single, "Friduna Skikuna," sung in "Bulvanian," has already been released in the other Scandinavian countries, Germany, Benelux and Switzerland. The record received additional promotion when it was voted into third place in the October edition of the multi-national radio program, European Pop Jury, against tough competition from George McCrae and Eric Clapton.

Another gold disk winner for Discophon has been the Swedish group Abba, whose records are released in Finland under license from Polar Records. And in the "soft soul" field, George McCrae has been a major seller.

Reuter Guitar Course Big

One of the big success stories of Reuter & Reuter Forlags AB, the Swedish publishing company, has been the excellent sales of its five "Schlager" song folios, each of which contains 50 songs in a mixture of evergreens and current hits by foreign and Swedish writers. Among local writers represented are Evert Taube, Povel Ramel, Olle Adolphson, Alf Hambe, and Carl-Anton.

Other big-sellers in the sheet music field have been "Joey Moroney," "You Are The Sunshine Of My Life" (of which there have been seven local recordings), and "Love Letters In The Sand" (a recent revival), all with Swedish lyrics.

There has been strong development, too, in the serious and educational music department. The guitar course by Ulf Ahslund—under the nom de plume of Ulf Goran—is selling impressively wherever it is published. The course has been televised in the Scandinavian countries (80 transmissions) and the U.K. and has been simultaneously published in the various languages. So far more than 200,000 copies have been sold in these countries. The course will shortly be published in Austria, Australia, Benelux, Germany, Switzerland and the U.S.A.

Also this year Reuter & Reuter has published a number of courses and instruction books for flute, piano and recorder, all of which have been taken up by schools in Scandinavia and have sold very well.

For 20 years now the company has had the Scandinavian representation of the German Henle Edition known internationally as the foremost publisher of the works of the old masters.

The prospects for the year ahead, according to managing director Lennart Reuterskiold, are extremely bright. Indications are that business in all departments—pop, serious music and educational books—will increase healthily.

Best Year Ever—Metronome

This was a special year for Metronome because as well as celebrating its 25th anniversary, the company had its most successful year. Metronome was founded in 1949 by Anders Burman, Borje Ekberg, Mats and Tore Bjerke, and it still has the same shareholders.

In addition to being strong in Swedish artists, Metronome has also represented major American companies like Mercury (1949 to 1958) and has been the Atlantic outlet in Sweden since 1956, making the company the oldest Atlantic licensee in the world. Since 1971, in fact, Metronome has been the Scandinavian licensee of the WEA group.

Sales this year are running 35 percent ahead of 1973. On the local scene Lill Lindfors received a diamond disk for her album "Kom Igen," which has sold more than 50,000; and Pugh Rogefeldt won a diamond award for his album "Bolla Och Rulla." Other chart makers have been John Holm and Jayson Lindh. In addition Gosta Linderholm, Siw Malmkvist and the Sveriges Jazzband are consistently good sellers.

This fall Metronome will be releasing the first solo album by Marie Bergman, a former member of the Family Four group which represented Sweden in the Eurovision Song Contest in 1971 and 1972. Marie, who writes her own music and lyrics, will also be recording an album in English next year.

Lill Lindfors will appear at the Sands Hotel in Las Vegas in March.

The Rolling Stones' album "It's Only Rock 'n' Roll" was shipped gold with advance orders of 30,000, and Frank Zappa has been a steady chart maker with "Apostrophe" and "Roxy And Elsewhere." Montrose is breaking big with "Montrose" and "Paper Money," and Frank Sinatra is back as a big seller with his two latest albums. Fog Hat and Van Morrison are doing well for WB; Bob Dylan made the charts with each of his Asylum albums this year.

In November Metronome presented Atlantic artist Billy Cobham in concert and both of his albums have done well.

Tape sales have increased considerably and Metronome has dropped the 8-track configuration to concentrate entirely on cassettes.

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Direct Imports Explosion Ahead?

By MIKE HENNESSEY

"If the Swedish Supreme Court upholds the right of importers to bring in records from the U.S. and U.K. with mechanicals paid in the exporting country, then I think there could well be an explosion of imports in Europe."

This is the view of Richard Berlin, a 29-year-old Stockholm-based American and former discotheque disk jockey who started a small record import business in 1970 and is now turning over between 600 and 1,000 albums daily.

Berlin is the man against whom the Swedish industry has brought a test case, based on the direct import of the "Jesus Christ Superstar" album, claiming copyright infringement. But so far the case has been thrown out twice—once at the initial hearing and once on appeal.

Says Stig Anderson, who has been a major campaigner in trying to stem the flow of direct imports into Scandinavia: "We are not attacking Berlin—we are attacking the system that robs the Scandinavian record and music publishing companies of the mechanical royalties to which they are entitled."

In fact, Berlin enjoys good relations with the Swedish industry and is currently buying 75 percent of his product from Swedish companies. He expects this to increase to 90 percent eventually. But he has been chosen for the test case because, since he has a highly profitable business, he is less elusive than many other importers.

The direct imports problem in Scandinavia has two facets—one concerning the mechanicals that are due to the sub-publishers in the importing country and one concerning the limitation of the local licensees sales of records and cassettes which often makes it extremely difficult for them to cover the advances they may have paid for a catalog.

Says John-Eric Westo, managing director of Finnlevy: "There is currently a Scandinavian committee, with delegates from all four Nordic countries and members of the Nordisk Copyright Bureau, trying to find a solution to this problem—but it is extremely difficult."

Richard Berlin earnestly maintains that importers are not necessarily the enemies of the industry they are largely held to be. "Sometimes we awaken the industry to a demand for particular product which they may not have been aware of. I've sold as many as 16,000 copies of certain albums which the industry thought would not be suitable for Sweden. I've been particularly successful with acts like UFO, John McLaughlin and the Jimi Hendrix-Otis Redding Monterey album."

What gives a certain poignancy to the Swedish test case is the fact that Berlin says he would have been quite willing to pay his mechanicals in Sweden from the beginning. "But I had no intention of paying them twice," he adds.

"I was asked by the industry here how many copies of the 'Jesus Christ Superstar' album I'd sold and when I told them 25 they sent me a bill for 143 krone. I refused to pay because I'd already paid mechanicals—and that's when they brought the test case against me. But if I'd had to pay eight percent on my turnover, in addition to the mechanicals paid in the exporting countries, I would have gone out of business."

As far as the Scandinavian industry is concerned, the best thing that can happen currently is for U.S. and U.K. prices to be increased without a corresponding increase in the retail prices in Scandinavia—but escalating costs make it difficult to hold prices down.

Says Stig Anderson: "The bulk of direct imports are coming from the U.S. Britain is less of a problem because of pressing capacity difficulties—and importers depend on fast and reliable service! (Berlin says he can get only a 30 percent fulfillment rate from the U.K. On the other hand British pressings of the LP by the Swedish group Abba are being sold in the Ahlens chain in Stockholm.) In the past the Swedish industry has tried to restrain the retail trade from direct importation by eliminating offending retailers from the industry's bonus scheme. However, this sanction is no longer possible because the industry scheme has been ruled illegal by the government and since Jan. 1 the companies have had to operate their own individual bonus schemes. There has, however, so far been no great rush on the part of dealers to move into the direct import business."

Although the gap between the import price and the local wholesale price has narrowed considerably recently, Berlin insists that importers are less interested in price considerations than in getting the product fast. He claims he can call an American dealer at 2 p.m. Swedish time to order a certain album and have copies in his shop by the following morning. He says that air-freighting adds 10 percent to the cost of an album.

Berlin has dealt primarily with current material up to now—he values his current stock at \$250,000—but he says he has plans to get into the cut-out business and into mail order.

It is the inflow of cut-out material that most troubles the Scandinavian industry, because what is a deleted record in the States may well be current product in the Nordic countries.

"What worries us about cut-out material," says Osmo Ruuskanen, marketing director of Finnlevy in Helsinki, "is that if it doesn't move, the importer slashes prices and this devalues the artist concerned."

This point is also taken up by Dag Haeggqvist, head of Sonet, Sweden. "If an importer brings in 10,000 records produced by one of our foreign licensors and finds we have beaten him to it, he has to sell the stock off cheaply and this is very damaging."

Atte Blom of Love Records in Finland claims that the influx

of poor cut-out material has depressed the local budget record market. Owe Skiola, head of Phonogram, Sweden, estimates that direct imports are currently accounting for 7 or 8 percent of the Swedish market. But in Finland imports are running at an all-time high. In the first eight months of this year they were worth \$3.5 million, an increase of \$830,000 on the same period last year. And 60 percent of this import business is done by companies outside the regular record industry.

In Norway the situation is even worse—and with a full-price album in Norway now selling at something like \$12 and a budget album at \$4.80, it is no surprise that there is a rush to import product from the U.S.A. and U.K.

British mail-order houses are doing a brisk business in Norway and dealers are also importing product direct, selling at half the recommended retail price and still making fat profits.

Salt was rubbed into this particular wound as far as one record wholesaler in Norway was concerned. Among the returns he got back from a certain dealer were a number of albums which had been imported direct from Britain.

It is reliably estimated today that between 20 and 25 percent of all records and tapes sold in Norway are direct im-

Air Music Into Records

Air Music's collection of major catalogs, which includes the sub-publishing of works by Burt Bacharach, Bob Dylan, Elton John, John Denver, the Beatles and others, has recently been extended by the representation of Braintree Music (Ringo Starr) and the McCartney Music catalog. And since January this year Tree Music Stockholm AB has been administered by Air.

In the record production field Air has just released an album of top Swedish songs sung by Barbro Horberg, an album by the Eddie Casons group, and a single by Mia Marianne that is a Swedish version of "Amazing Grace" with a lyric by Bo Setterlind.

Recent Swedish hits published by Air include "Kissin' In The Backrow Of The Movies," "Hello Summertime" and "Sad Sweet Dreamer."

Since the formation of the joint sheet music distribution operation, Air-Sonet, sales of sheet music have increased by about 50 percent.

Love Strong On Local Talent

With the production and release of more than 50 albums in 1974, Love Records has established itself in Finland as one of the major producers of domestic talent.

The product range extends to pop, easy listening, folk and ethnic music, political songs and jazz, and it is Love's policy to maintain high artistic standards to meet the needs of the in-

ports. It doesn't take much imagination to appreciate the paralyzing effect this is having on the growth of the local industry.

It is not only the price differential that makes direct imports an attractive proposition. The difference in mechanical payments in the U.K. and U.S. compared with Europe is also considerable. Importing from the U.K., for example, an importer pays 6¼ percent of the U.K. retail price; if he paid mechanicals in Norway, he would pay at the rate of 8 percent of the local retail price.

In Denmark the situation regarding imports of current product is not critical because the price differential is only 25 to 30 cents. But with older material there is a growing problem. For example, Simon and Garfunkel's "Bridge Over Troubled Water" can be imported from the U.S. for \$1.80—yet it is still a full-price record in Danish shops at \$10.80. An importer can sell the album for half the recommended retail price and still make a healthy profit.

Understandably the verdict of the Swedish Supreme Court is being awaited with intense interest by the Scandinavians. The decision will have major repercussions throughout the international industry.

Says Richard Berlin: "If I win the case, I may well go back to the United States and become an exporter!"

creasing numbers of selective record buyers as opposed to impulse purchasers. Interest in progressive pop and jazz is increasing in Finland. Love Records has a strong repertoire in this category. This year artists like Jukka Tolonen and Wigwam have achieved a foothold in the international market.

This year, too, Love topped the Finnish charts with rock'n'roll hits like "Do You Wanna Dance" and "Blue Suede Shoes" by the Hurriganes and Juice Leskinen and Coitus Int with the self-penned "Marilyn."

After four years as head of the light music department with Finnish Radio, Henrik Otto Donner has returned to Love Records as a planner and producer.

Satisfaction At Imudico

Bengt Sundstrom, managing director of Imudico AB, can look back on 1974 with great satisfaction. The publishing company has scored hits with "Billy Don't Be A Hero," "The Night Chicago Died" from Intune Ltd.; and "My Coo Ca Choo," "Jealous Mind," "You, You, You" and "Gee Baby" from Magnet Music.

During the year Imudico acquired the catalogs of the New York Times Music Corp. and Music of Times Publ., which include "Godspell," "Fiddler On The Roof" and "Cabaret" among others.

Bjorn Skiffs, the Swedish artist, became an international success with "Hooked On A Feelin'," which made the No. 1 spot in the Billboard Hot 100. Writer Skiffs and his producer, Bengt Palmers, publish all their material through Imudico AB.

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Scandinavia Economic Crisis

• Continued from page 47

Denmark's other outstanding problem is the schism between its two music publisher associations—one embracing the Wilhelm Hansen group and other serious music publishers and the other comprising the popular music publishers—over the differences in the scales of performance royalties paid for various types of music. These scales, established by KODA, the Norwegian performing right society, are now under review in the light of the experience of Norway and Sweden where the scales were recently modified. Says Koda general manager Halvor Lund Christiansen: "We are moving towards a resolution of this problem."

In Finland if you ask how the industry is fighting its main problem—inflation—you may well be told with a cynical grin: "By increasing retail prices." But this, of course, is not the real answer. In the past two years the recommended retail price of full-price albums has been increased three times; there have also been upward adjustments on medium-price and budget LPs and a 15 percent hike on singles. Further increases could depress the market.

One important area of increased costs is in payment to session musicians. Their rates have been doubled at \$10 an hour or \$40 per session and this is expected to increase the cost of recording by more than 50 percent.

This may take some of the pressure off the heavily-booked Finnish studios as companies become more selective in their production program. The average cost of making an album today is said to be between \$5,000 and \$7,500, yet the average sale of an LP is between 4,000 and 5,000 copies.

However, concentration on a tighter release program and improved sales techniques have resulted in more and more records achieving gold status (15,000 LPs and/or cassettes).

One of the major problems currently facing the Swedish industry—again, apart from direct imports—is the lack of promotion channels for national and international product. Naturally the major medium for promoting the sale of music in the government-owned radio and television organization. Swedish Radio broadcasts on three channels with the third, P3, playing music 24 hours a day. Most of the music is from records and only about 14 percent of it is by Swedish writers.

When in 1963 Radio Sweden began its Svensktoppen chart program—a hit parade devoted exclusively to records by Swedish artist sung in Swedish—it quickly proved to be the most effective way of promoting local product. Each week

CREDITS

Scene in Scandinavia was written by **Espen Eriksen** (Norway), **Kari Helopaltio** (Finland), **Knud Orsted** (Denmark) and **Leif Schulman** (Sweden) and edited by European Editorial Director **Mike Hennessey**.

around 300 listeners throughout the country would cast votes to determine the placings of the various disks. From the outset, most of the recordings were Swedish cover version of American, British or German hits; only about 20 percent of the records were of Swedish compositions.

