

OKLAHOMA MUSICAL GUSHER GOES ON AND ON

Spotlight in this issue

08120

Billboard

NEWSPAPER

80th
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

November 9, 1974 • \$1.25

Recession Staggers TV Mail-Order Field

Symphonies Fight To Remain Alive

By ROBERT SOBEL & DAVE DEXTER JR.

NEW YORK—Symphony orchestras across the nation continue to show unswerving determination, resiliency and vitality in the face of higher budgets, general public apathy and insufficient earned income.

Like a battered but persistent, untiring heavyweight battling to stay on his feet in the late rounds, the American symphony hangs in there gamely, doggedly striving to keep alive.

(Continued on page 30)

By IS HOROWITZ

NEW YORK—The marketing of television mail-order record and tape packages has been dealt a strong body blow by the current recession, with major firms in the field reporting sales down anywhere from 20 to 40 percent as against last year.

This has happened despite a reported satisfaction with the product by consumers. It is due, rather, to the tight money situation and the reluctance of mail-order buyers to shell out the bucks for recorded entertainment that would otherwise go for necessities, entrepreneurs insist.

"Most of our customers are blue collar workers and their families," says a spokesman for Dynamic House/Tele House, one of the largest users of TV facilities. "They are

(Continued on page 14)

RCA & Col Will Share Show Album

NEW YORK—Columbia and RCA have temporarily shelved vying for original cast albums and have agreed on a dual distribution deal on "Sgt. Pepper's Lonely Hearts Club Band On The Road," rock spectacle being produced here by the Robert Stigwood Organization.

Details of the unusual deal believed to be the first time that two major firms have cooperated in this fashion on a live show—have not yet been firmed.

However, as it stands now, Columbia and RCA are the two principal investors of the show, due to open Thursday (14) at the Beacon Theater here, with Columbia getting the nod to do the cast recording.

Also, under the deal, Columbia

(Continued on page 14)

Piracy Penalties Widen Tape Mart For Cutout Sales

By BOB KIRSCH

LOS ANGELES—The growing enforcement of tape piracy laws and resulting stiff penalties for convicted offenders has done more than shut down piracy operations—it has opened up a booming market for legitimate cutout 8-track tape product at swap meets (flea markets), gas stations and truck stops that once specialized in bootleg product.

Large wholesale cutout dealers also say the cutout 8-track business is stronger than ever before at the retail record level, particularly the independent one or two outlet operations.

(Continued on page 10)

EMI Backs Soul Co.; H.B. Barnum Involved

By ADAM SMITH

LONDON—Power Exchange, a locally based black-oriented label makes its debut shortly with EMI financing and distribution.

Founders Paul Robinson and Steve Rowland have tapped American arranger H. B. Barnum to help them find new soul talent and also debut as an artist.

First product due Friday (8) will be a single by the O'Jays, "Peace"

(Continued on page 49)



Remember not too long ago when the whole world was "Under The Influence Of Love Unlimited." Well, the girls are still burning them up with their newest album "In Heat" (T443) which also contains their sizzling new single (TC2141) "I Belong To You." (Advertisement)

Autosound Firms Seek New \$ From Disk-Tape Dealers

By STEPHEN TRAIMAN

CHICAGO—The basic record/tape/hi fi dealer who helped launch the car stereo market on its way in the early 60s is now again one of the most-sought "aftermarkets" by a growing number of autosound manufacturers seeking to offset the drastic dip in new car-related installations.

This was a major factor in talks with virtually every important company in the industry at the sixth annual Automotive Parts & Accessories Assn. (APAA) show that wound up its three-day run Thursday (31) at McCormick Place. Only Craig and Sanyo were missing from the scene.

Among those firms already deeply

(Continued on page 33)

Classical KFAC Goes Automated

By CLAUDE HALL

LOS ANGELES—In what could become the trend in classical radio, KFAC-AM-FM here is switching to automation with Alto Communications Inc. creating its "custom" programming package.

Alto Communications has been working at a feverish pace the past three weeks to build a library of music—1,500 hours to start.

KFAC thus becomes the first major market classical station in the nation to move totally into automation.

Proponents of automation speak

(Continued on page 22)



The first American release from this English foursome indicates that they have all the ingredients necessary to stir up the charts. They are incredibly cohesive and electrically ingenious, as they deliver high energy sounds with soothing and aesthetically pleasing dexterity. Soon to embark on their first American tour. (Advertisement)

(Advertisement)

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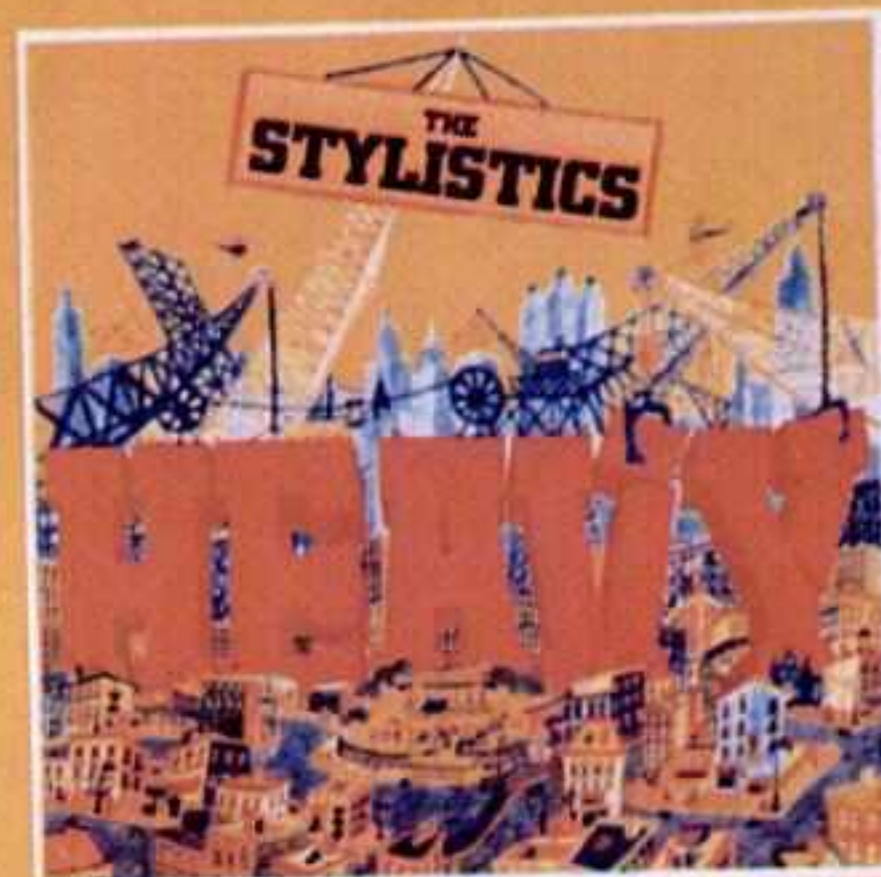
A new single from United Artists Records UA



UA-XW573-X

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THE STYLISTICS
Heaviest single of all...
"HEAVY FALLIN' OUT"
AV 4647
from their new smash album.



LP: AV 69004/8-TRACK: 8TC-6904/CASSETTE: CAS-6904

A large graphic of the word 'RAW' in red, block letters. Above it, a banner with a scalloped edge contains the text 'THE STYLISTICS' in blue, bold, sans-serif font. The banner is suspended by black ropes. The background is a vibrant, stylized illustration of a city under construction, featuring numerous cranes in blue and orange, and various skyscrapers and buildings in shades of blue, orange, and yellow. The overall scene is set against a warm, orange-hued sky.

AVCO

JVC 'Q' Records In Black

By CLAUDE HALL

LOS ANGELES—The Victor Company of Japan has invested approximately \$7 million in research and development of quadrasonic records and CD-4 discrete quad is already into a profit picture in Japan, according to Hirobumi Tokumitsu, executive vice president of the firm.

He was here last week for the so-called summit meeting on quad of RCA Records, Panasonic, the WEA Group, and JVC at the Century Plaza Hotel.

"We all found ourselves shooting at the same target in the five-and-a-half hour meeting," he says, "—that is that the multi-channel era should come."

All Victor albums in Japan are now being released on quad com-

(Continued on page 10)

FIRST HOTEL DISCO OPENS IN NEVADA

INCLINE VILLAGE, Nev.—The only hotel discotheque in the state has opened here in the Kings Castle Hotel.

Lighting and sound effects by Ron Fisher and Jim Kinner and a bountiful supply of danceable records spun and announced by Alan Grant combining rock, jazz and big band music are proving a spectacular novelty in this North Lake Tahoe area.

There is no admission charge. Doors open nightly at 9 p.m. and patrons boogie until the wee hours to Grant's music mix. "There's nothing in Nevada like this," says the hotel's Linda Cylkowski. "Not even in Las Vegas."

Dexter Redding Helping Expand Capricorn Soul

By RON BATISTE

LOS ANGELES—Capricorn is expanding into soul from its solid country-rock base.

Having already reintroduced Percy Sledge with the hit single, "I'll Be Your Everything," the five-year-old Macon, Ga., label is next planning to release a Dexter Redding single in January called "Funny."

Redding is the son of the late Otis Redding—with whom label president Phil Walden worked at Atlantic Records.

Capricorn has 14 acts on its roster, including such notables as the Allman Brothers and Wet Willie.

Asked how they plan to promote an artist like Sledge who has been out of the business a number of years, Frank Fenter, Capricorn's executive vice president, replies:

"We're not doing anything different. We aren't going to try to class his records as soul or r&b. We hope to establish them and then cross them over into pop."

"That's not really a problem, however. We don't think people are quite as prejudiced musically as they used to be."

Fenter also thinks the nostalgia

(Continued on page 33)

Stax Counters CBS Suit: Demand \$67 Mil Damages

MEMPHIS—Stax Records has filed a \$67 million civil suit against CBS Inc., charging CBS with breaching its distributorship agreement with Stax in an effort to gain control of the Memphis firm.

In the federal lawsuit filed here, Stax claims that CBS has failed to properly distribute Stax records, and has refused to place Stax product in stores where CBS's own records are marketed.

The Stax claims are in answer to an Oct. 9 suit in which CBS accused Stax of ignoring the distributorship contract (Billboard, Oct. 19). CBS claimed that Stax vice president Al Bell gave verbal notice Oct. 2 that Stax would "no longer abide by" its agreement, and since has refused to furnish CBS with any records for distribution.

In the countersuit Bell denies that he verbally cancelled the contract, but says Stax has refused "certain" future deliveries to CBS.

Stax attorneys William F. Kirsch Jr. and Michael Pleasants claim Bell's actions stem from efforts by CBS "calculated to destroy Stax as a full-service record company and to reduce it to a mere label or production company completely under the domination and control" of CBS.

The attorneys say that since the Oct. 24, 1972, distributorship contract, CBS has over-ordered Stax records and then left the records "unsold in the warehouse at CBS," and they charge that CBS has withheld more than \$2.32 million in sales posting due Stax under the agreement.

Because of the withholding, Stax claims it has been unable to meet its payroll. Stax attorneys also said the company was forced to cancel its contract with singer/composer Isaac Hayes last month because it was unable to pay him. (Continued on page 66)

ANATOMY OF A HIT

Vinton's Formula: Polish Lyrics

By ELIOT TIEGEL

LOS ANGELES—Bobby Vinton, having recorded the first Top 40 hit with Polish lyrics, "My Melody Of Love," is now eyeing polka music as another commercial entity.

Vinton, who composed the lyrics for this first ABC single, has two polka tempoed tunes in his upcoming LP, "Melodies Of Love" and is considering doing an all polka LP.

Vinton wrote the Polish lines into his lyrics because he wanted to provide Polish people with their own pop hit tune—something they've never had before in this country, he says.

He got the idea for the Polish lyrics after appearing on a Merv Griffin TV show dedicated to Polish people, with subsequent letters from viewers asking him to help stem the tide of Polish jokes and a bad image for Polish Americans.

Around this time Vinton had in his possession a German instrumental record brought to him by his pro-

ducer Bob Morgan. The tune, published by Stanley Mills, had been a hit in Germany under the title "Her-

Klein Claim Act Against Beatles Gets Dismissed

LONDON—A move by Allen Klein, former manager of the Beatles, to get rid of large parts of a claim against him by three former members of the group was dismissed last week in the High Court.

Klein and his company, ABKCO, are being sued by John Lennon, George Harrison, Ringo Starr, Yoko Ono and 28 English and American companies associated with the Beatles. The claim seeks to set aside an agreement, and a subsequent variation to it, which gave Klein and

(Continued on page 49)

zen Haben Keine Fenster." There was also a single in England with English lyrics under the title "Don't Stay Away Too Long," but Vinton didn't think the words related to the melody.

So Mills gave him permission to write his own lyrics, and Vinton recalling the response he had received after the Griffin TV appearance, began thinking about using this song as his vehicle for Polish pride.

He had left Epic Records after 15 years and was between signings when he realized "If I could write a little Polish in the song, I'd hit a new audience. I knew there were a couple million people out there who would buy the record."

"Everybody in the studio thought I was crazy when we made the record four months ago." Although there are just two lines of Polish in the song, Vinton felt that would be enough to draw attention to the song. (Continued on page 66)

Bookstore Supplier Into Music Shops

FALL RIVER, Mass.—Record Sales Inc. and its affiliated Sine Qua Non Productions Ltd., a major supplier of recorded product to bookstores across the country, is planning an extension of its service to music retailers. At the same time, the firm is launching two new record series.

Until now, the company, formed three years ago, has limited its promotional distribution to book outlets, with the string of stores cur-

rently covered numbering about 1,500, according to Sam Attenberg, owner.

Record Sales racks the disks in pre-packaged multiples of 500 units, mostly budget classics, but including folk and jazz in the mix. Some 20 percent of the units are cutouts.

The new series under the Sine Qua Non banner include "Meet The Classics" and "Masterpiece." The former consists of 30 titles in double-

fold jackets, consisting of music and narration and is aimed at the juvenile market. It is based on a series originally produced years ago by Vox Records, from which Attenberg has secured the rights. They list at \$3.98.

The "Masterpiece" collection, to be introduced this month, comprises 16 volumes of four records each, with each volume at first carrying a (Continued on page 66)

650 ATTEND N.Y. SESSIONS

Small Agencies Emerge Big at NEC Meet

By JIM FISHEL

GROSSINGER'S, N.Y.—The growing number and importance of smaller agencies in the college market was highlighted at the National Entertainment Conference New York-New Jersey regional meeting held here Oct. 27-29.

More than 650 students from 101 New York, New Jersey, Delaware, Pennsylvania and Maryland universities and colleges participated in a series of meetings and observed a total of 17 showcase acts.

"One of the points demonstrated by our increased number of display booths at this meeting is the rising number of smaller agencies in the business and the de-emphasis of the major agencies," says regional coor-

dinator Ron Feldstein of SUNY at Oneonta.

"With the 800 participants we had at Grossinger's, this gathering turned out to be the largest and most successful regional conference in the history of the NEC."

"In fact, we had a bigger turnout than the first national conference the NEC held back in the days when it was called the Southeast Block Booking Assn."

Mike Kappus of Milwaukee's

Contemporary Talent says this year's regional confab was the first he had attended, but that it was a very productive initial venture.

"I was impressed by this meeting and I got a lot of response to my artists," he says. "The students all seemed to be working productively to book entertainment on to their campuses."

NEC national board chairman-elect Tom Matthews of SUNY at Geneseo echoes this sentiment and adds several observations about this year's meeting.

"The students are definitely more concerned with booking quality entertainment on their campuses and (Continued on page 21)

More Late News See Page 66

'Tonight' LPs Rate Ad Promo

By NAT FREDLAND

LOS ANGELES—A two-disk album of high spots from Johnny Carson's "Tonight Show" is being shipped by Casablanca Records next week, with \$400,000 television advertising set for before Christmas.

"Here's Johnny ... Magic Moments From The Tonight Show" will list at \$12.98 and be sold via Casablanca's 25 regular distributors. TV buys have been made for 18 cities in the opening campaign.

The record is billed as the first million-dollar album. "The total cost to bring out the package was just under \$1.2 million," says Casablanca president Neil Bogart.

"This divides in fairly even thirds, with \$400,000 apiece for production, advertising and manufacturing the first pressing of 400,000 units."

The unprecedented production costs for the Carson anthology arise from the necessity to negotiate payment for recording rights with a

(Continued on page 14)

WB Sets Talent For Europe Trek

LOS ANGELES—Warner Bros. Records is mounting a multi-artist tour of nine European cities in January 1975. Appearing will be the Doobie Brothers, Tower of Power, Graham Central Station, Little Feat, Montrose and one more act still to be announced.

Titled "The Warner Bros. Music Show," the tour will play two nights at each stop, with three acts performing per night. WB film footage will be included in the shows, which will be coordinated by the label's artist relations & development dept.

The tour is the focal point of a full European WB campaign, with promotion and sales tie-ins and heavy advertising support. Over 100 people and 28,000 pounds of equip- (Continued on page 66)

Chrysalis Buys AIR Facilities

LONDON—Chrysalis Records has bought the AIR London recording studios and will set up a label, AIR Records, geared to the pop market.

The purchase, concluded last week between Chrysalis co-chairmen Chris White and Terry Ellis and AIR chairman George Martin, comes two months after the failure of DJM's bid for the company, and only six months after the acquisition by Chrysalis of Wessex Sound. No figure for the purchase was disclosed, and Wright was unavailable for comment.

Chrysalis will now control six full-size studios, with 24-track recording equipment. The purchase also includes U.K. jingles company AIR-EDEL and AIR Music Scandinavia, one of the biggest music publishing operations in that part of the world.

As part of the package, AIR's original founders—George Martin, John Burgess and Peter Sullivan—will maintain their current executive positions. They will also be free to continue their independent produc-

(Continued on page 49)

NOVEMBER 9, 1974 BILLBOARD

MAN IN THE NEWS

New Horizons Sought by Barnum; Will Acquire Soul Acts for EMI

By ELIOT TIEGEL

LOS ANGELES—H.B. Barnum is going to record as an artist with British financed Power Exchange Records because he feels he's been cast in America as an arranger and arranger only.

"Nobody wants to let you do something else," he asserts, adding that in the U.S. people tend to think of you as an expert in one field and that's all they want to know you for.

So, as an artist-arranger-and-producer for the EMI financed label (see page one story), Barnum will have a creative outlet for his ideas and his experiments.

He plans going to London in a few weeks to meet with EMI officials and Steve Roland and Paul Robinson, the two Americans who head the new soul label and to record his initial LP.

As an artist he'll be paid a 7 percent rate plus 3 percent as producer with that schedule rising as high as 5 percent if products hit certain sales plateaus.

Originally Roland and Robinson spoke to Barnum about developing an instrumental sound, but now the thinking includes his singing. Once before Barnum was an artist—with RCA and Capitol in the 1960s where he cut numerous vocal and instrumental LPs.

He's been arranging steadily since 1960 and has become one of the wealthiest specialists in his field.

This financial foundation (based on \$400 an arrangement plus conducting orchestras for sundry pop, rock and soul performers) has given Barnum the wherewithal to construct his own 24-track studio at his

Seward Ave. Barnum Entertainment Enterprises headquarters.

In this facility he'll be able to woodshed his own projects plus work with new acts he'll sign to Power Exchange. EMI will pay all production costs, he says, and since the giant company is eager to build a soul label on the Continent, it is looking to Barnum's skills and contacts to develop its soul roster.

Barnum's first single could be his vocal of his tune "We're Having A Party" which is in the Osmond Brother's new MGM LP. If they don't release it as their next single, Barnum will, he says.

Barnum speaks of cutting his tracks here and going to London to "use 30 strings because it costs so much less to do it there . . . I have complete creative control over all my activities."

Barnum says his LP will consist of all original tunes. He plans reducing his freelance arranging gigs to concentrate on this "new" phase of his career, but he'll continue doing charts for Johnny Bristol, the Osmonds, the Blossoms (whom he manages) and Jerry Fuller.

"Sure you make \$400 a tune," Barnum says, "and if you do that enough times a week you make a lot of money but you kill yourself. I want to work less, but harder, and have something with perpetuity."

Part of his deal with EMI is to work on select EMI artists and his first assignment is with the Knowland Sisters. "They're six girls who do the Osmonds' act," Barnum says, chuckling.

Barnum hopes to get people who come to his company involved in the

new label or with Chappell, with whom he's signed a licensing arrangement for material from his own publishing companies. He has around 300 copyrights in his four films (El Patricio, Hi Ward, Hidle and Bar-Mass).

Having worked with the O'Jays in 1969-70, Barnum has about 50 masters by the now successful Philadelphia International act. One of these tunes, "Peace," which Power Exchange is releasing as its initial single, first appeared in an LP on Barnum's World Peace Records one and a half years ago.

The debut single by a 10-piece group, Dynamic Concept, on Power Exchange will be its own tune, "California." (Naturally Barnum is its manager.)

Does Barnum feel a bit strange about having to go to a British label to find a creative outlet? No, he answers, holding back the obvious frustration anent working on so many other performers' hits and not really getting into the financial limelight himself as an artist.

So from a Los Angeles base, H.B. Barnum sets off to help London headquartered EMI break into the soul market with the authentic thing. "There are three to four million blacks in Europe," Barnum says. They enjoy music by black Americans and Barnum faces the challenge of finding both U.S. and European soul acts.

Notes the artist-producer-arranger-talent scout to be:

"EMI wants to develop its own black product and keep the money at home."

Executive Turntable



A. ERTEGUN



WEXLER



N. ERTEGUN



GREENBURG

At Atlantic Records, **Ahmet Ertegun** has been promoted from label president to chairman of the board and chief executive officer of the company; **Jerry Wexler** and **Nesuhi Ertegun**, former executive vice presidents, have been named vice chairmen of the board; **Jerry Greenberg**, former senior vice president and general manager, has been appointed president of the label; **Sheldon Vogel**, former senior vice president, has been named executive vice president; and **Henry Allen** and **David Glew** have been named senior vice presidents.

At CBS Records, **Don Dempsey**, former regional director, Southeast, has been promoted to vice president, merchandising, CBS Records; **Don DeVito**, previously director, product management, Columbia Records, is now director, national merchandising, Columbia; **Ron Oberman**, former director, press and information services, CBS, has been named director, West Coast merchandising, Columbia; and **Joan Griewank**, previously director, planning and management development, becomes director, marketing planning, Columbia.



DEVITO



OBERMAN



GRIEWANK



RUPPERT

Fred Ruppert, former national promotion director at Famous Music, has been appointed to the same position at the Buddah Group. . . . At The New York Times Music Publishing Corp. **Danny Jordan** is the new East Coast professional manager; **Ralph Asch** has been named comptroller and treasurer; and **Richard Adams** becomes business affairs manager. . . . At New Directions, **Kathy Cooper** joins the firm; **Arlene Simmons** has been named executive assistant to president **Kevin Hunter**; and **Wayne Goodyear** has been promoted to head of artist relations. Also, **Ron Sunshine** has left the firm . . . **Noble Clark** is now vice president, merchandising, and **Ron Laforano** has been named vice president, marketing, a Progress Records. . . . **Bobbi Silver** has been named to head the national promotion department at Omega/Sound Gems. . . . **Donda Johnson** now tops the contract department at Apostol Enterprises.

Frank Strouse has been named vice president, controller, for the Entertainment Products Group of GTE Sylvania, Inc. . . . **Walter Fisher**, executive vice president, controller, for the Entertainment Products Group of GTE Sylvania, Inc. . . . **Walter Fisher**, executive vice president, Zenith Radio Corp., elected chairman of the board of the firm for 1975. . . . **Dr. Lee Shevel** named vice president and general manager of the Home Entertainment Division of Rockwell International Corp.'s Admiral Group. . . . **Robert Jaunich** elected vice president and general manager of the new Memorex consumer and business group.

Charles "Chuck" Phillips is the new executive vice president of Akai America, Ltd., Compton, Calif. . . . **Bertil D. Nordin** resigned as president and chief executive officer of GRT Corp. . . . New national sales manager for the music division of Ampex Corp., Hackensack, N.J., is **Harvey Urman**, an Ampex employee since 1966.

Dick Sherman, recently with Bell Records, named national director of marketing and sales for Casablanca Records, Hollywood. . . . **Jeff Ayeroff** joins A&M Records, Los Angeles, as product coordinator. . . . Chapman Distributing Co. installed **Herb Chapman** as operational manager in Los Angeles. . . . **Steve Boudreau** appointed to Island Records' staff, assisting in sales, promotion and merchandising. . . . **Charles H. Tillinghast** adds a third hat in his work with Capitol Records, Hollywood. Already assistant general counsel and director of legal department, he now is secretary of Capitol Industries-EMI, Inc.

Haven Records adds **Bob Glasser**, formerly with the Robert Stigwood group, as chief of Haven's publishing division, bossing three firms. . . . **Wade Pepper**, for more than 20 years employed by Capitol Records in country promotion, is out of his job as vice president, country sales and promotion, in Atlanta. He was president of the Country Music Assn. in 1971 and won Billboard's award for Best Country Record Promoter in 1971-72.

Long in radio, **Tim Powell** moves over to Sire Records, New York, as promotion director for the Sire and Passport labels.

Project 'Q' Disk Training

LOS ANGELES—The CD-4 discrete quad powers will launch a series of multi-media presentations after the first of the year as in-store training for store personnel. In addition, a CD-4 handbook is being produced.

These facts came out at a meeting of the major quad discrete firms here

last week. Participating were JVC, RCA, Panasonic, and the WEA Group. A CE-4 spokesman stated in the meeting that the WEA group now has 70 LPs available on the market and expects to release about 15 more before the end of the year; RCA plans to have a total of 100 LPs out by the end of the year.

Debussy Via Japan New Crossover Hit

NEW YORK—Number 83 with a star on this week's Top LPs chart (its 11th week) and number 6 in the most recent classical LP chart. That's the crossover story of "Snowflakes Are Dancing," RCA's first Red Seal album to hit the pop charts since Van Cliburn was in Billboard's top 10 some 15 years ago with "Tchaikovsky's Piano Concerto No. 1," (an all-time classical best seller).

"Snowflakes," in which Japanese creator/artist Isao Tomita performs Debussy music electronically, is the latest in the classical-to-pop crossover genre. Other relatively recent examples are Gunther Schuller's "The Red Back Book" on Angel, Scott Joplin material that won this year's Grammy for chamber music; Columbia's "Switched On Bach" with Walter Carlos; Joshua Rifkin's twin old/new Joplin package on Nonesuch, and the MGM movie soundtrack of "2001: A Space Odyssey," based on Richard Strauss' "Also Sprach Zarathustra."

At RCA, Jack Kiernan, division vice president, marketing, credits a converted classical/pop promotion team push for "Snowflakes" sales that have climbed over 115,000, not

including foreign and club purchases.

Originally pushed as a Red Seal classical release by marketing director Peter Munves, product manager Mike Kellman and promotion manager Lee Roberts, the LP got resistance from classical stations, so field men started pushing into MOR outlets and other areas.

After sales topped 12,000 units in two months, contemporary music product manager Mike Abramson took on the LP as a special project, involving pop album sales manager Topper Schroeder, promotion girl Karen Williams and Bill Bass, national album promo manager, among others.

A 60-second radio spot was placed in several markets on progressive, MOR and Top 40 stations with solid results, leading to other radio buys and TV spots played or scheduled for at least 10 major markets.

The "Snowflakes" TV spots are apart from the most extensive TV ad campaign ever for the label, keyed to the theme, "Give the Gift That Keeps on Giving," and showcasing the entire product line starting about two weeks before Christmas.

Jack Maher, director, product merchandising, emphasizes that the holiday TV blitz is in addition to ongoing programs such as "The Pride of America" and "The Red Seal Steal." In addition to the multiple artist TV spots, also set are radio spots, supportive ads and a variety of in-store dealer displays.

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Issue Antipiracy Handbook

NEW YORK—The Recording Industry Assn. of America (RIAA) has issued a handbook on antipiracy laws in states where they have been enacted and other pertinent information as it applies to the subject of antipiracy.

The handbook, "State Laws Against Piracy of Sound Recordings: A Handbook for Enforcement and Prosecution," is part of RIAA's over-all drive against unauthorized duplication of sound recordings. It describes the crime of piracy, contains a listing of technical nomenclature peculiar to the industry, describes investigative procedures, outlines provisions of the various state antipiracy laws now in effect, and details how RIAA can assist state agencies.

NOVEMBER 9, 1974, BILLBOARD

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(213) 273-7040 CABLE: BILLBOY LA; NY Telex—620523

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



Vol. 86 No. 45

General News

WESTBOUND SUCCESS STORY

Four Persons Boost Disk Take to \$4 Mil

By NAT FREEDLAND

CHAPTER 11 PETITION BY BELLAS HESS

LOS ANGELES—The 22-store Bellas Hess chain has filed a Chapter 11 petition, but the 19 leased record/tape departments operated by J.L. Marsh will continue to operate for the time being, according to J.L. Marsh president Amos Heilicher.

Marsh operated in all 22 outlets until several days before the filing of the petition, when three of the locations were sold.

Bellas Hess chain stores are located in Pittsburgh, Denver and Dallas.

LOS ANGELES—Starting in 1969, Detroit-based Westbound Records has skyrocketed to \$4 million annual grosses with a staff of only four. The Westbound complex accounts for nearly half the yearly billing of Chess-Janus, which handles distribution.

Westbound has racked up no less than four gold soul singles plus a phenomenal platinum single, Byron MacGregor's patriotic spoken-worder, "The Americans."

Founder-president of Westbound is Armen Boladian, an Armenian-American veteran of both the distribution and promotion aspects of the record business.

He closed his Detroit distributorship to enter into a new label enterprise when he decided that major label branch systems and giant national independents were putting an increasingly difficult squeeze on the smaller distributors.

Boladian combined his background experiences and Detroit's regional strengths into a formula that has been consistently successful in breaking new hits.

The typical Westbound chart artist starts as a black act that has won some local club success in cities between New Jersey and Chicago.

Once signed to Westbound, the act is recorded at one of Detroit's independent studios with either Boladian or his executive assistant Bernie Mendelson on hand as executive producer. (The two men and their secretaries comprise Westbound's entire staff.)

Once a record has been pressed, Boladian and Mendelson mount an intensive effort to break it locally, on soul stations WJLB-AM, WCAB-AM and WGPP-AM, staying on the product month after month if they believe in it. Nine months were required to cross over the Ohio Players' debut, "Pain," in Detroit.

But that single established the group's entire sound and conception, making them a consistent soul seller ever since.

"We work mostly with black acts, as opposed to rock, because Detroit is a notoriously difficult city for breaking new rock artists," says Boladian.

"But Detroit is one of the best soul breakout markets in the country. So intensive local promotion kickoffs

New Companies

Henry Miller, for a quarter of a century prominent as a booker of music talent with various agencies, opens his own Henry Miller Associates Inc., in Beverly Hills. Miller will specialize in tours of the Orient.

Entr'acte Recording Society Inc., Chicago, will market music soundtracks from motion pictures with John Steven Lasher directing a&r activities.

Wolf International has formed High-Spot productions in Los Angeles for record production. Ray Augustine is president of the music division with Leo Nefussi executive vice president of the production wing.

Mars Music formed in Los Angeles as a subsidiary of producer Mardi Rustam's Mars Productions. First copyright is "Do These Things Really Happen" written by Paul Francis Webster and Mike Corda for the film "The Kirlian Force."

Lovechild Productions has been formed in Great Neck, N.Y., by Suzie Blaine, wife of Steve Blaine, former head of Jubilee Records. Among its activities are independent record production, publishing and personal management.

Deke Atkins Promotional Services, an r&b product promotional firm, has been formed in Chicago by Charles "Deke" Atkins. The major Midwestern markets will be the main area of the firm's promotional activities.

Troup-A-Theatre formed in Sherman Oaks, Calif., to provide visual aids for concerts. Owners are Scott Cafarelli, Steve Cohen, George Emanuel, Robert Malbin and Marvin Sibner.

MCA Promoting Who Celebration

LOS ANGELES—To promote the 10th anniversary of the Who and promote, as well, its 10th LP, "Odds And Sods," MCA Records is offering radio stations a series of four interviews with members of the British group.

Featured on tape are Peter Townshend, Roger Daltrey, John Entwistle and Keith Moon. The interviews are by British air personality Nicky Horn of Capitol Broadcasting, says Dennis Morgan, national LP promotion director of MCA Records. Tapes come complete with cue sheets.



Westbound photo
ARMEN BOLADIAN, Westbound's president: his \$4 million 1973 gross proves soul is still alive in Detroit.

have been a hallmark of Westbound. We can usually give the Chess-Janus regional promotion men something to work with shortly after our records are released."

Hit soul artists for which this process has worked are, besides the Ohio Players, the Funkadelics, the Detroit Emeralds, Denise La Salle and the Superlatives. As Boladian points out, Motown's departure to Los Angeles several years ago left a local vacuum which Westbound has been perhaps the most active company in filling.

Even Westbound's biggest hit, Byron MacGregor's "The Americans," came about from Boladian's Detroit radio expertise. He was on a promotion jaunt to CKLW-AM to try crossing over the latest Westbound product on this important 50,000-watt rocker when the station's phones started ringing off the hook in response to newsman MacGregor's reading of the patriotic piece.

Boladian promptly signed MacGregor, who eventually turned over his entire \$100,000 royalties to the American Red Cross.