In the early years, every record that reached the Top Five of the Chart was a commercial success; but gradually the chart lost its importance as a sales stimulus. However, it remained of vital importance in breaking new artists since it had a regular listening audience of between two and three million. However, on Jan. 1 this year, Radio Sweden—yielding to pressure from Swedish writers—decided to exclude from consideration for the Svensktoppen chart any song which had not been written by a Swedish composer.

After almost a year of operation, this new system has made demands on Swedish writers which they have not been able to meet, with the result that between 40 and 50 percent of the material featured on the chart is old repertoire.

Radio Sweden also broadcasts a weekly sales chart based on information supplied by a number of retailers; but not all record companies regards this as reliable and there is a strong move among the IFPI companies to produce an industry chart—a top 30 LP chart and a top 10 singles chart—every three weeks.

Bendiksen Moves Into Video

Success on both international and local fronts has characterized the Arne Bendiksen company this year. Product from Island and A&M has sold very well—in particular releases by Uriah Heep, Roxy Music, Manfred Mann, the Carpenters, Carole King and Rick Wakeman. Another success has been the Keith Jarrett/Jan Garbarek album on ECM.

Where domestic talent is concerned, Bendiksen has had chart success with Hans Petter Hansen's Norwegian cover of "Goodbye My Love, Goodbye" and with Nora Brockstedt's "Colarcol," both records having been produced by Jan Høieland. Also big in Norway are the country rock band, Flying Norwegians, who are currently touring the country with success. Their first LP "New Day," on Sonet, sold 2,000 copies in four weeks.

Poet/singer Ole Paus is another strong act on the Bendiksen roster and a new LP has just been released.

Company chief Arne Bendiksen is getting strongly involved with video and is running a joint operation which has 15 video units showing top hit programs in restaurants and discotheques.

During the year the marketing and promotion departments have been reorganized under chief of marketing Ola Pramm, who joined the company a year ago. The company has also converted its cellar into a French-style cafe, and this has proved a popular rendezvous for artists and industry personalities.

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Outstanding Swedish flutist **Björn Jayson Lindh** had his third album "SISSEL" released in USA 1974. Coming album 1975 "BOOGIE WOOGIE."

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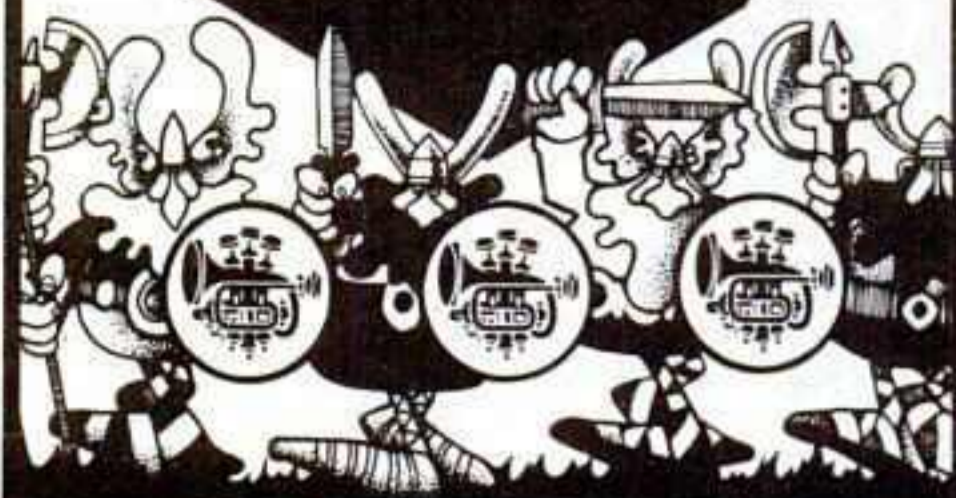
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Sound-Alike Concern Growing In England

Continued from page 3

sound-alikes. The BPI's task is to look out for pirating, and we've found no suggestion of this. But it is up to each company individually to make a decision whether there is a case for legal action."

Sweetwater, Leo In Pact

VANCOUVER—Leo Records' president Robert Johnston has just concluded a label deal with Sweetwater Records, formerly a subsidiary of Studio 3 Productions, and owned by Timbre One Sound headed by Bill Snow, for the distribution and promotion of product in Canada in conjunction with London Records of Canada Ltd. First single from Sweetwater as part of the deal is "All Time Sunshine Woman," a country song by Ray McAuley and Wild Country.

Johnston, using the name J.C. Stone, recently had success with his single "Carrie's Gone" which was picked up in the U.S. for distribution by Larry Uttal's Private Stock label. The next single for Johnston under the pseudonym will be "Rocky Mountain Boy" which will be included on his debut album which was completed in Los Angeles with Joe Falsa doing the final mix and production as well as playing guitar on a number of tracks. Basic tracks were done at Vancouver's Little Mountain Sound and strings were added at Trident Sound in London, England. The album is due in the late spring of 1975.

Johnston, who is changing his name to John Crosley Stone, has a Canadian tour planned for May or early June of next year.

Also signed to the label are Strongheart, who had some success with their first single "Candy Baby" and are now pushing the flip side "Fly Lady"; Steve Douglas, who is recording a jazz-rock album in Los Angeles featuring Larry Knechtel on keyboards, Duris Maxwell on drums, Jerry Scheff on bass, and Douglas on woodwinds.

Recent label acquisitions are Craig Holden, Kelly Crowe, Stu Kawaguchi and Tim Moss.

Other tape chiefs are looking into the matter, but were reluctant to discuss the situation, other than to say they had heard some of the tapes. Walter Woyna, PYF managing director, says he found one of the tapes very similar to the original. But would like to hear more before commenting.

Ken Robson, a managing director of Roscon Marketing Associates, which handles U.K. marketing and distribution of the tapes says: "I have heard that companies are being bitchy about SAM tapes, but when we first decided to bring them in we approached both the BPI and the Mechanical Copyright Protection Society and obtained clearance."

He added: "I'm not clear what the companies are upset about. We pay all our royalties and I refuse to get involved in bootleg product of any kind. As for the public, reaction has been very good and we are getting re-orders. I have no regrets."

Minnelli 1st Tour Of Europe

COPENHAGEN—Danish promoter Knud Thorbjornsen of the Scandinavian Booking Agency has pulled off a substantial coup by contracting Liza Minnelli for her first European tour. She will not make any other concert appearances there during 1975.

During January of next year, she will play eight concerts in five countries, accompanied by a 32-piece orchestra directed by her M.D., Jackie French, her 90-minute show according to Thorbjornsen, who has already promoted European tours by the Rolling Stones and Abba, will be the most expensive production ever to tour Europe. He expects the box office gross to be in the region of \$1 million, and two in-concert films will be made.

The tour opens with two shows at the Paris Olympia on January 4-5, then will proceed to Frankfurt (7), Vienna (8), Hamburg (9), Berlin (10) Gothenburg at the 12,000-seater Skandinavium (11) and Copenhagen (13).

1975 MIDEM Is Seen Biggest

PARIS—Despite the immense problems created by a postal strike now into its second month, the MIDEM organization is counting on the 1975 event in Cannes, Jan. 18-24, being bigger than ever.

With the theater of the Palais des Festivals now taken over for additional exhibition space, the total surface area for the stands will be more than 15,000 square yards.

The ninth MIDEM will be a non-stop affair, operating daily from 9:30 a.m. to 6 p.m. without a break for lunch. The three international galas will be held from 8:30 p.m. to 10:30 p.m. on Jan. 18, Jan. 21 and Jan. 24 and for the first time the public will be admitted. The venue will be a special marquee probably located at Palm Beach and accommodating 5,000 people.

The international shows will be officially dubbed "International MIDEM Performances" and in addition to these there will be promotional shows on the evenings of Jan. 20, 22 and 23 in the Cannes Casino

from 6:30 p.m. to 8 p.m. The purpose of these MIDEM shows will be to introduce artists who are strong in their own countries but less well known in other territories.

One of the three International MIDEM Performances will be an Anglo-American concert and this will be staged on Jan. 21.

A further innovation will be the MIDEM Club—a scheme linking the

three main night clubs in Cannes, the Whisky A Go-Go, the Playgirl and the Brummel. Each night between midnight and 2 a.m. the clubs will present two different groups with a range of music covering pop, rock, folk and jazz. Once again the British contingent at MIDEM will be the biggest of all and there are also strong delegations from Japan, the U.S., Canada and Australia.

Disputes Ended, Sweden To Be Host Of Eurovision '75

STOCKHOLM—When the Swedish group Abba won the 1974 Eurovision Song Contest in Brighton, U.K., the victory meant that Sweden automatically became the host nation for the 1975 event.

After 16 years taking part in the contest, it was a first-time victory for Sweden. Soon after the 1974 result was known, arguments started for and against the Swedish Broadcasting Corp. organizing next year's show.

An initial problem was the low budget available, but finally it was agreed that they would stage the show—a three-hour broadcast costing roughly \$140,000 which in fact is substantially lower than the cost to the British Broadcasting Corporation in 1974.

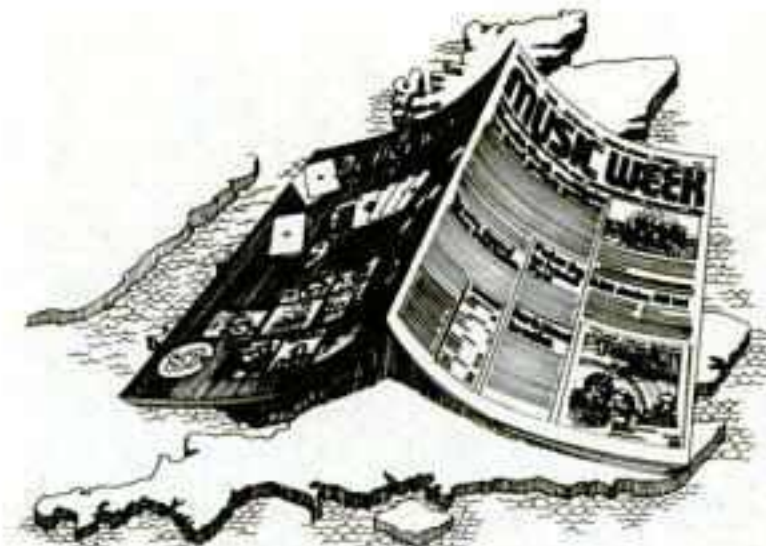
There were further disputes. Representatives from about 30 different music-business organizations, among them the Swedish Musicians' Union and the Swedish Choral Union, plus progressive Left-wing music unions, protested against the planned event—partly because of the low budget available and the claim that the Swedish national radio was being involved in something regarded as "an activity which serves only commercial interests."

But now the event is on, and the contest will be held in the St. Eriks-Massan, a large expo-hall just outside Stockholm on March 22 next year. Twenty countries compete, the latest being Turkey. Each country is allowed to bring a delegation of 16, that is a total of 320—and it is estimated at least 200 journalists will cover the event. A Press center is being set up.

One problem is security, because of the presence of teams from Turkey, Greece, Ireland, Yugoslavia and Israel.

For the 1975 final, the European

Broadcasting Union has recommended a new voting system to get a wider spread of the points given by juries set up and linked throughout Europe. Each national jury picks 10 of the 20 songs entered, and grades them further, so that the first song chosen receives 12 points, number two 10 points and three eight and so on. It is felt that in this way every song will stand a better chance of picking up at least some points.



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TYPES ARE RIGHT—The Tymes flew into Britain for a string of nationwide gigs, but minus their second lead singer, Charles Nixon. Stepping into the breach was their manager-producer Billy Jackson, who was expected to deputize right through the month-long tour. Shows are RCA U.K. managing director Geoff Hannington, third from left, and Mike Everett, RCA manager of international pop planning, welcoming Jackson, third from right, and the other members of the group at a special reception for which the famous RCA Penthouse was converted into a discotheque.

Mushroom & Island In Deal

VANCOUVER — Mushroom Records, a division of Can-Base Industries headed by Shelly Siegel and Mike Flicker, has signed a distribution deal for the world with Island Records. Negotiations took place between Siegel and Flicker and Charlie Nuccio, of Island Records in Los Angeles recently.

(Continued on page 63)

BILLBOARD

IS BIG

INTERNATIONALLY

DECEMBER 7, 1974, BILLBOARD

K-Tel Mulls Cutback As Profit Edge Dips

By CHRIS WHITE

LONDON—Decreased profit margins are forcing K-Tel into a position of greater selectivity with record releases, claimed U.K. managing director Ian Howard this week.

And the result, he warned, of the higher royalties being demanded by record companies for product could result in K-Tel concentrating more on household products and its cinema interests, and less on records.

Claimed Howard: "If we don't get the profit margins we require for advertising and investment then I feel we must be more selective with future releases and consider them on a deal by deal basis. Otherwise the result will be albums retailing at about \$7.18—and we couldn't possibly sell K-Tel albums at that price."

Howard added that he did not envisage any cutback in the amount of money spent on TV advertising, and releases would be given the same amount of TV promotion as now. "But obviously if we are going to be selective in product then there will be fewer releases to promote," he said.

"In the last three years we have sold 10 million records in the U.K. and have made considerable inroads into the market, but in this day of increased wages and costs we must re-view the position."

Howard added that the three latest K-Tel releases, "Music Explosion," "20 Town and Country Greats" and "Sounds Spectacular," were all selling well, although the nationwide advertising campaign had not yet broken. "We expect that once the national campaign does start, sales will be really incredible."

Howard and Philip Kieves, president of K-Tel International, also hit out at retailers who hold back on payment due to K-Tel. Kieves said that K-Tel in Britain was not alone in the problem—similar experiences had been encountered by the company in West Germany and other countries.

"We have had a lot of problems collecting our money in the past and people should realize that we are not a finance company but need the money to keep going," Kieves commented. "The main trouble is that K-Tel has expanded so quickly that the accountants were unable to keep up with the growth."

Ian Howard commented: "The trouble is cash flow, making a lot of dealers delay payment until the last possible moment, and also the fact that business has grown so much that it has almost been too much to handle."

"Where people do pay their bills

Cash Shortage Affects Trade

PARIS—The general shortage of cash in all branches of industry is now hitting the disk industry in France. There are reports that the number of bills not being met by the retail trade is growing, and in turn hitting provincial wholesalers.

Producers and distributors are fully aware of all the difficulties facing the retail trade and have appealed to their clients to act "prudently and with circumspection."

But it is also realized this could be a double-edged sword. It might well encourage the retail trade to buy only on the strength of orders and to

(Continued on page 57)

in reasonable time there is no problem but with the worse offenders we are being forced to close their accounts. If necessary, we take, and shall continue to take, court action."

Howard added that reluctance to pay quickly was due to the shortage of money, but he added: "A sale is not a sale until you get the cash and this is reflecting in financial reports."

Footnote: The K-Tel international report for the fiscal year ending June 30, 1974, reported that "reconciliation problems" in West Germany and the United Kingdom resulted in a loss of \$2.8 million during the fourth quarter. Philip Kieves said that this was in fact a paper loss and was due to the fact that only money received in hand had been included. He added that the first and second quarter of this year would not show a large profit, but the third quarter would help rectify the position, resulting in a large profit by the end of the next fiscal year, by which time K-Tel would have overcome its accounting problems.

U.S. Talent Invasion Hits U.K. In Early '75

• Continued from page 1

New albums from both acts are planned for release sometime in the New Year and singles will be issued to capitalize on the personal appearances.

Capitol is attempting to bring the Righteous Brothers to Britain next year, too, according to Groves. "We were trying to get them over last month, but it didn't work out. Ideally, they must have a hit single here and one of the tracks from their new LP is being re-edited for issue as a 45 in the New Year. It's very difficult breaking certain American artists in the U.K. if you can't get them over here in person."

Five acts from the Atlantic label are being lined up for participation in a major soul package, which is expected to tour the country for two weeks in mid-April. It will probably include the Spinners, Arthur Conley, Sam and Dave, Margie Josephs, Ben E. King and Sister Sledge. Merchandising activity to coincide with the package, which will probably be called the "Atlantic Soul Tour," will include the usual retail support. A special "Super Soul" compilation album—featuring all the artists in the tour, plus tracks from names such as Aretha Franklin, Wilson Pickett, Clarence Carter and King Curtis—will be released to coincide with the round of concerts.

RCA is currently working out major promotion backup for country singer Charley Pride, who visits the U.K. in January for 10 concert dates lined up by promoter Jeff Kruger.

There will be extensive exploitation of Pride's catalog material, plus the issue of a special sampler LP containing selected cuts from all his albums. It will retail at \$2.35.

In April, much of RCA's time will be taken up with Perry Como, who comes to Britain then for the first concert tour he has ever embarked upon. Later on, the label is hoping to arrange for John Denver to cross the Atlantic for concert and promotion dates.

Finally, six of Warner Bros.' top

International Turntable

Jim Cook has been appointed director of a&r at Polydor, U.K., replacing Wayne Bickerton who left to form State Records with John Fruin. For nearly four years Cook has been deputy legal advisor to the Polygram group and this is the first time he has worked in the creative side of the industry. ... He will be assisted by George McManus, a&r pop manager, and Terry Condon, a&r manager jazz and progressive. Mark Spector, record promotion manager with Keith Prowse Music for six years, is leaving to go into the property business and no successor has yet been named. ... Terry Slater is to replace Ronnie Beck as director and general manager of Feldman Music, and will also continue as director and general manager of Robbins Music Corp. which, with Francis Day and Hunter, makes up the EMI publishing group of companies. ... Another change in the EMI group is the elevation of Harold Franz, now professional manager of Feldman, to manager of catalog development for both Robbins and Feldman, from Jan. 1.

acts embark upon a major tour of Europe in January, including four dates in the U.K. (Billboard, Nov. 9). Artists featured in this company-sponsored package—its title is "The Warner Brothers Music Show"—are the Doobie Brothers, Little Feat, Montrose, Graham Central Station, Tower of Power and Bonaroo.

Each concert will be staged as a complete production, using Warner Bros. cartoons and films and will comprise two three-act performances on successive nights in each of the venues. In addition to the British dates in London and Manchester, the package will visit Frankfurt, Munich, Hamburg, Dusseldorf, Amsterdam, Brussels and Paris.

Como U.K. Tour His First Ever

LONDON—Perry Como will tour Britain in the spring—the first time in the star's 40-year career that he has made a concert tour anywhere in the world. This follows his first live appearance in Britain at the London Palladium earlier this year and his more recent appearance at the same venue as the star of the Royal Variety Performance.

The tour will be presented by Harold Davison on behalf of MAM following negotiations completed last week with Como's manager, Dick Levine. The dates and venues for the tour have yet to be announced.

Needless to say, this will be one of the most important concert tours in the history of RCA, which will be taking full advantage of his presence to launch a massive promotion campaign with posters, advertising, window displays, etc., on the 13 Como albums in the catalog and particularly the Perry Como box set, "The First 30 Years."

His next record release here will be Christmas Dream, featured in the film, Odessa File, and penned by Andrew Lloyd Webber and Tim Rice. It is scheduled for release this week.

From the Music Capitals of the World

LENINGRAD

Yuri Temirkanoff and Kirill Kondrashin are in Italy to conduct the Italian Symphony Orchestra for the Russian music concert series until Dec. 3. ... Walter Semonoff, Automatic Radio International president, postponed his visit to Moscow scheduled for October, to take an extended business tour of Southeast Asia. ... Several international tape hardware and software manufacturing companies participated in the Interorgtrans International Fair here in October. Among the exhibitors were Grundig AG, AEG Telefunken, Tandberg and Stenokord Electronic GmbH presenting their lines of sophisticated electronic tape and video devices. The fair was organized by the USSR Chamber of Commerce and Koln based Glahe International GmbH.

Melodiya has released a new album in the Prominent Ensembles series. It is Trio No. 2 by Franz Schubert performed by pianist P. Serkin, violinist A. Busch and cellist G. Busch. Another classical release is Prokofiev's concertos for violin and orchestra featuring David Oistrakh who died at the end of October in Moscow at the age of 66. ... The fourth international festival of organ music was held in Vilnius, in the Cathedral there. Among the performers were L. Roizman, Hugo Lepnurm, E. Mgaoblishvili, I. Reinberger and U. Sundman. ... Russia is about to experience its first rock opera presented by Singing Guitars, who in 1965 were the first group in the country to start playing rock-oriented music. ... Madame Yekaterina Furtseva, who has been Russian minister of culture since 1960, died of a heart attack on Oct. 24.

VADIM D YURCHENKOV

COPENHAGEN

Sell-out "smash" concert for Slade in the 3,000-seater K.B. Hall here, where only half the chairs were usable after the show. ... A second concert, with new chairs, was held in the same hall a week later. ... World debut for the new Alvin Lee and Company band is in the Tivoli Concert hall because Lee, former leader of Ten Years After, is fond of Danish audiences.

The Irish Dubliners touring Scandinavia for promoter Walther Klaebel—and the first-ever live recording by the Ian Campbell Folk Group was made for Klaebel's label Horekiks, distributed by Phonogram. ... Silver disc award for Danish singer Sebastian (Harvest) for sale of 37,000 albums of "Den Store Flugt," or "The Big Escape." ... U.K. band Queen (EMI) appearing in a concert in Copenhagen for the ICO agency.

Coming soon to Denmark: Focus, Humble Pie, Jethro Tull, Sparks, Charles Aznavour and, early next year, Liza Minnelli.

KNUD ORSTED

VIENNA

First visit here by U.K. chart-topping group Sweet, who joined German band Rattles (also RCA artists) for a concert in the 4,500-seater B-Hall of the Vienna Stadthalle—part of a series of musical events titled "Voices Of The World." ... BASF called a press conference to launch an album "Cucumbers Have No Tears" by Dolores Schmidinger. ... Abba, Swedish winners of this year's Eurovision Song Contest here, to film items for the Spotlight pop show.

First gold music cassette awarded

in Austria went to the duo Klaus and Ferdi for 25,000 sales of the Polydor cassette "Ein Abend Auf Der Heidi." ... Amadeo here now handles exclusive distribution of the U.S. pop label Sussex. ... An audience of 4,000 in the Vienna Stadthalle for a concert by Ike and Tina Turner, plus the Ikettes, with further concerts in Innsbruck, Linz, Villach and Graz.

Polydor arranged an "open house" party for pop singer Aniko Benko, to launch her debut album "Aniko"—the event co-produced with the Austrian Radio Company (ORF). ... Bellaphon released an album featuring a new musical "The Watzmann Calls," by Austrian singer Wolfgang Ambros. ... Tour here for CBS artist Albert West. ... First single "Schabernack" by the group Misthoufeu on CBS—the group was previously contracted to Polydor.

Phonogram and the Austrian Radio Co. joined forces to produce a two-LP set, featuring historic speeches and interviews with top politicians and artists to celebrate the 50th anniversary of the setting up of the radio company. ... Concert in the Vienna Musikverein by the Orchestra de Chambre Jean-Francois Paillard, founded in France in 1959, and the program included works by Debussy, Bach and Stamitz. ... Johannes Kropfisch, 14-year-old piano student from the Vienna University of Music, won third prize at the 25th International Piano Competition at Viottin Vercelli, Italy.

The exclusive board of the Niederosterreichische Tonkünstler Orchestra unanimously elected Walter Weller as new artistic director—after 11 years, with the orchestra, the former director Heinz Wallberg wanted to stand down. ... The stage musical "Cigi" had its first night at the Theatre An De Wien—it stars Christiane Rucker, Vilma Degischer, Bela Erny, Susanna Almassy and Johannes Heesters, and the show will be presented in Berlin at Christmas.

For the first time since World War II, the Vienna Philharmonic Orchestra gave a concert in Bratislava, Czechoslovakia, under the baton of Carlos Kleiber. ... Telefunken's country music group Original Egerlander gave concerts in Innsbruck, Linz and Vienna.

MANFRED SCHREIBER

PARIS

Musidisc booked 2,500 poster sites throughout France, with 350 in Paris, to advertise its new budget line records, which sell at just under \$3—it is a three-week campaign and promoted both popular and classical disks.

Sonopresse has released a new single by Vince Taylor, called "L'Homme A La Moto." English title "Black Leather Jacket And Motorcycle Boots"—the song was a big success by Edith Piaf. ... Georges Moustaki is writing the music for a 50-minute movie, but the title is not being revealed as yet. ... Music is to be included in the schedules of six French universities, including the Paris Sorbonne.

A new organization called Music Plus has been formed to organize musical concerts of material written within the last 20 years; much of it will be otherwise neglected music and, with the promised cooperation of French radio, it will also give young composers a chance of having their music heard. HENRY KAHN

Canada

Nazareth Pulls 61,000 To 16 Canadian Concert Dates

By MARTIN MELHUISE

TORONTO—For the first time in recent memory, a foreign band has done a Canadian tour without it being part of a U.S. tour. Scottish band Nazareth drew close to 61,000 fans to 16 concert dates which began in London, Ontario on Oct. 22 and finished in Vancouver Nov. 18.

All concerts were sellouts except three. Rory Gallagher and Rush were on the eastern Canadian dates and Hudson-Ford shared the bill on the western dates.

Nazareth's last single, "This Flight Tonight" on A&M Records, was a top 10 hit in Canada and A&M Records of Canada reports that it has sold over 100,000 Nazareth LPs in this country. It is all the more remarkable because that figure represents approximately 50 percent of

the album product by the band sold in all of North America.

An extensive press and publicity campaign was launched by A&M Records of Canada to surround the band's tour including posters and T-shirts and time buys on radio and in newspapers. Charley Prevost, national publicity and press director for A&M Records of Canada, traveled with the band on all dates.

Nazareth's next trip to Canada might be to record at Andre Perry's Le Studio, just north of Montreal in the picturesque French-Canadian community of Morin Heights.

Plans are being made for the band to return to Canada in the late spring of next year to do a cross-country tour, including some dates in the Canadian Maritimes this time.

Pubs Set Arm As Lobbyists

TORONTO—The Independent Publishers Assn. of Canada has formed a music publishers division directed at the federal and provincial government bodies, and particularly to the Ontario Arts Council and the Canada Council, to get a number of programs of support for the Canadian-owned firms. The music publishers division will also endeavor to establish a closer contact with the Canadian League of Composers and the Canadian Music Centre to work in the promotion of Canadian music.

William Brubacher of Waterloo Music has been appointed chairman of the newly-formed group and Ralph Cruikshank of Berandol Music, vice chairman.

Discussions precipitating the formation of the music publishers group were initiated by W. Ray Stephens of the Frederick Harris Music Company and soon a number of parallel between the problems facing music and book publishers soon became evident. The music publishers in the new group have produced a substantial majority of published Canadian music but the firms are now facing extreme difficulties.

Says Paul Adley, the executive director of the Publisher's Assn.: "The shared conviction of the two groups that there must be strong independent Canadian publishing firms, and that government policies and government support must be directed toward achieving that end, make the alliance a natural one."

From the Music Capitals of the World

TORONTO

Smile Records, headed by Dave Coutts, is now distributed in Canada by GRT. First single to be released under the new deal is "Has Anybody Seen America?" by Ian McLean. . . . Attic Records has made a distribution deal with Lisa Records for the release of George Fischhoff product in Canada. Initial release is the single "That Great Old Song." Fischhoff was the writer of Keith's "98.6" and Spanky and Our Gang's "Lazy Day" and was recently represented himself on Billboard's Easy Listening charts for 16 weeks with the single "Georgia Porcupine." . . . London Records of Canada's distribution arm for Quebec and the Maritimes, Deram Ltd., has added Vogue Records to its roster of labels. . . . Demis Roussos, one of Europe's most enduring recording stars, began a tour of Canada on Dec. 6 at Toronto's Eaton Auditorium. Future dates include the National Arts Centre, Ottawa on Saturday (7); the Cinema Granada, Sherbrooke, Quebec on Sunday (8); and completing the tour in Montreal at the Theatre Maisonneuve on Monday (9) and Tuesday (10). . . . Pianist Joel Shulman taped an album for Isis Records at his Garden Party restaurant in Toronto on Nov. 17, with Moe Koffman, Guido Basso, Don Thompson and Ada Lee sitting in. The album which will be released in January was engineered by Dave Green of Manta Sound in Toronto.

and Lenny have a heavy television schedule in front of them. Having already taped Boogie; Night Music; and the Ian Tyson Show, the band will tape Keith Hampshire's Music Machine on Jan. 8 and then another Ian Tyson Show on Jan. 13. They are currently appearing at the Chimney in Toronto and then will move on to the Colonial Tavern in the same city from Jan. 11-16. . . . James Leroy's new single is "Lady Ellen" on GRT. . . . Kiss play their only Canadian date on their current tour at London Arena London, Ont. on Dec. 22. . . . the Stampeders' single "Ramona" was Quality Records best seller at the beginning of November out-selling eight of Quality's current hits on the Billboard Hot 100.

Moe Koffman's latest release for GRT of Canada is a double album set "Solar Exploration" and features compositions based on the planets written by such Canadian writers as Doug Riley, Rick Wilkins, Don Thompson, Fred Stone, Ron Collier and Koffman. . . . RCA Canada presented CKGM, Montreal with a gold record for being the first Canadian radio station to break George McCrae's "Rock Your Baby." Out of 190,000 copies of the single sold nationally, 125,000 were sold in the province of Quebec. . . . Personal management firm Big L Productions showcased Brian Austin at Egerton's in Toronto on Nov. 18. . . . Laine Kazan appeared at the Imperial Room of the Royal York Hotel Toronto from Nov. 18-23.