Westbound has a subsidiary label, Eastbound, plus two publishing houses, Bridgeport and Southfield Music. Boladian is currently negotiating new overseas subpublishing ties for his catalog.

Aussie's Festival Label Readies New Acts for U.S.

LOS ANGELES—Having provided MCA and A&M with top selling Australian acts, Festival Records is eyeing additional Stateside exposure for a number of other artists.

These include the Dingoes, Debbie Byrne, Sherbert, Doug Ashdown, Bernie Sigley, Denise Drysdale, Graeme Connors, Jamie Redfern and Reg Lindsay, among others.

Already established are Olivia Newton-John, released on MCA and recorded in London by Festival International, owned by the Australian independent label and Sister Janet Mead, released on A&M.

These two artists account for six gold records in the United States. Three are singles by Miss Newton-John: "Please Let Me Be There," "If You Love Me Let Me Know" and "I Love You, I Honestly Love You" with the fourth single "The Lord's Prayer."

The remaining two gold disks are "Let Me Be There" and "If You Love Me, Let Me Know" by Miss Newton-John.

Running Festival's London based production firm is Australian Peter Gormley. The office also produces Labi Siffre and Daliah Lavi. Gormley is currently recording Glen Cardier, one of Festival's new artists.

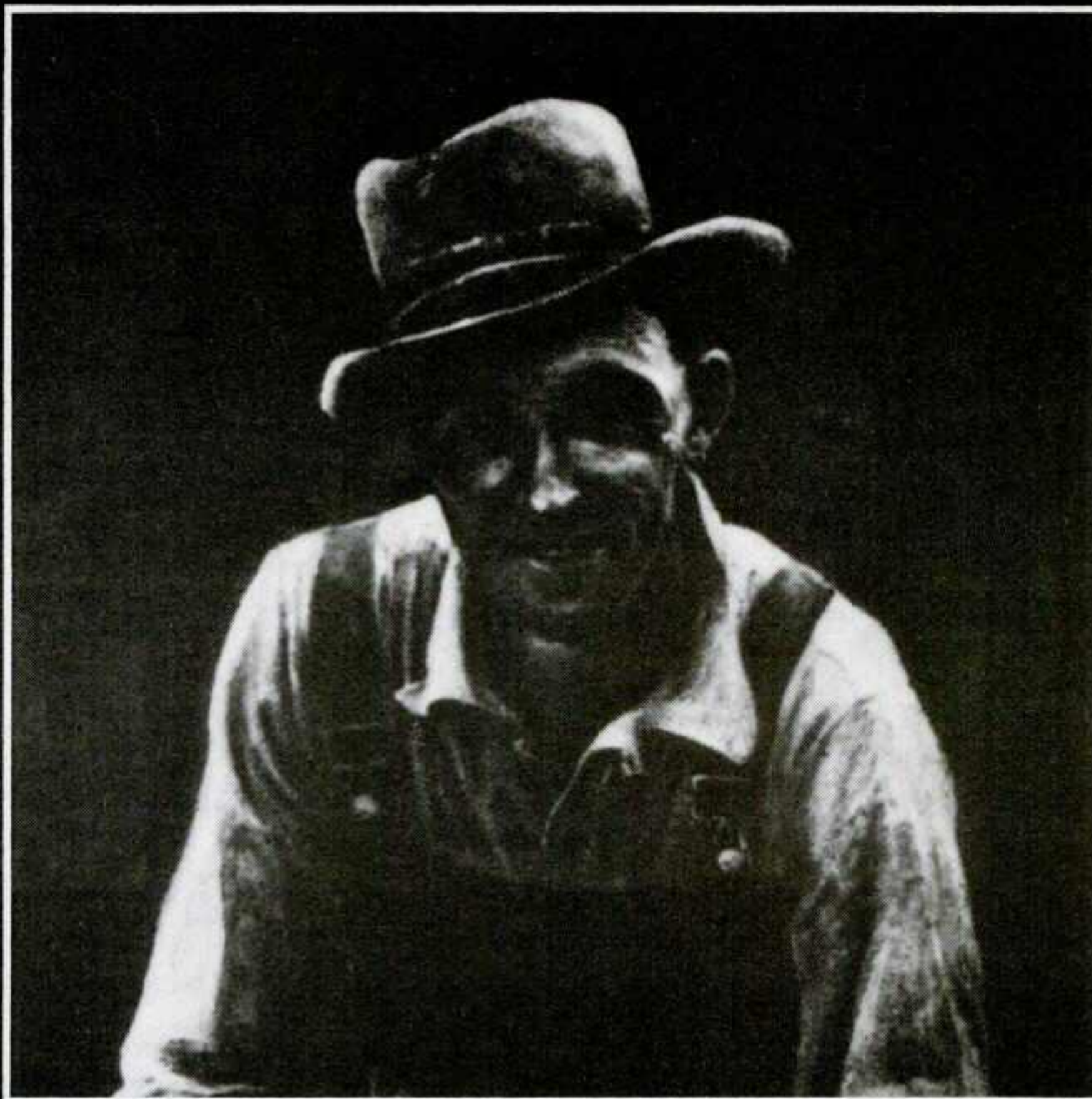
Another new act, Madder Lake, is being recorded with David Measham and an Australian symphonic orchestra.

Morris' Promo Trek

COVINA, Calif.—With an eye on the success of RCA's Charley Pride, Victor Adkins' Ad-Korp label here is backing black country singer Artie Morris' first disk with a Morris promotion trip into Washington, Oregon, Arizona and Colorado plugging his single. Copyrighted material

**“Let them have their smug and their cool
Confined by fashion and peer
I love you for your courage in this frightened atmosphere”**

lyric from YOU HAVE LIVED* by Don McLean



**Don McLean's
new album, "Homeless Brother"**

UA-LA315-G

Produced by Joel Dorn

on United Artists Records & Tapes



**“Smash your bottle on the gravestone and live while you can
That homeless brother is my friend”**

from HOMELESS BROTHER* by Don McLean

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Wallichs Predicts 'Substantial Improvement' for Fiscal 1975

LOS ANGELES—Despite three losing years in the last five, including fiscal 1974, Wallichs Music & Entertainment Co. believes "substantial improvement in fiscal 1975" is possible.

Clyde O. Wallichs, chairman and president, told shareholders that the company "eliminated marginal operations in fiscal 1974 and took our loss," but at the same time "improved cash flow and reduced operating overhead."

Wallichs Music lost \$290,597, or 24 cents a share, on sales of \$6,023,447 in fiscal 1974. Much of the loss was incurred when Wallichs decided to franchise its electronics business to the K. Salmacia Entertainment Company, the firm stated in its annual report.

Wallichs sold its inventory of television, stereo and audio electronics, amounting to \$935,000, to the Salmacia Entertainment operation, resulting in a \$145,000 loss for the seven-store music chain.

Salmacia Entertainment, which

operates the electronics departments in all Wallichs stores, pays a percentage of sales with a guaranteed minimum.

Since October 1973, when Wallichs franchised its electronics business, through the year ended May 31, 1974, concessionaire income from such sales was \$127,000.

To eliminate additional troublesome operations and to cut costs, eliminate long-term debt and improve cash flow, the company took the following measures:

—Eliminated its credit department by selling contracts to the Westinghouse Credit Corp.

—Closed two retail stores in Arizona. The sale of the stores and the concessioning of the electronics department lowered company revenues by \$2,303,636 in the fiscal period compared to fiscal 1973.

—Discounting, inaugurated early in the year, has been discontinued.

Remaining product lines marketed by Wallichs will be records, tapes, pianos and organs. Income

from concessionaires, which now includes electronics, musical instruments and sheet music, reached \$335,017 in the fiscal period compared to \$237,296 in fiscal 1973.

Sales from records and tapes in fiscal 1974 were \$3,259,839 compared to \$3,307,564 in the previous fiscal period. Income from television, stereo and audio accessories was \$868,361 this year compared to \$2,963,528 a year ago, and sales from pianos, organs and accessories were \$1,365,905 in 1974 compared to \$1,358,771 in 1973.

The company's financial record, since 1970, looks like this:

1970: Sales of \$8,349,694 with a loss of \$203,726, or 17 cents a share. 1971: Income of \$7,881,608 with a loss of \$164,102, or 14 cents a share. 1972: Sales of \$7,840,489 and earnings of \$49,018, or 4 cents a share. 1973: Income of \$8,168,085 and earnings of \$43,507, or 3 cents a share. 1974: Sales of \$6,023,447 with a loss of \$290,597, or 24 cents a share.

Market Quotations

As of closing, Thursday, October 31, 1974

1974 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
20%	14%	ABC	5.0	1395	15%	15	15	Unch.
4%	2%	Ampex	3.1	222	3%	3%	3%	Unch.
3%	1%	Automatic Radio	6.2	22	1%	1%	1%	+ 1/4
9%	4%	Avnet	2.6	186	5%	5%	5%	Unch.
25%	10%	Bell & Howell	3.7	209	11%	10%	11%	Unch.
40%	25	CBS	8.4	1182	30%	29%	29%	- 1/4
4%	1%	Columbia Pictures	—	172	2%	2	2	+ 1/4
3	1%	Craig Corp.	2.3	26	2%	2	2%	+ 1/4
6%	3	Creative Management	5.0	38	4%	3%	3%	- 1/4
52%	20%	Disney, Walt	14	2248	23%	21%	23%	+ 1/4
3	1%	EMI	4.1	35	1%	1%	1%	+ 1/4
29%	18%	Gulf + Western	3.8	902	21%	20%	21%	+ 1/4
8%	3	Handieman	7.2	131	3%	3%	3%	- 1/4
12%	5	Harman	2.5	16	7%	7%	7%	- 1/4
7%	2%	Lafayette Radio Elec.	5.0	145	5%	5	5%	+ 1/4
17%	11%	Matsushita Elec. Inc.	4.8	130	11%	11%	11%	- 1/4
25%	19%	MCA	5.4	300	25%	22%	25%	+ 2 1/2
16%	9%	MGM	49	46	16	15%	15%	- 1/4
80%	47%	3M	22	2852	61%	56%	61%	+ 4 1/4
8%	1%	Morse Elect. Prod.	2.2	55	2%	2%	2%	Unch.
61%	36%	Motorola	14	1970	46	41	44%	+ 2 1/2
23	12%	No. Amer. Phillips	3.9	73	14%	14%	14%	+ 1/4
19%	6%	Pickwick Int.	3.7	125	8%	7	8%	+ 1 1/4
6%	2%	Playboy	5.0	53	3%	3%	3%	Unch.
21%	10%	RCA	5.0	3352	10%	10%	10%	Unch.
10%	4%	Sony	9.3	3014	4%	4%	4%	+ 1/4
25	9%	Superscope	2.4	163	12%	12	12%	+ 1
26	12%	Tandy	6.1	304	14%	13%	14%	- 1/4
6%	3%	Telecor	3.1	17	3	3	3%	- 1/4
4	2%	Telex	—	593	3%	3%	3%	Unch.
2%	1	Tenna	—	38	1%	1	1%	+ 1/4
10%	5%	Transamerican	6.5	1875	6	5%	5%	+ 1/4
9	4%	20th Century	7.9	326	5 1/2	5 1/2	5 1/2	Unch.
1%	.09	Viewlex	—	78	.11	.09	.09	-05
18%	6%	Warner Communications	2.9	476	8%	8	8	Unch.
31%	12%	Zenith	11	923	14%	12%	12%	- 1 1/4

As of closing, Thursday, October 31, 1974

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Inc.	0	3/4	3/4	3/4	Schwartz Bros.	1	1/2	1/2	1/2
Gates Learjet	73	5 1/2	5 1/4	5 1/4	Wallichs	—	1/4	1/4	1/4
GRT	—	1	1	1	Music City	—	1/4	1/4	1/4
Goody Sam	—	1 1/4	1 1/4	1 1/4	NMC Corp.	—	1/4	1/4	1/4
Integrity Ent.	—	3/4	3/4	3/4	Kustom	14	1 1/4	1 1/4	1 1/4
Koss Corp.	16	6 1/4	6 1/4	6 1/4	Orrax	0	1 1/4	1 1/4	1 1/4
M. Josephson	7	4 1/4	3 1/4	3 1/4	Memorex	—	2 1/2	2 1/2	2 1/2

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

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Music Ups Warner's Earnings

LOS ANGELES—The music division of Warner Communications helped contribute to record sales and earnings of the parent company for the quarter ended Sept. 30.

Sales of records, tapes and music publishing were \$78,644,000 for the third quarter, compared to \$56,766,000 for the same period a year ago.

For nine months, sales of records, tapes and music publishing were \$211,114,000, compared to \$165,712,000 in the first nine months of 1973.

The company does not break down earnings of the music division, however, Steven J. Ross, chairman, said. "Recorded music provided a major contribution to third quarter gains."

He added that the volume increase principally reflects higher unit sales, although recent price increases aided results.

Warner Communications reported earnings of \$12,789,000, or 63 cents a share (fully diluted), on sales of \$192,273,000 for the third quarter, compared to earnings of \$12,682,000, or 57 cents a share (fully diluted), on sales of \$131,796,000 for the quarter a year ago.

For the nine months, earnings were \$42,299,000, or \$2.08 a share (fully diluted), on sales of \$545,137,000, compared to earnings of \$39,867,000, or \$1.73 a share (fully diluted), on sales of \$401,321,000 for the same period a year ago.

Off the Ticker

MINNESOTA MINING & MANUFACTURING (3M), St. Paul, reported record sales and earnings for the third quarter and first nine months of 1974. Although higher selling prices helped offset rising costs, 3M said pretax margins were influenced by substantially higher interest expense, and additional short-term financing was required to support higher levels of business.

Earnings Reports

NORLIN CORP.			CETEC CORP. (Gauss, Electrodyne)		
3rd qtr. to Sept. 30:	1974	1973	3rd qtr. to Sept. 30:	1974	1973
Sales	\$51,205,000	\$44,354,000	aSales	\$8,328,000	\$6,936,000
Net income	2,008,000	1,626,000	bNet cont. oper.	84,000	b33,000
Per share	1.05	.83	Net disc. oper.	—	23,000
nine-months			Net income	84,000	56,000
Sales	153,686,000	120,917,000	Per share	.04	.02
Net income	5,887,000	4,563,000	nine-months		
Per share	3.04	2.32	aSales	25,247,000	20,191,000
TANDY CORP. (Radio Shack)			eNet cont. oper.	451,000	325,000
Qtr. to Sept. 30:	1974	1973	Net disc. oper.	21,000	35,000
aSales	\$151,517,120	\$118,855,600	Income	472,000	360,000
Net cont. oper.	6,045,121	b4,642,241	Extraordinary credit	—	e100,000
Loss disc. oper.	—	879,345	Net income	472,000	f460,000
Net income	6,045,121	3,762,896	Per share	.20	.15
Per share	.65	.35	Average shares	2,324,000	2,377,000
Average shares	9,214,306	10,824,462	a—Continuing operations. b—Equal to 1 cent a share in 1974 and 13 cents a share in 1973. c—Includes tax credit, gain on retirement of debt, less provision for loss on investments. f—Equal to 19 cents a share.		
AUDIOTRONICS CORP.			K-TEL INTERNATIONAL		
1st. qtr. to Sept. 30:	1974	1973	Year to June 30:	1974	1973
Net income	115,000	94,000	Sales	\$70,757,807	\$43,308,186
Per share	.15	.12	Net income (loss)	(593,884)	3,301,654
MINNESOTA MINING & MFG.			Per share	.82	.82
3rd qtr. to Sept. 30:	1974	1973	fourth-quarter		
Sales	\$777,000,000	\$665,500,000	Sales	8,874,807	5,737,464
Net income	82,900,000	76,400,000	Net income (loss)	(4,825,884)	(705,162)
Per share	.73	.68	SOUNDESIGN CORP.		
nine-months			3rd. qtr. to Sept. 30:	1974	1973
Sales	2,208,000,000	1,883,000,000	Sales	\$26,860,000	\$28,210,000
Net income	237,800,000	218,600,000	Net income	1,175,000	2,129,000
Per share	2.10	1.94	Per share	.54	.95
KOSS CORP.			nine-months		
Qtr. to Sept. 30:	1974	1973	Sales	62,660,000	56,793,000
Sales	\$3,615,266	\$2,760,000	Net income	2,186,000	3,591,000
Net income	328,448	252,533	Per share	1.01	1.58
aPer share	.19	.15	Average shares	2,157,000	2,283,000
aAverage shares	1,698,237	1,729,003	SUPERSCOPE INC.		
a—Based on common and common equivalent shares.			3rd qtr. to Sept. 30:	1974	1973
INTERNATIONAL VIDEO CORP.			Sales	\$42,233,000	\$33,098,000
Year to July 31:	1974	1973	Net income	2,724,000	2,419,000
Sales	\$28,531,000	\$26,969,000	Per share	1.18	1.05
Income	150,000	1,460,000	nine-months		
cExtraordinary credit	495,000	1,124,000	Sales	115,512,000	83,111,000
bNet income	645,000	2,584,000	Net income	8,274,000	6,473,000
aPer share	.06	.55	Per share	3.59	2.81
Common shares	2,731,000	2,653,000	HITACHI LTD.		
a—Based on income before extraordinary credit. b—Equal to 24 cents a share in 1974 and 97 cents a share in 1973. c—Tax-loss carry-forward.			6 mo. to Sept. 30:	1974	1973
			Sales	\$1,927,900,000	\$1,630,100,000
			Net income	40,000,000	59,300,000

Computed at the yen's current rate.

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BILLBOARD'S TALENT IN ACTION, coming in the December 28 issue, is stuffed with more information on the past music year than ever before! No other talent annual lists so many recording artists, personal managers, and international booking agents into a complete, concise guide that is virtually indispensable to the leading talent buyers and promoters around the world.

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ISSUE DATE: December 28

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T · H · E



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Gregg Allman's second solo album *The Gregg Allman Tour* is a 2-record excursion into the kind of music that made his first solo album a classic of laid back rock and roll. Featuring all new songs, the horns and strings of a 24-piece orchestra and special guest star Cowboy, *The Gregg Allman Tour* is on its way now from Capricorn Records, Macon.

Produced by Johnny Sandlin and Gregg Allman by special arrangement with Phil Walden and Associates.

TOUR DATES

NOV. 1/OKLAHOMA CITY
THE MUSIC HALL
NOV. 2/DALLAS
MOODYS HALL
NOV. 3/HOUSTON
HOFHEINZ PAVILION
NOV. 7/LOS ANGELES
SHRINE AUDITORIUM
NOV. 8, 9/SAN FRANCISCO
WINTERLAND
NOV. 10/SANTA BARBARA
UCSB GYMNASIUM
NOV. 11/SAN DIEGO
CIVIC THEATRE

NOV. 15/PORTLAND
PARAMOUNT THEATRE
NOV. 16/CORVALLIS, ORE.
OREGON STATE U., GYM
NOV. 17/SEATTLE
SEATTLE ARENA
NOV. 21/OMAHA
CIVIC AUDITORIUM
NOV. 22/ST. PAUL
ST. PAUL AUDITORIUM
NOV. 27/CLEVELAND
PUBLIC HALL
NOV. 28/TOLEDO
SPORTS ARENA

NOV. 29/ROCHESTER
THE DOME
NOV. 30/BINGHAMPTON
BROOM COUNTY ARENA
DEC. 1/UTICA
WAR MEMORIAL
DEC. 3/BOSTON
MUSIC HALL
DEC. 4/NEW YORK
FELT FORUM
DEC. 5, 6/PASSAIC
CAPITOL THEATRE
DEC. 7/WASHINGTON
DEC. 8/PITTSBURGH
SYRIA MOSQUE

DEC. 9/COLUMBUS
VETERANS MEMORIAL
DEC. 10/INDIANAPOLIS
CONVENTION CENTER
DEC. 13/ST. LOUIS
KIEL AUDITORIUM
DEC. 14/NASHVILLE
MUNICIPAL AUDITORIUM
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DEC. 17/BIRMINGHAM
MUNICIPAL AUDITORIUM
DEC. 18/BOONE, N.C.
AUDITORIUM

Piracy Penalties Boost Cutouts

• *Continued from page 1*

Swap meets are a phenomena peculiar to the Western part of the country and are particularly big in California. Basically, the meets are large flea markets held on weekends, primarily in drive-in theatres.

Until recently, the meets were havens for bootleg tape product, with each meet generally hosting a number of "pirate" vendors. Visits to the swap meets in recent months, however, indicate that most vendors are now carrying cutout 8-track product.

"We are doing a huge amount of business with the swap meet vendors in 8-track cutouts," says Neil Heiman, vice president of Nehi, one of the area's largest cutout wholesalers.

"The business has picked up in the past year or so, since the piracy crackdowns really began. We've always had a trickle of the swap business," he continues, "but nothing like recent months. Orders are coming in from vendors in California, Arizona and even Oklahoma."

Heiman says the biggest tapes for the swap meets, which generally retail at \$2.99, are country, Latin, soul and rock product. Nehi stocks several thousand titles.

"A lot of the business from the swappers is walk-in," he adds, "but we do get some orders. We've advertised in various publications from time to time, and this may have helped."

"Each person buys in different quantity, depending on whether they carry only tape at their booths or other articles as well, when they work and how many meets they cover. Most of the product is less than six months old, and the older ones are generally no more than three years. The country catalog material does particularly well at the meets."

Ed Barsky, president of Kester Marketing, a large cutout wholesaler here, agrees with Heiman.

"The swap meet people are doing a lot with us," he says, "especially over the past year. We're also beginning to do some business with gas stations and truck stops that had been carrying pirate material. It seems that every time there is a major crackdown on a pirate operator or a series of raids, the legitimate business picks up."

Barsky says he's selling "a little bit

of everything to the swap meet people" and that orders come from Oregon, Utah, and Arizona as well as California. Most of the swap meet business, he adds, is walk-in. The size of purchase depends on how many meets the buyer works, how often and the size of the booth. "Most of the swappers are upgrading their merchandise now," he says.

Both Barsky and Heiman also agree that the 8-track cutout business would be making large strides even without the help of the swap meets.

"A lot of retailers are now carrying cutout product," Barsky says, "and selling it primarily at \$2.99. If the names are right, particularly in country and rock, it really doesn't make a great deal of difference how old the titles are."

"Jazz is also selling. Cutout tape product is now almost as big as the cutout LP business for us, and that market is continuing to grow. And I really think a great deal of the overall growth is a result of the cleaning up of the piracy problem."

Nehi's Heiman says that cutout tapes are growing in retail accounts, particularly through those involved in the Organization of Independent Record Dealers (OIRD) in Los Angeles.

"We've also had a great deal of response from our one-stop customers," he adds, "and we've been exporting some cutout cassette product to Europe. Some packages, such as the K-Tel product and some of the Columbia Special products move especially well in local stores. Overall, the retail cutout tape business is up."



Peter Cunningham photo

LINE FOR 'LINE'—Some 2,220 tickets were sold out in two hours for Jerry Garcia's first performance since disbanding of Grateful Dead. He's due Nov. 5-7 with Merle Sanders at New York's Bottom Line which went SRO with no ads—only an announcement at club, on phone tape and on signs outside.

JVC 'Q' Records In Black

• *Continued from page 3*

Then stereo sales accelerated steeply."

pound, a much harder and more durable vinyl mixture, he says. "The customers appreciate it... and it's much easier to not tool up for two different compounds at the pressing plant."

Victor does about \$93,000,000 in record sales a year. (J. Y. Mochizuki of JVC last week declared that 10 percent of the albums being pressed by Victor are now quad CD-4 albums.)

Tokumitsu predicts that CD-4 sales will build slowly and then, two to three years from now, accelerate extremely rapidly. He traces the growth of stereo albums as happening the same way. "When stereo albums arrived on the scene, there was a slow transition from monaural to stereo. The first year, only .5 percent; the second year, 1.5 percent.

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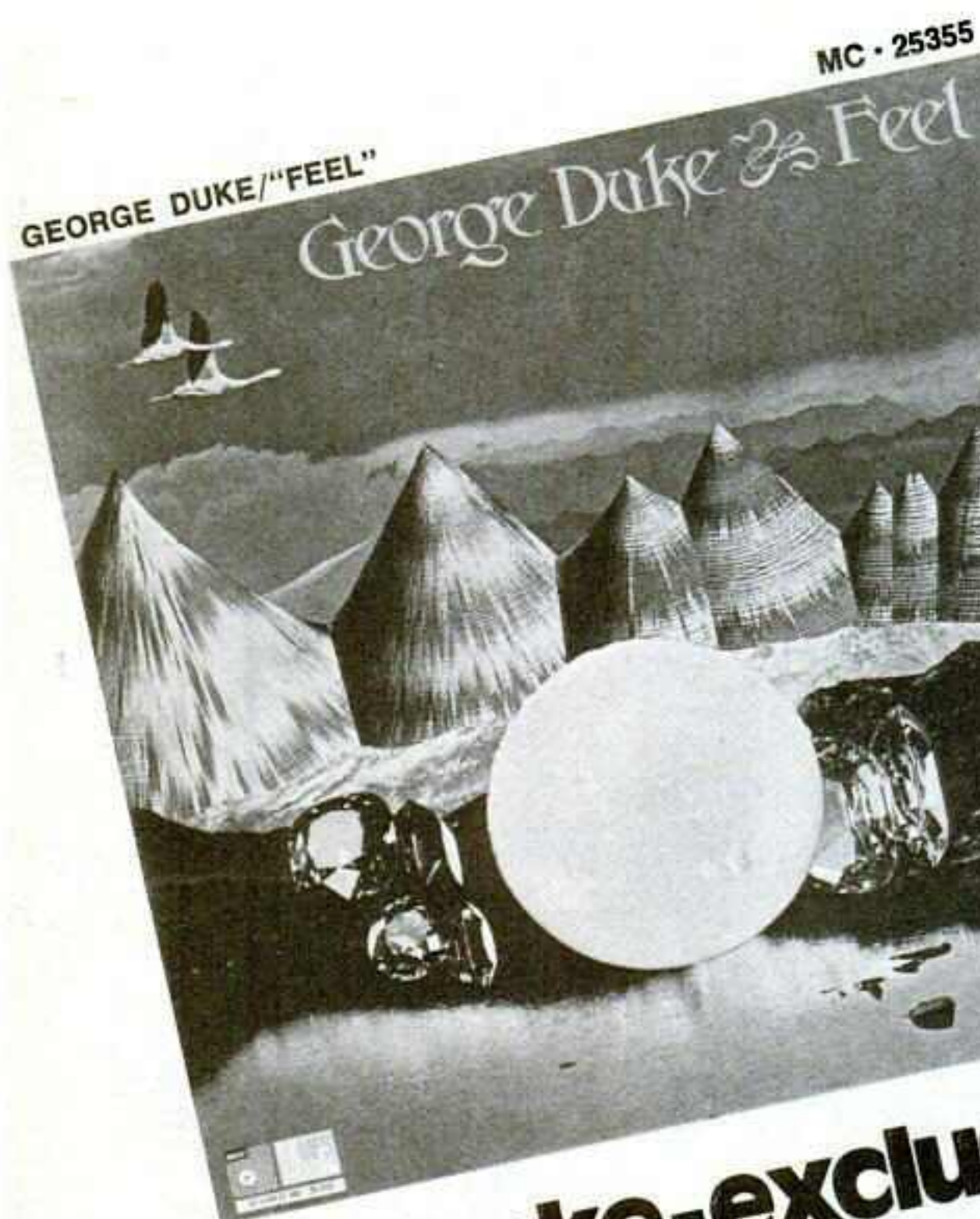
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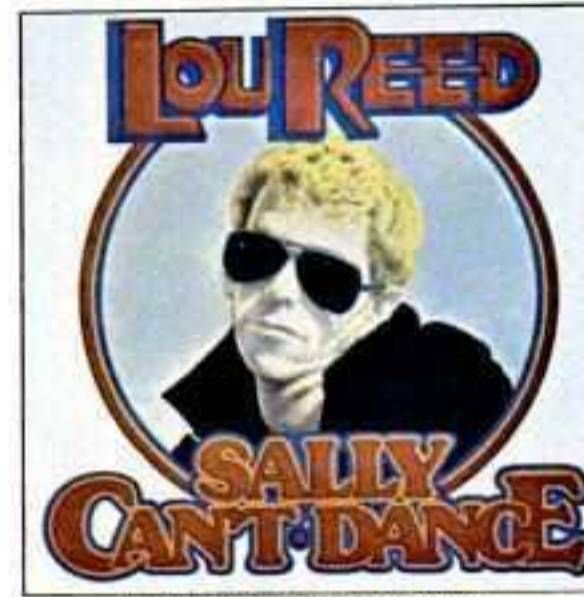
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APL1/APS1/APK1-0734



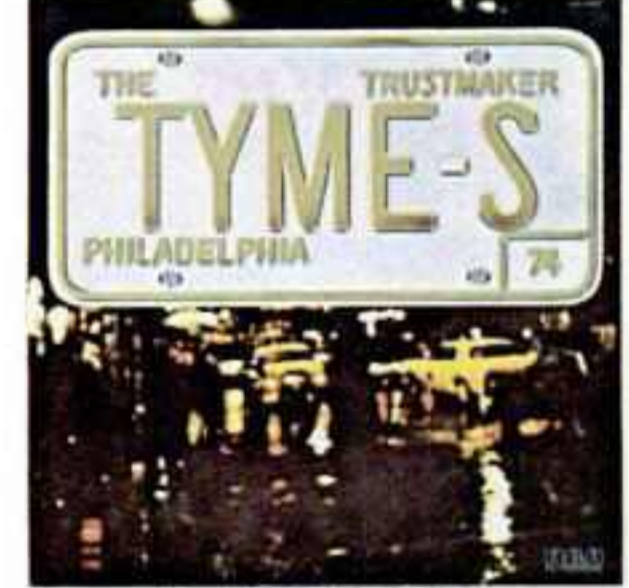
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BFL1/BFS1/BFK1-0717



APL1/APS1/APK1-0494



APL1/APS1/APK1-0727



CPL1/APD1/CPS1/APT1/CPK1-0585



APL1/APD1/APS1/APT1/APK1-0775



CPL1/CPS1/CPK1-5059



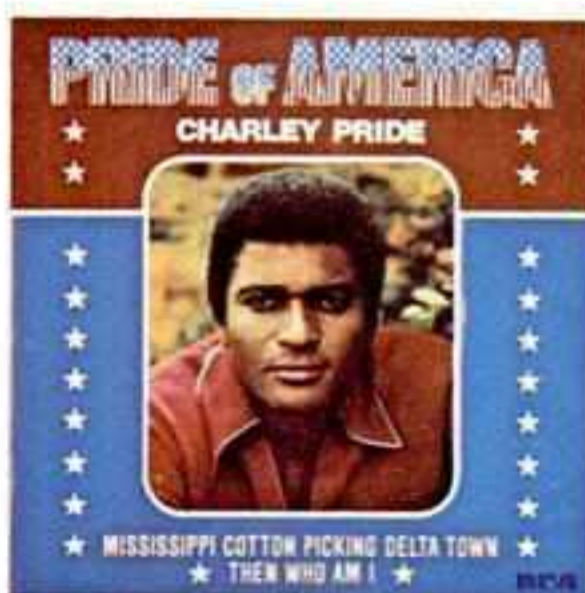
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APL1/APD1/APS1/APT1/APK1-0500



APL1/APS1/APK1-0646



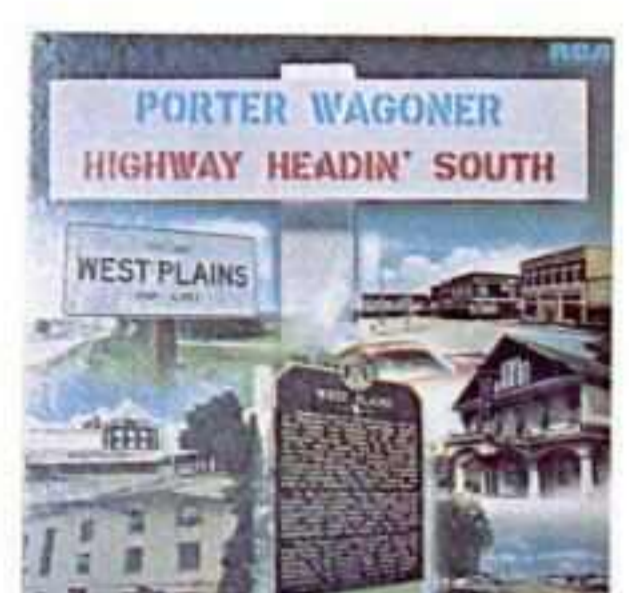
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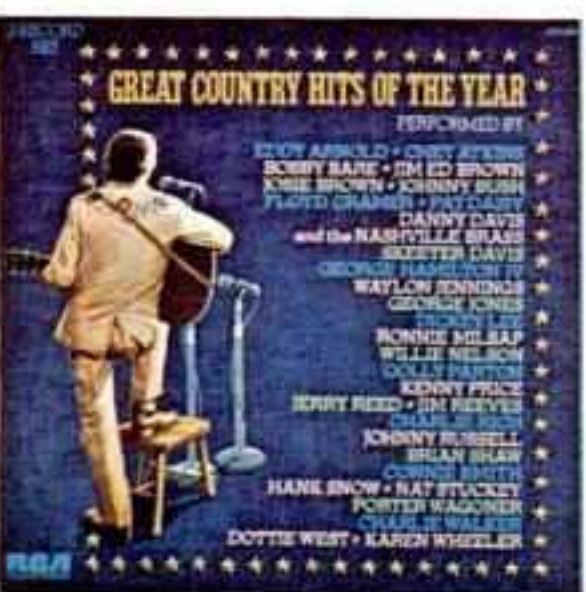
APL1/APS1/APK1-0712



APL1/APS1/APK1-0335



APL1/APS1/APK1-0713



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Take full advantage of this holiday blitz—
Make RCA Records and Tapes your prime
traffic builders this holiday season!