MARTIN MELHUISE

2 Charged As Pirates

TORONTO—Ralph Monhay and R.A.M. Factory Sound Centre Ltd. along with Richard Brooks and D.K.K. Enterprises Ltd. have been charged with an offense under the provisions of Section 25 (ii) of the Canadian Copyright Act. The charge follows several months of investigation by the Royal Canadian Mounted Police and the antipiracy network of the Canadian Recording Industry Assn. into a number of so-called "tape clubs" that have been springing up in Western Canada. These "clubs" solicit a membership fee of \$10 from prospective customers which entitles the member to uti-

lize a machine, which for a small charge, duplicates the tape of their choice.

In both cases, duplicating machines were seized and specific charges were laid relating to Anne Murray tapes entitled "Talk It Over In The Morning" and "This Way Is My Way."

Monhay and R.A.M. were charged in the provincial court at Surrey, B.C. with the final trial date being set at Feb. 26.

Brooks and D.K.K. were charged in the provincial court at Coquitlam, B.C. with the trial date set at Feb. 6.

International

U.K. Tamla-Motown Plans Batch Of Catalog Singles

LONDON—Tamla-Motown is making plans to release another batch of singles culled from its back catalog following the recent chart success of oldies from the Supremes,

Jimmy Ruffin and R. Dean Taylor. The titles involved will probably not be known much before December, but issue of the disks should follow swiftly in the new year. One possible

candidate for re-release then is "Road Runner" by Junior Walker and the All Stars, a track dating to 1965 which has already been issued twice in Britain.

To help choose exactly what old material is likely to make the top 50 in 1975, Tamla-Motown has circulated 400 clubs and discotheques throughout the U.K. Disk jockeys are being asked to indicate what old singles are most popular with their artists. Locations in the north of England, where Motown and soul music is programmed more heavily than elsewhere, will have a considerable influence over the final decisions—some 40 clubs in Manchester alone are being polled. The south will be less influential, for clubs in that part of the country prefer to play what Motown promotion manager Paul Preter describes as "our funkier product"—which is not notably successful in the U.K. charts.

tracted to Motown—but Gaye is still a big name with the company. The re-issue of Gaye's "Grapevine" was apparently scheduled by Motown U.K. for some time ago, but there was word from the U.S. that a new album from the singer was due soon, and this had priority over old material. When the LP turned out to be a live set—containing no potential hit singles for Britain—the label was able to go ahead with its original plans.

There is no resistance from Motown's parent to all this re-release activity, according to Paul Preter. "The Americans are a bit surprised at the success of the old records because that sort of thing doesn't happen over there," he told Billboard. "But they don't object to what we're doing. On the contrary, they're pleased to have the sales."

False Stereo Pulls Label Fines

By BRIAN MULLIGAN

LONDON—Fines totalling \$1,440 were imposed on RCA and Pickwick International at Tottenham Magistrates Court last week for offenses under the Trade Descriptions Act involving the sale as stereo recordings of mono LPs on the budget Camden label.

When contacted, Pickwick told the trading standards office that as distributors it relied in information supplied by RCA, which, in the case of the two records, indicated that they were stereo. But, added Chatfield, Pickwick accepted responsibility for the accuracy of descriptions printed on the sleeve.

RCA admitted being responsible for the manufacture of the records, the printing of the labels and for sending information to Pickwick that both records were stereo rather than electronically created stereo.

RCA, the supplier, was fined a total of \$950 with \$120 in costs, plus \$115 in special costs to cover technical tests, after pleading guilty to two summonses alleging that due to its default two LPs were sold at an Enfield music shop bearing the description "stereo" which was false.

Pickwick, the distributor, admitted two similar summonses and was fined a total of \$480, with \$120 in costs.

Enfield's deputy chief trading standards officer, A.H. Chatfield, told the court that the two records involved were "Country Giants," and Country Giants Vol. 3. The purchaser of one of the records had complained that it was not stereo as described. A trading standards officer went to the shop and unable to buy exactly the same record bought another Camden album which also bore the description "stereo" with no qualification. Tests on "Country Giants" revealed three tracks to be "fake stereo" and on Vol. 3 two tracks were in mono.

RCA has now introduced a fool-proof system to avoid a recurrence of the mistake, and the description of master tapes will be checked before album sleeves are printed.

He added that RCA issued about 4,000 titles a year amounting to 16 million records of which only two had been officially complained about. However, RCA took the major blame for the error and has taken steps to rectify it. All records distributed by Pickwick have been re-labelled and sleeves reprinted with an asterisk showing which titles are not true stereo.

Cash Shortage

Continued from page 56

keep stocks down to a low level. This, in turn, would affect the suppliers.

The postal strike, now over a month old, is causing problems too. Telephone communication is not adequate and bills are held up. And even when things improve in the strike situation, it will take weeks before the industry services function properly.

A general view is that these problems may cost most companies 10 percent of turnover; possibly more as the build-up to Christmas is a particularly difficult period.

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DECEMBER 7, 1974, BILLBOARD

Billboard's Top Single Picks

DECEMBER 7, 1974

Number of singles reviewed
this week 107 Last week 115

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Pop

ANNE MURRAY—Day Tripper (2:32); producer: Brian Ahern; writers: J. Lennon-P. McCartney; publisher: Maclen, BMI, Capitol 4000. Riding high on the country charts with "Son Of A Rotten Gambler," Ms. Murray makes her usual strong pop move with her mid-tempo arrangement of the old Beatles' hit. One of the few performers who has managed to enjoy hits with Beatles material, and this perfect AM oriented cut should be no exception.

TONY ORLANDO AND DAWN—Look In My Eyes Pretty Woman (3:04); producers: Hank Medress and Dave Appell; writers: Dennis Lambert-Brian Potter; publisher: ABC/Dunhill, BMI. Bell 45,620. Usual highly commercial entry from Tony Orlando and the girls, with this one highlighted by a slightly more rock and roll feeling than the past year of "vaudevillian" hits. A good change of pace for the act and one that works well. Title serves as good hook.

JIM STAFFORD—Your Bulldog Drinks Champagne (3:29); producers: Phil Gernhard and Lobo; writers: J. Stafford-D. Bellamy; publisher: Famous, ASCAP, MGM 14775. Few artists can combine musical strength with a sense of humor the way Stafford does, and this latest disk keeps his track record perfect. Some talking combining the best of his talk hits, some singing combining the best of those and a stronger instrumental beat than his recent hits. An all around winner. Flip: A Real Good Time (3:32); producer: same; writers: J. Stafford-M. Cooper; publishers: Famous/Boo/Martin Cooper, ASCAP.

OHIO PLAYERS—Fire (3:12); producers: Ohio Players; writers: J. Williams-C. Satchell-L. Bonner-M. Jones-R. Middlebrooks-M. Pierce-W. Beck; publishers: Ohio Players/Unichappell, BMI. Mercury 73643. Group that has not missed in recent months comes back with another full of chanting vocals and chugging instrumentals. Should break pop and soul simultaneously, and should also prove a major factor in the disco market. Flip: Together (3:08); info same in all categories.

recommended

RASPBERRIES—Party's Over (3:05); producer: Jimmy Ienner; writer: W. Bryson; publisher: C.A.M.-U.S.A., BMI, Capitol 4001.

THE ERIC BURDON BAND—The Real Me (3:20); producer: Jerry Goldstein; writer: A. Butler; publisher: Far Out, ASCAP, Capitol 3997.

UNICORN—Electric Night (4:51); producer: David Gilmour; writer: Kenny Baker; publisher: Heathside, BMI, Capitol 3993.

FLEETWOOD MAC—Heroes Are Hard To Find (2:46); producers: Fleetwood Mac and Bob Hughes; writer: C. McVie; publisher: Rockhopper, ASCAP, Reprise 1317 (Warner Bros.).

TANYA TUCKER—I Believe The South Is Gonna Rise Again (3:01); producer: Billy Sherrill; writer: B. Braddock; publisher: Tree, BMI, Columbia 3-10069.

DARLENE LOVE—Christmas (Baby, Please Come Home) (2:30); producer: Phil Spector; writers: P. Spector-E. Greenwich-J. Barry; publisher: Trio/Mother Bertha, BMI, Warner-Spector 0401. (Warner Bros.).

HONK—Hesitation (2:50); producer: Henry Lewy; writer: R. Stekol; publisher: Granite, ASCAP, Epic 8-50056. (CBS).

RANDY EDELMAN—Everybody Wants To Find A Bluebird (3:15); producer: Michael Stewart; writer: Randy Edelman; publishers: Irving/Piano Picker, BMI, 20th Century 2155.

Soul

ISLEY BROTHERS—Midnight Sky Part 1 (3:37); producer: Isley Brothers; writers: R. Isley-D. Isley-R. Isley-M. Isley-C. Jasper-E. Isley; publisher: Bovina, ASCAP, T-neck ZS8 2255 (CBS). Mid-tempo cut is superb all the way around, from the smooth lead vocals to the semi-jazzy, strong dancing sound instrumental backup. Good instrumental break with excellent guitar solo. Should cross to pop with no difficulty.

THE TEMPTATIONS—Happy People (3:29); producers: Jeffrey Bowen and Berry Gordy; writers: J. Bowen-D. Baldwin-L. Richie; publisher: Jobete, ASCAP, Gordy 7138F (Motown). Kind of a change of pace for this ever popular group, with a stronger instrumental backup than recent effort, more forceful lead vocals and the usual perfect harmonizing. Another highly danceable effort which also stands a chance for crossover.

AL WILSON—I Won't Last A Day Without You/Let Me Be The One (3:31); producer: Jerry Fuller; writers: Paul Williams-Roger Nichols; publisher: Almo, ASCAP, Rocky Road 30,202 (Bell). Wilson displays a much finer voice than many of us realized he had with this medley of two of the prettiest songs around. Slow, almost MOR type start moves into a faster paced style with good vocal backup from a strong chorus. Again, be aware for pop crossover on this one.

recommended

GRAHAM CENTRAL STATION—Feel The Need (2:58); produc-

ers: GOD and Larry Graham; writer: A. Tilman; publisher: Bridgeport, BMI, Warner Bros. 8061.

CORNELIUS BROTHERS & SISTER ROSE—Since I Found My Baby (3:09); producer: Bob Archibald; writer: E. Cornelius; publishers: Unart/Stage Door, BMI, United Artists XW534-X.

THE METERS—People Say (3:07); producers: Allen Toussaint and The Meters; writers: Leo Nocentelli-Art Neville-Joseph Modeliste-George Porter, Jr.; publisher: Rhineland, BMI, Reprise 1314 (Warner Bros.).

DENNIS COFFEY—Getting It On '75 (2:35); producers: M. Theodore and D. Coffey; writers: D. Coffey and M. Theodore; publisher: Interior, BMI, Sussex 631.

First Time Around

BRENDON—Make Me A Dollar, Make Me A Dime (3:10); producer: J.K.; writer: Brendon; publisher: not listed. UK 49027 (London). Excellent, acoustic oriented song with good story line which has all the earmarks of a huge commercial success. Watch for quick AM reaction to this one. Seems to incorporate many of the best qualities of lots of the hits of the past few years.

JAY GRUSKA—Every Time I Try (3:16); producer: Michael Omartian; writer: Jay Gruska; publisher: Harrison, ASCAP, ABC/Dunhill 15020. Well arranged, well done mid-tempo cut from young singer songwriter. Good commercial sound, highlighted by artist's fine voice alternating with the instrumental breaks.

LEVINE & BROWN—Poor Little White Trash (3:06); producer: Snuff Garrett; writers: Irwin Levine/L. Russell Brown; publisher: Levine & Brown, BMI, Bell 45,617. From the pair who penned so many of the Tony Orlando hits comes a light, commercial entry with interesting story behind it. Smooth, flowing vocal harmonies throughout.

FRESH FLAVOR—Without You Baby, I'm A Loser (3:15); producer: Tony Camillo; writer: Lucille Jackson; publisher:

Fresh Flavor, BMI, Buddah 442-N. Good soul entry with easy to listen to instrumental backup and skillful, softly rocking vocals.

Country

LOIS JOHNSON—Loving You Will Never Grow Old (2:48); producer: Jim Viennau; writer: Don Silvers; Hank Williams Jr. (BMI); 20th Century 2151. A very underrated singer gives a fine treatment to a strong song with excellent lyrics. It should do something for her. Great production work. Flip: No info available.

JOHNNY RUSSELL—That's How My Baby Builds A Fire (2:39); producer: Roy Dea; writer: Jim Foster; Adventure (ASCAP); RCA 10135. A different sound for this fine singer, and only shows his versatility. Great for airplay, boxes, and sales. Flip: No info available.

TOM T. HALL—I Care/Sneaky Snakes (2:01) and (1:57); producer: Jerry Kennedy; writer: Tom T. Hall; Hallnote (BMI); Mercury 73641. A two-sided hit from his new album, "Songs Of Fox Hollow." These are geared for children, but everyone will enjoy them. Both sides equally strong, with a little leaning toward "I Care."

ROY ROGERS—Hoppy, Gene And Me (2:41); producer: Snuff Garrett; writers: Garrett, Dorff, Brown; Peso/Lowery (BMI); 20th Century 2154. This one has nostalgia going for it, among other things, and it's a fine song, well delivered. Flip: No info available.

recommended

JUDY LYNN—Padre (3:12); producer: Mike Curb and Jerry Styner; writers: A. Romans & P.P. Webster; Anne-Rachel (ASCAP); Warner Bros. 8059.

GARY BUCK—What'll I Do (3:00); producer: Gary Buck; writer: John Bromley; Warner Bros. (ASCAP); RCA 10137.

Billboard LPs

• Continued from page 60

STANLEY CLARKE, Nemoer NE 431. This second solo album by champion bassist Stanley Clarke is a winner from the beginning. Using musicians including Jan Hammer, Bill Connors and Tony Williams, this record soars in the same league as his home group Return To Forever and it's sister group, The Mahavishnu. The talents of these four jazzmen are ably demonstrated from many facets and Clarke is rapidly advancing from all sides on the bassist crown.

Best cuts: "Vulcan Princess," "Lopsy Lu," "Power," "Life Suite."

Dealers: Merchandise this record in the top albums section, as well as the jazz section.

First Time Around

STEPSON—ABC, ABCX-826. Strong hard rock set highlighted by Jeff Hawks' pulsing lead vocals and a selection of songs ranging from straight wall of sound to semi-Southern rock to an excellent version of an old Gerry Goffin-Carole King tune. While the material is basic, it's well done and fits in the vein of much that is popular today. Several possible singles here, but the main thrust should be the type of FM audience that enjoys Deep Purple, Black Sabbath and other bands in this mode. Should this group go on tour, the LP should chalk them up an even stronger following.

Best cuts: "Lil' Bit," "It's My Life," "Back To Bama," "Turnpike."

Dealers: Help break this record with in store play.

DENNIS TRACY—Show Biz, 20th Century T-457. A live debut LP is a bit unusual (particularly when recorded at a prestigious nightclub like Los Angeles' Troubadour), but then the material on Tracy's LP is a bit unusual. Backed by an eight piece band and a string section, Tracy runs through a selection of songs in a nostalgia oriented, often vaudevillian style which proves highly entertaining. Most of the material is humorous, though a serious number creeps in from time to time. A single hit could put the entire set over. It's refreshing to see a young artist take a "new" approach.

Best cuts: "God Dang Billionaire," "Thanks Mr. E.," "In Love Like You And Me," "Show Biz."

Dealers: Expect heavy push on Tracy and watch for TV exposure.

SUPERTRAMP—Crime Of The Century, A&M SP 3647. Rather old mix of rock in the more traditional vein, strong electronic and horn sounds and some humorous moments from British quintet who can rock with the best or move through quiet harmonies. Best material seems to be the up-tempo things that allow the band a chance to rock, but it all

works well. Not really an AM group in the "singles" sense of the word, but one that should find a quick home on any station willing to play some LP cuts. One would also imagine that this kind of band would benefit greatly from a tour. Fairly unique in material and sound, which is worth a listen to itself these days.

Best cuts: "Bloody Well Right," "Hide In Your Shell," "Dreamer," "Crime Of The Century."

Dealers: Use star covered cover for display.

JOSH SEBROW—I Can See Tomorrow, Same IV. This artist is a real find. He sounds very much like Bob Dylan and his style is very distinct and recognizable. This album is mostly folk-oriented and it is orchestrated very nicely. With a little push in the right direction, meaning progressive stations and college situations, it should sell. Try to locate this New York label if you can.

Best cuts: "I Can See Tomorrow," "Judah The Macabbee," "Waiting To Come Home," "Remember," "The Flood," "Yet I'm Waiting."

Dealers: In-store play is a must with this one.

Comedy

PETER COOK & DUDLEY MOORE—Good Evening, Island ILPS 9298. Two of Britain's most brilliant wits serve up on record all the amusement that comes across in their "Good Evening" Broadway show. The pair run through a series of sketches which run somewhat against the grain of most current humor on the record. Material is not culled from everyday life, but is pure fantasy for the most part and ridiculously funny. The kind of record that does not limit itself to any particular generation with its small dramas filled with one-liners and word pictures that are as amusing as anything to come along in a long while.

Best cuts: "One Leg Too Few," "Mini-Drama," "Gospel Truth," "Six Of The Best."

Dealers: Both men are well known through TV and other shows, so display heavily.

jazz

THE JAZZ PIANO OF JOHN COATES, JR.—Omni Sound N 1004. This is an exceptional first effort by a totally innovative jazz pianist, who has been hailed by many jazz masters as a true genius. Four of the six tunes are originals in the Dave Brubeck mold and the other two including a Beatles tune are equally impressive. **Best cuts:** "A Minor Waltz," "Deep Strings," "Yesterday," "Little Rock Getaway."

ANTHONY BRAXTON/JOSEPH JARMAN—Together Alone, Delmark DS-428. This dynamic duo have got themselves a very fine package with this record. Braxton is one of today's most influential new sounding saxophonist and Jarman has been

RUSTY DRAPER—You Were Right (2:31); producer: Si Simon & Wayne Carson; writer: Wayne Carson; Earl Barton (BMI); Monument 8 8628.

EDDY ARNOLD—Butterfly (3:00); producer: Mike Curb & Don Costa; writers: Gerard, Bernet, David, Curb; Sabachthani (ASCAP); MGM 14769.

LITTLE DAVID WILKINS—Whoever Turned You On, Forgot To Turn You Off (2:27); producer: not listed; writers: David Wilkins, Tim Marshall; Emerald Isle/Battleground (BMI); MCA 40345.

ASLEEP AT THE WHEEL—Choo Choo Ch'boogie (2:56); producer: Norro Wilson; writers: M. Gabler, V. Horton, D. Darling; Rytvoc (ASCAP); epic 8-50045.

VICKI BIRD—Louisiana Swamp Rat (2:48); producer: George Richey; writers: George Richey, Norro Wilson, Carmol Taylor; Algee/Al Gallico (BMI); Avco 604.

GUY HARDEN—Mohair Sam (2:07); producer: Bud Logan; writer: Dallas Frazier; Acclaim (BMI); Shannon 823.

Easy Listening

TOM JONES—Pledging My Love (2:48); producer: Gordon Mills; writers: D. Robery-F. Washington; publishers: Lion/Wemar, BMI, Parrot 5N-40081 (London).

ROBERT GOULET—The Little Prince (3:04); producer: Mike Curb; writers: Alan Jay Lerner-Frederick Loewe; publisher: Famous, ASCAP, ABC 12049.

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.

making waves for years with his Art Ensemble of Chicago. **Best cuts:** "Together Alone," "Dawn Dance."

classical

TCHAIKOVSKY: VIOLIN CONCERTO; SAINT-SAENS: INTRODUCTION AND RONDO CAPRICCIOSO—Eugene Fodor, New Philharmonia Orch. (Leinsdorf), RCA ARL1-0781. Is Fodor being hurried along a bit? His brilliant technique and tonal accomplishments are in evidence, but the performance as a whole lacks conviction, perhaps largely due to the unsettled orchestral accompaniment. Still, music interest has been aroused by the young prize-winner, and a goodly number of purchases can be expected.

TEN GREAT VIOLIN CONCERTOS—Jascha Heifetz, with various orchestras and conductors, RCA CRL6-0720. An outstanding example of a valid reissue compilation. Artistically it is at the summit. Only when one dips into these incandescent performances does one again realize how the old master cuts the more recent crop of fiddlers. Included on the six disks (listing at the price of four) are the Bruch No. 1, Mendelssohn, Tchaikovsky, Brahms, Beethoven, Sibelius, Glazounov, Prokofieff No. 2, Mozart No. 5, and the Bach Double (with Friedmann). Long-term sales.

WEILL: THREE PENNY OPERA—Lotte Lenya/Sender Freies Berlin (Bruckner-Ruggeberg), Odyssey Y2-32997 (Columbia). Reissued at the low Odyssey price, boxed and with a handsome booklet, the package will find ready acceptance among new buyers and those who have worn out earlier purchases. The work is one of the more significant of the century, and this is surely the definitive version. No full-line store can afford to be without it.

GERSHWIN: WORKS FOR ORCHESTRA, & PIANO AND ORCHESTRA (Complete)—Jeffrey Siegel, piano/St. Louis Symphony Orch. (Slatkin), Vox QSVBX-5132. One of the more attractive disk bargains to surface in some time. The big works are here—"Concerto in F," "Rhapsody in Blue" and "An American in Paris"—but also those rarely heard, such as "Cuban Overture," the "I Got Rhythm" Variations, and still more. Sound on the compatible stereo/quad is resonant, while still retaining presence, and the performances are fine. A promising augury of things yet to come from the new relationship between Vox and the orchestra. It's a VoxBox (3 disks).

BETHOVEN: SONATA OP. 53 (Waldstein); SONATA OP. 109—Antonio Barbosa, piano, Connoisseur CSQ-2068. Connoisseur has earned a top reputation for piano sound. Natural, warm and un gimmicked, it represents a standard not often matched, or even approached, by others. But sound isn't all. Interpretively, the young Brazilian pianist operates on an equally lofty plateau. While neither sonata is lacking catalog attention, this coupling will more than earn its way among knowledgeable collectors.

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Pop

SPINNERS—New And Improved, Atlantic SD 18118. One of America's premier vocal groups come up with another smooth, easy flowing album of songs that tell stories as well as anyone else's in today's music scene. To classify the Spinners as soul simply because they are a black group is a mistake. The quintet hit pop and soul simultaneously and have transcended any categorization. This is one of the calmer sets the five have come up with and the tempo suits them well. With two lead singers who work as one and a superb harmony section, watch for this selection to hit pop faster than anything they've done yet.

Best cuts: "Sitting On Top Of The World," "Then Came You" (Their giant hit with Dionne Warwick), "Sadie," "Lazy Susan," "Living A Little, Laughing A Little."

Dealers: Side one is the slower side, side two the more uptempo, so you can program to suit your mood.

HERE'S JOHNNY—Magic Moment From The Tonight Show Starring Johnny Carson, Casablanca SPNB 1296. Some of the truly fine moments from the Tonight Show during Johnny Carson's tenure, primarily musical and comical. Real highlights are the comedy bits, which come across just as amusingly on disk as they did over the airwaves. With the likes of Lenny Bruce, George Carlin, Jack Benny, Don Rickles and George Burns from the comedy side and performances from Billie Holiday, Judy Garland, Aretha Franklin, Glen Campbell and Bette Midler, there is no way the LP will not become an instant collector's item. Some very funny bits featuring Carson and Ed McMahon as well. A perfect set for the Christmas season.

Best cuts: On a set like this, they're all the best. Pick your own favorites.

Dealers: With Carson's well known face on the cover of this double set, place in as prominent a spot as possible.

ARETHA FRANKLIN—With Everything I Feel In Me, Atlantic SD 18116. The "Queen of Soul" shows one of her most versatile sets here, moving through a variety of soul, rock, MOR and gospel tunes, all in the style she has perfected over the past ten years. Even the familiar tunes work well with new arrangements and what sounds like improvised but is actually highly controlled singing from Ms. Franklin. The vocals are the powerful ones that have become so readily identifiable with the Queen, the songs more varied than ever and, as always on an Aretha LP, there are any number of possible singles to choose from.

Best cuts: "Without Love," "You'll Never Get To Heaven," "With Everything I Feel In Me," "Sing It Again—Say It Again," "All Of These Things."

Dealers: Place in pop and soul and use interesting cover for display.

CARL DOUGLAS—Kung Fu Fighting And Other Great Love Songs, 20th Century T-464. Jamaican rocker is currently riding the top of the Hot 100 with the title cut and the remainder of the LP is as energetic and exciting as is that title cut. Mixing in some reggae feeling, some straight soul (especially on the slow cuts) and lots of rock, Douglas has come up with an LP which shows him to be far more than a one shot artist. Lots of good, commercial potential singles here and lots of chances for the kind of disco action "Kung Fu Fighting" has already provided. If the single was appealing, the LP should be just as appealing.

Best cuts: "Kung Fu Fighting," "When You Got Love," "Changing Times," "Dance The Kung Fu," "I Don't Care What People Say."

Dealers: Cover should explain what the LP is, so display prominently.

MILES DAVIS—Get Up With It, Columbia KG 33236. This is possibly the best collection of tunes that Davis has put out in some time. He features his current group of greats as well as selected cuts from his last few bands and the results are glowing. Miles is finally back to his old blowing form and although several of the tunes are rather outside, it is still held together by the inside strengths of the sidemen that reads like a who's who of modern jazz.

Best cuts: "Maiysha," "Honky Tonk," "Rated X," "Calypso Frelimo," "Red China Blues," "Mtume."

Dealers: This album could prove to be a monster and in-store play and ample display can only help the cause.

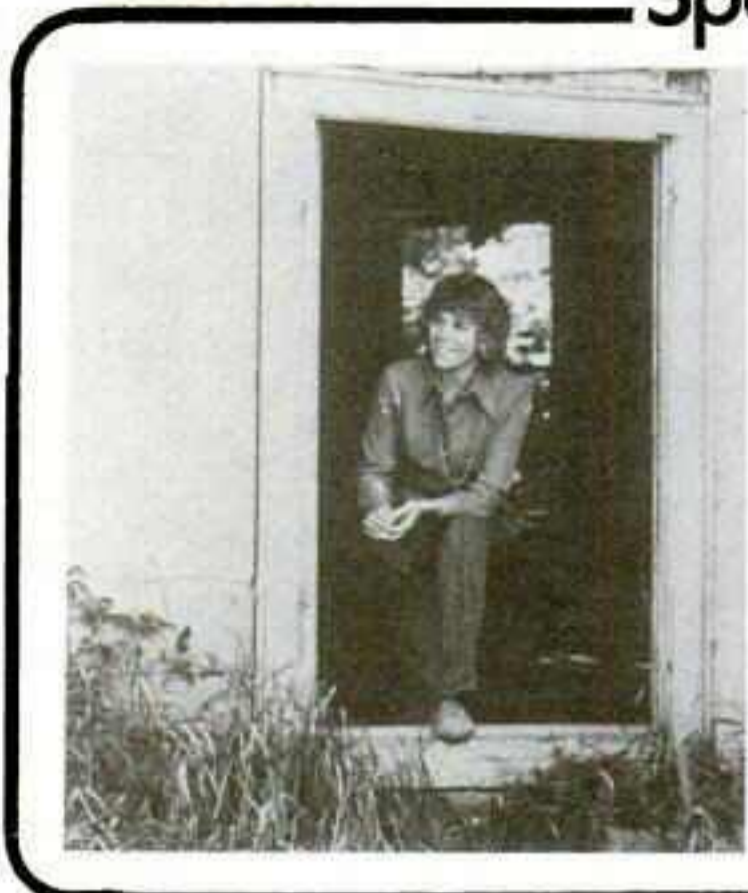
QUEEN—Sheer Heart Attack, Elektra 7E-1026. Certainly one of the better of the "glitter" rock bands, and the only ones to come up with excellent LPs on any kind of consistent basis, Queen continue their streak here with 13 good, solid rock cuts. Strong harmony vocals throughout, top notch instrumental work that is basic but well done and an overall sound that reaches what many of the bands currently receiving commercial success are still trying to reach. Best material remains the raucous cuts. Watch for possible single hit from this one.

Best cuts: "Brighton Rock," "Tenement Funster," "Stone Cold Crazy," "Dear Friends," "She Makes Me."

Dealers: Tie in displays with band's upcoming tour.

THE 5th DIMENSION—Soul & Inspiration, Bell 1315. One of rock's more sustaining groups comes up with their most "all around" set in several years. Though they hit the top of the pop charts a number of times a few years back, they appeared to be developing into a more MOR club oriented act in recent albums. Here, they've incorporated the soft harmonic sound they've almost made their trademark, but they've added some of the most commercial rock and soul material

Spotlight



heard from anyone in a long while. Lots of things here to appeal to fans the group's picked up over the past few years, but lots for their earlier fans as well. Several possible singles here.

Best cuts: "Soul & Inspiration," "Harlem," "My Song," "House For Sale," "Salty Tears."

Dealers: Group appeals to several types of fans.

THE ERIC BURDON BAND—Sun Secrets, Capitol ST 11359. It's been a long time away from the recording scene for Eric Burdon, once the lead singer of the Animals and often hailed as the greatest white blues singer Britain had produced. Over the years he drifted away from the bluesy sound that made him so popular, but this LP returns him to just that sound, though a bit updated from earlier recordings. Working with a new band, Eric shows he still has all the capability necessary to hit the commercial market place, sticking with straight, raunchy singing here as opposed to the somewhat psychedelic arena he was playing in. Covering both old Animals' songs and new material, this recording should put Burdon right back near the top.