RCA
Records and Tapes

Recession Hits TV Sales

• Continued from page 1

not the kids who flock to record stores for the hits, and who rate records more important than food. Our public consists largely of the 'Archie Bunkers' of the country, and they are being squeezed."

He adds: "We are pulling in our horns and flying low."

Aden VIII Ltd. has cut back its TV schedule by some 60 to 70 percent, according to Morris Levy, head of the operation. He translates this into a "30 to 40 percent drop in sales."

Levy says that surveys by his company have shown that purchasers like the product and consider it good value. "Our response from the public was always good, and we had every reason to believe that the market

would continue to expand." He blames the economic pinch for cutting off the growth pattern.

Levy points out that TV marketers normally anticipate spending 25 percent of the package sales price on my time to get the order. If sales fall to the point where that 25 percent cost factor is exceeded, "we get out of the market or off the air," he says. "It either costs out or it doesn't cost out. If it doesn't we split."

In any case, adds Levy, TV time is more expensive this time of the year, "with special time-buy deals harder to come by, and we have to be more cautious." He does note, however, that the current falloff could not be attributed to seasonal factors.

At Columbia House, TV mail-order sales have also dipped. "I would agree that the business is softer," says Ben Ordovery, vice president, marketing, although he declined to speculate on the reasons or reveal falloff percentages.

Damages Asked By 2 Publishers

LOS ANGELES—Betty L. Chiappetta, William Rokuskie, Modern Distributing and International Records are charged in a federal district court suit here with music copyright infringement by Conrad Music and Larry Spier Inc.

The suit charges defendants, who currently are manufacturing and selling record product from the now defunct VeeJay catalog, with infringing on nine blues and soul copyrights originally released in the fifties.

Complaint seeks an injunction against defendants and \$50,000 damages.

'Tonight' Rates Album Promo

• Continued from page 3

galaxy of star entertainers plus the musicians who backed them on "Tonight" appearances. Selecting the material from 25 years of "Tonight" shows plus securing the rights required nearly two years.

In effect, the album is an all-star comedy anthology with memorably outrageous bits from just about every important funnyman of the past two and one half decades, from Lenny Bruce and George Carlin to Dean Martin & Jerry Lewis, Groucho Marx, Lucille Ball and Don Rickles.

However, the music cuts are surprisingly strong, with songs by Aretha Franklin, Bette Midler, Billie Holiday, Judy Garland and Ike & Tina Turner.

"When I was still president of Buddah, we sold 1.1 million units of the 'Dick Clark 20 Years Of Rock 'n' Roll' package with a much smaller TV campaign than what we've got going now," says Bogart. "I'm shooting for two million units this time."

Casablanca is releasing the "Tonight" package jointly with M.F. Productions and American Talent International. Producers were Joyce Biawitz and Bernard Fox.

The album package includes a poster.

With significant artist royalties going to Johnny Carson, the "Tonight" host will be plugging it heavily on the show throughout December. The set will be given away as a prize on most of the studio audience contests.

Bogart and his partners envision an ultimate total of four different "Tonight" anthology albums. Second in the series would focus on the hosts before Carson took over 12 years ago, Jerry Lester, Steve Allen and Jack Paar.

A&M Releases Its First CD-4 Album

LOS ANGELES—A&M Records, after considerable research and tests, is releasing its first CD-4 discrete album, a live LP featuring Rick Wakeman. The master was cut at JVC Cutting Center under the direction of Tom Nishida. A&M has now released at least one LP in all three quad systems extant—SQ, QS, and CD-4.

Crane & Huntsman Sell TV Ad Company

NEW YORK—Larry Crane and John Huntsman, major stockholders in Dynamic House/Tele House Inc., have sold their interest in the TV mail-order firm, it has been learned. At press time the name of the purchaser was not made available, although a reliable source indicated that it was a large merchandiser not previously active in recorded product or TV promotions.

It is understood that Crane will remain on with the company as consultant.

Moe Lewis Victim Of Cancer In Vegas

LAS VEGAS—Services were held Sunday (27) for Moe Lewis, 65, entertainment director for the Fremont and Stardust Hotels here. He died of cancer.

Lewis, a Las Vegas 14 years, operated the Embers Restaurant in New York in the 1950s and also Basin Street East. He is survived by the widow, Lilyan, a daughter and a brother.

Bookers Seek Damages In Suits Against the Turners

LOS ANGELES—Ike and Tina Turner are codefendants in two separate Superior Court suits, both involving their booking activities.

United States Theatrical Agency, which they allegedly formed with former Associated Booking Corp. executive Dave Bendett March 19, 1974, has obtained a temporary order restraining the Turners from interfering in the operation of that agency.

The firm and its president, Bendett, claim in their suit that the Turners without corporate approval took over the company by seizing corporate records and changing

door locks so personnel could not enter.

The firm seeks \$500,000 damages and \$75,000 in commissions which it alleges are owed on an equal split deal.

The second suit was brought by Heller-Fischel Agency here, seeking payment of \$15,000 in commissions due them from a Las Vegas Hilton stay they worked out for the Turners.

The commission hassle was brought before the International Executive Board of the American Federation of Musicians, whose board ruled that the Turners owe the agency the money. The suit seeks a judgment for the loot from the Turners.

Col, RCA Share 'Pepper'

• Continued from page 1

will have distribution rights to the album for the U.S. and Canada; RCA will distribute it for the rest of the world.

A date for the recording has not yet been arranged nor has a pro-

ducer been assigned, according to a Columbia spokesman. It's known, however, that the recording will be a two-record package and will contain the 29 songs from the show.

The show, which has a cast of 32, contains all of the John Lennon-Paul McCartney songs from the Beatles albums "Sgt. Pepper..." and "Abbey Road," plus four other tunes.

Stax Sued by Comedian Pryor

LOS ANGELES—Richard Pryor is seeking artist and writer royalties from Stax Records, Partee Records and East Memphis Music in Superior Court here.

Pryor's corporate entity, Pay Back Inc., is suing Stax, which distributes Partee, to whom he is signed as an artist, for \$30,000 in back royalties. According to his contract, he is on a 7 percent of 90 percent of retail rate. He was to be paid a non-returnable advance of \$50,000, the contract also states.

He is suing the publisher for a cumulative \$12,500, which he claims is owed him. The pact also called for Pryor to receive \$2,500 for writing the album material.

Stigwood has its own label, RSO Records, which is distributed by Atlantic Records. The Columbia-RCA deal was arranged separately by the Stigwood Organization, not by its record division.

The Beacon Theater run of "Sgt. Pepper" is limited to four weeks, then the show is scheduled for a national tour. However, if the show does extremely well, it will be held over, and a road company will be formed to go on tour, a spokesman says.

The play, conceived and adapted by Tom O'Horgan and Robin Wagner, features Bruce Scott, Allan Nicholls and Kay Cole. The show is being produced in association with Brian Avnet and Scarab Productions.

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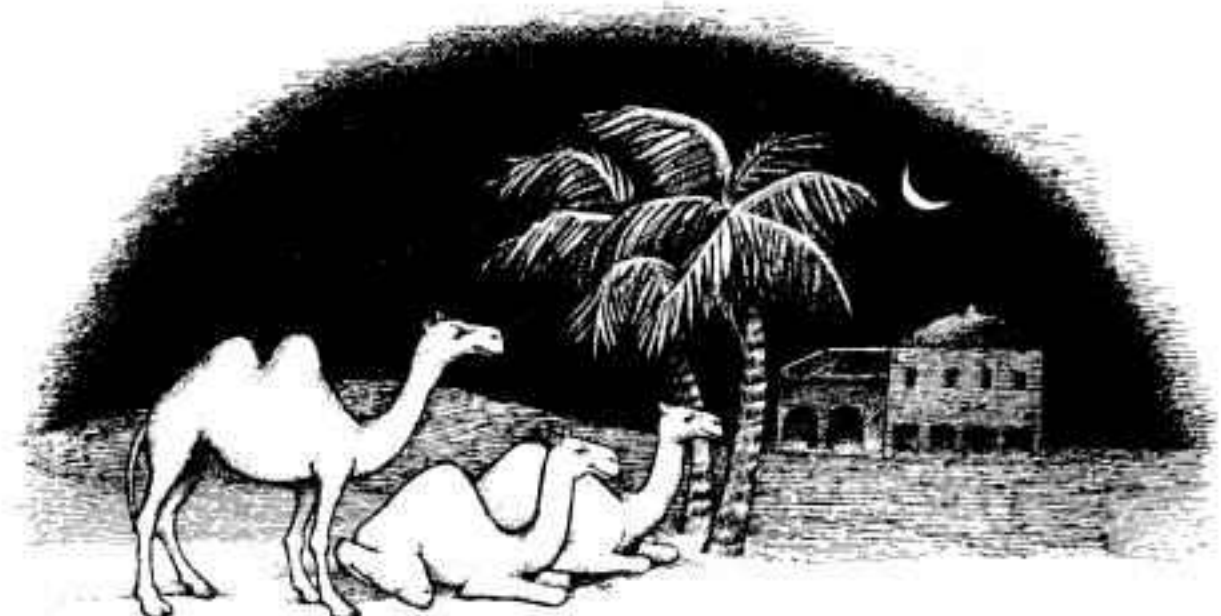
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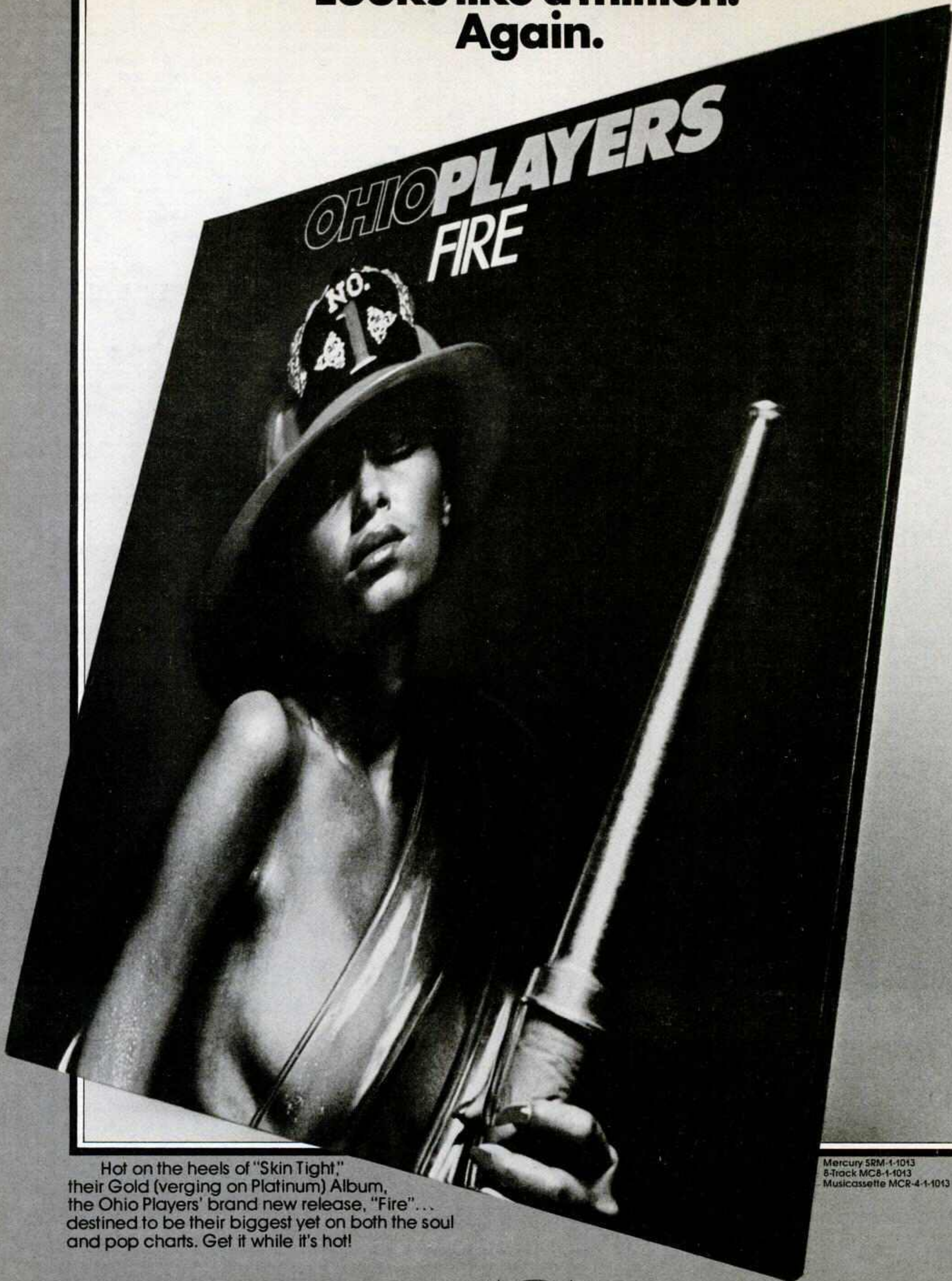
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Blue Notes Served Up By Blue Note For 150 Guests

LOS ANGELES—UA Records' Blue Note jazz label launched a series of invitational showcase concerts Monday (28) for its artists with

vibraphonist Bobby Hutcherson performing for 150 guests.

Critic Leonard Feather moderated a question and answer session afterwards between the audience and Hutcherson's all-star pickup group. The concert was held at the commercial photography studio of Albert Watson, which looked like the setting of "Blow-Up."

Blue Note intends to hold six to eight similar showcases in 1975, starting with pianist Horace Silver in January and also including such Blue Note artists as Lou Donaldson and Don Byrd.

UA creative services vice president Bob Cato says "the idea of this series is to showcase the great artistry of today's jazz musicians in a dignified but warm setting outside the standard commercial circuit. We feel this is a particularly appropriate and effective way to build a stronger identity for a specialized artist roster like we have on Blue Note."

Hutcherson played for nearly an hour, using an acoustic marimba rather than his usual electric vibes. He delivered astonishingly virtuoso cascades of notes in lengthy free-form jazz explorations of two original pieces, plus the standard "Body & Soul" and bebop classic "Salt Peanuts."

Sahara-Tahoe Slashes Prices

STATELINE, Nev.—The Sahara-Tahoe has initiated a fight against inflation by offering entertainment for a \$7.50 charge for the dinner show and \$6 for the midnight cocktail show.

The new policy began Oct. 18 with the opening of Ray Stevens and Kay Starr. Some of the other entertainers performing for the same prices are Bobby Vinton, Anne Murray, Bobby Goldsboro, Roger Miller and Steve & Eydie. The \$7.50 special will be a complete prime rib dinner.

William Dougall, vice president and general manager, says of the new policy: "The lower priced shows are particularly exciting because the general trend other showrooms have followed is to raise the price of their entertainment. Shows normally cost between \$15 and \$20 and, to my knowledge, our hotel is the only showroom to greatly reduce the price of shows."

Night Club Ops Meet In Denver

DENVER—Ebbets Field night club owner Chuck Morris is hosting the first national nitery operators convention ever held Monday and Tuesday (11-12) with 23 of the country's most important progressive rock club owners already committed to attend.

In addition, representatives of top music booking agencies including CMA, IFA and Magna will be at the conclave, as well as a number of personal managers.

Among the nitery operators reported coming to the meeting are Doug Weston of the Troubadour in Los Angeles, Alan Pepper of New York's Bottom Line, David Allen of the Boarding House in San Francisco, Richard Harding of Chicago's Quiet Night, Jack Boyle of the Cellar Door in Washington, D.C. and Bill

(Continued on page 18)

Dorsey Units Play 7-Day Mexico Treks

LOS ANGELES—The Jimmy Dorsey Band, fronted by trumpeter Lee Castle, and with vocalist Helen O'Connell will be featured on a seven-day Sitmar cruise to Mexico leaving Jan. 4.

On Jan. 11, Sitmar's cruise along the same route will have the Tommy Dorsey Band led by Murray McEachern and vocalist Rosemary Clooney.

Both jaunts on the S.S. Fairsea will also have a 1940s jukebox and announcer Frank Breese re-creating old radio shows on the ship's intercom system.

IFA Acts Working; Ticket Sales Slump

By NAT FREEDLAND

LOS ANGELES—"IFA acts are getting as many dates as ever. But promoters are cancelling more shows because of slow ticket advances. That's where the tight-money economy is affecting us," says Dan Weiner, top West Coast rock booker of International Famous Agency.

"Still, the big acts and the currently hot acts won't be hurt in this selective ticket-buying market," says Weiner. "Chicago, Loggins & Messina and the Beach Boys set record tour grosses for themselves this summer. And the Pointer Sisters got hot again."

Weiner has been with IFA for six years after earlier stints in Chicago concert promotion and New York personal management. "The key thing an effective agent must understand is when an act is ready to climb to the next level of marketability and what geographical areas the act is hottest in," he says. "An agent holds back his act when he overprices it or underprices it."

With nine music agents in New York and Los Angeles, Weiner feels that IFA has made particularly strong coordinations with its powerful TV and commercials divisions.

"We've gotten some very lucrative commercials voice-over deals for clients," he says. "I also think that we got prime-time television exposure far in advance of their record sales impact for the Doobie Brothers, Loggins & Messina and the Pointer Sisters."

Weiner has an intriguing theory for the lack of big outdoors rock extravaganzas which promoters all over the U.S. this summer were hoping to put on in the wake of the

150,000 attendance at the California Jam.

"It was just too late to get anything big organized after the promoters started trying it following the California Jam in April," he says. "Next summer is when we'll see all the multiple-star one-day festivals across the U.S. So many big festival plans have been killed by local government injunctions that established promoters are being super careful."

At any rate, Weiner feels that ball parks will eventually be recognized

(Continued on page 33)

Signings

Anne Murray re-signed to Capitol, described as "multimillion-dollar" long-term deal with label where she's been since 1969. ... Mack White, already on the country chart with "Ain't It All Worth Living For" to Playboy via master purchase.

Pleasure, jazz-soul octet from Portland, to Fantasy. They are a discovery of Crusaders trombonist Wayne Henderson. ... Tommy McGee to Mercury, produced by Sound Gems of Philadelphia.

Iron Butterfly to MCA. Manager of the reformed group is Leonard Sachs. Original members Erik Braunn on guitar and drummer Ron Bushy remain from the group that had a platinum album with "Inna Gadda Da Vida." Bassist Philip Kramer and keyboardist Howard Reitzes are the newcomers.

California Music, trio headed by former Beach Boy Bruce Johnston, to RCA-distributed Equinox Records. Johnston is co-owner of the label with Terry Melcher. ... Souther-Hillman-Furay Band and the Raspberries both now booked by American Talent International.

U.K. group Gryphon to Bell Records. The group will be touring the U.S. shortly with Yes upon release of their debut Bell LP, "Red Queen To Gryphon Three."

Lynn Anderson re-signed with Columbia Records. Also on Columbia, Ray Conniff re-signed.

Hot Chocolate and Dennis Roussos both to Big Tree Records. Hot Chocolate, an English r&b group, will be touring the U.S. shortly and will have their Big Tree debut LP, "Cicero Park," released this week. Plans are also under way for Roussos' first U.S. album and tour.

Poet-songwriter Gil Scott-Heron to Bell. The 25-year-old was formerly on Flying Dutchman and has been gaining a reputation as a new progressive black artist as a result of a hit single "The Bottle." Scott-Heron follows by a week the signing of Melanie by Bell's president Clive Davis.

Donna Weiss to CBS April Blackwood Music for co-publishing of her Bible Belt catalog. She is a widely recorded songwriter.

Talent In Action

GLADYS KNIGHT & THE PIPS

Empire Room, New York

Can too much polish dull the reflection? That seemed to be the problem at the Gladys Knight & the Pips opening-night performance at the Waldorf-Astoria here Oct. 28.

Million record sellers since they joined Bud-dah Records a couple years past, the group fell short of expectations from their sellout performances at this hotel last year and their recent record sales. Maybe part of the problem was that this year's show was really last year's.

True, patrons should be able to hear an act's "big sellers" but, in this case, it would have been more worthwhile if Ms. Knight and family put a little more imagination into their show.

One couldn't help getting the feeling that little rehearsal time went into this effort. The orchestra, blending with the group's regular backup, was sluggish most of the evening. That streamlined, fast moving sound readily identified with the group just wasn't there.

Also, it would have been nice if the group introduced a number of selections from their latest album, from a commercial as well as an aesthetic point of view. To her credit, though, Ms. Knight did come through with an extremely fine interpretation of "The Way We Were."

JIM MELANSON

TODD RUNDGREN'S UTOPIA

Radio City Music Hall, New York

Todd Rundgren's Oct. 20 return to Radio City Music Hall, with his Utopia group, was a well-produced, three hour gig which gave the largely youthful audience more than its money's worth.

Rundgren has come a long way since the early days when his records under the name "Runt" were distributed by Ampex.

Today he has a highly-developed sense of showmanship. This, interlaced with his natural musical talents, and some standard Broadway theatrics, aids him in sustaining the interest of his audiences in a non-stop, protracted concert that few other artists would dare attempt.

Rundgren, who has quietly been etching a name for himself both as independent producer of Grand Funk's most recent records, made use of a wide variety of instruments (including synthesizer, harmonicas, and accordions) intermixing them with tapes to achieve a professional finish, further enhanced by the fine acoustics of the Music Hall.

His musical selections for the evening were culled from past, present and future Bearsville releases, and ran the gamut from hard driving

(Continued on page 18)

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New on the Charts



Motown photo

DYNAMIC SUPERIORS "Shoe Shoe Shine"—88

This Washington, D.C. quintet got started as high schoolers 10 years ago. Motown president Ewart Abner signed them after hearing the act at a NATRA convention in Atlanta. "Shoe Shoe" was written and produced by the redoubtable team of Ashford & Simpson (WB artists in their own right).

The song is an ethereally nostalgic look at the easy time when a shoe-shine was a dime, with a somewhat more Philly-style ballad style than usually associated with Ashford & Simpson.

Tony Washington is the Superiors' lead singer and brother Maurice is its organizational force. George Peterbank, George Spann and Michael McCalpin are the other three.

They all live together in their own big D.C. house. Management by Guy Draper's Congressional Entertainment Complex of Washington.



MGM photo

GLORIA GAYNOR "Never Can Say Goodbye"—80

Billboard's discotheque columns have heralded the New York dancing impact of this revived Jackson 5 uptempo classic. Gloria Gaynor manages to sound lush-voiced and dynamically energetic at the same time.

The bass figure is slightly reggae and mixed loud enough to crumble brick walls. Strings and thoroughly funky rhythm section complete the contemporary packaging. Gaynor had a previous disco smash, "Honey Bee" that didn't cross over to the Hot 100 for MGM.

She's from the middle of a seven-child family in Newark and only recently moved into Manhattan. Her manager is Jay Ellis. As an interesting aside "Never" songwriter Clifton Davis is now an actor starring in TV's "That's My Mama."

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PLEASE**

For your information, Billboard's indispensable Recording Studio Directory keeps the music industry

in touch and up-to-date on what's happening and what's new on the international recording studio scene.

BILLBOARD'S INTERNATIONAL DIRECTORY OF RECORDING STUDIOS

Talent In Action

Continued from page 16

rockers to folksy little tunes reminiscent of his early recordings. **RADCLIFFE JOE**

WILLIE NELSON RAY WYLIE HUBBARD & THE COWBOY TWINKIES

Troubadour, Los Angeles

Willie Nelson's debut here Oct. 29 gave the Troubadour rock crowd one of their rare doses of country music, and judging from the reaction Nelson received, country may become a more familiar face here.

Nelson is certainly one of the more entertaining of today's country performers, with something in his repertoire designed to appeal to almost everyone. Backed by a fine band, he moved through several self-penned songs which have become virtual pop standards ("Funny How Time Slips Away," "Night Life"), several country standards including "Hello Walls," some of his newer material highlighted by "It's Not Supposed To Be That Way" and a new song.

With one of the most distinctive voices in contemporary country and a flair for guitar that shines through when he puts his mind to it, Nelson ran through more than an hour of nonstop music before a crowd that included the likes of Bob Dylan, Kris Kristofferson, Roger Miller and Eagle Glen Frey.

A major writer and country star for more than a decade, Nelson has been gaining wider recognition over the past several years and with more appearances such as this one under his belt, he should become the universally recognized star he surely deserves to be.

Ray Wylie Hubbard & the Cowboy Twinkies sang some country, some rock, some rockabilly and generally gave everyone a good time. Hubbard has a fine sense of humor. Every member of the group is a personality on his own and with proper exposure, Wylie should be entertaining more crowds the way he entertained this one. **BOB KIRSCH**

GEORGE CARLIN TRAVIS SHOOK AND THE CLUB WOW

Carnegie Hall, New York

George Carlin's Oct. 14 packed house showed why he is one of the comedy world's most successful and consistent performers. Carlin is probably the finest technical comedian working today and he has all the skills a good comic needs to be funny, every dialect imaginable, excellent physical skills, and the ability to use the microphone to get subtle sounds that add to his funny lines. His humor is derived not from what he says, but from the way he says it. His show does not consist of routines or jokes, but a series of observations about life that he delivers in his own unique style. After his 1 1/2 hour non-stop set there was not an unhappy face in the audience.

To begin the show, Carlin introduced Travis Shook and the Club Wow, two extremely talented young men who delighted the audience with fine musical satire. Both Steven Shook and Chandler Travis are excellent vocalists and competent musicians, with Shook excelling on acoustic guitar. But the overall outstanding asset of the group is Travis' flair for comedy. This group is a natural for college audiences. **BOB FORD**

STEVE & EYDIE

Caesars Palace, Las Vegas

The brilliant husband-wife team's all-new show for 1974 is overwhelmingly the best on the Strip.

Steve Lawrence has never looked or sounded better. His creative comedy mind adapts to any occasion, including the funeral directors meeting at the hotel Oct. 18. Wife Eydie Gorme, gowned magnificently, sings with either sensitivity or humor. Their show runs the gamut from chart hits to old standards.

High point of the outstanding evening was the tribute to George Gershwin featuring conductor Nick Perito and Harry Trotter on twin pianos with Steve and Eydie singing the Ira Gershwin lyrics the way the lyricist intended.

Professional comedians should take lessons from the way this pair makes their well rehearsed spicy insults always seem new and fresh. A magnificent show for all ages and well worth the \$17.50 minimum. **LAURA DENI**

Talent

Who/Where/When

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

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

EAST

- BILL ANDERSON** (MCA): Onandaga War Memorial Auditorium, Syracuse, N.Y. Nov. 8; Auditorium Theater, Rochester, N.Y. (22); Kleinhans Music Hall, Buffalo, N.Y. (23); Masonic Temple, Scranton, Pa. (24).
- ***ELVIN BISHOP** (Capricorn): Capitol Theater, Passaic, N.J. Nov. 8; Hamilton Kirkland College Gym, Clinton, N.Y. (9); Rochester War Memorial Auditorium, N.Y. (14); Buffalo Memorial Auditorium, N.Y. (15); The Sunshine Inn, Ashbury Park, N.J. (17).
- ***ALBERT KING** (Stax): Columbia University, N.Y. Nov. 16.
- THE LETTERMEN** (Capitol): Benefit, Sharon, Pa. Nov. 21; Holiday House, Pittsburgh, Pa. (25-Dec. 8).
- LOGGINS & MESSINA** (Columbia): Nassau Coliseum, Uniondale, N.Y. Nov. 4; Civic Center, Providence, R.I. (5).
- BOB LUMAN** (Epic): Madison Square Garden, N.Y. Nov. 16.
- ***NEW RIDERS OF THE PURPLE SAGE** (Columbia): Seaton Hall Univ., S. Orange, N.J. Nov. 22; Orpheum, Boston (24); Academy of Music, N.Y. (27-29-30).
- OZARK MOUNTAIN DAREDEVILS** (A&M): Academy of Music, N.Y. Nov. 28.
- ***THE RASPBERRIES** (Capitol): High School, Kearney, N.J. Nov. 6; Amherst Cinema, Mass. (16).
- TOM RUSH** (Columbia): Civic Center, Providence, R.I. Nov. 5.
- ***SLY & THE FAMILY STONE** (Epic): Trenton, N.J. Nov. 22; St. John's Univ., N.Y. (24).
- TAVARES** (Capitol): Rudy's, Latham, N.Y. Nov. 4-9.
- BOBBY VINTON** (ABC/Dunhill): Catholic U Center, Scranton, Pa. Nov. 10; Latin Casino, Cherry Hill, N.J. (11-17).

WEST

- BRIAN AUGER** (RCA): Paramount Theater, Seattle, Wash. Nov. 8; Paramount Theater, Portland, Oregon (9); S. Oregon College, Ashland (10).
- BOBBY BARE** (RCA): Helena, Mont. Nov. 12; Missoula, Mont. (13).
- MAC DAVIS** (Columbia): Arizona State Fair, Coliseum, Phoenix, Nov. 9-10.
- ***FREDDIE HUBBARD** (Columbia): Harmon Gym, Univ. of Calif., Berkeley, Nov. 21.
- SAMI JO** (MGM): Arizona State Fair, Nov. 8.
- LOGGINS & MESSINA** (Columbia): HIC Arena, Honolulu, Hawaii, Nov. 22-23.
- RONNIE MILSAP** (RCA): Civic Auditorium, Bakersfield, Calif. Nov. 4; Convention Center, Fresno, Calif. (7); Cow Palace, San Francisco (8); Swing Auditorium, San Bernardino, Calif. (9); Convention Center, Anaheim, Calif. (10).

- ANNE MURRAY** (Capitol): Anaheim Convention Center, Los Angeles Nov. 15; Sports Arena, San Diego, Calif. (16).
- NEW RIDERS OF THE PURPLE SAGE** (Columbia): Civic Auditorium, Santa Monica, Calif. Nov. 8; Civic Theater, San Diego, Calif. (9); Memorial Auditorium, Sacramento, Calif. (10); Winterland, San Francisco (15-16).
- OZARK MOUNTAIN DAREDEVILS** (A&M): Santa Monica Civic, Calif. Nov. 8; Tuesday's, San Diego, Calif. (9); Berkeley Community Theater, Calif. (10).
- CHARLEY PRIDE** (RCA): Civic Auditorium, Bakersfield, Calif. Nov. 4; Convention Center, Fresno, Calif. (7); Cow Palace, San Francisco (8); Swing Auditorium, San Bernardino, Calif. (9); Convention Center, Anaheim, Calif. (10).
- RIGHTEOUS BROTHERS** (Capitol): HIC Arena, Honolulu, Hawaii, Nov. 8.
- TAVARES** (Capitol): Circle Star Theater, San Carlos, Calif. Nov. 15-17; MGM Grand Hotel, Las Vegas (27-Dec. 24).

MIDWEST

- BILL ANDERSON** (MCA): Memorial Hall, Dayton, Ohio Nov. 9; James Whiting Auditorium, Flint, Mich. (10); Massey Hall, Toronto, Canada (29); Vets. Memorial Auditorium, Columbus, Ohio Nov. 30.
- BOBBY BARE** (RCA): Topeka, Kansas Nov. 10.
- ***JIM ED BROWN** (RCA): High School, Evansville, Wisc. Nov. 9; Paris High School, Ill. (10); Frontier Club, Minneapolis, Minn. (15).
- ARLO GUTHRIE** (Reprise): Midland Theater, Kansas City, Mo. Nov. 4; Univ. of Minnesota, Minn. (7); Massey Hall, Toronto, Canada (12); Wilfred-Laurier Univ., Kitchener, Canada (14); Civic Center, Ottawa, Canada (16).
- FREDDIE HART** (Capitol): Packard Music Hall, Warren, Ohio Nov. 23.
- FREDDIE HUBBARD** (Columbia): In Concert Room, Montreal, Canada Nov. 5-10.
- ***HUES CORP.** (RCA): Univ. of Nebraska, Lincoln Nov. 16; Univ. of Mo., Columbia (17).
- ISLEY BROS.** (Epic): Sports Arena, Toledo, Ohio Nov. 9; Dayton, Ohio (10); Convention Center, Indianapolis, Ind. (28).
- LOIS JOHNSON** (MGM): Toledo, Ohio Nov. 8-9; N. Redwood Falls, Minn. (11-16).
- ALBERT KING** (Stax): Amphitheater, Chicago, Ill. Nov. 7.
- THE LETTERMEN** (Capitol): Memorial Hall, Dayton, Ohio Nov. 22; Veterans Memorial Music Hall, Columbus, Ohio (23); Toledo Masonic Auditorium, Ohio (24).
- ***GORDON LIGHTFOOT** (Reprise): Pershing Auditorium, Lincoln, Nebr. Nov. 8; Drake Univ., Des Moines, Iowa (9); Illinois State Univ. Normal (10); Canada (16-23).
- LITTLE MILTON** (Stax): IMA Auditorium, Flint, Mich. Nov. 22; Hellinick Hall,

- E. Chicago, Ind. (27); Freedmen's, Chicago, Ill. (29).
- BOB LUMAN** (Epic): Downspout, Florissant, Mo. Nov. 9.
- ***ANNE MURRAY** (Capitol): Ball Univ., Muncie, Ind. Nov. 8; Western Ill. Univ., Macomb, Ill. (9); Oak Brook Forum, Ill. (10).
- OZARK MOUNTAIN DAREDEVILS** (A&M): Auditorium Theater, Chicago, Ill. Nov. 27.
- KENNY PRICE** (RCA): Prairie Du Sac, Wisc. Nov. 8.
- ***SLY & THE FAMILY STONE** (Epic): Kiel Auditorium, St. Louis, Mo. Nov. 8; Univ. of Kansas, Lawrence (9); Kansas City, Kansas (10); Columbia, Mo. (17).
- TAVARES** (Capitol): Dayton, Ohio Nov. 10.
- BOBBY VINTON** (ABC/Dunhill): Executive Inn, Evansville, Ind. Nov. 4-9.
- BILLY WALKER** (MGM): Rocky Ridge, Mo. Nov. 9; Switz City, Ind. (24).
- BOBBY WOMACK** (United Artist): Detroit, Mich. Nov. 1-10.