Best cuts: "It's My Life," "Ring Of Fire," "Don't Let Me Be Misunderstood," "Letter From The Country Farm."

Dealers: Over a decade, Burdon has remained one of rock's consistent names. Let consumers know he's back.

JOHNNY MATHIS—The Heart Of A Woman, Columbia KC 33251. For nearly 20 years, Mathis has been one of our premier singers and one of the few who has almost continuously appeared to all generations. Here he uses his patented velvet voice to float through a number of the types of ballads he has always been associated with as well as some more uptempo things which fall somewhere between soul rockers and his familiar style. With Johnny Bristol handling the production, we may have the most contemporary commercial LP Mathis has come up with in several years.

Best cuts: "Woman, Woman," "Stranger In Dark Corners," "Memories Don't Leave Like People Do," "The Heart Of A Woman," "Feel Like Makin' Love."

Dealers: Mathis catalog generally picks up around Christmas, and display can be helped with fine Avedon cover photo.

TOM FOGERTY—Myopia, Fantasy F-9469. Tom Fogerty gets stronger with each solo effort, and with each album seems to get closer to that goodtime feeling that Creedence Clearwater Revival had when he was rhythm guitarist. Though he tends to sound a bit like brother John at times, Tom's LP is still his own and the main similarity to Creedence here is his ability to turn out an LP full of concise cuts which all seem possible singles. If this one gets the right kind of promotional push and if radio takes the time to listen, there is no reason why Tom Fogerty should not have a major LP on his hands.

Best cuts: "Give Me Another Trojan Song," "What Did I Know," "Sweet Things To Come," "And I Love You," "Showdown."

Dealers: Play in store. Similarity to Creedence will draw inquiries.

HISTORY OF BRITISH ROCK VOL. 2—Sire, SASH-3705-2 (ABC). Fine double collection of some of the hits most music fans remember from various stages of various British musical invasions. The artists and the songs may not all be classics, but most were hits and will bring back fond memories for those who went through the period as well as serving as a good history course for younger fans. With the groups that are still around, it's fun to see the progress they've made. With the ones that aren't, it's a nice set to remember with. Excellent short bios on each group or artist and a good little fan paper included.

Best cuts: Take your pick from material from the Beatles, Peter & Gordon, Dave Clark Five, Donovan, Hollies, Manfred Mann, Troggs, Dusty Springfield, Who, Badfinger, Deep Purple, Cream and 16 others.

Dealers: Nostalgia still sells well, and this particular market is basically untouched.

THE PROPHET KAHILL GIBRAN—A MUSICAL INTERPRETATION FEATURING RICHARD HARRIS, Atlantic SD-18120. Stirring reading from Harris of much of the writings of Kahill Gibran, the poet and philosopher whose works are read eagerly today by people of every generation. Backed by a beautiful score from Arif Mardin and lush, superb choruses, Harris turns in one of his better readings, rising with the emotion of the works and fitting in perfectly with Mardin's com-

ANNE MURRAY—Highly Prized Possession, Capitol ST-11354. It has become quite evident over the past year, and especially with this album, that Anne Murray has become one of the most versatile singers in pop music. Blessed with a completely distinctive voice, she has learned to adapt that voice to a myriad of styles ranging from reggae to country to soul to straight rock to love ballads. The uncanny thing is that she sounds totally natural, no matter what style she happens to be singing at the time. Already a mainstay on the Hot 100, Country and Easy Listening charts, this effort again serves up something for everyone. Classifying Ms. Murray is virtually impossible. Suffice it to say that of all the fine product she has released, this is probably the best—commercially and artistically.

Best cuts: "Dream Lover," "Saved By The Grace Of Your Love," "Lullaby," "Day Tripper," "Uproar," "Highly Prized Possession."

Dealers: Place in pop and country and remember Ms. Murray appeals to every audience from the youngest record buyer to TV viewer to club goer.

positions. One of the few "reading records" that knows no boundaries as far as consumers are concerned.

Best cuts: Any of the many readings.

Dealers: A perfect Christmas disk.

WAYNE NEWTON—The Best Of, Live, Chelsea CHL 504. Quite possibly the most dynamic entertainer on the Vegas stage, this set recorded at the Sands Hotel captures Newton perfectly, giving one the feeling of being at the show and presenting a more exciting Newton than has yet been heard on record. Whether he's doing country tunes, contemporary standards from Carole King, straight ballads or frenetic rockers, Newton sounds as if he's at home. Superb orchestration and arrangements also add to overall charm of LP.

Best cuts: "You've Got A Friend," "My Way," "American Trilogy," First medley including "Danke Schone" and "Daddy Don't You Walk So Fast."

Dealers: Newton has a vast number of fans who are not normally record buyers, so let everyone know the LP is available.

DAVID CASSIDY'S GREATEST HITS—Bell 1321. Cassidy used to draw a lot of laughs from so-called "serious" music fans, but he sold a lot of records over the years and turned out some of the finest commercial singles to hit the AM airwaves. This package does indeed contain a fair sized amount of hits, both rockers and ballads, both of which are handled excellently. Recently "retired" from singing, the set comes at the right time of year to make a perfect Christmas gift.

Best cuts: "Cherish," "Please Please Me," "How Can I Be Sure," "I Think I Love You."

Dealers: Tie in with recent Partridge Family greatest hits LP.

FANNY—Rock and Roll Survivors, Casablanca NBLP 7007. Of the various female rock groups that have come up from time to time over the years, Fanny remains perhaps the only ones that do not depend on their gender to be successful. The band has always made good, commercial rock music and, even with two new members, they remain one of the more powerful and exciting rock bands around. With four capable lead singers, all of whom are more than adequate on their respective instruments, the group has once again put together a set of potential singles and another step forward.

Best cuts: "Rock 'N' Roll Survivors," "Butter Boy," "Let's Spend The Night Together," "Sally Go 'Round The Roses," "From Where I Stand."

Dealers: Band tours constantly, so watch for them in your area.

ENGELBERT HUMPERDINK—His Greatest Hits, Parrot PAS 71067 (London). Good selection tracing the pop history of one of the top vocalists of the past half dozen years, from his earliest hits to his more recent efforts. A consistent night club draw and a man who has managed to cross the gap from pure teen idol to one of the widest audiences in pop, this collection simply enhances the outstanding reputation Humperdink has already built for himself. Perfect for MOR stations.

Best cuts: "Release Me," "Les Bicyclettes De Belsize," "The Last Waltz," "There Goes My Everything."

Dealers: Humperdink appeals to fans from several audience segments.

Soul

LAMONT DOZIER—Black Bach, ABC ABCD-839. One of pop music's most successful and versatile tunesmiths continues to show his skills as a vocalist. A soul singer of the old school, meaning powerful vocals against full but not overly complicated arrangements, Dozier comes up with what may be his best LP yet. Mixing ballads with straight rockers and adding some narrative from time to time, the set is the kind that should appeal to soul, pop and MOR audiences. Strongest cuts are the ones that let him give his exceptionally strong voice a good workout.

Best cuts: "Put Out The Fire," "Let Me Start Tonight," "Rose," "Thank You For The Dream."

Dealers: Cover bust of artist makes for good display.

Country

TOM T. HALL—Songs Of Fox Hollow, Mercury 0598. A classic for all times. Geared primarily for children, it includes a 12-page illustrated booklet, and an album full of charming songs about goats and snakes and bassets and birds and chickens and places. This phenomenal observer of life should warm every heart. The two singles already released from it are obviously the best cuts: "I Care" and "Sneaky Snake." But they're all great.

Dealers: A wonderful item for the Christmas sales push.

DICK FELLER—Wrote, United Artists 349. Here unquestionably is one of the finest writers of our times, an observer, a reporter, a chronicler, and the album contains his songs, some of which he has written for others, some of which he has saved for himself or previously released as a single. Again it's unusual that a couple of story-tellers should have great albums out the same week.

Best cuts: "Nobody Rides A Train," "The Thing That Kept Me Going," and "Jerico Springs."

Dealers: The philosophy on the liner notes are worth the price, and the lyrics inside bear it all out.

Jazz

BILLY COBHAM—Total Eclipse, Atlantic SD 18121. One of the few drummers around today who actually makes music that one can sit and listen to, Cobham moves through a set of frenetic cuts here backed by an excellent six piece band that can rock as well as tackle the more jazzy items. Drummers such as Cozy Powell have been hitting it big recently in Britain, and there is no reason why one of the shorter cuts could not be pulled from this LP as a single and bring about the same commercial response a Powell has been receiving. Rapid fire drumming has never been the easiest thing to handle on record, but Cobham is taking steps to make it a lot easier.

Best cuts: "Moon Germs," "Total Eclipse," "Bandits," "The Moon Ain't Made Of Green Cheese."

Dealers: Place in jazz and pop.

FREDDIE HUBBARD—The Baddest Hubbard, CTI (Motown) 6047 S1. Now that Hubbard has changed labels, CTI has released a greatest hits package that features some of his finer moments the last few years. All of the usual all-star sidemen are found on this record and Hubbard blows as though there is no tomorrow. They have also pulled four cuts that show his wide-range of talent.

Best cuts: "Red Clay," "In A Mist," "First Light," "Here's That Rainy Day."

Dealers: Hubbard has a hard-core group of listeners in the jazz and pop markets.

RAMSEY LEWIS—Sun Goddess, Columbia KC 33194. Lewis moves further into the Les McCann, Herbie Hancock feel with this fine record and he has gone a slightly different route with his work on electric piano and synthesizer. On several of the songs he gets superb help from Earth, Wind and Fire and this coupled with his inventive piano stylings makes for one very listenable album.

Best cuts: "Sun Goddess," "Living For The City," "Hot Dawgit," "Tambura," "Gemini Rising."

Dealers: The man is a proven seller to all kinds of buying markets.

GENE AMMONS—Greatest Hits, Prestige P 10084 (Fantasy). One of the tastiest and most distinctive tenor sax men in jazz history who passed away just this year gets a fine tribute here on a selection of cuts recorded from 1960 to 1972. Playing with the likes of Johnny "Hammond" Smith, Ray Barretto and Kenny Burrell, the set serves as a fine collection for the masses of fans Ammons already has as well as a fine introduction for the ones he is sure to collect from this package.

Best cuts: "Canadian Sunset," "Seed Shack," "Ca' Pur-gance (Jungle Soul)," "Didn't We."

Dealers: Place in Ammons' bin and with small combos.

LES McCANN—Another Beginning, Atlantic SD 1666. This record moves McCann closer into the pop music category with his smooth-sailing vocals and funky keyboard work. All but one of the tunes are originals and it serves as a vehicle for his voice more than anything else. McCann should definitely garner a wider appeal with this one.

Best cuts: "When It's Over," "Somebody's Been Lying About Me," "The Morning Song," "Someday We'll Meet Again."

Dealers: McCann is very popular and his voice is known.

AHMAD JAMAL—Jamal Plays Jamal, 20th Century T-459. Usual outstanding set from one of the most interpretive jazz pianists of our time, with strong support throughout from bassist Jamil S. Nasser. On the slower, almost cocktail lounge type material that Jamal really excels, and it is this kind of good music that has made him one of the true jazz greats of our time. All material self-penned, as title would indicate. String backup helpful also.

Best cuts: "Pastures," "Dialogue," "Switzerland."

Dealers: Place with small jazz combos.

(Continued on page 58)

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.



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by Brian Ahern
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Billboard Hits of the World

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AUSTRALIA

(Courtesy Digamae PTY LTD)

- This Week
- 1 HEY PAULA (Single)—Ernie Sigley & Denise Drysdale (Festival)—(Wallaby)
 - 2 I HONESTLY LOVE YOU (Single)—Olivia Newton-John (Intar)—(Rondor)
 - 3 BONAPARTE'S RETREAT (Single)—Glen Campbell (Capitol)—(Acuff)
 - 4 SERENADE (LP)—Neil Diamond (CBS)
 - 5 THE NIGHT CHICAGO DIED (Single)—Paper Lace (EMI)—(April)
 - 6 (You're) HAVING MY BABY (Single)—Paul Anka (UNIT)
 - 7 JOHN DENVER'S GREATEST HITS (LP)—(RCA)
 - 8 QUATRO (LP)—Suzi Quatro (RAK)
 - 9 THEME FROM "RUSH" (Single)—Brian May & A.B.C. Showband (Image)—(Allans)
 - 10 BACK HOME AGAIN (LP)—John Denver (RCA)
 - 11 461 OCEAN BLVD (LP)—Eric Clapton (Phone)
 - 12 KUNG FU FIGHTING (Single)—Carl Douglas (AST)—(Astor Con.)
 - 13 MR. NATURAL (Single)—Bee Gees (SPIN)—(RSO)
 - 14 COULD YOU EVER LOVE ME AGAIN (Single)—Gary & Dave (London)—(MCPS)
 - 15 SLIPSTREAM (LP)—Sherbert (Infinity)
 - 16 SONG FOR ANNA (Single)—Herb Ohta (A&M)—(Control)
 - 17 SILVER MOON (Single)—Sherbert (Infinity)—(Rassie)
 - 18 BAND ON THE RUN (LP)—Paul McCartney & Wings (PASCAL)—(Apple)
 - 19 (It's a) MONSTER'S HOLIDAY (Single)—Buck Owens (Castle)
 - 20 CARIBOU (LP)—Elton John (DJM)

BRITAIN

(Courtesy: Music Week)

*Denotes local origin

- This Week Last Week
- 1 1 GONNA MAKE YOU A STAR—*David Essex (CBS)—April/Rock On (Jeff Wayne)
 - 2 3 YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (20th Century)—Schroeder (Barry White)
 - 3 16 OH YES YOU'RE BEAUTIFUL—*Gary Glitter (Bell)—Leeds (Mike Leander)
 - 4 8 JUKE BOX JIVE—Rubettes (Polydor)
 - 5 2 KILLER QUEEN—*Queen (EMI)—Feldman/Trident (Roy Thomas Baker/Queen)
 - 6 20 YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive (Mercury)
 - 7 14 THE WILD ONE—*Suzi Quatro (RAK)—Chinnichap/Rak (Mike Chapman/Nicky Chinn)
 - 8 4 (HEY THERE) LONELY GIRL—Eddie Holman (ABC)—Chappell (Peter De Angelis)
 - 9 6 PEPPER BOX—Peppers (Spark)—Instant
 - 10 13 TOO GOOD TO BE FORGOTTEN—Chi-Lites (Brunswick)—Intersong (Eugene Record)
 - 11 15 MAGIC—*Pilot (EMI)—Robbins (Alan Parsons)
 - 12 23 TELL HIM—*Hello (Bell)—Robert Mellin (Mike Leander)
 - 13 7 NO HONESTLY—*Lyndsey De Paul (Jet)—Standard (Lyndsey De Paul)
 - 14 9 LET'S PUT IT ALL TOGETHER—Stylistics (Avco)—Avemb/C. Shane (Hugo & Luigi)
 - 15 28 MY BOY—Elvis Presley (RCA)
 - 16 5 EVERYTHING I OWN—*Ken Boothe (Trojan) Screen Gems/Columbia (Lloyd Chalmers)
 - 17 22 COSTAFINE TOWN—*Splinter (Dark Horse)—'Oops' (George Harrison)
 - 18 34 LUCY IN THE SKY WITH DIAMONDS—*Elton John (DJM)—Northern Songs (Gus Dudgeon)
 - 19 17 DA DOO RON RON—Crystals (Warner Spector)—Carlin (Phil Spector)
 - 20 38 IRA FEELINGS (SKANGA)—*Rupie Edwards (Cactus)—Creole (Rupie Edwards)
 - 21 24 JUNIOR'S FARM—*Paul McCartney/Wings (Apple)—McCartney/ATV (Paul McCartney)
 - 22 26 HOW LONG—*Ace (Anchor)—Anchor (John Anthony)
 - 23 21 WHERE DID ALL THE GOOD TIMES GO—Donny Osmond (MGM)—Carlin (Mike Curb)
 - 24 29 SHA LA LA—Al Green (London)
 - 25 18 NEVER TURN YOUR BACK ON MOTHER EARTH—*Sparks (Island)—Island (Muff Winwood)
 - 26 27 GOODBYE NOTHING TO SAY—*Javells/Nosmo King (Pye Disco Demand)—Grenyoko (Nosmo King)
 - 27 — TELL ME WHY—*Alvin Stardust (Magnet)—Magnet (Peter Shelly)
 - 28 46 GET DANCING—Disco Tex & the Sex-O-Lettes (Chelsea)—Intersong/KPM (Bob Crewe)
 - 29 11 DOWN ON THE BEACH TONIGHT—Drifters (Bell)—Cookaway/Macaulay (R. Greenaway/B. Davis)

- 30 10 ALL OF ME LOVES ALL OF YOU—*Bay City Rollers (Bell)—Martin/Coulter (B. Martin/P. Coulter)
- 31 49 SOUND YOUR FUNKY HORN—K.C. & the Sunshine Band (Jayboy)—Southern (T.K. Prod.)
- 32 12 LET'S GET TOGETHER AGAIN—*Glitter Band (Bell)—Ram (Mike Leander)
- 33 — ONLY YOU—*Ringo Starr (Apple)—Sherwin (Richard Perry)
- 34 — LONELY THIS CHRISTMAS—*Mud (RAK)—Chinnichap/Rak (Mike Chapman/Nicky Chinn)
- 35 25 MINUETTO ALLEGRETTO—*Wombles (CBS)—Batt Songs (Mike Batt)
- 36 50 UNDER MY THUMB—*Wayne Gibson (Pye Disco Demand)—Morage (Terry King)
- 37 — DANCE THE KUNG FU—*Carl Douglas (Pye)—Carren/Woolf (Biddu)
- 38 31 FAREWELL IS A LONELY SOUND—Jimmy Ruffin (Tamil Motown)—Jobete London (James Dean/William Witherspoon)
- 39 47 BLUE ANGEL—Gene Pitney (Bronze)
- 40 32 HAPPY ANNIVERSARY—Slim Whitman (United Artists)—MCPS (Kelso Herston)
- 41 48 ZING WENT THE STRINGS OF MY HEART—Tramps (Buddah)—Chappells (Baker/Harris/Young)
- 42 39 TELL ME WHAT YOU WANT—Jimmy Ruffin (Polydor)
- 43 33 (YOU'RE) HAVING MY BABY—Paul Anka (United Artists)—MAM (Rick Hall)
- 44 44 THE ZOO (HUMAN ZOO)—Commodores (Tamil Motown)—Jobete London (Gloria Jones/Pam Sawyer)
- 45 40 YVIVA ESPANA—Sylvia (Sonet)—Sonet (Rune Ofverman)
- 46 — HEY MISTER CHRISTMAS—*Showaddywaddy (Bell)—Bailey/DJM (Mike Hurst)
- 47 35 I CAN'T LEAVE YOU ALONE—George McCrae (Jayboy) Southern (T.K. Prod.)
- 48 19 ALL I WANT IS YOU—*Roxy Music (Island)—E.G. Music (Roxy Music/J. Punter)
- 49 41 ZIP GUN BOOGIE—T. Rex (EMI)
- 50 — CHERI BABE—*Hot Chocolate (RAK)—Chocolate/Rak (Mickie Most)

LPs

- This Week Last Week
- 1 1 ELTON JOHN'S GREATEST HITS (DJM)
 - 2 6 SHEER HEART ATTACK—Queen (EMI)
 - 3 — COUNTRY LIFE—Roxy Music (Island)
 - 4 2 ROLLIN'—Bay City Rollers (Bell)
 - 5 7 DAVID ESSEX—(CBS)
 - 6 12 STORMBRINGER—Deep Purple (TPS)
 - 7 5 TUBULAR BELLS—Mike Oldfield (Virgin)
 - 8 4 CAN'T GET ENOUGH—Barry White (20th Century)
 - 9 9 PROPAGANDA—Sparks (Island)
 - 10 3 DAVID LIVE—David Bowie (RCA)
 - 11 11 BAND ON THE RUN—Paul McCartney (Apple)
 - 12 8 SMILER—Rod Stewart (Mercury)
 - 13 10 THE SINGLES 1969-73—Carpenters (A&M)
 - 14 13 IT'S ONLY ROCK & ROLL—Rolling Stones (Rolling Stones)
 - 15 20 THIS IS THE MOODY BLUES (Threshold)
 - 16 — THERE'S THE RUB—Wishbone Ash (MCA)
 - 17 15 JUST A BOY—Leo Sayer (Chrysalis)
 - 18 — BORBOLETTA—Santana (CBS)
 - 19 27 MUD ROCK—Mud (RAK)
 - 20 19 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
 - 21 18 BACK HOME AGAIN—John Denver (RCA)
 - 22 28 SIMON & GARFUNKEL'S GREATEST HITS—(CBS)
 - 23 17 I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond (MGM)
 - 24 16 SERENADE—Neil Diamond (CBS)
 - 25 23 ANOTHER TIME ANOTHER PLACE—Bryan Ferry (Island)
 - 26 33 A STRANGER IN MY OWN BACK YARD—Gilbert O'Sullivan (MAM)
 - 27 14 MOTOWN CHARTBUSTERS, VOL. 9—(Tamil Motown)
 - 28 43 GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
 - 29 24 REMEMBER YOU'RE A WOMBLE—Wombles (CBS)
 - 30 36 461 OCEAN BOULEVARD—Eric Clapton (RSO)
 - 31 34 RAINBOW—Peters & Lee (Philips)
 - 32 46 LIVE—Mott the Hoople (CBS)
 - 33 21 WALLS & BRIDGES—John Lennon (Apple)
 - 34 — THE BEST OF JOHN DENVER (RCA)
 - 35 25 THREE DEGREES—(Philadelphia)
 - 36 32 HERGEST RIDGE—Mike Oldfield (Virgin)
 - 37 — BAD COMPANY—(Island)
 - 38 26 LET'S PUT IT ALL TOGETHER—Stylistics (Avco)
 - 39 22 SANTANA'S GREATEST HITS—(CBS)
 - 40 50 CRIME OF THE CENTURY—Supertramp (A&M)

- 41 38 AND I LOVE YOU SO—Perry Como (RCA)
- 42 — MEDDLER—Pink Floyd (Harvest)
- 43 47 ROCK YOUR BABY—George McCrae (Jayboy)
- 44 37 HEY!—Glitter Band (Bell)
- 45 42 INNERVISIONS—Stevie Wonder (Tamil Motown)
- 46 — THE STING—(Soundtrack) (MCA)
- 47 — SHEET MUSIC—10c.c. (UK)
- 48 30 QUEEN 2—Queen (EMI)
- 49 — THE BEATLES 1962-1966—(Apple)
- 50 41 OUR BEST TO YOU—Osmonds (MGM)

BELGIUM

(Courtesy Of Belgium Radio & TV)

- This Week
- 1 SWINGING ON A STAR—Spooky & Sue
 - 2 SAD SWEET DREAMER—Sweet Sensation
 - 3 KUNG FU FIGHTING—Carl Douglas
 - 4 SING A SONG OF LOVE—George Baker Selection
 - 5 YELLOW SUN OF EQUADOR—Classics
 - 6 I CAN'T LEAVE YOU ALONE—George McCrae
 - 7 LONG TALL GLASSES—Leo Sayer
 - 8 SANCTO DOMINGO—James Lloyd
 - 9 SCHELE VAN DER LINDEN—Strangers
 - 10 SUCH A NIGHT—Ricky Grodon

DENMARK

(Courtesy Of I.F.P.I.)

- This Week
- 1 KAJ & ANDREA (Single)—(Metronome)
 - 2 TURN IT DOWN (Single)—The Sweet (RCA)
 - 3 BLOD LYKKE (LP)—Sebastian (Harvest/EMI)
 - 4 BORNENES JULESTUE (LP)—Sten Bramsen (Metronome)
 - 5 KISSIN' IN THE BACK ROW OF THE MOVIES (Single)—Drifters (Bell)
 - 6 DANSK HAMMOND JUL (LP)—Ole Erling
 - 7 OLDIES BUT GOODIES (LP)—Svenne & Lotta (Polar/EMI)
 - 8 PROPAGANDA (LP)—Sparks (Island)
 - 9 WUNDERLICH POPS 1 (LP)—Klaus Wunderlich (Telefunken)
 - 10 PAPA BUE MED LILLER PA DANSK (LP)—Papa Bue Viking Jazzband/Liller

ITALY

(Courtesy Of Germano Ruscitto)

- This Week
- 1 ANIMA—Riccardo Cocciante (RCA)
 - WHIRLWINDS—Deodato (MCA/MM)
 - E TU—Claudio Baglioni (RCA)
 - XVIIA RACCOLTA—Fousto Papetti (Durium)
 - AMERICAN GRAFFITI/SOUNDTRACK—(MCA/MM)
 - TUBULAR BELLS—Mike Oldfield (Virgin/Phonogram)
 - JESUS CHRIST SUPERSTAR/SOUNDTRACK—(MCA/MM)
 - GREATEST HITS—Santana (CBS/MM)
 - LOVE IS THE MESSAGE—MFSB (Philadelphia International/MM)
 - A UN CERTO PUNTO—Ornella Vanoni (Vanilia/Fonit/Cetra)
 - HERGEST RIDGE—Mike Oldfield (Virgin/Phonogram)
 - TOGETHER BROTHERS/SOUNDTRACK—Barry White (Phonogram)
 - JENNY E LE BAMBOLE—Gil Alunni Del Sole (PA/Ricordi)
 - ON THE BEACH—Neil Young (Reprise/Ricordi)
 - WELCOME BACK, MY FRIENDS TO THE SHOW THAT NEVER ENDS, LADIES AND GENTLEMEN—Emerson, Lake & Palmer (Manticore/Ricordi)

JAPAN

(Courtesy Music Labs, Inc.)

*Denotes local origin

- This Week
- 1 AMAI SEIKAISU—*Garu Noguchi (Polydor)—(Fuji)
 - FUYU NO EKI—*Rumiko Koyanagi (Reprise)—(Watanabe)
 - WAKE—*Kiyoski Nakajo (Canyon)—(Nichion Yomi Pack)
 - YOROSHIKU AISHJ—*Hiromi Goh (CBS/Sony)—(NET)
 - FUREAI—*Masatoshi Nakamura (Columbia)—(Nippon TV, All Staff)
 - MIREN—*Hiroshi Itusuki (Minorophone)—(Noguchi)
 - CHIPPOKI NA KANSHC—*Momoe Yamaguchi (CBS/Sony)—(Tokyo)
 - OMSIDE NO SERENADE—*Mari Amachi (CBS/Sony)—(Watanabe)
 - RYOSHU—*Midori Nishizaki (Minorophone)—(FBI Music)
 - KOI NO DAIYOGEN—*Finger 5 (Philips)—(Nichion, Tokyo Music)
 - KITAKORO—*Shinichi Mori (Victor)—(Watanabe)
 - AL NO SHUNEN—*Aki Yashiro (Teichika)—(AI)
 - YUGUREDOKI WA SABISHISOU—*N.S.P. (Aard-Vark)—(Yamaha)
 - BANKA—*Saori Yuki (Express)—(All Staff)
 - SECRONAGASEI—*Grape (Elektra)—JCM, The Bird Corp.)

- 16 ANATA KI AGERU—*Mineko Nishikawa (Victor)—Fuji, P.M.P., JOM)
- 17 KEKKONSURUTTE HONTOU DESUKA—*Da Capo (Blow Up)—(J & K)
- 18 AI NO TANJOBI—*Shinya Aizaki (Reprise)—(Watanabe)
- 19 SABISHIGARIYA—*Michiyo Azusa (King)—(Watanabe)
- 20 WATASHI INOTEMASU—*Toski Itoh And Happy & Blue (Union)—(Watanabe)

MEXICO

(Courtesy Of Ortiz)

- This Week
- 1 CANDLEJAS (Limelight)—Jose Augusto (Capitol)
 - TOMAME O DEJAME—Mocedades (Ariola)
 - CONTIGO Y AQUÍ—Elio Roca (Polydor)
 - MI PLEGARIA—Cesar (Capitol)
 - EL REY—Hnas. Huerta (CBS) Jose Alfredo Jimenez (RCA)
 - FEELINGS—Morris Albert (Gamma)
 - THE NIGHT CHICAGO DIED—Paper Lace (Philips)
 - POR EL AMORE DE UNA MOJER—Danny Daniel (Polydor)
 - LAMENTO DE AMOR—Rigo Tovar (Melody)
 - SOY LO PROHIBIDO—Germain (Capitol) Piruli (Philips)

NEW ZEALAND

(Courtesy of N.Z.B.C.)

- This Week
- 1 KUNG FU FIGHTING—Carl Douglas
 - 2 OUT IN THE STREET—Space Waltz

- 3 (You're) HAVING MY BABY—Paul Anka
- 4 BLACK-EYED BOYS—Paper Lace
- 5 I SHOT THE SHERIFF—Eric Clapton
- 6 KISSIN' IN THE BACK ROW OF THE MOVIES—Drifters
- 7 I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond
- 8 HE THINKS I STILL CARE—Anne Murray
- 9 I HONESTLY LOVE YOU—Olivia Newton-John
- 10 EYES OF SILVER—Doobie Brothers

SOUTH AFRICA

(Courtesy Springbok Radio)

- This Week
- 1 IF YOU LOVE ME LET ME KNOW—Olivia Newton-John (EMI)—(EMI/Brigadiers)
 - WHY ME?—Kris Kristofferson (Monument)—(Clan)
 - ROCK ME GENTLY—Andy Kim (Capitol)—(Joachim)
 - ROCK YOUR BABY—George McCrae (RCA)—(Southern)
 - KUNG FU FIGHTING—Carl Douglas (Pye)—(Chappell)
 - KISSIN' IN THE BACK ROW OF THE MOVIES—Drifters (Bell)—(Dick James)
 - HASTA MANANA—Abba (Sunshine)—(Breakaway)
 - RUB IT IN—Billy "Crash" Craddock (Probe)—(EMI/Brigadiers)
 - THE NIGHT CHICAGO DIED—Paper Lace (Parlophone)—(Francis Day)
 - WHEN WILL I SEE YOU AGAIN—Three Degrees (Philadelphia International)—(Intersong)

Yule Sales Hit Early Peak

Continued from page 3

30 percent, reports general manager Gordon Collins, "It's been phenomenal," he says. "I'd say people will buy records and tapes at an unprecedented level until the end of December."