SOUTH

- ATLANTA RHYTHM SECTION** (Polydor): Gainesville, Ga. Nov. 5; Albany, Ga. (6); Barnesville, Ga. (7).
- BRIAN AUGER** (RCA): Travis Street Electric Co., Dallas, Texas Nov. 7; Electric Ballroom, Atlanta, Ga. (19-23).
- BOBBY BARE** (RCA): Lake Charles, La. Nov. 6; Durant, Okla. (7); Texas Opry, Austin, Texas (8); Houston, Texas (9).
- BRIAN COLLINS** (Dot): Athens, Ga. Nov. 8-9; Gullah, Texas (16).
- GRAHAM CENTRAL STATION** (Warner Bros.): Fox Theater, Atlanta, Ga. Nov. 9.
- ***FREDDIE HART** (Capitol): Ector County Coliseum, Odessa, Texas Nov. 7; Austin, Texas (8); Weesatchee Hall, Texas (9); Rocky Mount High School, N.C. (15); E.O. Glass High School, Lynchburg, Va. (16).
- ***HUES CORP.** (RCA): St. Univ., Las cruces, N.M. Nov. 8; Debutante Ball, Ft. Worth, Texas (9).
- SAMI JO** (MGM): Fairmont Hotel, New Orleans, La. Nov. 25-30.
- ***ALBERT KING** (Stax): Howard Univ., Landover, Md. Nov. 17.
- BRENDA LEE** (MCA): Nashville, Tenn. Nov. 7; Little Rock, Ark. (8); Asheville, N.C. (9).
- ***THE LETTERMEN** (Capitol): Winthrop College, Rock Hill, S.C. Nov. 4; Bell Auditorium, Augusta, Ga. (6); Stafford

(Continued on page 33)

Night Club Ops to Denver

Continued from page 16

Scarborough of the Main Point in suburban Philadelphia.

East Coast coordinator is Eppi Epstein of My Fathers Place, Roslyn, L.I. Morris' assistant Jane Covner is administering the conclave logistics. Nitery operators wishing to attend the meeting should contact Morris or Epstein.

"The meeting is called to look for ways that club operators can work together nationally to fight against the generally worsening business caused by inflation and tight-money economy," says Morris. "I still consider my club is doing well even though our overall business is down 20 percent."

Morris says that at least three important rock clubs have shut down this year. He cites as main problems the lessening availability of touring artists as promoters book fewer concerts, and a shrinkage of record company support.

"All club owners deal with the same artists, the same agents and

managers," says Morris. "There certainly ought to be areas where we can work together effectively in our mutual interest. I'd like to see this meeting result in the start of a real club operators organization that meets annually."

Rock club owners regularly phone each other around the U.S. to discuss mutual problems, says Morris. But the Denver meeting will mark the first time they have ever met together nationally.

Earlier this year, the most important U.S. concert promoters met in Long Island to discuss their problems. The session resulted in several united policy stands.

Hacienda's Lounge In Las Vegas Debut

LAS VEGAS—Hacienda Hotel here has opened a new 200-seat lounge, the Sombrero room, as part of its ongoing \$7 million remodeling project. Country entertainer Casey Cole kicked off the first show Oct. 24.

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Disco Action

Billboard SPECIAL SURVEY for Week Ending 11/9/74

Billboard FM Action

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

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This Week

- NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM
- ASK ME—Ecstasy, Passion & Pain—Roulette
- YOU'RE THE FIRST, THE LAST, MY EVERYTHING (vocal & inst.)—Barry White—20th Century Fox
- EVERLASTING LOVE—Carl Carlton—Backbeat
- GET DANCIN'—Dico-Tex & the Sex-o-lettes—Chelsea
- DOCTOR'S ORDERS—Carol Douglas—Midland International
- EXPRESS (lp cut)—B.T. Express—Scepter
- TELL ME WHAT YOU WANT—Jimmy Ruffin
- SUGAR PIE GUY (part 1 & 2)—The Joneses—Mercury
- ROCKIN' SOUL—Hues Corp.—RCA

Best Sellers (New York City) Colony Records

- This Week**
- GET DANCIN'—Dico-Tex & The Sex-o-lettes—Chelsea
 - NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM
 - MORE THAN EVERYTHING, YOUR MY EVERYTHING—Barry White—20th Century Fox
 - DOCTOR'S ORDERS—Carol Douglas—Midland International
 - WHERE ARE ALL MY FRIENDS—Harold Melvin & the Bluenotes—Philadelphia International
 - ROCKIN' SOUL—Hues Corporation—RCA
 - EACH MORNING I WAKE UP—Major Harris Boogie Blues Band—Atlantic
 - LOOK ON THE GOOD SIDE (part 1 & 2)—Invitations—Silver Blue Records
 - GOT TO TESTIFY (Love)—Cornelius Brothers & Sister Rose—United Artists
 - TRUSTING HEART—Tramps—Golden Fleece

Downstairs Records

- This Week**
- WHERE ARE ALL MY FRIENDS—Harold Melvin & the Bluenotes—Philadelphia International
 - LOOK ON THE GOOD SIDE (part 1 & 2)—Invitations—Silver Blue Records
 - TRUSTING HEART—Tramps—Golden Fleece
 - SUGAR PIE GUY—The Joneses—Mercury
 - MORE THAN ANYTHING, YOU'RE MY EVERYTHING—Barry White
 - YOU BELIEVE IN ME—Executive Suite—Babylon
 - GET DANCIN'—Disco-Tex
 - EVERLASTING LOVE—Carl Carlton—Backbeat
 - ROCKIN' SOUL—Hues Corporation—RCA
 - NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM

1 MARIA MULDAUR, WAITRESS AT A DO-NUT SHOP, Reprise: KTMS-FM, WSDM-FM, KGB-FM, KBPI-FM, WLIR-FM, WABX-FM, WMMR-FM, CJOM-FM, KL0L-FM, WIOT-FM, WORJ-FM, KZEW-FM, KZEL-FM, WZMF-FM, WOWI-FM, WAER-FM, WTUL-FM, WOUR-FM, KMET-FM, WBEU-FM, KZAP-FM, WPRB-FM, WQFM-FM, KFMV-FM, KSN-FM, W149-FM, WKTK-FM, KEFC-FM, WBRU-FM, WRAS-FM, WBAB-FM, KOMF-FM, KLBJ-FM

2 VAN MORRISON, VEEDON FLEECE, Warner Brothers: KTMS-FM, KSN-FM, WLIR-FM, WABX-FM, WMMR-FM, CJOM-FM, KL0L-FM, KFMV-FM, W149-FM, WIOT-FM, KOMF-FM, WORJ-FM, KZEW-FM, WRAS-FM, KZEL-FM, WZMF-FM, WAER-FM, WTUL-FM, KMET-FM, WBEU-FM, KLBJ-FM, KZAP-FM, WSDM-FM, WPRB-FM, WQFM-FM, CHUM-FM, WKTK-FM, KEFC-FM, WBRU-FM, WBAB-FM, WOUR-FM

3 BILLY JOEL, BILLY JOEL STREET LIFE SERENADE, Columbia: WAER-FM, KLBJ-FM, KSHF-FM, WRAS-FM, KFMV-FM, WZZQ-FM, WIOT-FM, WLIR-FM, WORJ-FM, WZMF-FM, WTUL-FM, CJOM-FM, KL0L-FM, WKTK-FM, WMMR-FM, WYVS-FM, KZAP-FM, WSDM-FM, WQFM-FM, KOMF-FM, W149-FM, WABX-FM, KEFC-FM, KBPI-FM, WBAB-FM

LEO KOTTKE, DREAMS AND ALL THAT STUFF, Capitol: WPLR-FM, WRAS-FM, WYVS-FM, KTMS-FM, WPLR-FM, WABX-FM, WLIR-FM, WORJ-FM, KSHF-FM, WZMF-FM, WOWI-FM, KL0L-FM, WOUR-FM, WKTK-FM, WMMR-FM, KCFR-FM, WQFM-FM, WPRB-FM, KOMF-FM, W149-FM, WBEU-FM, WAER-FM, KEFC-FM, KBPI-FM, WBRU-FM, KLBJ-FM

4 FOGHAT, ROCK N' ROLL OUTLAWS, Bearsville: WRAS-FM, KBPI-FM, WABX-FM, CJOM-FM, WBRU-FM, KFMV-FM, KL0L-FM, KAGB-FM, W149-FM, WIOT-FM, WPLR-FM, KZEW-FM, WZMF-FM, WOWI-FM, WTUL-FM, WOUR-FM, WMMR-FM, WBEU-FM, WSDM-FM, KGB-FM, WQFM-FM, KOMF-FM, KMET-FM, WKTK-FM, KEFC-FM

5 CAMEL, MIRAGE, Janus: KTMS-FM, KCFR-FM, WPLR-FM, KSHF-FM, WRAS-FM, WOWI-FM, WZZQ-FM, WAER-FM, WLIR-FM, W149-FM, WTUL-FM, WKTK-FM, WIOT-FM, KL0L-FM, WYVS-FM, WBEU-FM, WOUR-FM, WBAB-FM, KLBJ-FM, WPRB-FM, KMET-FM, KEFC-FM, KBPI-FM, CJOM-FM

6 TODD RUNGREN, TODD RUNGREN'S UTOPIA, Bearsville: WIOT-FM, KTMS-FM, KSN-FM, WRAS-FM, WLIR-FM, WABX-FM, WMMR-FM, WKTK-FM, WZZQ-FM, WPLR-FM, KOMF-FM, KZEW-FM, KL0L-FM, WOWI-FM, WOUR-FM, WBRU-FM, WBEU-FM, WPRB-FM, WAER-FM, WQFM-FM, KFMV-FM, W149-FM, WBAB-FM, KLBJ-FM

7 LOGGINS AND MESSINA, MOTHER LODE, Columbia: KZEW-FM, KGB-FM, WQFM-FM, KFMV-FM, KTMS-FM, KPRI-FM, KSN-FM, W149-FM, KMET-FM, WOUR-FM, KSHF-FM, WORJ-FM, WABX-FM, KL0L-FM, WNEW-FM, WLIR-FM, KEFC-FM, KBPI-FM, WMMR-FM, WYVS-FM, CJOM-FM, KLBJ-FM

MANFRED MANN'S EARTH BAND, GOOD EARTH, Warner Brothers: WRAS-FM, WLIR-FM, WABX-FM, CJOM-FM, KFMV-FM, WIOT-FM, WPLR-FM, WORJ-FM, KZEL-FM, WZMF-FM, WOWI-FM, WTUL-FM, KL0L-FM, WMMR-FM, WBEU-FM, WYVS-FM, WQFM-FM, KZAP-FM, WPRB-FM, W149-FM, KEFC-FM, KOMF-FM

8 FANNY, ROCK N' ROLL SURVIVORS, Casablanca: WRAS-FM, WZZQ-FM, WNEW-FM, W149-FM, WLIR-FM, KSHF-FM, WBAB-FM, WOUR-FM, WBRU-FM, WMMR-FM, WQFM-FM, KZAP-FM, KFMV-FM, KTMS-FM, WPLR-FM, KZEL-FM, KMET-FM, WABX-FM, WKTK-FM, WIOT-FM

KIKI DEE BAND, I GOT THE MUSIC IN ME, Rocket: KGB-FM, WQFM-FM, WSDM-FM, KZAP-FM, KFMV-FM, KZEL-FM, KPRI-FM, KSN-FM, KOMF-FM, WOUR-FM, WORJ-FM, WOWI-FM, WABX-FM, CHUM-FM, WKTK-FM, KL0L-FM, WAER-FM, WLIR-FM, KEFC-FM, WMMR-FM

HELLO PEOPLE, THOSE HANDSOME DEVILS, ABC: KZEL-FM, WOWI-FM, WORJ-FM, KBPI-FM, WABX-FM, CJOM-FM, WOUR-FM, KFMV-FM, WNEW-FM, WPLR-FM, WLIR-FM, KSHF-FM, KMET-FM, KZAP-FM, WPRB-FM, WIOT-FM, WQFM-FM, WSDM-FM, KOMF-FM, WBAB-FM

SUPER TRAP, CRIME OF THE CENTURY, A&M: WOWI-FM, WAER-FM, WRAS-FM, WLIR-FM, CHUM-FM, WBRU-FM, KL0L-FM, WYVS-FM, WBEU-FM, KSN-FM, WTUL-FM, WOUR-FM, WSDM-FM, WQFM-FM, KFMV-FM, KZEL-FM, KOMF-FM, WNEW-FM, KEFC-FM, WIOT-FM

9 GREGG ALLMAN TOUR, LIVE, Capricorn: WOUR-FM, W149-FM, WORJ-FM, WOWI-FM, KGB-FM, KZEW-FM, WQFM-FM, KZAP-FM, KTMS-FM, KSN-FM, KMET-FM, KSHF-FM, WABX-FM, KL0L-FM, WLIR-FM, WNEW-FM, WMMR-FM, WIOT-FM, CJOM-FM

MONTROSE, PAPER MONEY, Warner Brothers: KSN-FM, WRAS-FM, WABX-FM, W149-FM, WIOT-FM, WPLR-FM, WORJ-FM, KSHF-FM, WZMF-FM, WTUL-FM, WBEU-FM, WYVS-FM, KL0L-FM, WQFM-FM, KFMV-FM, KZEL-FM, KOMF-FM, WLIR-FM, KEFC-FM

10 BADFINGER, WISH YOU WERE HERE, Warner Brothers: KTMS-FM, WRAS-FM, WLIR-FM, KFMV-FM, KSN-FM, WNEW-FM, WIOT-FM, KOMF-FM, WORJ-FM, KSHF-FM, WTUL-FM, WBEU-FM, WPRB-FM, WQFM-FM, KL0L-FM, KEFC-FM, WBRU-FM, WBAB-FM

FAIRPORT CONVENTION, A MOVABLE FEAST, Island: WPLR-FM, WKTK-FM, WRAS-FM, WOWI-FM, WOUR-FM, KMET-FM, KCFR-FM, KZEW-FM, WPRB-FM, KZEL-FM, WORJ-FM, CHUM-FM, KL0L-FM, WLIR-FM, KEFC-FM, WYVS-FM, CJOM-FM, WBAB-FM

DON McCLEAN, HOMELESS BROTHER, United Artist: KTMS-FM, WTUL-FM, WMMR-FM, WYVS-FM, WQFM-FM, WSDM-FM, KFMV-FM, KZEL-FM, WBEU-FM, WORJ-FM, CHUM-FM, WKTK-FM, WLIR-FM, WNEW-FM, KEFC-FM, WIOT-FM, CJOM-FM, KLBJ-FM

11 KENNY RANKIN, SILVER MORNING, Little David: KTMS-FM, WLIR-FM, KFMV-FM, WNEW-FM, WIOT-FM, WPLR-FM, WORJ-FM, KZEL-FM, WAER-FM, WBEU-FM, WYVS-FM, KCFR-FM, WQFM-FM, KZEL-FM, KEFC-FM, CJOM-FM, KOMF-FM

12 TIM WEISBURG, IV, A&M: WRAS-FM, KTMS-FM, WAER-FM, KCFR-FM, WBAB-FM, WQFM-FM, KZAP-FM, KFMV-FM, KJLH-FM, KOMF-FM, KSHF-FM, WOWI-FM, WZMF-FM, WYVS-FM

13 MIKE MCGEAR, LIVE IT UP, Warner Brothers: WLIR-FM, KBPI-FM, WABX-FM, CJOM-FM, W149-FM, KL0L-FM, WBEU-FM, KMET-FM, WQFM-FM, KFMV-FM, KOMF-FM, KEFC-FM, WIOT-FM

14 KEVIN AYERS, THE CONFESSIONS OF DR. DREAM, Island: KCFR-FM, WOWI-FM, WOUR-FM, WPLR-FM, KEFC-FM, WABX-FM, CJOM-FM, KL0L-FM, WPRB-FM, WQFM-FM, KSN-FM, WRAS-FM

LABELLE, NIGHT BIRD, Epic: WLIR-FM, WPLR-FM, WOWI-FM, WOUR-FM, WBAB-FM, KZEL-FM, WPRB-FM, KJLH-FM, KSN-FM, WAER-FM, WBRU-FM, WIOT-FM

15 JERRY JEFF WALKER, WALKER'S COLLECTABLES, MCA: KZEW-FM, WTUL-FM, KLBJ-FM, KZAP-FM, KFMV-FM, KZEL-FM, KMET-FM, WOUR-FM, WORJ-FM, KL0L-FM, WLIR-FM, KEFC-FM

DEODATO, ARTISTRY, MCA: WRAS-FM, WTUL-FM, KFMV-FM, KJLH-FM, KZEL-FM, KOMF-FM, KMET-FM, W149-FM, KLCL-FM, WNEW-FM, KEFC-FM

16 DAVE BRUBECK, BROTHER THE GREAT SPIRIT MADE US ALL, Atlantic: WZZQ-FM, WMMR-FM, WOWI-FM, WLIR-FM, WAER-FM, WIOT-FM, WYVS-FM, WRAS-FM, KL0L-FM, WPRB-FM

FAMILY OF MAN, FIRST LIGHT, Atlantic: WPRB-FM, WZZQ-FM, WLIR-FM, WRAS-FM, WSDM-FM, KJLH-FM, KZEL-FM, WIOT-FM, WQFM-FM, WTUL-FM

IF TEA BRAKE OVER—BACK ON YOUR EADS, Capitol: WYVS-FM, KMET-FM, WOWI-FM, WLIR-FM, WRAS-FM, WQFM-FM, WOUR-FM, WABX-FM, KEFC-FM, WIOT-FM

BUDDY MILES, THE MANY FACES OF BUDDY MILES, Columbia: WTUL-FM, CJOM-FM, WSDM-FM, WPRB-FM, WBEU-FM, WZMF-FM, WAER-FM, WLIR-FM, WIOT-FM, WBAB-FM

TRAPEZE, HOTWIRE, Warner Brothers: WIOT-FM, KZEW-FM, WTUL-FM, WBEU-FM, KL0L-FM, WQFM-FM, KFMV-FM, KEFC-FM, WRAS-FM, CJOM-FM

17 DOBIE GREY, HEY DIXIE, MCA: KEFC-FM, KZAP-FM, WRRN-FM, KZEL-FM, WZZQ-FM, KFMV-FM, W149-FM, CJOM-FM, WIOT-FM

STYX, MAN OF MIRACLES, RCA: WTUL-FM, WYVS-FM, WBEU-FM, WZZK-FM, KFMV-FM, WIOT-FM, WOUR-FM, WPRB-FM, WQFM-FM

18 VARIOUS ARTISTS, THIS IS REGGAE MUSIC, Island: WOUR-FM, KBPI-FM, KZAP-FM, KL0L-FM, WBAB-FM, WABX-FM, KL0L-FM, WPRB-FM, CJOM-FM

HATFIELD AND THE NORTH, Virgin: WLIR-FM, KSN-FM, KCFR-FM, WOWI-FM, WIOT-FM, WYVS-FM, WBEU-FM, WQFM-FM

KISS, HOTTER THAN HELL, Casablanca: WPLR-FM, KMET-FM, KSHF-FM, WABX-FM, WLIR-FM, WNEW-FM, WIOT-FM, CJOM-FM

CHRIS YOULDEN, CITY CHILD, London: WABX-FM, WLIR-FM, WIOT-FM, WOWI-FM, KFMV-FM, WBAB-FM, CJOM-FM, WPRB-FM

19 BOOKER T., EVERGREEN, Epic: KZAP-FM, KJLH-FM, KOMF-FM, WOUR-FM, WOWI-FM, WLIR-FM, WYVS-FM

THE SENSATIONAL ALEX HARVEY BAND, IMPOSSIBLE DREAM, Vertigo: WOUR-FM, WABX-FM, WTUL-FM, WRAS-FM, WIOT-FM, WMMR-FM, CJOM-FM

THE MICHAEL URBANIAK FUSION, ATMA, Columbia: WRAS-FM, KCFR-FM, WPRB-FM, CHUM-FM, WAER-FM, WZZQ-FM, WIOT-FM

20 BEACH BOYS, FRIENDS OF SMILEY SMILE, Reprise: WLIR-FM, WABX-FM, WPLR-FM, WOUR-FM, WQFM-FM, W149-FM

CARMEN, FANDANGOS IN SPACE, ABC: WLIR-FM, WMMR-FM, KEFC-FM, WAER-FM, WOUR-FM, WPRB-FM

NEUTRONS, BLACK HOLE STAR, (Import) United Artist: WLIR-FM, KSHF-FM, WAER-FM, WPRB-FM, W149-FM, KL0L-FM

SECRET OYSTER, FURTIVE PEARL, (Import) Cosmas Records: WYVS-FM, KCFR-FM, WZZQ-FM, KEFC-FM, WBEU-FM, WRAS-FM

ROBERT MASON, STAR DRIVE, Columbia: WZZK-FM, WOWI-FM, WTUL-FM, WBRU-FM, KEFC-FM, WQFM-FM

DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WABX-FM, KMET-FM

BARRY MILES, SILVERLIGHT, London: WSDM-FM, KJLH-FM, WOWI-FM, WBAB-FM, WIOT-FM

MAGMA, KOWNTARKOSZ, A&M: WZZQ-FM, KCFR-FM, WOWI-FM, WOUR-FM, WQFM-FM

CURTIS MAYFIELD, GOT TO FIND A WAY, Curtom: KZAP-FM, KJLH-FM, KMET-FM, WOUR-FM, WAER-FM

R.E.O. SPEEDWAGON, LOST IN A DREAM, Epic: CJOM-FM, WQFM-FM, KSHF-FM, WABX-FM, WYVS-FM

SHAWN PHILLIPS, FURTHERMORE, A&M: KSHF-FM, WABX-FM, KL0L-FM, WQFM-FM, CJOM-FM

MICHAEL WHITE'S MAGIC MUSIC CO., GO WITH THE FLOW, Impulse: WABX-FM, WIOT-FM, KL0L-FM, WOWI-FM, WPRB-FM

22 ELF, LA 59, MGM: KSHF-FM, WOUR-FM, WOWI-FM, WBAB-FM

KING CRIMSON, RED, (Import) Island: WKTK-FM, KL0L-FM, KOMF-FM, W149-FM

GLADYS KNIGHT, I FEEL A SONG, Buddah: WSDM-FM, KZAP-FM, KZEL-FM, WABX-FM

MANHATTAN, THAT'S HOW MUCH I LOVE YOU, Columbia: KQIV-FM, KJLH-FM, KAGB-FM, KZEL-FM

ARIF MARDIN, JOURNEY, Atlantic: WOWI-FM, WLIR-FM, WOUR-FM, WAER-FM

JOHN MARTYN, SUNDAYS CHILD, Island: WOWI-FM, WLIR-FM, WBAB-FM, WOUR-FM

PHARAOH SANDERS, LOVE IN US ALL, ABC: WAER-FM, WPRB-FM, WOWI-FM, CHUM-FM

23 GEORGE BENSON, BAD BENSON, CTI: KJLH-FM, WOUR-FM, CJOM-FM

BRIAN CADD, MOONSHINERS, Chelsea: KEFC-FM, WIOT-FM, WOUR-FM

CHAIRMEN OF THE BOARD, SKIN I'M IN, Invictus: KQIV-FM, WPLR-FM, CJOM-FM

CLARENCE CARTER, REAL, ABC: KQIV-FM, WOUR-FM, WBAB-FM

JOHN COLTRANE, HIS GREATEST YEARS VOL. 3, Impulse: KCFR-FM, KL0L-FM, WPRB-FM

ELECTRIC FLAG, THE BAND KEPT ON PLAYING, Atlantic: KTMS-FM, W149-FM, WAER-FM

JOHNNY HAMMOND, GAMBLERS LIFE, Chelsea: WPLR-FM, KJLH-FM, WIOT-FM

IMAGINATIONS, 20th Century: KQIV-FM, KJLH-FM, KAGB-FM

JAN AND DEAN, GOTTA TAKE ONE LAST RIDE, United Artist: KFMV-FM, WOUR-FM, KL0L-FM

BARRY MANILOW, BARRY MANILOW II, Bell: WBAB-FM, WAER-FM, WKTK-FM

MODERN JAZZ QUARTET, IN MEMORIAM, Little David: WOWI-FM, WQFM-FM, WIOT-FM

DAVID NEWMAN, NEWMANISM, Atlantic: WSDM-FM, KJLH-FM, KZAP-FM

ROBERT PALMER, SNEAKING SALLY THROUGH THE ALLEY, Island: WOUR-FM, KL0L-FM, WAER-FM

THEM/FEATURING VAN MORRISON, BACKTRACKING, London: WABX-FM, WBAB-FM, WPLR-FM

McCOY TYNER, ECHOES OF A FRIEND, Milestone: KCFR-FM, WIOT-FM, KJLH-FM

24 HANK CRAWFORD, DON'T WORRY 'BOUT A THING, Kudu: KJLH-FM, CHUM-FM

KATHY DALTON, BOOGIE BANDS AND ONE NIGHT STANDS, Discreet: WORJ-FM, KEFC-FM

GEORGE DUKE, FEEL, BASF: WABX-FM, WOWI-FM

CHARLES ERLAND, DYNAMIC BROTHERS, Prestige: KJLH-FM, KQIV-FM

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

- ATLANTA, GA.: WRAS-FM, Jim Morrison; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 14, 15, 16, 19, 20
- AUSTIN, TEXAS: KLBJ-FM, Greg Thomas; 1, 2, 3, 5, 6, 7, 10, 14
- BABYLON, LONG ISLAND: WBAB-FM, Bernie Bernard; 1, 2, 3, 5, 6, 8, 10, 12, 14, 17, 18, 21, 22, 23, 24
- BALTIMORE, MD.: WKTK-FM, John Reeves; 1, 2, 3, 4, 5, 6, 8, 10, 22, 23
- BEAUFORT, SC.: WBEU-FM, Jim Ray; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 13, 16, 17, 18, 20
- BIRMINGHAM, AL.: WZZK-FM, Bill Levey; 17, 20
- CHICAGO, ILL.: WSDM-FM, Burt Burdeen; 1, 2, 3, 4, 8, 10, 16, 21, 22, 23
- COMPTON, CALIF.: KJLH-FM, Rod McGrew; 1, 2, 14, 15, 16, 19, 21, 22, 23, 24
- DALLAS, TEXAS: KZEW-FM, Mike Taylor; 1, 2, 4, 6, 7, 9, 10, 14, 16
- DENVER, COL.: KBPI-FM, Jean Valdez; 1, 3, 4, 5, 7, 8, 13, 17
- DENVER, COL.: KCFR-FM, Bob Stecker; 3, 5, 10, 11, 12, 14, 18, 19, 20, 21, 23, 24
- DETROIT, MICH.: WABX-FM, John Petrie; 1, 2, 3, 4, 6, 7, 8, 9, 13, 14, 16, 17, 18, 19, 20, 21, 22, 23, 24
- EUGENE, ORE.: KFMV-FM, Randy Chase; 1, 2, 3, 4, 6, 7, 8, 10, 11, 12, 13, 14, 15, 16, 17, 18, 23
- HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt; 1, 2, 3, 5, 6, 7, 8, 9, 10, 11, 13, 14, 16, 18, 19, 20, 21, 22, 24
- HOUSTON, TEXAS: KL0L-FM, Jim Hilty; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 13, 14, 15, 16, 17, 20, 21, 22, 23, 24
- INGLEWOOD, CALIF.: KAGB-FM, Kal Shields; 4, 22, 23, 24
- JACKSON, MISS.: WZZQ-FM, Dave Adcock; 3, 5, 6, 8, 16, 17, 19, 20, 21
- KNOXVILLE, TENN.: W149-FM, Tony Yoken; 1, 2, 3, 4, 5, 6, 7, 8, 9, 13, 15, 17, 20, 22, 23, 24
- LOS ANGELES, CALIF.: KMET-FM, Joe Collins; 1, 2, 4, 5, 7, 8, 9, 10, 13, 14, 15, 16, 18, 21, 24
- MILWAUKEE, WISC.: WZMF-FM, John Houghton; 1, 2, 3, 4, 7, 9, 12, 16
- NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarh; 3, 4, 5, 6, 7, 8, 9, 10, 11, 14, 18, 20, 23
- MILWAUKEE, WISC.: WQFM-FM, Mark Bilinski; 1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 12, 13, 14, 16, 17, 18, 20, 21, 23
- NEW ORLEANS, LA.: WTUL-FM, Bryan Melan; 1, 2, 3, 4, 5, 7, 8, 9, 10, 14, 15, 16, 17,

- 19, 20
- NEW YORK, N.Y.: WNEW-FM, Dennis Elsas; 7, 8, 9, 10, 11, 15, 18, 21, 24
- NORFOLK, VA.: WOWI-FM, Rollie Bristol; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 14, 16, 18, 19, 20, 21, 22, 23, 24
- ORLANDO, FLA.: WORJ-FM, Mike Lyons; 1, 2, 3, 7, 8, 9, 10, 11, 14, 24
- PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen; 1, 2, 3, 4, 6, 7, 8, 9, 10, 16, 19, 20
- PORTLAND, ORE.: KQIV-FM, Roy Jay (Rick Harrison); 22, 23, 24
- PRINCETON, N.J.: WPRB-FM, Daisann McLane; 1, 2, 3, 5, 6, 7, 8, 10, 14, 16, 17, 18, 19, 20, 21, 22, 23, 24
- PROVIDENCE, R.I.: WBRU-FM, Peter Masi; 1, 2, 3, 4, 6, 8, 10, 14, 20, 24
- SACRAMENTO, CALIF.: KZAP-FM, Robert Williams; 1, 2, 3, 7, 8, 9, 12, 14, 17, 19, 21, 22, 23
- SAN DIEGO, CALIF.: KGB-FM, Art Schroeder; 1, 4, 7, 8, 9
- SAN DIEGO, CALIF.: KPRI-FM, Mike Harrison; 7, 8
- SAN FRANCISCO, CALIF.: KSN-FM, Bonnie Simmons; 1, 2, 6, 7, 8, 9, 10, 14, 18
- SAN JOSE, CALIF.: KOMF-FM, Ed Romig; 1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 12, 13, 15, 19, 22
- SANTA BARBARA, CALIF.: KTMS-FM, Steve Sellman; 1, 2, 3, 5, 6, 7, 8, 9, 10, 11, 12, 23
- ST. LOUIS, MO.: KSHF-FM, Shelly Grafman; 3, 5, 7, 8, 9, 10, 12, 18, 20, 21, 22, 24
- SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Hunington; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 14, 16, 17, 19, 20, 21, 22, 23
- SYRACUSE, N.Y.: WAER-FM, George Gilbert; 1, 2, 3, 5, 6, 8, 11, 12, 14, 16, 19, 20, 21, 22, 23, 24
- TOLEDO, OHIO: WIOT-FM, Niel Lasher; 1, 2, 3, 4, 5, 6,

650 Attend NEC Meet

• Continued from page 3

they are also trying to learn as much as they can from these three days," he says. "This point and the added participation by an increased number of NEC associate members has made this convention a huge success."

One of Matthews' students, campus contemporary talent booker Tim Hatcher, says this year's meeting was very productive in comparison to other years.

Outside of a few minor problems, this conference went like clockwork, according to Feldstein.

"We had a few things go wrong like the cancellation of Minnie Riperton, but the impressive turnout continues to show the need to meet," he says. "NEC has demonstrated itself in this inflationary period as a great service to combat the inflation."

Feldstein says that many students are branching out into other areas of entertainment and they aren't into booking only contemporary talent as in the past.

"One of our major findings is that schools are beginning to place less emphasis on rock and are booking film, outdoor recreation and other related events," he says.

The convention's exhibit chairman Dan Sullivan agrees with Feldstein's views and adds an observation of his own!

"One of the reasons that a lot of schools are steering away from booking major rock acts is because of the way they are sometimes treated in the process of securing them," he states. "This accounts for a large loss of enthusiasm and because of this, many students are utilizing other types of entertainment for their schools."

Claremont Books Concert Biggies

CLAREMONT, Calif.—Claremont College's series of concerts this school year are the most ambitious in the school's history, says Jay Doty, director.

Andre Watts, Sherrill Milnes, Neville Marriner and the Los Angeles Chamber Orchestra with Barry Tuckwell, French horn virtuoso, James Fields and other internationally celebrated performers are booked for Bridges Auditorium and the Garrison Theater here following the Nov. 13 opener which features Zubin Mehta and the Los Angeles Philharmonic.