RCA had its best October ever, and its recent dealer-loader campaign exceeded the 50 percent increase over the 1973 figure that was planned for. Dick Asher, CBS managing director, talks of "soft summer sales and hesitancy during late August and September," but finds business building well now. He adds a note of caution: "It's not time to start firing any rockets."

And British Decca managing director Ken East looks forward to one of the best Christmas periods.

Mushroom & Island In Deal

Continued from page 55

With this deal, Island is committed to release an instrumental album of Beatles' music entitled "Switched On Beatles" by the New World Electronic Chamber Ensemble; a double album set of Paul Horn material; and product by Jayson Hoover in the U.S., England and Europe. In the case of product not released by Island in other countries, the rights revert automatically back to Mushroom. Island has the rights to first refusal on all Mushroom product.

An unprecedented clause in the contract makes the provision that all Mushroom singles product play-listed on CKLW, Windsor will be released in the U.S. within 14 days. It is further proof of that particular station's influence in the Canadian and American market.

Mushroom's first introduction to Island came through Liam Mullan, former Eastern promotion manager for Mushroom and currently national promotion manager for the Island Daffodil and Strawberry labels in Canada.

Artists on the Mushroom roster include Jayson Hoover, Songbird, Paul Horn, the New World Elec-

A cautionary note from United Artists' managing director Martin Davis: "Sales are good, extremely good, but the big question is not your gross but your net. Many people would sooner have lower sales and improved margins, because margins are often at a critical level with the high cost of investment on new artists and so on."

Pye managing director Walter Woyda reports a doubling of business in October compared with 1973. Precision Tapes has seen an 80 percent increase.

At Phonogram, marketing manager Ken Maliphant speaks of "amazing turnover" in October. "Most of the dealers I have spoken to take the view that in times of economic stringency their business could well increase."

tronic Chamber Orchestra and Alexis.

Hoover has just had a new single released entitled "My Lady" to coincide with his current cross-Canada tour. An LP is due in Feb.

Songbird's latest single "Dirty Work" has sold close to 30,000 copies in this country to this point and an album is expected from the band in Feb. The nucleus of Songbird is made up of Mike Flicker, Can-Base Studio's manager, as well as Terry Jack's engineer and Howard Leese who is an on-staff arranger and involved with a&r for Mushroom. They are also featured on synthesizers and drums, respectively in the New World Electronic Chamber Ensemble along with Rob Deans, also a member of Songbird.

Mushroom has released a double album set of Paul Horn material which includes an elaborate 24 page booklet outlining Horn's career to the present. The package, which is unprecedented for a Canadian independent label, has sold close to 10,000 copies in this country to this point.

Singer/songwriter/pianist Alexis has an album on the Mushroom label as well as two singles "Everybody Knows" and "Canada, You're A Lady" which is getting strong mor play in this country.

DECEMBER 7, 1974, BILLBOARD

DAY TRIPPER—Anne Murray (Capitol 4300)
LOOK IN MY EYES PRETTY WOMAN—
Tony Orlando & Dawn (Bell 45620 (Arista))
YOUR BULLDOG DRINKS CHAMPAGNE—
Jim Stafford (MGM 14775)
SEE TOP SINGLE PICKS REVIEWS, page 58

Main chart table with columns: THIS WEEK, LAST WEEK, WAS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding data for 100 songs.

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.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing Co.; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Ciminio Pub.; CRIT = Criterion Music Corp.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA MUSIC; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; SGC = Screen Gems/Columbia; TMK = Triangle Music/Kane; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher—Licensee) listing songs and their publishers/licenses in alphabetical order.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.



**Eddie
Kendricks
Sings
For You.**

An album of songs you'd love to hear him sing: Jim Croce's "Time In A Bottle." The David Gates/Bread Classic, "If." And a beautiful new love song, "Deep And Quiet Love."

"For You."



©1974 Motown Record Corporation.

GRAND FUNK

1975 WORLD TOUR

Jan. 2/Mobile, Alabama
Jan. 3/Jacksonville, Florida
Jan. 4/Winter Park, Florida
Jan. 10/Amarillo, Texas
Jan. 11/Oklahoma City, Oklahoma
Jan. 12/Little Rock, Arkansas
Jan. 16/Memphis, Tennessee
Jan. 18/Lake Charles, Louisiana
Jan. 19/Baton Rouge, Louisiana
Jan. 23/Fayetteville, North Carolina
Jan. 24/Richmond, Virginia
Jan. 26/Louisville, Kentucky
Jan. 31/Columbia, South Carolina

Feb. 1/Atlanta, Georgia
Feb. 2/Charlotte, North Carolina
Feb. 7/Terre Haute, Indiana
Feb. 8/Toledo, Ohio
Feb. 9/Baltimore, Maryland
Feb. 22/Salt Lake City, Utah
Feb. 23/Denver, Colorado
Feb. 24/Albuquerque, New Mexico
Feb. 28/Tucson, Arizona
Mar. 1/El Paso, Texas
Mar. 2/Phoenix, Arizona
Mar. 13/Syracuse, New York
Mar. 14/Hershey, Pennsylvania
Mar. 15/Niagara Falls, N.Y.

★ ★ ★ ★ ★
Apr. 6/Copenhagen, Denmark
Apr. 7/Göteborg, Sweden
Apr. 10/Frankfurt, Germany
Apr. 11/Stuttgart, Germany
Apr. 12/Zurich, Switzerland
Apr. 15/Hamburg, Germany
Apr. 16/Amsterdam, Holland
Apr. 18/Wembley, England

★ ★ ★ ★ ★
May 9/Vancouver, Canada
May 11/Edmonton, Canada
May 14/Anchorage, Alaska
May 17/Kyoto, Japan
May 18/Nagoya, Japan
May 21/Osaka, Japan
May 22/Tokyo, Japan
May 23/Tokyo, Japan
May 28/Hawaii

*all the girls in the world
Beware!!!*

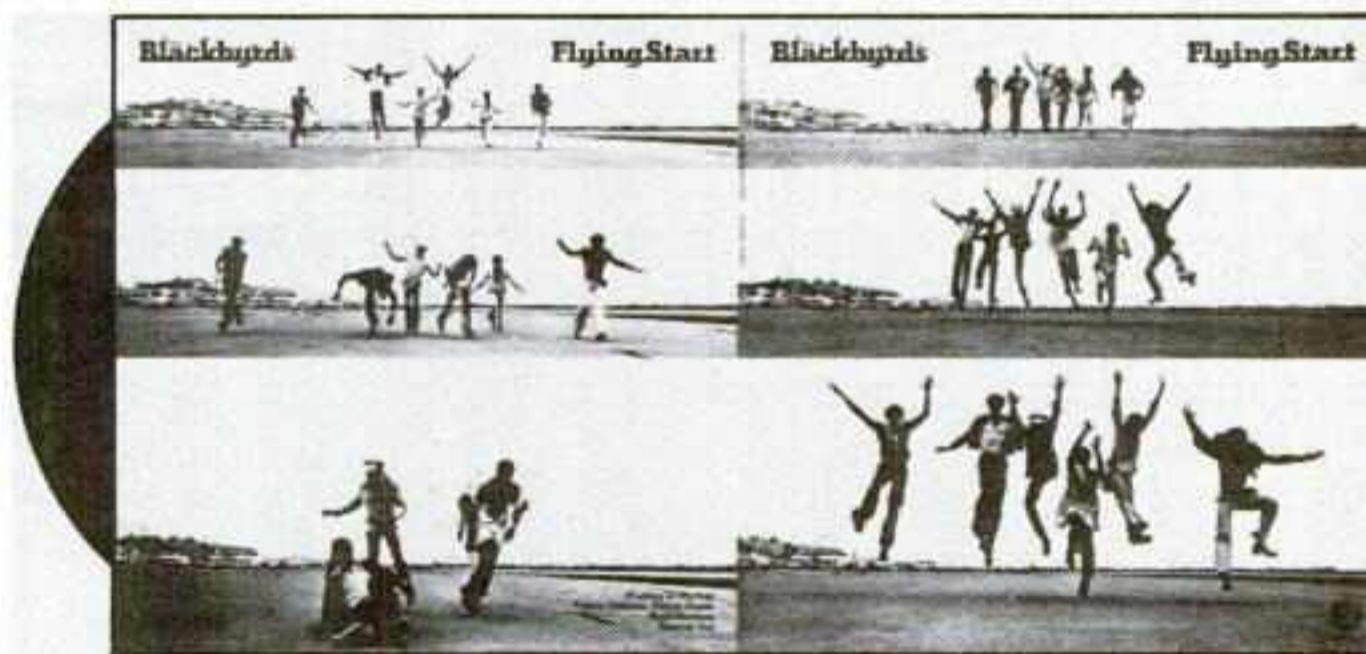
SO-11356



Produced by JIMMY IENNER
ON CAPITOL RECORDS & TAPES



Heavy Ammo



The Blackbyrds Flying Start Fantasy 9472

Shipped Nov. 15 and ...



155 Billboard

Pop Chart, December 7
First Week



139 Cashbox

Pop Chart, December 7
Second Week

177 Record World

Pop Chart, December 7
First Week

Still soaring on
the soul charts...

The Blackbyrds

Fantasy F-9444

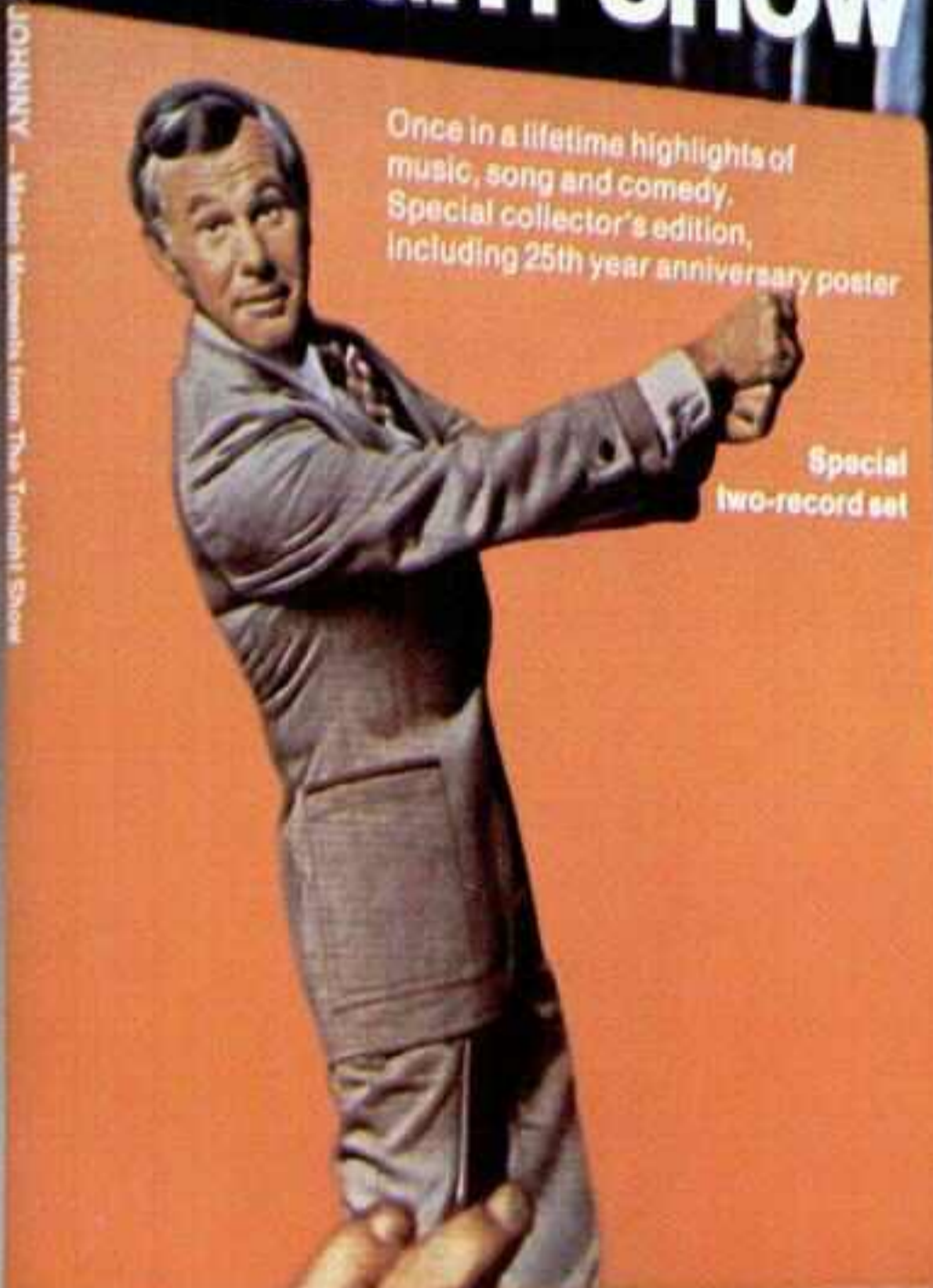


HERE'S JOHNNY!

HERE'S JOHNNY
Magic Moments from the
TONIGHT SHOW

Once in a lifetime highlights of music, song and comedy. Special collector's edition, including 25th year anniversary poster

Special two-record set




STARRING JOHNNY CARSON
& FEATURING

in order of appearance

- Ed McMahon
- Doc Severinsen
- Jay Silverheels
- Bette Midler
- Groucho Marx
- George Carlin
- Pearl Bailey
- Lenny Bruce
- Billie Holiday
- Judy Garland
- Aretha Franklin
- The Smothers Bros
- Richard M. Nixon
- John Twomey
- Peter Falk
- Jack Webb
- Ike & Tina Turner
- Lucille Ball
- Luci Arnaz
- Desi Arnaz Jr.
- Art Fern
- Dean Martin
- Buddy Hackett
- Jack Benny
- Jerry Lewis
- Joey Bishop
- George Burns
- Glen Campbell
- Don Rickles
- Sammy Davis

STN 1296
HERE'S JOHNNY - Magic Moments from The Tonight Show
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