'Physics of Music' Course at Miami U.

CORAL GABLES, Fla.—The University of Miami is offering an unusual course this fall, taught by professor of physics Dr. Joseph Hirschberg. It's titled "The Physics Of Music."

Dr. Hirschberg couldn't locate a textbook on the subject, so he wrote one himself. His course deals with the physical properties of sound, acoustics, amplification and scales. "It's important that music students know the difference between the diatonic and the equally tempered scales and to understand how the different scales are formed mathematically," says Dr. Hirschberg.

He's an amateur musician, having studied piano, cello and string bass. About 40 students are enrolled in his unusual class.



Berklee photo

SPECIAL WELCOME—Mike Gibbs, right, composer-in-residence at Boston's Berklee College of Music, speaks with school president Lawrence Berk during the annual welcome party for foreign students. British composer-arranger Gibbs is a Berklee alumnus and he attended the affair which brought together young musicians from around the world now enrolled at the college and totalling more than 180.

Campus Briefs

WASU-FM is back on the air at Appalachian State University, Boone, N.C. Music director Jeff Aaron reports that the impasse with school officials is ended. Kent Washburn, station manager, programs mostly pop rock with the Beach Boys' "Wild Honey," Bad Company's "Bad Company" and the Electric Light Orchestra's "Eldorado" ranking as the most-demanded LPs. ... Violinist James Buswell has joined the music faculty at Indiana University, Bloomington. ... The new music lecturer and orchestra conductor at University of California, Irvine, is Alvaro Cassuto, conductor of the National Radio Symphony Orchestra of Lisbon, Portugal, who commutes the 6,000 miles monthly.

College broadcasters from the University of Wisconsin system campuses will meet at UW-Green Bay, Saturday (9) and Sunday (10) for a series of meetings and workshops. The Fall Radio Conference is sponsored by WGBW-FM at the Green Bay campus and the Wisconsin Inter-Campus Radio Network.

A jazz concert featuring Maynard Ferguson and three other jazz ensembles will be staged by the Student Activities Council at Lehigh University here Friday (8) in Grace Hall on campus. The Ferguson band will be joined by the New York Jazz Quintet, the Lehigh University Jazz Ensemble and the Lehigh Valley Jazz Lab Band directed by Bob Grauso. Proceeds will benefit the Jazz Lab, formed here to give opportunities to young area musicians to play professionally.

A comedy program "Great American Heroes," which incorporates live action, cartoons and the pop music parody of Martin Mull, will be made available by Video Tape Network for distribution to its affiliate colleges.

Film, Radio Cover Miami Ives Concert

CORAL GABLES, Fla.—The University of Miami's Oct. 20 concert featuring Dr. Frederick Fennell, the Miami Philharmonic and a special Charles Ives centennial program was filmed by the U.S. Information Agency and taped for overseas broadcast by the Voice of America.

Miami professor F. Warren O'Reilly administrated the Ives festival, which included his Fourth Symphony.

STUDIO TRACK

Versatility Vital For Producers, Nashville's Kennedy Admonishes

By BOB KIRSCH

NASHVILLE—"A producer must be mother, father, psychiatrist, psychologist, the guy who says 'let's start now' or 'let's try that one again,' the central guy who can make suggestions and also accept them and be able to change into any one of these roles at a moment's notice.

"At the same time, he has to be one of the guys. It's really pretty weird."

So says Jerry Kennedy, for a dozen years one of the most successful producers in Nashville, working with the likes of Tom T. Hall, Johnny Rodriguez, Faron Young, Carl Perkins, the Statler Brothers, Jeannie C. Riley and Penny DeHaven.

In addition, Kennedy plays on many of his own sessions and is considered one of the finest guitarists in town.

Producing country material, says Kennedy, is unique in many ways. But it is the Nashville session men who probably contribute to this uniqueness to the greatest extent.

"We can cut the average country LP in three sessions," Kennedy says, "which amounts to nine hours. We have some overdubbing and some added vocals later, but most of it is done in those first three sessions.

"And one reason is the musicians. There isn't a guy who walks into this studio whom I can't communicate with and vice versa on a virtual two-minute basis.

"One reason," he continues, "is that I worked a long time as a session guitarist. And I still do it. It helps to have worked on the other side of that glass." (Kennedy, in fact, recently cut an LP of his own.)

Why is it that the average Nashville musician seems able to grasp ideas so quickly and move from one project to the next with such seeming ease?

"I think they listen to everything," Kennedy says. "As a result, they not only know what's going on and are able to adapt quickly, they also come up with ideas. They combine creativeness with knowing what's popular. I've had many cases of a musician turning me on to a certain song for a particular artist when they know that artist is coming in.

"In fact, I think most of the people I work with could be producers, and in every session, you're dealing with 10 or 11 potential a&r men.



Mercury photo

Jerry Kennedy: he produces 12 Mercury artists and still finds time to play on sessions.

"When these musicians come in," he adds, "it's like the sketch before a painting. The lines are there but not the colors. So we've got an outline but we leave room for innovation. Another point is that the session men here seem to listen to the words as well as the music. There may be a line about going to church and all of a sudden the piano man is playing a gospel lick."

Kennedy also feels that the chart system used in Nashville (numbers for keys) makes it much easier to communicate and easier to change things in the studio.

As for changes in recording techniques over the past few years, Kennedy believes the musicians are as important as those who actually invent the new processes. "These are the guys who come in with ideas and keep up with changing times," he says. "These are the guys who make the suggestions and with the engineer, who has grown in importance tremendously over the past, can

really make the session work for you."

As for his actual production techniques, Kennedy starts by explaining that "with the non-writing artist I'm always out looking for material, as is the artist. And you have to keep your writing contacts anyway, because a lot of writing artists like to include other people's material on LPs. Regardless of who the artist is, however, I'd never force anyone to do a song. It's always mutual agreement.

"I started producing in 1962," says Kennedy, "and we used to get the mix as we went. Now, with 16-track, we obviously have more freedom. I like to do the rhythm and the singer first, because it makes for a little less to concentrate on.

"Then we bring in the group and a string section if necessary. And I do a lot of my own guitar overdubbing. Sometimes you hear things you can't hear with a studio full of people, and

(Continued on page 33)

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Radio-TV Programming

'Like a Double-Edged Sword,' San Diego's Straw Says of FM

By CLAUDE HALL

SAN DIEGO—FM radio is like a double-edged sword... it "has its advantages and its challenges," believes KSEA-FM program director Tom Straw.

"But I see no disadvantages."

KSEA-FM programs toward a target audience with a solid teen base, but also featuring a salable 18-35 demographic spread.

One of the advantages of being an FM station, says Straw, "is that the two progressive stations in the market—KPRI-FM and KGB-FM—make a lot of hits for us and, since we're the only real rocker on FM here, we don't have to fear, much as an AM Top 40 station might, about being too early on a record."

Straw believes that he trades a lot of audience with the two progressive stations... that listeners tend to go back and forth between his station and the two heavier music oper-

ations. He feels that the only loss KSEA-FM might suffer to AM radio stations at all would be to car AM radio during drive time. "But, when they get home, they listen only to FM."

Fortunately, programming a mass appeal station on FM isn't that much different from programming an AM mass appeal station. The advantages are:

- FM can present stereo hits;
- There is a general flux of radio listeners to FM in general; "it's not the medium of the future... the future is now";
- FM gives the opportunity to compete with the AM Top 40 station in the market.

Straw got hooked on radio in high school when he one day called Gary Owens, then and now afternoon air personality on KMPC-AM in Los Angeles. "Gary said he was busy.

And I thought: Ho, ho, I'm getting the old brushoff. But he added that he was busy doing news at the time and for me to come by later when he was on the air. Later, he took me to dinner."

The kindness of Gary Owens convinced Straw that he wanted to be a radio man. He started with KSEA-FM in January 1973 when it was being consulted by a Los Angeles radio man. Then, in July Straw went to WYSP-FM in Philadelphia to do the morning show. He returned to KSEA-FM the second time last February and when Neilson Ross decided that he'd rather be a disk jockey than program director, Straw got the programming position on the fledgling rock station.

The playlist varies between 23 to 27 records, Straw reports and these are broken into different rotation patterns. There are four separate playlist rotation patterns, for example, among just the current records alone. Oldies have their separate patterns.

KSEA-FM has been operating with an oldies list of 500 records, but Straw is paring this down. "In a basic hour, about 55 percent of the records are current tunes and the rest are oldies. Not all of the oldies are really old... all are familiar, the kind that people don't have to wonder about what record it is."

Air personalities select from the various groups of records. These separate groups must satisfy three basic things—sound flow of the hour, quarterhour maintenance to give the station the best possible ratings for that particular time period, and also regulation of how many times a given record will be heard.

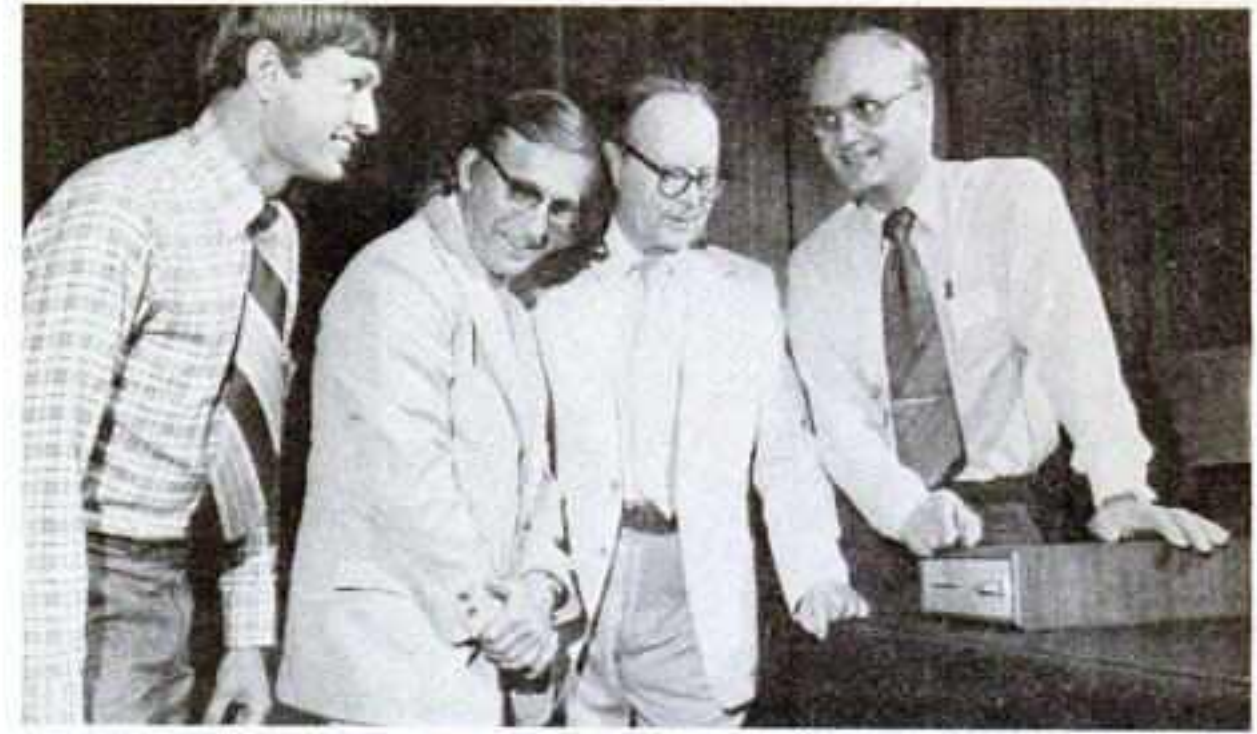
"One of the complaints of listeners to many of the nation's Top 40 stations," Straw says, "is that their station plays the same record over and over. But what they really mean is that their station plays the wrong record too often and at the wrong times."

During a recent week, the KSEA-FM playlist featured 24 tunes and three new records were added that week; 10 albums were also listed on the printed playlist. These new records are added based on interviews in the market, record store sales, requests, and trade charts.

Air personalities on the station include Straw, music director Lenny Mitchell.

(Continued on page 24)

Historic Quad Tests



AFTER MIDNIGHT TESTS—C. Frank Hix, right, manager of engineering of General Electric's Audio Electronics Products Department, shows Larry Middlecamp of the Federal Communications Commission, second from left, part of the equipment involved in the after midnight quad tests of the GE system conducted at the Playboy Club in San Francisco. The tests were in the pre-dawn hours of Oct. 17. From left, above, Jim Gabbert, owner of KIOI-FM that was used in the tests; Middlecamp; Antal (Tony) Csicsatka, GE consulting engineer and inventor of GE's Quad broadcasting system as well as a patent holder (among two) for stereo broadcasting; and Hix.

Install Automation At KFAC-FM, L.A.

• Continued from page 1

of its benefits in terms of savings on personnel and efficiency in production.

KFAC's music will all be automated; Shafer equipment will be used with an eight-reel system. In most cases, Alto Communications is going into the archives of various record labels to obtain first generation music from the original master tapes, says D. Alan Clark, president, and Bill Ezell, general manager, of Alto Communications.

In the case of KFAC-AM-FM, the music will be automated, while the air personalities at the legendary classical station will be live on tape. "We haven't decided where these will be taped—our studios or theirs," says Ezell.

The same music package will be available for syndication within 60 days, Ezell says.

He adds that other classical stations in markets ranging from Chicago to San Francisco have expressed interest in the music service... "they're not so much interested in the voice tracks, but they are definitely interested in the music part of the service. So, we're planning an optional service so broadcasters can acquire it either way they want it."

KFAC has been live. Already,

Alto is supplying music tapes for use as fast as possible, but the station will not go completely to automation until about two months from now, according to time estimates.

In sort of a reciprocal deal, Alto Communications will syndicate the station's very popular "Evening Concerts" that have been aired on the station for 30 years under the sponsorship of the Southern California Gas Co. 8-10 p.m.

Ezell points out that automation is so sophisticated now that the Shafer system being used will present an in-

(Continued on page 29)

Bubbling Under The

HOT 100

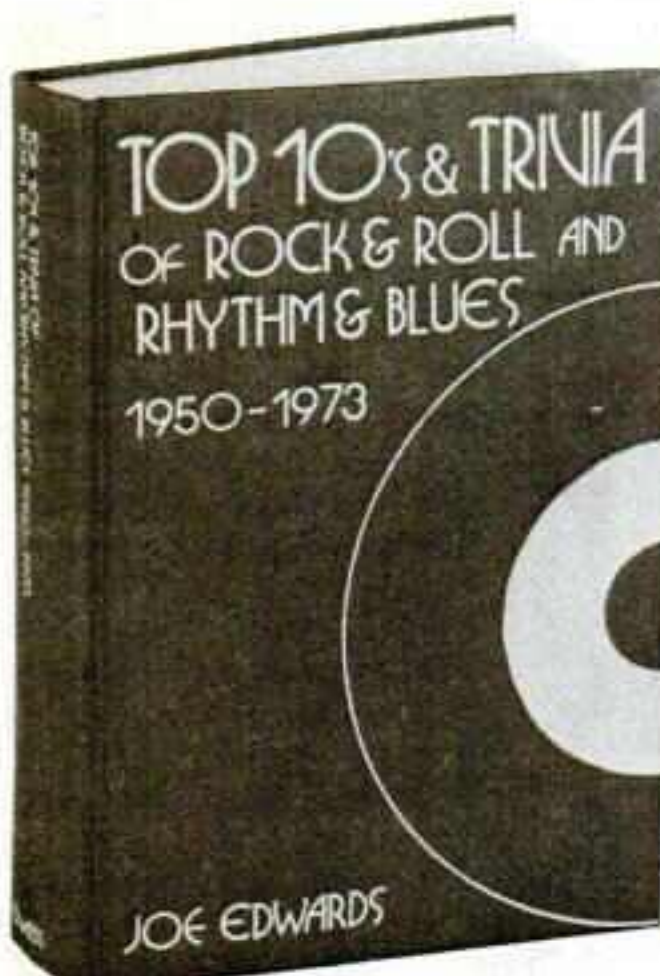
- 101—I'LL BE YOUR EVERYTHING, Percy Sledge, Capricorn 0209 (Warner Bros.)
- 102—CHARMER, Tim Moore, Asylum 45214
- 103—SALLY CAN'T DANCE, Lou Reed, RCA 10081
- 104—I KEEP ON LOVING YOU, Z.Z. Hill, United Artists 536
- 105—CAN'T GO HALFWAY, Johnny Nash, Epic 8-50021
- 106—PENCIL THIN MUSTACHE, Jimmy Buffett, ABC/Dunhill 15011
- 107—IS IT IN, Eddie Harris, Atlantic 45-5120
- 108—I NEED TIME, Bloodstone, London 1059
- 109—WORDS (Are Impossible), Margie Joseph, Atlantic 45-3220
- 110—MANDY, Barry Manilow, Bell 45613

Bubbling Under The Top LP's

- 201—HANK CRAWFORD, Don't You Worry 'Bout A Thing, Kudu 19 (Motown)
- 202—RICHARD PRYOR, Crap (After Hours), Laff 146
- 203—SHANKAR FAMILY & FRIENDS, Dark Horse SP 22002 (A&M)
- 204—FIRST CLASS, UK 53109 (London)
- 205—THEM FEATURING VAN MORRISON, Backtrackin', London 642
- 206—FAMILY OF MANN, First Light, Atlantic SD 1658
- 207—DAVE BRUBECK, Two Generations Of Brubeck: "Brother, The Great Spirit Made Us All," Atlantic SD 1660
- 208—BARRY MANILOW, II, Bell 1314
- 209—HEADSTONE, Bad Habits, ABC/Dunhill DSD 50174
- 210—MARY MCCREARY, Jezebel, Shelter SR 2110 (MCA)

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DOUBLE-EDGED SWORD—Program director Tom Straw, left, hands a just-arrived single to KSEA-FM air personality Lenny Mitchell. The FM rock station is owned and operated by Dan McKinnon, who also owns KSON-AM, local San Diego country music station.

Vox Jox

By CLAUDE HALL

Johnny Williams, one of the last of the old crew to leave KHJ-AM in Los Angeles, is interested in a programming position at a rock or MOR station somewhere. Phone is 213-363-0141. He worked in Denver during that classic Top 40 battle a few years ago between KTBR-AM and KIMN-AM. Good man. . . . **Ernie Phillips**, Dallas, beat **Tony Richland**, Los Angeles, to the punch this year. This past week, I got a Christmas card from Phillips with the note: "Just wanted to be the first this year to wish you a Merry Xmas." But what about last year, Ernie?

★ ★ ★
Reggie Jordan, music director of WKIN-AM, P.O. Box K, Kingsport, Tenn. 37662, would like to trade playlists with other Top 40 stations. Lineup at the station includes **Ric Darby** 6-9 a.m., **Charlie O'Day**, the program director, 9-noon; **Ken James** noon-3 p.m., and **Reggie Jordan** 3-7 p.m., with **J. Rocket** and **Chuck Carroll** on weekends. . . . **Bill Colman** has replaced **Bob Craig** in the midday slot at WDRC-AM, Hartford, Conn. They used to be opposite each other when Colman was across the street at WPOP-AM. . . . **George Wayne**, an Australian who has worked on such fine stations as 2SM in Sydney, is in the U.S. and looking for an air position. You can reach him in Los Angeles at 213-651-0568.

★ ★ ★
Tom & Betty Breneman have moved; their new address is 23117 Collins St., Woodland Hills, CA 91364. Phone is still 213-348-3162. Betty's record review service is coming along nicely. . . . Out in Delta, Utah, **KDLT-AM** is doing quite well with country music. The clear channel station is a daytimer, but located at 540 on the dial and music director **Gary Lasater** says the station even gets requests from Salt Lake City 140 miles away once in a while. Program director **Neil Forster** does the sunrise-11 a.m. show, following by Lasater to 4 p.m. and **Vicki Orton** to sunset. Since the station has been on the air only since Feb. 22, they still need country records desperately.

★ ★ ★
Robert E. Henley, station manager of WGN-AM in Chicago, has been named president of the Illinois Broadcasters Assn. Henley started in radio in Du Quoin, IL, with **WKQN-AM** as an announcer. . . . **George McGovern** reports in from **WQPD-AM** in Lakeland, FL, and

states: "We do play new singles, right out of the box, plus album cuts, usually placing emphasis on the singles from the albums, here again ex-

posing new material." Adds: "I am amazed by the rapid growth of this area in just the past few years. Lakeland's Civic Center opens in less

than a month with a seating capacity of over 8,000, featuring acts like **Herb Alpert** Nov. 15, **Loggins & Messina** with the **Ozark Mt. Dare-**

devils Nov. 16, **Earth, Wind & Fire** Nov. 17, **Yes** Nov. 27, **Johnny Winter** Dec. 13, etc. Lakeland will be the fo-
(Continued on page 26)

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Seattle Stations Grab BPI Shows

BELLINGHAM, Wash.—Broadcast Programming International, the new radio syndication firm that grew out of the departed International Good Music programming division, has signed two more radio stations in Seattle, bringing to three the number of outlets using BPI programming in the market.

Kemper Freeman Jr., Bellevue, Wash., the new owner of BPI, reports that **KEZX-FM** in Seattle is now airing the firm's easy listening format, while **KBES-AM** will be using BPI's good music service. **KIXI-AM-FM** in Seattle has been featuring BPI programming for some while.

The BPI products line ranges from MOR through good music to country and rock, Freeman says—11 formats in all. Some 200 radio stations coast to coast are now featuring BPI music.



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Radio-TV Programming Court OKs Format Switch . . . But

By MILDRED HALL

WASHINGTON—Although the U.S. Court of Appeals here has allowed WNCN-FM to go ahead with its rock format and its quad-oriented call letter switch to WQIV-FM—the New York Starr station owners are not altogether out of the woods.

The Appeals Court refused to grant the challenging citizens' request for a continuing stay on the format change from classical to rock, but it has ordered the station to keep its classical music library intact, pending the final decision of the Federal Communications Commission on other issues in the case.

Like a Double Edged Sword

• Continued from page 22

Mitchell, Jack Palmer, David London, Beaver Cleever, Larry Dillon, and weekend man Albert Fusher.

"Aside from the music, because we're on FM, it is not to our advantage to do a superhype Top 40 air personality approach. We try to keep a profile of being a good Top 40 radio station. But, because it's easy for our audience to listen to FM progressive music and their air personalities, it's not necessary for our air personalities to be too up. We just try to be rock . . . and real . . . and that's something I learned at WYSP-FM in Philadelphia." He added that he thought there was nothing wrong with being excited on the air, "as long as it's natural."

Also, "I'd like to believe we have air personalities who are better than the format . . . so that when the format breaks down, the programming will survive. I don't like to hear format broken, and it seldom is. But when it is, the air personalities usually have a sound they can depend on."

All music is carted at the station; no record is speeded up or cut in any way, but all sound is EQ'd.

Getting back to the target audience, Straw feels, "that you can't call all teens teen. You have your basic teen and then you have the adolescent who is becoming a viable programming target . . . if not only as a pacesetter for much of the total teen listening segment, then also because he or she reflects a lot of time the listener habits of some upper demographic groups."

KSEA-FM is operating from a new facility constructed last June under supervision of chief engineer Dick Warren.

In addition to protesting the format change, the WNCN Listeners' Guild has raised questions about Starr Inc.'s fitness as a licensee, and the FCC is investigating the charges.

The Appeals Court order, by Chief Judge David A. Bazelon and Circuit Judge Carl McGowan, released Oct. 25, said the court's refusal to intervene while the FCC is still considering the case does not mean that the "allegations pending before the Commission are not serious."

While the issue of licensee fitness is threshed out at the FCC—a process that could take months, or even years—the Court prefers not to intervene. The Commission can decide whether or not to permit the format switch to continue, at the end of the proceedings. The Appeals Court can act on the merits of the case when the FCC action is completed.

"The Court is concerned with insuring that in the event the Commission or this Court should ultimately determine that the classical music format should be restored, such restoration would in fact be possible."

The Court warns Starr to take no action to transfer the WNCN-FM classical music format to a non-commercial station (as it had proposed doing), or otherwise disposing of the station's record library, pending final FCC and court resolution "of the entire matter."

The whole issue of whether the

FCC should interfere with music format changes, either at the time of a station transfer, or during the license period, remains unclear.

In a statement on the WNCN-FM order, Chief Judge Bazelon notes that the FCC has expressed "grave doubts" as to whether it has the power to unjoin format changes, under the First Amendment of the Constitution.

But the U.S. Court of Appeals here had no such doubts when it recently reversed the FCC's approval of a switch from classical to rock music in the transfer of Zenith's WEFM-FM in Chicago, and remanded the case to the commission. (Billboard, Nov. 2.)

The Court has held that the FCC should act when the public interest requires diversity of programming by licensees of the public airwaves. Judge Bazelon holds that in the WEFM-FM decision, the majority did not resolve the First Amendment issue in music format cases, but only ordered the FCC to "give a more complete consideration to diversity issues in licensing proceedings."

All of which means that although WNCN-FM can put on its new rock format, lawyers for the stations, lawyers for the Listeners' Guild, and FCC attorneys will be cudgeling their brains for some time to come about which way the FCC should go in music format cases, when a somewhat unique format will be sacrificed to a more profitable one.

Live 'Q' Airings Set For N.Y.'s Newest FM Rocker

NEW YORK—WQIV-FM, which just fought through legal and governmental red tape to go rock this past week, will be accented with live quad broadcasts that may total as much as five or six hours a week.

Planned air date is in a week or so.

The station is using a Sansui QSE5B encoder and will be broadcasting 24 hours a day in quad. All stereo product, of course, will only be enhanced by the quad process, but considerable quad matrix records will be played.

However, all of the live programs—originating from local nightclubs and concert halls—will be quad in full gallop.

Allan J. Eisenberg is the station's general manager; Larry Miller is program director; both came from similar positions at another Starr

Group station—KUDL-AM-FM in Kansas City.

This will be the second full-time QS matrix station within the Starr chain; Starr engineering director Bill Bemish installed a Sansui encoder at WWWW-FM in Detroit Oct. 15.

Jerry LeBow, Sansui representative in New York, says that he will be assisting in the live quad broadcasts and he points out that Miller is an engineer and versed in quad mixing. These music broadcasts will be encoded at the site of the music, i.e., the clubs.

In addition, the station, billed as "Q-4," will also be heralding airplay of quad albums in newspapers and magazines in the New York area; time and date of the LP broadcasts will be announced and the full album will be played sans interruptions.

Salt Lake Radio Welcomes New Artist



KISSING MUSIC—Will Lucas, morning personality on KALL-AM, plants a kiss on Charlynn Mabey, new MGM Records artist (left photo), while promotion executive Ernie Farrell insists that Lucas pay enough attention to also take a press kit on her new single "I Am Me." Talking to the hometown girl, is Frank C. Carmen, owner of KLUB-AM, second from left. Al Thomas, vice president of KLUB-AM, and Ed Mabey, right, manager and father of Ms. Mabey, discuss the potential of her record.



MGM Records photos

The King Biscuit Flower Hour presents: The Edgar Winter Group and Suzi Quatro Sunday, Nov. 10, 1974.



On November 10, the King Biscuit Flower Hour will present a taped live radio show featuring the Edgar Winter Group and Suzi Quatro. The show hosted by Bill Minkin

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



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*Nov. 8 **Nov. 9 ***Nov. 11 ****Nov. 16

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

Vox Jox

• Continued from page 23

cal point for concerts in the Tampa Bay area." Lineup at the Top 40 station includes Gary Knight 5:30-9 a.m., Les Howard 9-noon, Long John Kay noon-4 p.m., McGovern 4-8 p.m., Bawana Johnny 8-1 a.m., Silent Sam 1-5:30 a.m., and Bob Steele weekends. I suspect that Sam is some kind of automation. But McGovern isn't and he's always been interested in music. I think that the station may turn Lakeland into one of the most

important breakout markets in the nation for new records.

Ted Zaborniak reports in from WLRO-AM in Lorain, Ohio, where he's doing the 6-10:30 a.m. show and serving as operations manager. Says: "My air sound has improved considerably from the days when I was at WHIZ-AM in Zanesville, Ohio, and I now feel I can hold my own in any area. I'm also able to use some of my other talents playing guitar and singing in lounges around the area. If you know anyone in the musical instrument or amplifier business who's looking for a representative, I'd be interested." Lineup includes Zaborniak 6-10:30

a.m., **Larry Divito** 11 a.m.-3 p.m., **Don Jerge** 3-signoff, with **Reid Kolins** doing news, and **Yvonne Vranza** and **Jim Allen** doing weekends and **Jim Bryda** doing a popular polka music show noon-2:30 p.m. Sundays.

 College broadcasters from the University of Wisconsin system of radio operations are meeting Nov. 9-10 at the Green Bay campus for a conference on radio programming. On the agenda is radio drama improvisation, which illustrates to me that some colleges are still teaching radio like it was back in the 40s.

Chuck Scott, WDFH-FM, Chicago, is looking for an air personality and/or programming position; 312-398-4571. . . . The Radio Information Office of the National Assn. of Broadcasters is sending out an album to every member the week of Nov. 4 called "The Spirit of America"; sort of a promotional plug for America, which isn't a bad idea at the moment. **Chuck Blore** produced the series of spots on the LP, intended for radio broadcast.

Dave Newton has joined WGAR-AM in Cleveland to do the afternoon drive show. He'd been at WOIO-AM in Canton, OH, as program director and morning personality. . . . **Rick Sklar**, director of program development for the ABC-owned radio stations, was honored with a luncheon Oct. 22 at the Plaza Hotel, New York, on behalf of the

Third Street Music School's education fund. The charity luncheon raises funds for scholarships at the school. And the music industry people in New York couldn't have chosen a better radio man to honor.

 A note from **J.J. Johnson**, who does the noon-3 p.m. show on KDAY-AM, Los Angeles: "I personally don't like to see any brother or any person booted out of a job. And, from what I can gather, in Mr. Bynum's case (**Roland Bynum**, former director of KGFJ-AM, Los Angeles) the fairness of that decision is questionable. I don't know the gentleman personally, but I wish him the best. However, cold as it may seem, numbers is the name of the game and we've got them and we've had them for some time now. Why and how did we get those numbers? Ask anyone who's listened to us or, better yet, listen for yourself." Right, you are good, J.J. But, on the other hand, I know Roland pretty well and his capabilities; in my opinion, he was hampered from competing with you by management, and then became the fall guy when KGFJ-AM got hurt, as he realized it would. You can't fault a program director for not being allowed to program a station as he felt it should have been programmed. And, neither can you take all of the credit, in this particular case, for your own success. KGFJ-AM was vulnerable, in my opinion.

Virgil Clark, program director of WIDS at Community College of Philadelphia, 34 S. 11th St., Philadelphia, Pa. 19107, needs jazz, rock and soul records. . . . KRBC-AM, Abilene, Tex., is celebrating 38 years on the air this month. Lineup at the station has **Johnny McCoy** 5-7 a.m., followed by an hour of news, then talk and music from 8-9 a.m. with **Mike Faulkner** and **Kirk Woodward**. **Eric Fletcher** comes on with Top 40 music then from 9-noon, followed by **James (Gary Bell) Littleton** noon-3:30 p.m., program director **Dave Dalzell** until 6:30 p.m., assistant music director **John Frost** 6:30-9 p.m., music director **Jim (Jim Randall) De Loach** from 9 p.m. until 1 a.m. signoff. Weekenders are **Curtis Stone**, **Larry Rideout** and **Mark (Mark Wayne) Spurlock**.

 From **Alan Irwin**, music director of WLKW-AM-FM in Providence, R.I.: "I'd like to send my thanks for your article on **Jim Gabbert**. In this age of the computer, demographics, etc., ad nauseum, it's a pleasure to know there are people who feel radio, who run by intuition as well as intellect."

 Received a letter from a disco DJ

named **Elli Mamane** in Jerusalem. He wanted information on how to get Simon Says, a newsletter (free) on discotheque records. If anyone else would like to get on the mailing list for the information, write: **Mark Simon**, 1285 N. Sweetzer (apt. 203), Los Angeles, Calif. . . . **Dave Diegert**, P.O. Box 23, Livonia, N.Y. 14487, is attempting to put together a composite aircheck of some of the big names in radio from the 50s and 60s. "Guys like **Barney Pip**, etc., with a little bit about their current whereabouts. When completed, the tape will be sent to anyone who wishes at no charge." Diegert works at WCGR-AM-FM in Canandaigua, N.Y. Sounds like a fun project.

 WFMV-FM, an oldies format station celebrating its first year on the air as I'm writing this, has a lineup of **Chuckey Bea** 6-9 a.m., **Tom Manno** 3-6 p.m., **Terry Rick** 7-midnight, and **Ron Herdman** 4-6 a.m. When not live, the Blairstown, N.J. station is automated. . . . I sort of ignored the movement of **Terry McGovern** from KSFO-AM in San Francisco to KSAN-FM there. He's doing the 6-10 a.m. shift and is one of the only men to move from MOR to progressive, a pretty long jump you must admit. What brought McGovern to mind was a note from **Vicky Cunningham** at KSAN-FM pointing out that **Bonnie Simmons** was now programming the station and that **Janice Bordett** has been named news director of the station, bringing "the number of women department heads at KSAN-FM to four, plus we have a woman account executive, a full-time air personality, and part-time air personality. **Tom Donahue** says he prefers women to men." In New Orleans at the annual convention of the National Assn. of FM Broadcasters, I was moderating a panel session and the first person to ask a question from the audience was a female from NOW who made a blanket statement criticizing radio for not giving women programming position. I pointed out to her that no one gave anybody anything in radio, but that **Ruth Meyer** had earned a programming job and was one of the greats in Top 40 radio. The NOW girl said: "That's one. Name two." Actually, there are at least 50 fe-



McGOVERN



BORDETT

males around the nation programming radio stations in just about ev-

(Continued on page 29)

November Debut Seen For 'Hit Country' Syndication

LOS ANGELES—"Hit Country," a new three-hour weekly syndicated radio program hosted by recording artist Jerry Naylor and produced and syndicated by Alto Communications Inc. here, is slated to bow on the air by the end of November, according to D. Alan Clark, president of AC.

Naylor has been host of "Continental Country," another syndicated country music show. Clark and AC general manager Bill Ezell say that 40 radio stations have already cleared the country music show and Ezell comments: "I suspect we'll have a total of more than 100 stations with the show by air time."

He adds that "so far, we haven't lost one station that had previously been carrying the other radio show with Naylor as host."

The new show is formatted in three segments to be used as three one-hour programs or in one three-hour block. The first hour deals with a profile . . . sort of an industry look at writers, artists and others who make history in country music.

The second segment focuses on chart hits weaved in with artist comments and interview bits. The third segment is called "Face The Country" and hinges on trends in music and new records.

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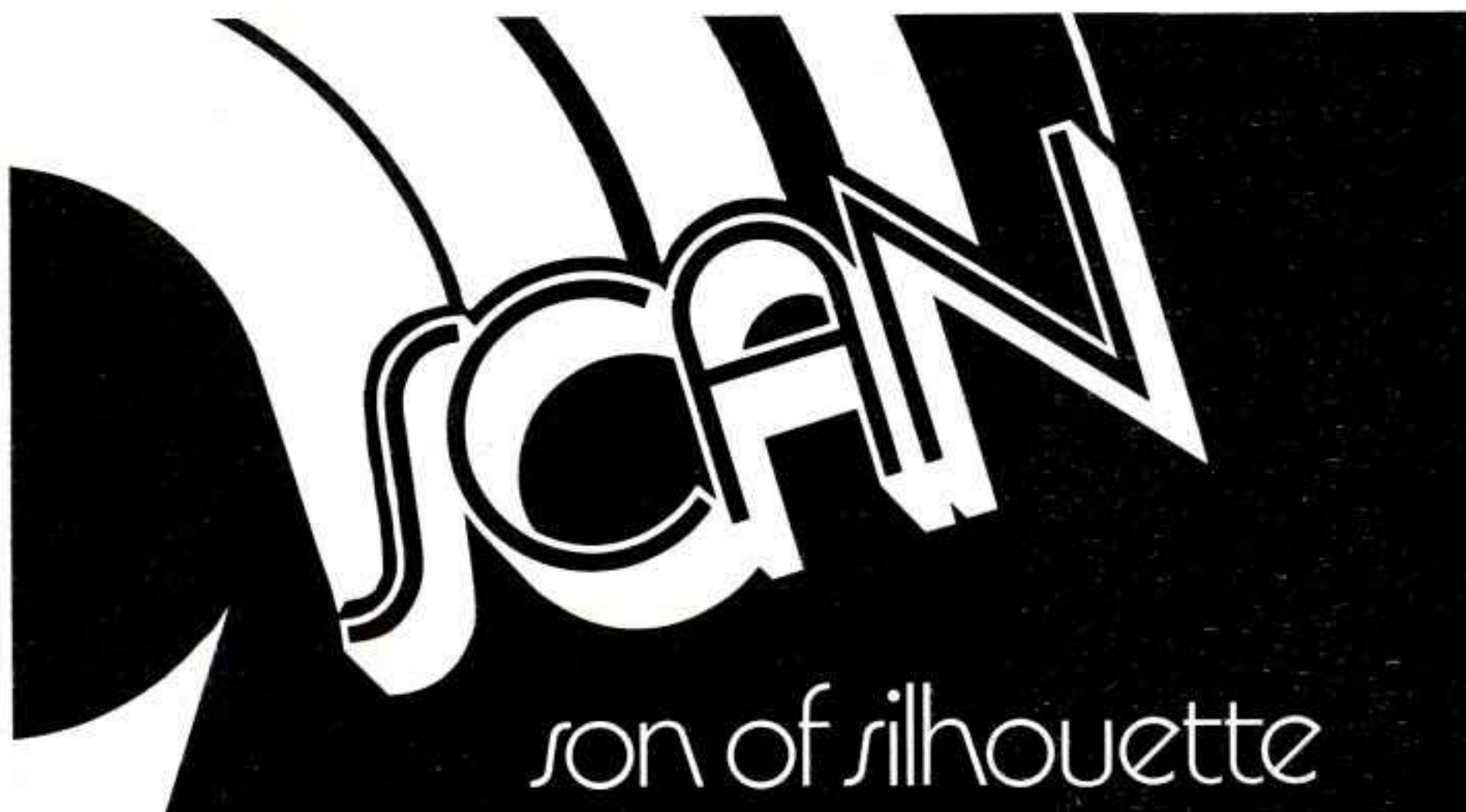
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Billboard Best Selling Jazz LPs

Last Report	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	23	BODY HEAT Quincy Jones, A&M SP 3617
2	5	5	THRUST Herbie Hancock, Columbia PC 32965
3	2	12	ONE Bob James, CTI 6043 (Motown)
4	3	20	MYSTERIOUS TRAVELLER Weather Report, Columbia KC 32494
5	4	9	HIGH ENERGY Freddie Hubbard, Columbia KC 33048
6	7	20	WINTER IN AMERICA Gil-Scott Heron & Brian Jackson, Strata-East 19742
7	10	20	THE BLACKBYRDS Fantasy F-9444
8	18	5	IS IT IN Eddie Harris, Atlantic SD 1659
9	11	27	CROSSWINDS Billy Cobham, Atlantic SD 7300
10	15	3	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465
11	6	48	HEAD HUNTERS Herbie Hancock, Columbia KC 32731
12	8	5	WHERE HAVE I KNOWN YOU BEFORE Return To Forever Featuring Chick Corea, Polydor PD 6509
13	21	14	LEAVING THIS PLANET Charles Earland, Prestige PR 66002 (Fantasy)
14	9	36	BLACK AND BLUES Bobbi Humphreys, Blue Note BN LA 142-F (United Artists)
15	25	5	ALL IN LOVE IS FAIR Nancy Wilson, Capitol ST 11317
16	16	3	VIRTUOSO Joe Pass, Pablo 2310-708
17	30	28	LAND OF MAKE BELIEVE Chuck Mangione, Mercury SRM-1-684 (Phonogram)
18	13	7	CHAMELEON Maynard Ferguson, Columbia KC 33007
19	17	9	BRASSWIND Gene Ammons, Prestige P-10080 (Fantasy)
20	20	3	ECHOES OF A FRIEND McCoy Tyner, Milestone 9055 (Fantasy)
21	14	50	SPECTRUM Billy Cobham, Atlantic SD 7268
22	12	31	STREET LADY Donald Byrd, Blue Note BN-LA 140-F (United Artists)
23	-	1	SOUTHERN COMFORT Crusaders, ABC/Blue Thumb BTSY-9002-2
24	24	14	REGGAE Herbie Mann, Atlantic SD 1655
25	-	1	SWEET LOU Lou Donaldson, Blue Note BN-LA259G (United Artists)
26	23	77	SWEETNIGHTER Weather Report, Columbia KC 32210
27	27	23	CRYSTAL SILENCE Gary Burton/Chick Corea, ECM 1024ST (Polydor)
28	38	3	ILLUMINATIONS Devadip Carlos Santana & Turlya Alice Coltrane, Columbia PC 32900
29	19	14	IN CONCERT Freddie Hubbard/Stanley Turrentine, CTI 6044 (Motown)
30	26	85	BLACK BYRD Donald Byrd, Blue Note BN-LA047-F (United Artists)
31	33	16	SOLO CONCERTS Keith Jarrett, ECM 3-1035/37 ST (Polydor)
32	22	12	POWER OF SOUL Idris Muhammed, Kudu/CTI 17 (Motown)
33	28	85	LIGHT AS A FEATHER Chick Corea, Polydor PD 5525
34	35	9	PERFORMANCE Esther Philips, Kudu/CTI 18 (Motown)
35	36	3	UPON THIS ROCK Joe Farrell, CTI 6042S1 (Motown)
36	37	7	LIVE IN JAPAN Sarah Vaughan, Mainstream MST 2-401
37	31	7	FACES IN REFLECTION George Duke, BASF/MPS 22018
38	32	3	CHAPTER 3: VIVA EMILIANO ZAPATA Gato Barbieri, ABC/Impulse ASD-9279
39	29	7	VERY LIVE AT BUDDY'S PLACE Buddy Rich, Groove Merchant 3301 (PIP)
40	-	1	DON'T YOU WORRY 'BOUT A THING Hank Crawford, Kudu/CTI 19 (Motown)

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Latin Scene

MIAMI

Cindy Rodriguez' hit "Everybody Knows," is a hit here on WQBA-AM and WFAB-AM, plus KXEW-FM in Tucson. Also from TR comes word that the hit from **Kako's** forthcoming LP is slated to be "Mi Bomba."

Pedro Miguel y sus Maracaibos (Audio Latino), **Chirino** (Gema), **Tipica Tropical** (Mate), and **The Judge's Nephews** (Audio Latino) played the Channel 23 dance at Dinner Key Auditorium, but the crowd numbered only around 2,500.

Iris Chacon (Borinquen) opens at Club Montmatre for two weeks. . . Musart is releasing "Dejenme Si Estoy Llorando" by **Flor Sylvestre** and "Prision Perpetua" by **Antonio Aguilar**. . . **Julio Iglesias'** LP on Alhambra, "A Flor De Piel" selling nicely in Miami, N.Y., Chicago and Puerto Rico.

Miami says **Danny Daniel's** LP "Por El Amor De Una Mujer" doing well in sales. . . **Karool**, a young singer from Columbia has signed with Fuentes. . . Miami Records is preparing an 8-track recording studio under the direction of **Carlos Granados, Jr.** The studio will be located at their facilities in Miami.

The single from **Eddie Palmieri's** new LP on Coco, "Nada De Ti" is being aired on all local stations and predictions are the record will be a hit. . . **Los Chavales de Espana** return to Miami to play the month of December at Centro Espanol, a big New Year's Eve dance at Miami Beach Convention Hall, and then they are booked into the Hyatt Plaza (formerly Playboy Plaza) from April to July. **ART "ARTURO" KAPPER**

PUERTO RICO

Nydia Caro (Alhambra Records of Puerto Rico) won top prize with 18 votes at the Third OTI Song Festival (Cancion Ibero Americana) Festival of Song held at Acapulco, Mexico. Her song (lyrics) "Hoy Canto Por Cantar" (Today I sing for You) and music by Spanish-Italian composer **Richard Sarato**, was declared the winner.

Seventeen other Latin American countries and Spain participated in the Festival that reached an estimated television audience of 100 million. The contestants from Guatemala (14 votes) and Venezuela (11 votes) received second and third prizes.

The television showing, via satellite, was carried by Telemundo Channel 2 of San Juan.

ANTONIO CONTRERAS

SANTO DOMINGO

New singles getting heavy airplay are "Asi, Asi" by Dominican group **Los Beduinos** (Karen) with arrangements by leader **Wilfredo Vargas**; "Camino Hacia El Altar" by **Ramon Leonardo** (Karen) and "Ayudame" and "Quien" by Spanish singer **Camilo Sesto** (Pronto). . . Dominican singer **Rhina Ramirez's** (Montilla) latest single "Cuanto Dolor Vale Tu Amor" is gaining popularity in Spain where the artist is fulfilling night club and TV presentations.

Dominican recording artist **Charitin Goico's** (Alhambra) special review caused such a sensation at the Embassy Club of the Hotel Embajador that her farewell show at the Bellas Artes Theater was an SRO performance. The show is a production of Ms. Goico's manager from Puerto Rico, **Elin Ortiz** and co-producer **Manuel Logrono**. It is the first extravagancia to be produced here. Wedding bells are ringing for Ms. Goico and Elin Ortiz. After the event, the Charitin Goico Show will be presented in Chile, Venezuela, Puerto Rico, Mexico and Spain. Also the artist will be participating

in the Otis Festival in Mexico with her own composition "Alexandra."

Singer **Ramon Leonardo** on the Karen label was arrested during a performance in a boite here because he was interpreting a composition which had been prohibited by the Committee for Night Club and Radio Shows. The song titled "Francisco Alberto Caramba" was composed by **Chico Lopez** in dedication to the late Colonel Francisco Alberto Caamano, who participated in a guerilla invasion some months ago. Leonardo, along with other artists who were arrested with him, was released the following day.

Domingo Bautista has been appointed distributor and public relations man for Karen Records. Karen Records also represent various inter-

national record companies such as Montilla, Remo, Discomoda and 4 Points which are distributed by **Bienvenido Rodriguez**.

The "Solano En Domingo" TV show on Channel 4 produced by **Rafael Solano** is now being shown in Puerto Rico on Channel 7 and in New York on Channel 47. The latest show featured Puerto Rican singers **Sophy** (Velvet) and **Cheo Feliciano** (Vaya); also **Vinicio Franco** and **Tino Garcia** with the **Guillo Carias** group. . . Spanish singer **Julio Iglesias** (Alhambra), famous for his recordings of "La Vida Sigue Igual," "Gwendolyn" and "Un Canto A Galicia" made a successful debut here at the El Conquistador, the Bellas Artes Theater and in Santiago. **FRAN JORGE**

Billboard SPECIAL SURVEY for Week Ending 11/9/74

Billboard Special Survey Hot Latin LPs

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IN LOS ANGELES

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CHAYITO VALDEZ Se Mercho, Musimex 5080	9	LOS BABYS Album De Oro, Peerless 1749
2	VICENTE FERNANDEZ Me Caso El Sabado, Caytronics 1405	10	LOS HUMILDES Amor Eterno/Ambicion, Fama 518
3	LOS MUECAS Hoguera De Amor, Caytronics 1413	11	CHRIS MONTES Hay No Digas, Caytronics 1411
4	JUAN TORRES A Borinquen, Musart 1640	12	AMALIA MENDOZA Amalia Mendoza, GAS 4065
5	LUCHA VILLA Los Discos De Oro, Musart 1636	13	EDDIE PALMIERI The Sun of Latin Music, Coco CLP-109XX
6	ROSENDA BERNAL La Silla Vacia, Latin International 5006	14	LOS ANGELES NEGROS Dejenme Si Estoy Llorando, U.A. Lat. 135
7	LOS BABYS Como Sufro, Peerless 1769	15	LOS FREDDYS Epoca De Oro, Peerless 10014
8	ANGELICA MARIA Tonto, Sonido Internacional SI-8006		

IN NEW YORK

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

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Vox Jox

Continued from page 26

ery format except soul. Bonnie is the first female progressive programmer. I think. Congrats Bonnie and Janice.

Jim Maddox, program director of KDAY-AM in Los Angeles, is looking for a cooker for the evening show and also a part-time newsman. Format is soul and the station is doing quite well in ratings under Jim's direction... The lineup at WNOE-AM, New Orleans rocker, now includes music director **Don Anthony 6-10 a.m.**, program director **Jason O'Brian 10 a.m.-2 p.m.**, **Jim Sassidy 2-6 p.m.**, **Coyote Kincaid 6-10 p.m.**, **Lee Armstrong 10 p.m.-2 a.m.**, and **Chuck Rivers 2-6 a.m.** **Skip Broussard**, who once programmed **WOKY-AM** in Milwaukee, among other stations, is now in sales at the 50,000-watt station.

Mikel Hunter, new program director of newly-country station **KNEW-AM** in San Francisco is moving ahead full guns. Now the station is broadcasting live Saturday nights from The Orphanage, **Mick Seeber's** "Bluegrass Experience." Headlining the show each week will be the **Homestead Act**, featuring **Elmo & Patsy**, plus other bluegrass and country bands from Northern California. Should be an interesting show... One of the radio station reports that I like to see each week is that of **WKTJ-AM-FM** in Farmington, Me. It's done by program director **Dave Michaels** and music director **Al Ibarquen**.... **Harry O'Conner**, Los Angeles, reports that there are now 31 radio stations airing his "Lovewords" programming concept in U.S. and Canada. Eight are MOR stations, some are rock. Next, country.

Pat Patterson has taken up right where he left off at **WKIX-AM**, Raleigh, N.C. Not only with his 6-9 a.m. show, but with all of his stuff and nonsense about "The Return Of The Flying Saucers," "The Amazing 1975 Boozda!" and "Uncle Zeb's Mobile Homes." All of these bits are, of course, on his newest album, called "Have You Heard This Man?" on the Fundermotz Records label, owned and operated (if you can call it that) by Patterson, wife, and kids. But let Pat tell you about it: "Since I haven't made your column for some time, I decided to put out my second comedy album—plus the fact that it took one-and-a-half years to sell out the old one." You can get copies by sending \$3 each to him at **WKIX-AM**, P.O. Box 12526, Raleigh, N.C. 27605. "And if anyone thinks they are a good friend and deserve a free copy in the mail, they will receive a smut letter in return."

Well, I did the radio show on **KLAC-AM** in Los Angeles with **Corky Mayberry** and, believe it or not, the station is still on the air. Got great help from **Shadoc Stevens** (he loaned us his tape deck) and **Steve Thrapp** (who patched in Shadoc's tape deck) and engineer **Mike Levy** (who operated the tape deck). **Jay Lawrence**, who preceded **Corky** that evening, Oct. 19, did so well at promoting me that by the time I got on the air probably no one was listening, because no one complained when I played "Up Against The Wall, Redneck" by **Jerry Jeff Walker**. Of course, as **Bobby Vee** explained later over a glass of wine, maybe the listeners thought the song was about somebody else. Anyway, there was also some intense (well, not too many people yawned) excitement when it was rumored that

Robert W. Morgan and **Don Imus** were going to invade the station and take over the show. But they must have been frightened off by the 17 K-9 dogs posted at the door, because they didn't show up.

Charlie C. (Bruce Miles) Rider is looking for work: 714-296-1986. He'd been at **KSEA-FM**, San Diego rocker. **Rider** is out of the station because **Beaver Cleever** returned after a trial stint at **KIQQ-FM** in Los Angeles. **Rider** says he loves radio too

much, "especially with past teachers like **Pat McMahon** of the old **KRIZ-AM** in Phoenix, **Chuck Browning** of **KUPD-AM** in Phoenix, and **Gary Allyn** of **KSEA-FM** in San Diego. I'd really like to end up at a station like the old **KRIZ-AM** (1967-71) some day. If a station were around today like that one, there would be no trouble in awarding a **Billboard** Top 40 Station of the Year Award. Personality jocks with the freedom to entertain, a long but carefully chosen playlist, album cuts, deep community involvement, sensible and interesting contests... that was broadcasting in the public interest. Please pardon my memory flogging, but while writing to you I remembered the recent discussion in **Billboard** on how there aren't any innovative Top 40 stations around. Well, there were some, and I hope to be on the scene when they rise again."

KJEF-AM-FM is a two-man country station in Jennings, LA. Program director **Chuck Thomas** does 6-10 a.m. and noon-2 p.m., while music director **Thad Carter** pulls the rest of the air work. Actually, **Jerry Dugas**, **John St. Ores**, **Phil Phillips**, and **Bill Bailey** help on weekends. **Carter** requests better record service from **RCA**, **Capitol**, and **Columbia**.... **Joe Hager**, who'd been with **KSTP-AM** in Minneapolis, is looking; 612-483-8356. ... **Dave Scott**, presently afternoon drive personality and music director at **WZOO-AM**, Asheboro, N.C., wants to get back into a medium market rocker. Has first ticket, 919-629-5306.

Jim Pewter has bowed out of **KRTH-FM**, Los Angeles. ... **Ted Kelly**, program director of **WMAD-AM-FM**, Madison, Wis., needs a good country personality for a noon-3 p.m. show. Lineup at the station includes, now, music director **Pat Martin 6-10 a.m.**, **Kelly** until 2 p.m., **Todd Grimsted 2-6 p.m.**, and **Lynn Schellhammer 6-midnight** with an all-request show. On weekends, **Kelly** works with local university radio students, helping them break into the business and get some vital early experience.

Lee Abrams, 404-422-5299, or 861 Franklin Rd., Building 5, Suite 7, Marietta, Ga., writes: "If you talk to any small and medium market personalities who are seeking a new position, would you please shoot them my way. There are several new stations I'll be staffing and there seems to be a severe shortage of good talent." Well, if you hear from **Jim (Jay Paul Emerson) Coleman**, Lee, sign him up. Good talent. He was going into Milwaukee, but station changed his mind and he's looking and he's out there somewhere in the boon-docks hunting for a job.

It's the fourth anniversary this week of **Earth News**. **Jim Brown**, creator and godfather of the other side (often the only full treatment) of

the news, called up to tell me to let you know. **Earth News** is now heard on 673 radio stations, which makes it second only to the **ABC** operations.

Bonnie Simmons is the new program director of **KSAN-FM**, San Francisco. ... **Shana**, a pretty chick, has joined **KFRC-AM**, San Francisco, to do the 2-6 a.m. show. She'd been an announcer at **KWBB-AM**, Wichita, Kan., prior to joining **KFRC-AM**. She majored at Western Michigan University in communications.

The lineup at **KFXM-AM** in San Bernardino, Calif., now has program director **Doug Collins** in the morning, **Gary Roberts** mid-days, **Ted Brown** afternoons, **Tom O'Niell** evening, and **Rex Ramsey** 11 p.m.-3 a.m., and **Gary Shannon** 3-6 a.m., with **Marsh Carter** and **Vic Moreno** weekends. **Doug** adds: "May your house be safe from tigers."

Another radio buddy has been promoted—**Walter A. Schwartz** has been named president of the new **ABC Leisure Group II**. He'd been president of **ABC-TV** since July 1972 and before that headed the four radio networks. Though his new position is to supervise such operations as **ABC Theaters** and **ABC Scenic and Wildlife Attractions**, etc., **Wally** is still one of the brightest radio men around. ... Lineup at **KOXA-FM** (billed as **K108**) now includes **Dusty Morgan 6-10 a.m.**, **Donovan Blue 10 a.m.-3 p.m.**, program director **Ed Hamlin 3-7 p.m.**, **Nightrain McClain 7-midnight**, with weekenders **Bill Bauer** and **John St. John**. The station is automated at night, but **McClain** voiceovers are used, taping off after a while and then around 4 a.m., you can hear **Morgan's** voice on announcements—all taped, of course—and these sort of build up to his live airshow at 6 a.m. Seems to me it is an excellent way to handle automation at night.

Jack Reno, a country artist as much as a country air personality, is leaving **WUBE-AM**, country station in Cincinnati that he programmed, to join **KOOO-AM** in Omaha on Nov. 9. He records on the United Artists label. With the switch to **KOOO-AM**, **Reno** also becomes a regular on the syndicated "Proud Country" half-hour weekly TV show seen in Omaha, Tulsa, Oklahoma City, and three other markets. **Reno** will film four shows once a month in Tulsa. ... A reminder: The **Gavin Conference** is Dec. 1-3 in Kansas City. Call **Gary Taylor**, The Gavin Report, 415-392-7750, for details.

KFAC-FM, L.A.

Continued from page 22

finite variety of music selection and sequences, all of which can be controlled by the station's program director.

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NOVEMBER 9, 1974, BILLBOARD

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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	6	9	MY MELODY OF LOVE Bobby Vinton, ABC 12022 (Pedro & Galahad, BMI)
2	1	8	BACK HOME AGAIN John Denver, RCA 10065 (Cherry Lane, ASCAP)
3	5	5	LONGFELLOW SERENADE Neil Diamond, Columbia 10043 (Stonebridge, ASCAP)
4	3	11	CAREFREE HIGHWAY Gordon Lightfoot, Warner Bros. 1309 (Moose, CAPAC)
5	10	5	LAUGHTER IN THE RAIN Neil Sedaka, MCA 40313 (Don Kirshner/KEC, BMI/ASCAP)
6	2	10	LOVE ME FOR A REASON The Osmonds, MGM 14746 (Jobette, ASCAP)
7	13	5	WHEN WILL I SEE YOU AGAIN Three Degrees, Philadelphia International ZS83550 (CBS) (Mighty Three, BMI)
8	8	6	CAT'S IN THE CRADLE Harry Chapin, Elektra 45203 (Story Songs, ASCAP)
9	4	9	JAZZMAN Carole King, Ode 66101 (A&M) (Colgems, ASCAP)
10	7	12	STOP AND SMELL THE ROSES Mac Davis, Columbia 10018 (Screen Gems-Columbia/Song Painter, BMI)
11	32	2	ANGIE BABY Helen Reddy, Capitol 3972 (Warner Bros., ASCAP)
12	9	11	THE NEED TO BE Jim Weatherly, Buddah 420 (Keca, ASCAP)
13	11	14	TIN MAN America, Warner Bros. 8014 (WB, ASCAP)
14	17	4	I CAN HELP Billy Swan, Monument 8-8621 (Columbia) (Combine, BMI)
15	12	7	SECOND AVENUE Garfunkel, Columbia 3-10020 (Burlington/Andustin, ASCAP)
16	14	12	STEPPIN' OUT (GONNA BOOGIE TONIGHT) Tony Orlando And Dawn, Bell 45,601 (Levine & Brown, BMI)
17	21	3	WISHING YOU WERE HERE Chicago, Columbia 3-10049 (Big Elk, ASCAP)
18	15	8	YOU CAN HAVE HER Sam Neely, A&M 1612 (Harvard/Big Billy, BMI)
19	16	15	I LOVE YOU, I HONESTLY DO Olivia Newton-John, MCA 40280 (Irving/Woolnough/Broadside, BMI)
20	24	5	AFTER THE GOLDRUSH Prelude, Island 002 (Cottilion/Broken Arrow, ASCAP)
21	19	6	EARLY MORNING LOVE Sammy Johns, GRC 2021 (One, BMI)
22	20	8	YOU'RE GONNA LOVE YOURSELF IN THE MORNING Bonnie Kolac, Ovation 1049 (Combine, BMI)
23	26	5	PEOPLE GOTTA MOVE Gino Vannelli, A&M 1614 (Almo/Gemo, ASCAP)
24	30	3	RIDE 'EM COWBOY Paul Davis, Bang 712 (Web IV) (Web IV, BMI)
25	18	15	THEN CAME YOU Dionne Warwick And Spinners, Atlantic 3029 (Mighty Three, BMI)
26	29	6	SOMETHIN' 'BOUT YOU BABY I LIKE Tom Jones, Parrot 40080 (London) (Colgems/Glori, ASCAP)
27	33	3	IT'S MIDNIGHT/PROMISED LAND Elvis Presley, RCA 10074 (Arc, BMI)
28	31	6	THIS IS YOUR SONG Leslie Kendall, Warner Bros. 8022 (Spanka, BMI)
29	25	14	WHEN MABEL COMES IN THE ROOM Michael Allen, Warner Bros. 7833 (Jerryco/E.H. Morris, ASCAP)
30	34	4	EVERLASTING LOVE Carl Carlton, Backbeat 27001 (ABC) (Rising Sons, BMI)
31	36	2	LET'S LOVE Peggy Lee, Atlantic 3215 (McCartney, ATV, BMI)
32	28	6	HONEY, HONEY Abba, Atlantic 3209 (Overseas Songs, BMI)
33	37	5	SUNSHINE ROSES Gene Colton, Myrrh 136 (Word) (Monya, ASCAP)
34	27	6	WALKING MAN James Taylor, Reprise 8028 (Country Road, BMI)
35	40	6	COME FILL YOUR CUP AGAIN Barry Richards, A&M 1543 (Almo/Lion's Share/Loganberry/Wheezer, ASCAP)
36	43	2	THREE RING CIRCUS Blue Magic, Atlantic 7004 (W.M.O.T./Friday's Child/Mighty Three, BMI)
37	46	2	IF Telly Savalas, MCA 40301 (Colgems, ASCAP)
38	-	1	FAIRYTALE Pointer Sisters, ABC/Blue Thumb 254 (Para-Thumb/Polo Grounds, BMI)
39	38	8	ANOTHER LONELY SONG Andy Williams, Columbia 10029 (Algee, BMI)
40	-	1	CHARADE Bee Gees, RSO 501 (Atlantic) (Casserole, BMI)
41	50	2	LOVE IS LIKE A BUTTERFLY Dolly Parton, RCA 10031 (Owepub Pub., BMI)
42	41	6	LA LA PEACE SONG O.C. Smith, Columbia 4-45863 (Bushka, ASCAP)
43	42	4	CREDIT CARD SONG Dick Fellar, United Artists 535 (House of Cash, BMI)
44	47	3	SHE CALLED ME BABY Charlie Rich, RCA 10062 (Central Songs, BMI)
45	48	3	YOU FOXY THING, I LOVE YOU Ronnie & Natalie O'Hara, Legacy 103 (Sabre) (Our Lady, ASCAP)
46	44	4	PENCIL THIN MUSTACHE Jimmy Buffett, ABC/Dunhill 15011 (ABC/Dunhill, ASCAP)
47	-	1	MANDY Barry Manilow, Bell 45613 (Screen Gems-Columbia, BMI)
48	-	1	EVERGREEN Booker T, Epic 8-50031 (Columbia) (Universe, ASCAP)
49	-	1	MY EYES ADORED YOU Frankie Valli, Private Stock 45003 (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP)
50	-	1	I BELIEVE IN HAPPY ENDINGS Mary McCaffrey, Playboy 6006 (Don Eugenio, ASCAP)

Classical Symphonies Battle for Survival

Continued from page 1

From Boston to Honolulu, a Billboard survey discloses that every symphony operates at a deficit.

Few enjoy the luxury—and prestige—of recording. Nor are they frequently seen on television.

Highlights of the study show:

- Only nine of the 40 orchestras have 52-work week schedules.
- Basic weekly salaries range from \$150 in the small orchestra to \$350 and above in the major units, not including a recording guarantee.
- A trimming of the deficit by several orchestras.
- Income from all sources accounts for only some 45-60 per cent of the total budget of four of the leading orchestras.
- Attendance on subscription basis remains stable for major orchestras.

The prestigious Boston Symphony enters this fall season with a marked

stations through the Boston Symphony Transcription Trust.

Programs are available in 4-channel stereo. In addition, the orchestra has produced, in conjunction with WGBH, Boston's public television station, a series of 12 one-hour programs with the Boston Pops and also a series of 12 programs with the Boston Symphony Orchestra for PBS.

The Cleveland Orchestra's 1974-75 budget is more than \$5 million. This includes the total cost of salaries, administrative costs, etc., and the maintenance of the orchestra's two homes, Severance Hall and Blossom Music Center. The orchestra's season began in mid-September and closes in late August. The season consists of more than 200 concerts.

During the winter season, the orchestra makes two tours throughout the U.S. One is at New York's Carnegie Hall. Past domestic tours have included the Midwest, Pacific Coast

The Cleveland and Maazel will make 13 recordings for London Records during 1974-1976. Among these will be ballet music by Verdi: Gershwin's "Rhapsody In Blue," Cuban Overture and "An American In Paris"; and the complete ballet music of Ravel's "Daphnis And Chloe."

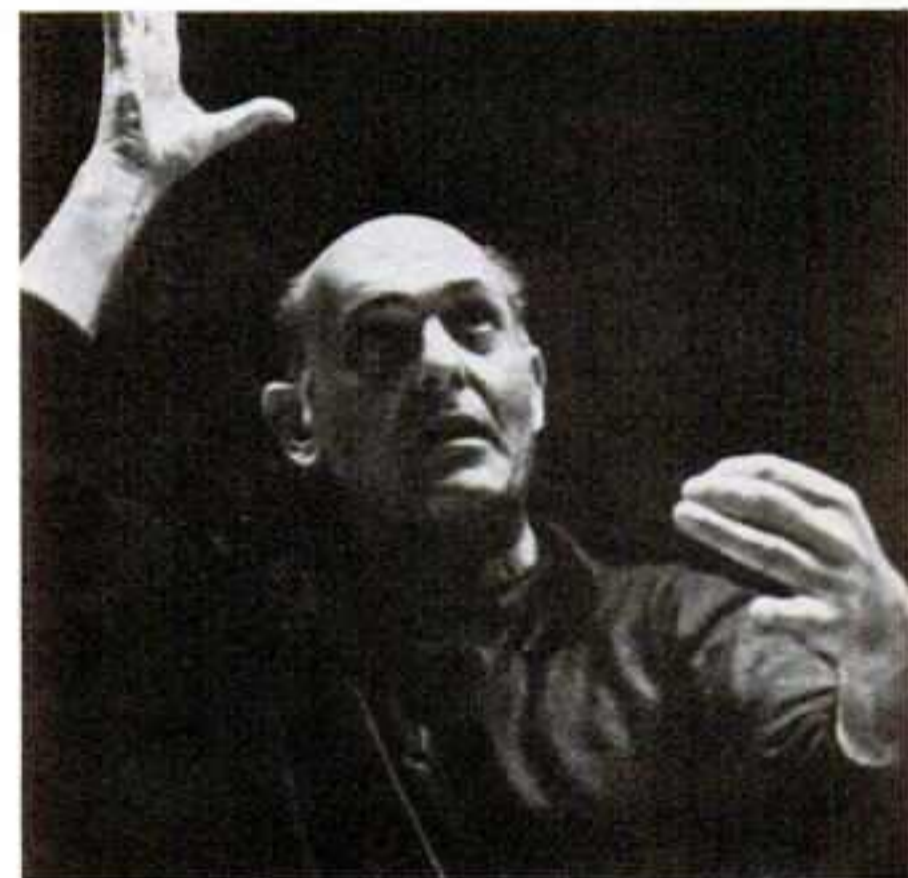
Also, the Cleveland will undertake two other recordings for London next summer. These are the complete "Porgy And Bess" and Berlioz' "Requiem."

The New York Philharmonic has an operating budget this year of \$5,500,000. Of this total, \$3,200,000 is realized through income, leaving a deficit of \$2,300,000. Endowments total \$600,000 and government aid is \$655,000. This leaves a goal of approximately \$1,200,000 to be achieved through contributions and the Lincoln Center Corp. Fund.

On the concert end, the Philharmonic's orchestra recitals for 1974-



Utah Symphony photo
Maurice Abravanel conducts the Utah Symphony which has recorded 75 LPs that have sold more than one million copies on the Vanguard, Vox and Westminster labels.



Robert Lightfoot photo
Georg Solti, conductor of the Chicago Symphony, is classical music's latest boxoffice attraction.

financial improvement in its operating performance for the first time in many years based on its 1972-73 season.

The loss from operations then declined by 12 percent to under \$2,400,000.

The past winter season showed minor improvements including revenue from the Boston Pops concerts increasing. The principal improvement however, occurred at Tanglewood, where ticket sales were up by \$115,000, or 16 percent; some of the costs of the Berkshire Music Center were reduced, and the success of a series of popular artists concerts helped to defray the costs of increased expenses in the Berkshires.

Sales of the BSO records improved, principally from the newer releases marketed by DG. Recording resulted in a profit of \$292,751 after deductions from expenses. The total deficit for the season of 1972-73 was \$359,553, a figure arrived at after adding Ford Trust income, government grants totaling \$133,000 and contributions of \$918,384.

The orchestra tours to New York five times a year and gives 14 concerts in Avery Fisher Hall and Carnegie Hall. This season, the BSO, which has as its musical director, Seiji Ozawa, will tour the Midwest in April with appearances in Detroit, Ann Arbor, Indianapolis, Chicago, Wheaton, Ill., and Iowa City.

The Boston's winter season is 31 weeks long. The Pops season is nine weeks and Tanglewood is eight. Minimum scale for the players is \$360 per week, and the pact is for 52 weeks. All concerts of the BSO and the Pops are syndicated over radio

and southern states. The orchestra gives 30 concerts for area children. In the summer the orchestra is in residence at Blossom Music Center, where it gives 12 festival concerts, three family concerts and nine pops concerts.

Foreign tours this season include Latin America in April 1975 (a first for the orchestra) and a fourth tour of Europe, set for September 1975. All tours will be under the direction of Lorin Maazel, the orchestra's conductor.

Broadcasting plays a key role in the Cleveland's existence. The orchestra inaugurated its broadcast service in 1965. And, at present, nearly 100 stations across the U.S. and Canada carry weekly broadcasts. Income from tape leasing accrues to the Cleveland Orchestra Pension Fund. The service is now offered on 4-channel stereo tapes to subscribing stations.

The 1973-74 season ended with a loss of only \$32,400 as compared with \$232,900 for the previous year. Contributing to the decrease were a sustaining fund program that raised \$1,433,000, a \$37,000 increase in ticket sales revenue; a \$50,000 grant from the Ohio Arts Council; and a \$215,000 decrease in the annual deficit run up by the Blossom Center.

Fund-raising projects by the orchestra's Junior Committee have included race track benefits, Bach's Lunch Cookbook for outdoor dining; Christmas cards; and Games People Play. The committee also sponsored two championship tennis tournaments and published this year a new cookbook, "Bach's Lunch II."

75 run from September to mid-May. This includes five educational concerts which are performed for school children and which all take place in Avery Fisher Hall.

After the close of the winter subscription season, the Philharmonic will perform its Promenades from May 20-June 14. The Rug Concerts have been expanded this year to run for two weeks instead of one. The dates are from June 17-June 29. The free outdoor Parks concerts will be from July 29-Aug. 24. The nine concerts last year attracted 457,000. A tour of Europe is set from Aug. 26-Sept. 20.

Pierre Boulez, Philharmonic conductor, has scheduled several new events for the season, including mini-festivals around Charles Ives and Franz Schubert. The Ives program ended Oct. 12; the Schubert festival runs from March 4 through March 8, 1975. Boulez's schedule calls for less retrospective pieces while accenting more contemporary works written after World War II.

The orchestra's attendance has remained about equal to the previous year's totals, with attendance about 96 percent of capacity for its subscription concerts.

Two special concerts will feature Andre Kostelanetz as conductor. Dates are Dec. 5 and Jan. 10. The latter program will feature Earl Wild in an all-Tchaikovsky program. Leonard Bernstein is set for two dates. The first on April 11; the second, on April 24, features Mstislav Rostropovich, cellist. Michael Tilson Thomas continues his successful Young People's Concerts. These are

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Symphony Struggle

set for Nov. 23, Dec. 14, March 15 and April 26.

The Philadelphia Orchestra's annual budget is \$4,500,000. Earned income from all sources (concert fees, ticket revenues, endowments, recording royalties, etc.) totals \$3,300,000. The balance of \$1,200,000 is made up by an annual drive for Orchestra Assn. membership.

Regarding performances, the Philadelphia has performed a 52-week season since 1963, the first such all-year-round contract for a U.S. orchestra. The season "at home" in Philadelphia's Academy of Music consists of 24 pairs of Friday afternoon/Saturday evening concerts, a series of 15 Tuesday evening concerts, a series of 14 Thursday concerts and a short series of pairs of six Friday evening/Saturday evening performances.

In addition, the Philadelphia Orchestra presents a series of 10 concerts at New York's Avery Fisher Hall, a series of six concerts in Washington, D.C. at the Kennedy Center, and a series of five performances at the Lyric Theater in Baltimore.

The 1973-1974 season opened with a tour of Mainland China (Sept. 10-23, 1973) and also contained a transcontinental tour in May, 1974. The orchestra will make its fifth European tour, in May 1975. Past overseas tours have also been made to Latin America (1966) and two tours of Japan (1967 and 1972).

The regular winter season is rounded out with special events such as the pension concerts (usually two), pops programs, a pre-season gala and the annual Academy of Music Anniversary Concert. Three series of educational concerts are presented: five for children, two for junior high school students and four for senior high school and college students. The orchestra also appears at the Ann Arbor May Festival (since 1936).

Five summer weeks are devoted to concerts at Philadelphia's Robin Hood Dell and August is devoted to concerts at the Saratoga Performing Arts Center. The concerts at the Academy of Music, which is owned by the orchestra, open in mid-September and continue into May.

The orchestra is currently in the final year of a three-year contract with a weekly salary base of \$350.00. The orchestra and RCA renewed the recording contract for three years in 1973.

The orchestra tapes all concerts for a transcription service which has some 60 subscriber stations here and in Canada as well as the Voice of America.

Repertoire for 1974-1975—the orchestra's 75th anniversary season—will include a world premiere of a new work (choral) by Ginastera, the U.S. premiere of a work by British composer Nicholas Maw, and several works new to orchestra audiences by Panufnik, Berger, Henze, Ligeti and Schoenberg.



Some symphonic orchestras are using novel ideas to bring classical music before the public. But they all share problems with finances. RCA photo

With the 1974-1975 season Eugene Ormandy marks his 39th year as the Philadelphia's music director, a record unsurpassed by any conductor of a major orchestra. Ormandy will also celebrate his 75th birthday this month.

The Baltimore Symphony Orchestra's budget for this fiscal year is \$2,450,000. The budgeted deficit is \$100,000, and its sustaining fund goal is \$625,000; last year it was \$590,000, which it did not reach.

The orchestra personalizes its fund-raising program and addresses different letters to different audiences, delegating the final appeal to teams of volunteers who sign autographed letters personally and follow up by telephone. It claims it doesn't need gimmicks to raise funds, pointing out that the orchestra had a successful summer season.

Fund-raising activities vary as widely as many of the salaries of orchestras' members.

The Montreal Symphony Orchestra has a symphony lottery, in which a large part of its prizes are donated by various companies and shops in Montreal. Tickets cost \$1 each and one ticket places the bearer in the running for one of 15 prizes. Last year the effort earned the orchestra \$45,000; this year's objective is \$75,000.

The Pittsburgh Symphony Society will be helped on Nov. 3 by KDKA-AM Radio to meet its sustaining fund goal of \$800,000. During the day radio personalities will entertain society members who have mailed in special cards to attend a preview for a \$15 gift or more. Visitors will meet community leaders and "Rainbow Cards" will be autographed. Schools are also involved and the school that gathers the largest amount of contributions will be awarded Heinz Hall for one night to be used as a concert for their band or orchestra.

Two years ago the Chicago Symphony ended the season with a deficit of \$359,765. Last year the deficit was cut to \$89,926. When the 1974-75 season concludes next spring Louis Sudler, chairman, and Stuart S. Ball, president of the Chicago Orchestra Assn. believe the figures will have moved from red into the black.

Under the direction of Sir Georg Solti, the Chicagoans, now in their 83rd year, opened their season Oct. 4 in Orchestra Hall with Russian conductor Gennady Rozhdestvensky as

guest. Probably no other orchestra in the world has as many distinguished guest conductors. This year the importations include Carlo Maria Giulini, Daniel Barenboim, Andre Previn, Rafael Fruhbeck de Burgos and Leonard Slatkin, among others.

The season runs through June 6 with an astonishing lineup of soloists including Vladimir Ashkenazy, Michel Beroff, Gina Bachauer, Clifford Curzon, Christoph Eschenbach, Igor Kipnis, Zara Nelsova, Isaac Stern and more than a dozen others.

On their recent tour of Europe, Solti and his musicians recorded Beethoven's Second and Seventh Symphonies in Vienna for the London label. Last year's royalties from disks amounted to \$28,000.

Of its 113 members, seven are women. Through its Women's Assn. and Junior Governing Board, civic-minded music fans endeavor to raise money via sales of Christmas cards, special Christmas wrapping paper, lectures, letter-writing and door to door campaigning. More than 5,000

cheese annually," he says. "Other women sponsor guided tours of the city for wives of visiting conventioners, by selling calendars, by putting on the Harry Truman Memorial Concert and with their annual Trolley Barn Sale. They also get out and ring doorbells, with the men, selling season tickets. We could offer no music without them."

Peress, a trumpet player, recently took the Philharmonic to Leavenworth, Kan., for a concert at the Federal Penitentiary. "They darned near knocked down the walls," says Jarratt. "We believe we were the first to take classical music inside a federal penal institution."

Peress appeals to young people: his programs this winter will feature music by Scott Joplin and Duke Ellington along with the usual Beethoven and Tchaikovsky. And National Public Television has just filmed the Kansas Citians performing for a new music series to be seen in early 1975. With no severe financial problems, the Kaycee orchestra appears



Eugene Ormandy, the Philadelphia Orchestra's conductor, has the highest seniority of any conductor in North America. CBS photo

Chicagoans are members of the Chicago Symphony Society. Each paid \$20 to join. They receive a record featuring the comments of Solti, a baton and tours of musical instrument factories.

The Chicago budget is \$5,854,100 annually. And all its musicians now work on a 52-week contract. Among symphonies, that in itself is a mild phenomenon.

Howard Jarratt, executive director and general manager of the Kansas City Philharmonic conducted by Maurice Peress, sees the new season with "a brand new feeling of zestful hope."

Jarratt is particularly proud of the women who rally to support the orchestra.

"Our Junior Women run a highly profitable decorator's show house and sell thousands of pounds of

headed for its most distinguished season since its founding in 1933.

The Louisville Orchestra under Jorge Mester is unique among all American symphonic groups. It has recorded, for its own label, 122 LPs embracing 281 compositions by 190 composers over a financially difficult 20-year period. Virtually all the albums are of contemporary, virtually unknown music. So sales are minimal.

The Falls City Brewing Co., consistently aids the group with donations. Erroll Garner, Nancy Wilson, Chet Atkins, Doc Severinsen and the Four Romeros are this season's guest artists in the pop six-pack series; classical virtuosi booked this winter include such behemoths as Andre Watts, Rafael Orozco, Evelyn Lear, Janos Starker and Pinchas Zukerman.

Women Aid \$ Drives

"If only we had \$40,000 a year to spend promoting our albums," says Thomas Fenn, assistant manager. "We cherish our 1,200 loyal subscribers who purchase every disk but we must go into national advertising to move into a profit position."

The Kentuckians struggle along, nevertheless. Many U.S. radio stations broadcast their taped radio concerts. "Louisville is just now realizing what it has here," Fenn comments. "The orchestra attracts young, excellent young professionals who somehow survive on our embarrassingly low pay scale and they perform a heavy schedule under highly professional demands of the highest order."

Minnesotans believe that their conductor, Stanislaw Skrowaczewski, is more than merely gifted. As conductor of the Minneapolis Symphony, he and his musicians were inspired this fall when they moved into the \$9.5 million Orchestra Hall just as the number of season subscribers zoomed from 6,000 to 9,000 persons.

The Minneapolis schedule is first rate with guests this season including Yehudi Menuhin, Zino Francescatti, Henryk Szeryng and Itzhak Perlman, all violinists, and Alicia de Larrocha and Andre Watts, pianists, among other stellar names.

In Washington, D.C., Antal Dorati is in his fifth year as conductor of the National Symphony Orchestra and has a strong aide in James DePreist, associate. Five programs are performed annually at New York's Lincoln Center.

At home the NSO is heard at Kennedy Center. The 1974-75 season will feature numerous noted guest artists but the big excitement centers around the coming appearances of the celebrated Russian cellist Mstislav Rostropovich and his wife, soprano Galina Vishnevskaya, who will appear in five concerts. It's a major social event to attend a concert in the nation's turbulent capital. No concerts in the world are quite like them.

The NSO carries a \$600,000 deficit despite its recent raising of \$1 million, according to David L. Kreeger, Symphony president. "But we can live with that. Next year our goal will be higher."

New seats and carpeting as well as a new forestage canopy and side-walls on stage at Detroit's Ford Auditorium have improved the acoustics of the Detroit Symphony under Aldo Ceccato. Still, there are personnel problems within the group. And a new union contract must be negotiated. Executive director Marshall Turkin reckons that the orchestra is "about" at the break-even point financially this year, thanks to WJRFM's donation of 21 hours of airtime for a "Musical Marathon" which brought in \$30,000. Detroit women sponsored raffles and gave vacation trips to workers who sold the most season ducats.

The Detroit's budget last year was \$3.2 million. Ceccato takes the orchestra on tour for two New York concerts, a Washington concert at Kennedy Center and appearances at the Worcester Music Festival, among others, this season.

"We are determined," says Ceccato, "to bring our orchestra back to an international ranking. Making records again would help but there are no offers on the horizon as of now."

In Seattle, for the first time in the

(Continued on page 54)

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\$18,200 Top Symphony Pay

Based on payroll figures for the 1973-74 season, musicians employed by the Chicago Symphony and the New York Philharmonic are the highest paid in North America.

The Chicago and New York musicians perform on 52-week contracts for basic wages of \$18,200 annually. Additional remuneration is awarded for recording sessions. The Philadelphia musicians rank third with \$17,700 and Boston follows with \$17,160.

Fifth and sixth in salary figures are the Clevelanders, at \$15,900, and members of the Los Angeles Philharmonic with \$15,860 guarantees.

Soul Sauce

RCA's Team Won't Quit; Cite 'Boat'

By LEROY ROBINSON

LOS ANGELES—"Looking at the heavy representation of rhythm and blues on the charts, you can't help coming away with the feeling that soul is today's pop music," notes RCA's director of rhythm and blues music, Tom Draper.

"We've had tremendous success this year in terms of our roster and in establishing some precedents. We certified our first rhythm and blues album with The New Birth and there was a followup with The Main Ingredients. And, of course, The Hues Corp. went platinum with its single release, 'Rock The Boat,' proudly observes Draper.

Draper's methodology at this time is based on the formula of Motown Records: establishing and working with an act on an individual basis. An example, and proof that the formula has merit, is The Hues Corp. whose hugely successful "Rock The Boat" single was kept alive for over a year until it became an "overnight" hit record.

"But it was really Marty Mack, our manager, national r&b promotion, who pushed it out there," explains Draper. "Marty stayed with the record, asking for more and more time, and feeling that it would only be a matter of time. Well, by anybody's timetable, including my own, the record should have been dropped. But Marty's tenacity helped in our decision to keep it out there, and definitely helped make a good piece of product happen."

It's doubtful the unprecedented tenacity reflected in that one success is going to become a trend since Draper, and his plans to make his r&b department a viable one for RCA Records, is on a self-proclaimed timetable.

"With any new area of development," explains Draper, "you've got to establish new guidelines, and included in that has to be a timetable of development. Thanks to The Hues Corp., The Main Ingredient,

(Continued on page 33)

Billboard Hot Soul Singles

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NOVEMBER 9, 1974, BILLBOARD

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	10	★ LET'S STRAIGHTEN IT OUT—Laticore (B. Laticore), Glades 1722 (T.K. Prod.), Sherlyn, BMI)	33	42	4	★ ROCKIN' SOUL—Hues Corporation (W. Holmes, RCA 10066 (JMI Lane, BMI)	68	79	3	I'LL BE YOUR EVERYTHING—Percy Sledge (G. Soule), Capricorn 0209 (Warner Bros.), (Muscle Shoals, BMI)
2	4	13	PARTY DOWN—Little Beaver (W. Hale, Cat 1993 (TK) (Sherlyn, BMI)	34	23	8	DEVOTION—Earth, Wind & Fire (M. White, P. Bailey), Columbia 3-10026 (Sagittaire, BMI)	69	66	8	KEEP AN EYE ON YOUR CLOSE FRIENDS—Newcomers (H. Banks, C. Hampton), Truth 3204 (East/Memphis, BMI)
3	2	11	HIGHER PLANE—Kool & The Gang (R. Bell, Kool & the Gang), De Lite 1562 (Delightful/Gang, BMI) (PIP)	35	25	13	DON'T SEND NOBODY ELSE—Ace Spectrum (N. Ashford, V. Simpson), Atlantic 3012 (Nick-O-Val, ASCAP)	70	81	2	LET ME BACK IN—Little Milton (M. Bollison), Stax 0229 (Columbia) (Ark/Julio-Brian, BMI)
4	3	15	DO IT (Til You're Satisfied)—B.T. Express (Nichols), Scepter 12395 (Triple O/Jeh Mar/Bil Lee, BMI)	36	53	3	I DON'T KNOW—Bobby Womack (B. Womack), United Artists 561 (Unart/Bobby Womack, BMI)	71	83	2	WORDS (Are Impossible)—Margie Joseph (D. Janssen, B. Hart), Atlantic 45-3220 (ATV, BMI)
5	13	7	★ WOMAN TO WOMAN—Shirley Brown (J. Banks, E. Maron, H. Tiggen), Truth 3206 (East/Memphis, BMI)	37	28	10	★ WHAT'S YOUR NAME—Moments (A. Goodman, H. Ray, W. Morris), Stang 5056 (All Platinum) (Gambi, BMI)	72	90	2	★ FUNKY PRESIDENT (People It's Bad)—James Brown (J. Brown), Polydor 14258 (Dyanotone/Belinda/Unichappell, BMI)
6	8	7	★ LOVE DON'T LOVE NOBODY PART I—Spinners (C. Simmons, J. Jefferson), Atlantic 45-3206 (Mighty Three, BMI)	38	38	6	★ TIME—Mighty Clouds Of Joy (D. Crawford), ABC/Dunhill 15012 (Contillon, BMI)	73	86	3	★ KUNG FU FIGHTING MAN—Carl Douglas (C. Douglas), 20th Century 2140 (Chappell, ASCAP)
7	10	6	★ SHA-LA-LA (Makes Me Happy)—Al Green (A. Green), Hi 2274 (London) (Jec/Al Green, BMI)	39	16	16	★ CAN'T GET ENOUGH OF YOUR LOVE, BABE—Barry White (B. White), 20th Century 2120 (Sa-Vette/January, BMI)	74	76	6	★ WHAT MORE CAN A GIRL ASK FOR—Whispers (A. Felder, N. Harris), Janus 244 (Chess/Janus) (Blackwood/Golden Fleece, BMI)
8	7	10	★ LET THIS BE A LESSON TO YOU—Independents (C. Jackson, M. Young), Wand 11279 (Scepter) (Butler, ASCAP)	40	17	11	★ BLOOD IS THICKER THAN WATER—William DeVault (P. Rakes, Russ Faith), Roxbury 2001 (Philmela & Common Good, BMI/Melomega & Coral Rock, ASCAP) (Chelsea)	75	77	4	★ IF IT AIN'T FUNKY—Soul Searchers (C. Brown), Sussex 627 (Interior, BMI)
9	14	8	★ SHE'S GONE—Tavares (D. Hall, J. Oates), Capitol 3957 (Unichappell, BMI)	41	59	3	★ HEAVY FALLIN' OUT—Stylistics (Hugo & Luigi, G.D. Weiss), Avco 4647 (Avco Embassy, ASCAP)	76	80	3	★ WALK OUT THE DOOR IF YOU WANNA—Yvonne Fair (N. Whitefield), Motown 1323 (Stone Diamond, BMI)
10	11	11	SUGAR PIE GUY, PARTS 1&2—Joneses (G. Dorsey), Mercury 73614 (Landy Music/Unichappell, BMI) (Phonogram)	42	20	13	CAREFUL MAN—John Edwards (J. Lewis), Aware 043 (GRC) (Act One, BMI)	77	82	3	JUICE IT UP PART 2—Hot Line (Hot Line), Red Coach 808 (Stephanie, BMI)
11	12	9	EVERLASTING LOVE—Carl Carlton (B. Cason, M. Gayden), Backbeat 27001 (ABC) (Rising Sons, BMI)	43	26	16	IN THE BOTTLE—Brother To Brother (S. Heron), Turbo 039 (All Platinum) (Brohaha, ASCAP)	78	84	4	★ RELEASE YOURSELF—Graham Central Station (L. Graham), Warner Bros. 8025 (198FOE, BMI)
12	5	12	PAPA DON'T TAKE NO MESS PART I—James Brown (J. Brown, F. Wesley, J. Starks), Polydor 14255 (Dyanotone/Belinda/Unichappell, BMI)	44	46	9	I KEEP ON LOVIN' YOU—Z.Z. Hill (A. Toussaint), United Artists 536 (Marsaint, BMI)	79	89	3	★ SHOOORAH! SHOOORAH!—Betty Wright (A. Toussaint), Alston 3711 (TK) (Marsaint/Warner-Tamerlane, BMI)
13	6	14	★ YOU HAVEN'T DONE NOTHING—Stevie Wonder (S. Wonder), Tami 54252 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	45	61	3	★ WHATEVER YOU GOT, I WANT—Jackson 5 (M. Larson, J. Marcellino, G. Marcellino), Motown 1308 (Jobete, ASCAP)	80	87	2	★ I'VE GOT TO SEE YOU TONIGHT—Timmie Thomas (W. Hale), Glades 1723 (TK) (Sherlyn, BMI)
14	18	7	★ DISTANT LOVER—Marvin Gaye (M. Gaye, G. Fuqua, S. Greene), Tami 54253 (Motown) (Jobete, ASCAP)	46	56	5	★ A NICE GIRL LIKE YOU—Intruders (K. Gamble, L. Huff), TSOP 8-4758 (Epic) (Mighty Three, BMI)	81	85	5	★ CONTROL (People Go Where We Send You Part 1)—First Family (J. Brown), Polydor 14250 (Dyanotone/Belinda/Unichappell, BMI)
15	22	5	★ I FEEL A SONG (In My Heart)—Gladys Knight & The Pips (T. Camillo, M. Sawyer), Buddah 433 (Etude/Kama Surra, BMI)	47	57	3	★ BE TRUTHFUL TO ME—Billy Paul (K. Gamble, L. Huff, J. Whitehead, G. McFadden), Philadelphia International 8-3551 (Columbia) (Mighty Three, BMI)	82	75	6	CITY OF BROTHERLY LOVE—Soul Survivors (R. Ingui, C. Ingui), TSOP 8-4756 (Columbia) (Rose Tree, ASCAP)
16	24	5	★ THREE RING CIRCUS—Blue Magic (B. Eli, V. Barrett), Atlantic 45-7004 W.M.O.T./Friday's Child/Mighty Three, BMI)	48	41	20	★ THE PLAYER PART I—First Choice (N. Harris, A. Felder), Philly Groove 200 (Bell) (Six, Six Strings, BMI)	83	91	2	★ CALIFORNIA MY WAY—Main Ingredient (W. Hutch), RCA 10095 (Dramatis, BMI)
17	9	14	★ SKIN TIGHT—Ohio Players (J. Williams, C. Satchell), Mercury 73609 (Phonogram) (Ohio Players/Unichappell, BMI)	49	54	13	★ SEXY IDA (Part 2)—Ike & Tina Turner (T. Turner), United Artists 528 (Huh/Unart, BMI)	84	-	1	★ I FEEL SANCTIFIED—Commodores (J. Bowen, B. Miller, Commodores), Motown 1319 (Jobete, ASCAP)
18	19	9	★ LEARNING TO LOVE YOU WAS EASY (It's So Hard Trying To Get Over You)—Dells (J. Roach), Cadet 5703 (Chess/Janus) (Groovesville, BMI)	50	44	18	★ DO IT BABY—Miracles (F. Perren, C. Yarlan), Tami 54248 (Motown)	85	92	4	★ HOW CAN YOU SAY GOODBYE—Sidney Joe Qualls (L. Simpson, A.J. Tribble, C. Davis), Dakar 4537 (Brunswick) (Julio-Brian, BMI)
19	21	8	★ ASK ME—Ecstasy, Passion & Pain (B. Gaskins), Roulette 7159 (Big Seven, BMI)	51	45	14	★ VIRGIN MAN—Smokey Robinson (W. Robinson, R.E. Jones), Tami 54250 (Motown) (Tami, ASCAP)	86	-	1	★ LONG AS HE TAKES CARE OF HOME—Candi Staton (P. Mitchell), Warner Bros. 8038 (Muscle Shoals, BMI)
20	15	11	★ AIN'T NOTHING LIKE THE REAL THING—Aretha Franklin (M. Ashford, V. Simpson), Atlantic 45-3200 (Jobete, ASCAP)	52	47	13	★ YOU LITTLE TRUSTMAKER—The Tymes (C.M. Jackson), RCA 10022 (Dramatis/Bacon Fat, BMI)	87	98	2	★ DON'T TAKE YOUR LOVE FROM ME—Manhattans (A. Felder, B. Sigler, R. Versey), Columbia 3-10045 (Mighty Three/Golden Fleece, BMI)
21	36	4	★ YOU GOT THE LOVE—Rufus Featuring Chaka Khan (C. Khan, R. Parker), ABC 12032 (American Broadcasting, ASCAP)	53	48	15	★ AIN'T NO LOVE IN THE HEART OF THE CITY—Bobby Blue Bland (M. Price, D. Walsh), Dunhill 15003 (American Broadcasting, ASCAP)	88	96	3	★ UM, UM, UM, UM, UM, UM—Major Lance (C. Mayfield), Playboy 6017 (Jalynne/Curtom, BMI)
22	27	8	★ WORN OUT BROKEN HEART—Sam Dees (S. Dees, S. Drayton), Atlantic 45-3205 (Moonson, BMI)	54	49	11	★ HAPPINESS IS BEING WITH YOU—Tyronne Davis (R. Parker), Dakar 4536 (Brunswick) (Solo-Brian, BMI)	89	93	2	★ TRY SOMETHING—Swiss Movement (Edwards, McMurray, Williams, English), Casablanca 805 (D.O.C./Ricks, BMI)
23	32	5	★ I CAN'T LEAVE YOU ALONE—George McCrae (H.W. Casey, R. Finch), TK 1007 (Sherlyn, BMI)	55	50	14	★ HELL OF A FIX—Marion Jarvis (N. Ford, H. Harris), Roxbury 2000 (Chelsea) (Murdean, BMI)	90	-	1	★ YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (B. White, T. Sepe, P.S. Radcliffe), 20th Century 2133 (Sa Vette/January, BMI)
24	30	8	★ SHOE-SHOE SHINE—Dynamic Superiors (M. Ashford, V. Simpson), Motown 1324 (Nick O Val, ASCAP)	56	58	6	★ GANGSTER BOOGIE BUMP—Willie Henderson (W. Henderson, E. Simon, A.J. Tribble, L. Brownlee, T. Takayoshi), Playboy 6011 (Eight Nine/La Cindy, BMI)	91	94	2	★ IS IT IN—Eddie Harris (R. Muldrow), Atlantic 45-5120 (Wardo, BMI)
25	31	7	★ LA LA PEACE SONG—Al Wilson (J. Bristol, L. Martin), Rocky Road 30200 (Bell) (Bushka, ASCAP)	57	73	2	★ WHERE ARE ALL MY FRIENDS—Harold Melvin & The Blue Notes (V. Carstarphen, G. McFadden, J. Whitehead), Philadelphia International 8-3552 (Columbia) (Mighty Three, BMI)	92	-	1	★ PALM GREASE—Herbie Hancock (H. Hancock), Columbia 3-10050
26	29	6	★ PHILADELPHIA—B.B. King (D. Crawford), ABC 12029 (American Broadcasting/DaAnn, ASCAP)	58	51	9	★ YOU CAN'T GO HALF WAY—Johnny Nash (M. Nash, D. Fowler, S. Gary, B. Johnson), Epic 8-50021 (Cissi, ASCAP)	93	95	4	★ SHE'S GONE—Lou Rawls (D. Hall, J. Oates), Bell 45608 (Unichappell, BMI)
27	37	5	★ LOOSE BOOTY—Sty & The Family Stone (S. Stewart), Epic 8-50033 (Columbia) (Stonelower, BMI)	59	52	17	★ LIVE IT UP PART I—Isley Bros. (R. Isley, R. Isley, O. Isley, M. Isley, E. Isley), N-Week 2254 (Columbia) (Boniva, ASCAP)	94	97	2	★ YOU'RE SO RIGHT FOR ME—Choice Four (V. McCoy), RCA 10088 (Warner-Tamerlane/Van McCoy, BMI)
28	34	8	★ SOMETHING'S MIGHTY, MIGHTY WRONG—Impressions (R. Tufo, L. Simon, T. Green), Curtom 2003 (Buddah) (Curtom And Souttown, BMI)	60	65	7	★ PARTY FREAKS—Miami Featuring Robert Moore (W. Clarke, C. Reid), Drive 6234 (Sherlyn, BMI)	95	-	1	★ LOOK ON THE GOOD SIDE—Invitations (R.L. Martin), Silver Blue 818 (Polydor) (Oceans Blue/Marika, BMI)
29	35	7	★ LA LA PEACE SONG—O.C. Smith (J. Bristol, L. Martin), Columbia 4-45863 (Bushka, ASCAP)	61	69	4	★ EVERYBODY'S GOT TO GIVE IT UP—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8030 (Nick-O-Val, ASCAP)	96	99	2	★ SMOKE MY PEACE PIPE (Smoke It Right)—Wild Magnolias (W. Tee), Polydor 14242 (Turbine, BMI)
30	39	6	★ IT'S SEPTEMBER—Johnnie Taylor (D. Gilmore), Stax 0226 (Columbia) (Conquistador, BMI)	62	72	3	★ SWEET EXORCIST—Curtis Mayfield (C. Mayfield), Curtom 2005 (Buddah) (Curtom, BMI)	97	-	1	★ SURE THING—Dionne Warwick (J. Ragovoy, A. Schroeder), Warner Bros. 8026 (Dandy Dittys, ASCAP)
31	33	10	★ HEY, POKEY-A-WAY—Meters (L. Nocentelli, G. Porter, A. Neville, J. Modeliste), Reprise RPS 1307 (Rhindeland, BMI/Cabbage Alley, BMI)	63	64	5	★ WAKE UP AND START STANDING—Younghearts (V. Bullock, C. Ingersell, R. Preyer, B. Solomon), 20th Century 2130 (Unichappell/Malundi/Younghearts, BMI)	98	-	1	★ I AM YOUR LEADER—Walter Heath (W. Heath), Buddah 435 (Jasmine/Seven Valley, ASCAP)
32	40	7	★ WHEN WILL I SEE YOU AGAIN—Three Degrees (K. Gamble, L. Huff), Philadelphia International 8-3550 (Columbia) (Mighty Three, BMI)	64	71	6	★ STREETRUNNER—Nancy Wilson (B. Page, G. Page), Capitol 3956 (Homecoming, BMI)	99	-	1	★ I BELONG TO YOU—Love Unlimited (B. White), 20th Century 2141 (Sa Vette/January, BMI)
				65	67	5	★ LET THE GOOD TIMES ROLL—Garland Green (A. Smith, B. Boyd), Spring 151 (Polydor) (Belinda/Lecan, BMI)	100	-	1	★ THE ROAD TO LOVE—Mandrill (C. Wilson, L. Wilson, R. Wilson, M.D. Claude, "Coffee" Cave), Polydor 14257 (Mandrill/Intersong U.S.A./Chappell, ASCAP)

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IFA Acts Working

• Continued from page 16

as the optimum sites for major outdoor concerts. "A stadium is ideal for big crowds in terms of sight, sound, comfort, security and parking," he says.

"I think we'll be getting a lot more of these in the next two summers. And ultimately the goal of getting 100,000-up kids to one show will be seen as basically undesirable."

He points out that San Diego's 38,000-capacity Balboa Stadium has been a consistently successful rock venue, even for acts which have not been able to sell out multiple-night stands at the 19,000-seat Forum in neighboring Los Angeles.

"The expenses for booking all the headliners for a California Jam type of festival don't leave the promoter a profit percentage as high as the more standard shows," says Weiner.

"I think that the Crosby, Stills, Nash & Young date had to be cancelled at Ontario Motor Speedway because the kids who went there once for the California Jam spread

the word to their friends that it was just too crowded, hot and uncomfortable to put up with again for anything short of the Rolling Stones."

Weiner says that in theory, the talent business should be more quickly aware of musical trends than its concert audience. But there are times when concertgoer tastes are ahead of the bookers.

"I think most of us in the business were taken by surprise last month when Nektar came over from Europe as small-hall headliners and did fine grosses across the country, especially in the Midwest."

He sees progressive FM stations as still the key to breaking new concert acts in secondary markets. "Our act Aerosmith has made good money in Fresno because of local FM airplay. But we'd never dream of booking them into Bakersfield because there's no progressive rock FM in town."

For IFA to sign a new act, there must be "some interest in them somewhere," says Weiner. "Unfortunately we have found that if you commit the agency to finding a young act enough little places to play so they can keep going, you've burnt out all your selling energy before their first national tour behind their debut album. It's only at that point a rock artist really needs a national agency."

Dexter Redding Helping Expand Capricorn Soul

• Continued from page 3

craze will help with Sledge, whose past hits include "When a Man Loves a Woman."

"Percy seems to have gotten back to where he was when he did 'When a Man,'" Fenter says. "It has that same aura about it."

It should. Quinn Ivy and the Muscle Shoals Rhythm Section worked with Sledge on his new hit and they've worked with him on every record he's ever made.

Both Fenter and Walden feel that the expansion into soul is not really anything new for them; they were both together at Atlantic and have been associated with each other and soul music for 10 years.

Will Capricorn go further into soul? Fenter says they're always looking for new acts. "If someone thinks enough of an act to tell us about it, we'll try to see it," he says.

RCA's Team Won't Quit; Cite 'Boat'

• Continued from page 32

and The New Birth we're somewhat ahead of the timetable I set. And we're shortening the period of development as well."

In the hopper are such roster veterans and hopefuls like Wilson Pickett, The Friends Of Distinction, Jon Lucien, The Choice, Four, The Crown Heights Affair, Tyme, Sweet Rain, an instrumental group called Philadelphia, and an important acquisition, according to Draper, in singer Zulema.

Draper realizes that running a department like his requires either a man who is an island, or a number of people that can work together as a team. "I believe in teamwork, and I believe in a team effort. I don't operate in a vacuum."

He does recognize that his recently signed staff producer Carl Maultsby is a team acquisition who's going to help his plans just as much as Marty Mack, his manager of r&b promotion, and Ray Harris, his product marketing manager.

Autosound Views New \$

• Continued from page 1

committed to the basic music markets as a solid car stereo outlet for the prime under-25 buyer, or making firm plans in the months ahead, are Lear Jet, Metrosound, Kraco, Inland Dynatronics (IDI), Audiovox and AFCO. The solid rackjobber is also being sought by Kraco, among others.

Their views bear out a key figure in Billboard's recent dealer survey that showed a solid 57 percent carry at least an 8-track car stereo player as an adjunct to basic software sales (see Nov. 2 issue). And like the autosound manufacturer, the music dealer also is looking to broaden his profit potential.

With the all-channel radio bill (H.R. 8266) that would require auto radio sets to receive both AM and FM officially reported out to the House by the Commerce Committee for possible floor action when Congress returns Nov. 12, car stereo manufacturers will have two possible solid shots in the arm courtesy of Uncle Sam.

The mushrooming number of in-dash, cassette combination units and custom kits on view from virtually all of the 20-plus autosound exhibitors at APAA also reflected Billboard's 18-city dealer/distributor roundup (Nov. 2 issue) that pinpointed the growing popularity in these areas. With the typical consumer holding onto his (or her) car for another year or two, there is a definite trend toward adding or upgrading autosound equipment—and the dealer or rackjobber handling both the tapes and players is adding profits on both ends of the sale.

Versatility Vital

• Continued from page 21

there's no point telling someone else to do it when you can do it yourself.

"As for the material itself," he adds, "I like to think of every cut as the single. I hate the term 'LP cut.' And I really do not always know the single ahead of time. As much as you may plan, that certain magic can always happen where what is just another song turns into that single."

Talking about his playing, Kennedy says "I'd go crazy if I had to stop playing. I'd feel I lost something. And, it is often a shortcut in making an LP." (As well as playing countless country sessions, Kennedy has played with the likes of Bob Dylan and Al Kooper.)

Kennedy also places a great deal of emphasis on getting a new artist accustomed to the label and himself. "We sign an artist," he says, "and we have a few meetings just to get to know each other and make them comfortable. Then we begin bouncing material off them and we watch for their immediate reaction to a song. That's how you tell if a number is hitting home. And I try to have all the material ready before the session. It's good for the artist to be able to take the material home or on the road and really live with it before cutting it."

Finally, Kennedy sees the old concept of the producer as the man who comes and tells everyone what to do without leaving room for suggestion as one that is "dead." "A guy who gives only orders is not getting the best record he can," Kennedy says. "He may have hits, but there will be a stiffness there. Especially in Nashville. If you don't allow some freedom here, you're choking off all those a&r guys I was talking about."



• Continued from page 18

- Univ., Birmingham, Ala. (7); Jacksonville Civic Auditorium, Fla. (8); Van Wezel Performing Arts Center, Sarasota, Fla. (9); Bayfront Center, St. Petersburg, Fla. (10); Campbell College, Blues Creek, N.C. (12); Charleston Municipal Auditorium, S.C. (13); Grand Opera House, Macon, Ga. (14); Civic Center Auditorium, Atlanta, Ga. (15); Ovens Auditorium, Charlotte, N.C. (16).
- GORDON LIGHTFOOT** (Reprise): Baltimore, Md. Nov. 29; Constitution Hall, Washington, D.C. (30).
- LITTLE MILTON** (Stax): Jackson, Miss. Nov. 8; Elk's Club, Selma, Ala. (9); Orchard Club, Huntsville, Ala. (10); Currie's, Memphis, Tenn. (15).
- LOGGINS & MESSINA** (Columbia): Capital Arena, Washington, D.C. Nov. 8; Univ. of Va., Charlottesville, Va. (9); Omni, Atlanta, Ga. (10); Univ. of N.C., Chapel Hill, N.C. (11); Municipal Auditorium, Charleston, S.C. (12); Coliseum, Auburn Univ., Ala. (14); Univ. of Fla., Gainesville (15); Civic Center, Lakeland, Fla. (16); Marine Stadium, Miami, Fla. (17).
- LORETTA LYNN** (MCA): Borgden Hall, Wilmington, N.C. Nov. 7; Memorial Auditorium, Greenville, S.C. (8); Coliseum, Fayetteville, N.C. (9); Auditorium, Savannah, Ga. (10).
- MANHATTANS** (Columbia): Leonard's Lounge, Augusta, Ga. Nov. 4-9; Carousel Club, Baltimore, Md. (27-Dec. 1).
- RONNIE MILSAP** (RCA): Albert Thomas Convention Center, Houston, Texas Nov. 15-17.
- POINTER SISTERS** (Blue Thumb): Armadillo World Headquarters, Austin, Texas Nov. 10.
- THE RASPBERRIES** (Capitol): Campbell College, N.C. Nov. 8; Clinch Valley College, Wise, Va. (22).
- TOM RUSH** (Columbia): Capital Arena, Washington, D.C. Nov. 8; Univ. of Va., Charlottesville, Va. (9); Omni, Atlanta, Ga. (10); Univ. of N.C., Chapel Hill, N.C. (11); Municipal Auditorium, Charleston, S.C. (12); Auburn Univ., Ala. (14); Univ. of Fla., Gainesville, Fla. (15); Civic Center, Lakeland, Fla. (16); Marine Stadium, Miami, Fla. (17).
- SLY & THE FAMILY STONE** (Epic): Trenton, N.J. Nov. 22; Murray State Univ., Ky. (23).
- STANLEY TURRENTINE** (Fantasy): Don Clendenon's Club, Atlanta, Ga. Nov. 4-9.

Billboard Soul LPs

Billboard SPECIAL SURVEY for Week Ending 11/9/74

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This Week	Last Week	Weeks on Chart	*STAR Performer—LPs registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 3	26		MARVIN GAYE LIVE Tamlia T6-33351 (Motown)	32	35	3	IN HEAT Love Unlimited, 20th Century T-443
2	1	14	FULLFILLINGNESS' THE FIRST FINALE Steve Wonder, Tamlia T6-33251 (Motown)	33	31	15	BE THANKFUL FOR WHAT YOU GOT William De Vaughn, Roxbury RXL 100 (Chelsea)
★ 5	7		LIVE IT UP Isley Bros., T-Neck PZ 33070 (Columbia)	34	37	21	THE BLACKBYRDS Fantasy F-9444
4	2	11	HELL James Brown, Polydor PD2-9001	35	29	16	DREAMER Bobby Blue Bland, Dunhill DSX 50169
5	6	9	CAN'T GET ENOUGH Barry White, 20th Century T-444	36	28	5	MANDRILLAND Mandrill, Polydor PD 2-9002
6	7	6	THRUST Herbie Hancock, Columbia PC 32965	★ 47		2	CLIMAX Ohio Players, Westbound WB 1003 (Chess/Janus)
7	8	28	CLAUDINE SOUNDTRACK Gladys Knight & The Pips, Buddah BSD 5602 ST	38	27	35	LET ME IN YOUR LIFE Aetha Franklin, Atlantic SD 7292
8	4	28	SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)	39	39	12	COMIN' FROM ALL ENDS New Birth, RCA APL1-0495
9	10	5	THE KIDS & ME Billy Preston, A&M SF 3645	40	43	15	I NEED TIME Bloodstone, London APS 647
10	12	21	THAT NIGGER'S CRAZY Richard Pryor, Partee PBS-2404 (Stax)	★	—	1	LIVE & IN CONCERT Four Tops, ABC/Dunhill OSD 50188
11	11	31	OPEN OUR EYES Earth, Wind & Fire, Columbia KC 32712	42	45	9	ANOTHER TIME Earth, Wind & Fire, Warner Bros. ZWS 2798
12	13	10	HARD CORE POETRY Tavaras, Capitol ST-11361	★	53	3	LA LA PEACE SONG Al Wilson, Rocky Road RR 3700 (Bell)
13	14	7	THE MIGHTY MIGHTY DELLS Cadet CA 60030 (Chess/Janus)	44	34	7	LIVE AT THE OPERA HOUSE Pointer Sisters, ABC/Blue Thumb BTS 444
★ 17	41		HEAD HUNTERS Herbie Hancock, Columbia KC 32731	45	38	5	TOGETHER BROTHERS/ ORIGINAL MOTION PICTURE SOUNDTRACK Barry White, Love Unlimited & Love Unlimited Orchestra, 20th Century T-101
15	9	23	BODY HEAT Quincy Jones, A&M SP 3617	46	42	9	TREASURE CHEST Herbie Hancock, Warner Bros. ZWS 2807
16	19	13	MORE, MORE, MORE Latimore, Glades 6503 (TK)	47	46	10	DOWN TO EARTH The Undisputed Truth, Gordy C6-9851 (Motown)
17	15	12	ROCK YOUR BABY George McCrae, TK 501	48	44	8	SWEET LOU Lou Donaldson, Blue Note BNLA-259G (United Artists)
18	20	10	HANG ON IN THERE BABY Johnny Bristol, MGM M36	49	36	31	+ JUSTMENTS Bill Withers, Sussex SRA 8032
★ 22	4		LIGHT OF WORLDS Kool & The Gang, De-Light DEP 2014 (PIP)	★ 50	—	1	ILLUMINATIONS Devadip Carlos Santana & Turiya Alice Coltrane, Columbia PC 32900
★ 25	32		STREET LADY Donald Byrd, United Artists Blue Note BN-LA 140-F (United Artists)	51	54	3	SOULFUL ROAD New York City, Chelsea 500
21	21	22	RAGS TO RUFUS Rufus Featuring Chaka Khan, ABC ABCX-809	52	50	12	FRIENDS B.B. King, ABC ABCD-825
22	16	40	BLUE MAGIC Atco 7038	53	51	7	THREE THE HARD WAY Impressions, Curtom CRS 8602-ST (Buddah)
★ 24	2		DO IT BABY Miracles, Tamlia 334V1 (Motown)	54	60	2	HIGH ENERGY Freddie Hubbard, Columbia KC 33048
24	18	19	LIVE IN LONDON O'Jays, Philadelphia International KZ 32953 (Columbia)	55	48	26	FINALLY GOT MYSELF TOGETHER Impressions, Curtom CRS 8019 (Buddah)
★ 29	33	4	RELEASE YOURSELF Graham Central Station, Warner Bros. BS 2814	56	56	2	SKIN I'M IN Chairman Of The Board, Invictus KZ 32526 (Columbia)
26	23	23	LET'S PUT IT ALL TOGETHER Stylists, Avco AV 69001	57	52	7	KEEP ON DANCIN' Bohannon, Dakar DK 76910 (Brunswick)
★ 40	3		TOGETHER FOR THE FIRST TIME LIVE B.B. King & Bobby Blue Bland, ABC/Dunhill DSX-50190	58	—	1	THE PLAYER First Choice, Philly Groove 1502 (Bell)
28	30	33	MIGHTY LOVE The Spinners, Atlantic SD 7296	59	49	5	RECORDED LIVE AT NEWPORT IN NEW YORK Stevie Wonder, Aretha Franklin, Donny Hathaway, Staple Singers & Ray Charles, Buddah BDS 5616
29	32	6	MIGRATION Creative Source, Sussex SRA 8035	60	—	1	SLEWFOOT Norman Connors, Buddah BDS 5611
30	24	10	CITY IN THE SKY Staple Singers, Stax STS 5515 (Columbia)				
31	26	24	SWEET EXORCIST Curtis Mayfield, Curtom CRS 860 (Buddah)				

NOVEMBER 9, 1974, BILLBOARD

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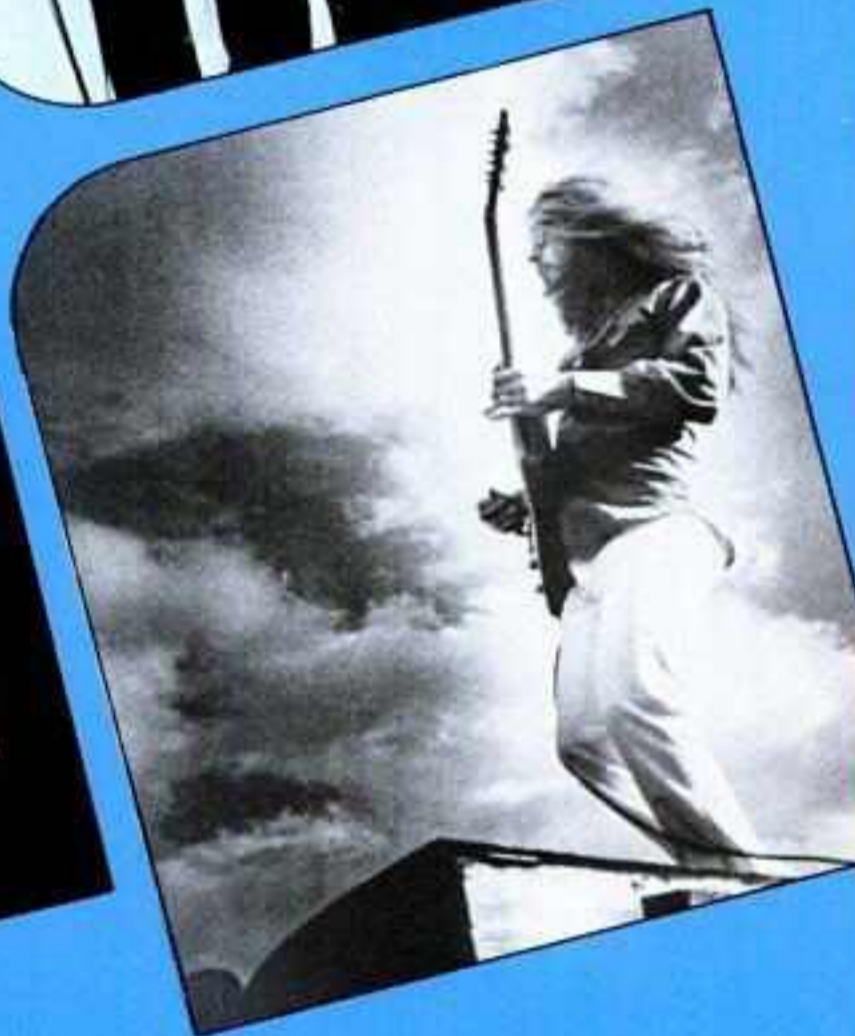
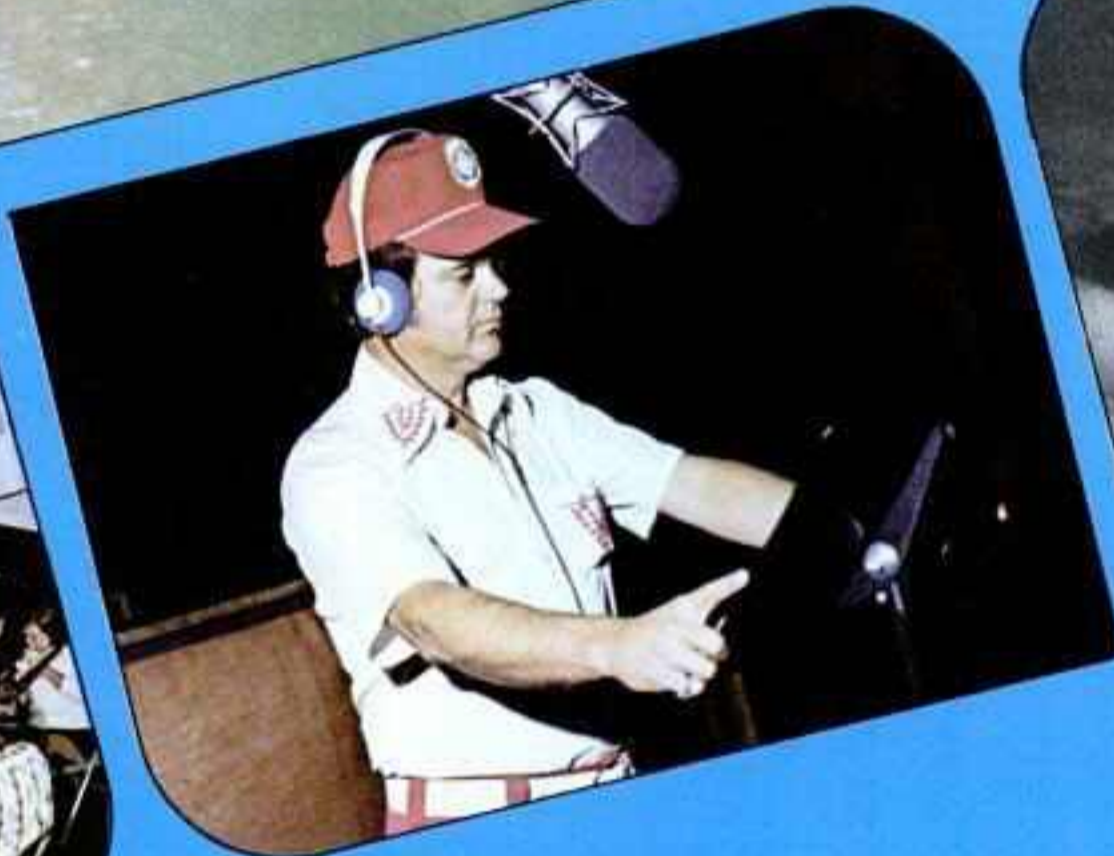
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A BILLBOARD SPOTLIGHT

John D. Loudermilk, the famed songwriter who is not an Oklahoman, once expressed a theory about vibrations and songs. Certain territories, he felt, were conducive to good music because of the experiences of the past; the inspirations for talent of today were the results of things which had occurred in history, and were being felt today. And he recalled the plight of the Cherokee, who wandered through Tennessee on the "trail of tears" to Oklahoma. What vibrations they must have carried along.

Whether the theory is sound is, of course, debatable, but the vibrations coming out of Oklahoma today, and in the recent past, continue to make it one of those geographical centers which (for reasons only sociologists or anthropologists may know) seem to produce an abundance of talent.

Any section which can produce a Will Rogers, a Patti Page, a Jimmy Webb or a Jean Shepard must have something going for it.

Nor is Oklahoma a tale of two cities. While the bulk of activity is centered in Tulsa and Oklahoma City, the small towns and the reservations still constitute the backbone of the success story.

Look, for example, at some of the great songwriters born in Oklahoma: Kenny O'Dell, Dallas Frazier, Eddie Miller, Gene Sullivan, Floyd Tillman, Tommy Collins and Wayne Walker, just for starters.

The list of country singers is staggering. They include Molly Bee, Carl Belew, Johnny Bond, Henson Cargill, the Collins Kids, the late Cowboy Copas, Wanda Jackson, Norma Jean, Merle Kilgore, Bonnie Owens, Vera Stovall, Sheb Woo-

ley, the Willis Brothers and more. A good many others who weren't born there nonetheless spent much of their lives there. This would include the likes of Bob Wills and Hank Thompson.

Oklahoma resounds with music, and the bulk of it is country. That is true in radio programming, in concerts, and in the gatherings of musicians and the like. There is a promotional force called the Oklahoma Country Music Association, and most of the Oklahoma-based labels deal almost exclusively with country product.

The biggest agency is country oriented, and some of Nashville's finest country producers and publishers have Oklahoma backgrounds.

Oklahoma is warm and friendly, these descendants of boomers and soomers, and even the in-migrants soon adopt the local attitudes.

Although the music industry joined forces in a concentrated effort (with others) to knock down the tape pirates who operate almost openly there, the legislature failed to pass any sort of law to discourage this activity. Undaunted, however, there will be another try, and there is a general optimism among those who follow the legal paths.

There is now a community involvement in the music business, both in Tulsa and in Oklahoma City, as the understanding and potential of the industry spreads. And where once the patterns of the business were embryonic, they now are showing strength and permanency.

The cities of Tulsa and Oklahoma City are as different from each other as they are from the small towns and ranches

which dot the plains of the oil-rich state. Yet each city has its own style of charm, its own attitudes.

The state still has a Lieutenant Governor who is wrapped up in the entertainment industry, and who devotes much of his time and skills to its furtherance. George Nye's name has become synonymous with the growth.

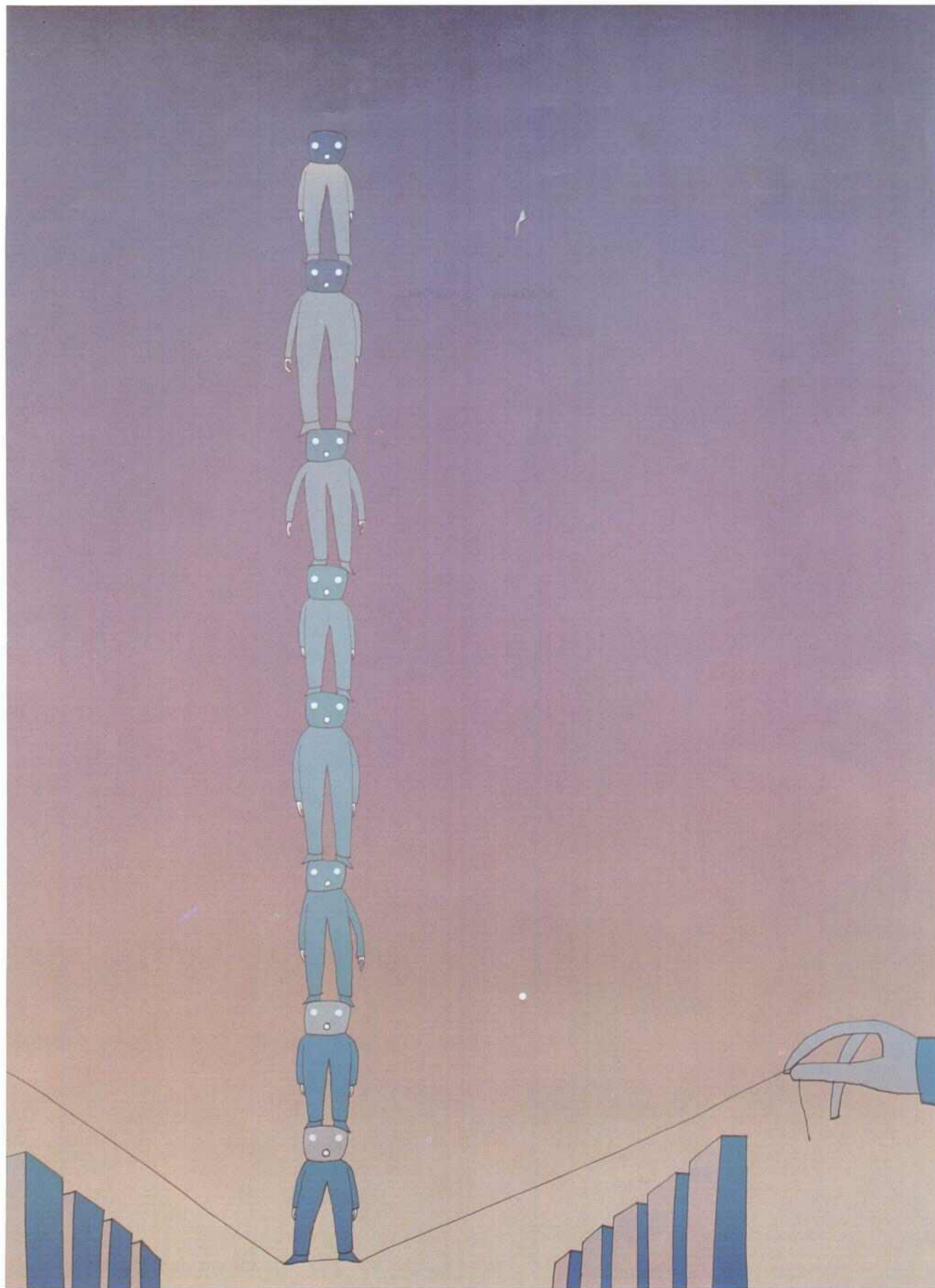
In the field of leadership, there are some old and new faces, in a figurative sense. The name of Jim Halsey crops up at once. He is, without question, the undisputed leader in the state. What he hasn't already accomplished, he will do, and no one there doubts it. Oral Roberts, who has utilized the musical gifts of God to spread the word of God, maintains his unique position. The names of Mickey Sherman and Tom Hartman have leaped to the forefront. Ellie Joseph, a dynamic and personable lady, is a born leader. So is Jim Dillihay.

In John Acord, Oklahoma City has one of the finest and most knowledgeable of the music critics, writers, journalists and performers. He doubles in brass with his own radio show, and is held in high esteem.

There is a great deal more to Oklahoma than the oil in the ground and the music in the air. Even more than the Saturday football games at Norman, though it hardly seems possible. There is excitement and determination and some accomplished facts. There is tremendous as yet unexposed talent, and it is quickly surfacing. More of this is bound to happen as the world realizes that the Oklahoma music industry is here to stay, and here to be heard from.

It's a nice place to visit, and you might even want to live there.

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People in the studio over the year

Leon Russell, Denny Cordell, Glynn Johns, Eddy Kramer, Andy Di Martino, Skilly Cole, Peter Nicholls, Willie Nelson, Tony Secunda, Roger Harris, Buddy Jones, Bob Marley, Aston "Family Man" Barrett, Georgie Fame, Debby Campbell, Mary McCreary, Mudcrutch, Eric Clapton, Don Preston, New Grass Revival, O'Neal Twins, J. J. Cale, Willis Alan Ramsey, Marcella Levy, Gus Hardin, Jimmy Day, Raye D. Rowe, Wayne Perkins, Larry Hosford, Phoebe Snow, The Gap Band, Ozark Mountain Bible College, Duck Dunn, Al Jackson, Steve Cropper, Bobby Manuel, Karl Himmel, Jim Gordon, Jim Keltner, D. J. Rogers, Rev. Patrick Henderson, Chuck Rainey, Marc Benno, Bill Davis, Clarence McDonald, ShelterVision, Midnight Special, E. T. Gourmet, Gerard Campbell, Andy Newmark, Steve Fromholtz, Bill & Bonnie Hearn.

Many People Think Oklahoma Is Jim Halsey and his Enterprises

Huge Crowd Receives Big Thank You from Booking-Mgmt. Giant

By BILL WILLIAMS

Jim Halsey gave a party, and everybody came. Not just an ordinary party, and rather extraordinary guests. It was his way of saying "thank you" to many, but it was an incredible tribute to the man himself, and to his partners.

When Halsey speaks, it is never in the first person. His partners are always included.

But, back to the party. Halsey unquestionably is one of the most successful booking agent-managers in the business today, a statement which is easily documented. With his partners, he also runs successful radio stations, and has some strong syndicated television shows going. Look at the Las Vegas listings, or the major television shows, or the big, meaningful clubs around the country, and a Halsey act will be performing.

Thus, the guest list for the party was, to say the least, impressive. They came from the top radio stations in Texas, California, Louisiana, Ohio, Tennessee, Indiana, Iowa, and such places as these. Every facet of the news media was represented. And the rest of the guest list, which would likely fill this book, included such luminaries of Tony Martel of Famous Music, Betty Bitterman from the Merv Griffin Show, Jim Foglesong of Dot, and the top entertainment buyers or directors of every important fair and exposition, every major theme park, most rodeos, leading hotel executives, television producers, and, well, anyone who was anyone. The fact that they were there, clustered on Halsey's incredible ranch spread near Tulsa, is indicative of the respect they have for this man. And respect, in this case, encompasses every superlative imaginable. He is held in genuine affection by everyone close to him, and liked immediately by anyone who has been in con-

creative director for the Halsey Enterprises. Leo Zabelin, an ever present force, has a track record which is enviable. He continues to handle the promotions. John Hitt, senior vice president in charge of operations, continues as the leader for talent and booking. Dick Howard heads the West Coast office. Bob Taylor is vice president in charge of one-nighters, talent acquisition and Overseas tours. Bill Hartman is music director.

Halsey already was involved (with his partners) in some 24 different companies, and he has now purchased another radio station, KTVA-FM. That makes his two Tulsa stations full stereo country.

Halsey didn't have business on his mind when he held his party at the ranch, but obviously many of the guests did. Before they left their barbecue plates behind, they had done another \$900,000 worth of business with him for next year. Not a bad day. Halsey already did a sensational fair business last year, not to mention all of the network television shows, the syndicated shows, and the clubs. Diana Trask, for example, fresh from Las Vegas, was opening at the Fairmont in Dallas (and subsequently was a smash there). Roy Clark was about to host the "Tonight" show for the third or fourth time this year.

Within the past year Halsey also made a deal with the Regency Agency in Los Angeles, right after Freddie Dale left IFA. Halsey and Dale worked out a joint venture agreement whereby the Halsey Agency would handle the Regency clients at fairs and rodeos. It's not a bad roster, either. It includes the likes of Glen Campbell, Bob Hope, Johnny Mathis, Henry Mancini, John Davidson, Marlene Dietrich and more. Now Halsey can package entire fairs, including the pop acts, the country acts, and bluegrass.

He has turned his publishing ventures into a family, which include the catalogs of Roy Clark, Jimmy Bowen, Hank Thompson, Ricci Moreno and others.

Halsey feels that country music has barely scratched the surface, and still is ascending. And he is proving it. His acts are unquestionably the busiest in the business, and they are getting top money. Just to make sure things stay that way, Halsey and his people go to every single meaningful fair meeting. Through Dick Howard in Los Angeles, he offers his art-



Ray Pilszak photo
Jim Halsey, the "master partner."

ists steady entree into motion pictures and television. Jim personally handles the Nevada circuit, and likes to open new doors for his acts. When a new lounge opened in Sparks, Nev., the first ones in were Hank Thompson and Susan Haney. Clark plays Las Vegas at least nine weeks of every year; Diana Trask plays 12. And the last time Roy Clark was there a group of Soviet dignitaries dropped in to see his act.

A couple of things might be noted: Halsey's partners include Roy Clark and Hank Thompson, and Mack Sanders.

And, as for next year's party, a new wrinkle will be added. Plans call for the big fest at the ranch again, and then many of the guests will climb aboard a massive jet which will wing them across the ocean to London, to do a show promoted by Jeff Kruger. Now that's a wind-up for a party.

Although it may seem so, Halsey isn't everything that's happening around Tulsa. There is Shelter, the Oral Roberts University and a lot more in the very cosmopolitan city.

The Tulsa Talent Finders Corp. typifies the city's energy in that it works with local talent, and tries to get people started in their own home town.

Bill Childress, the president, and vice president Jack Ware work with the local talent, get them booked in the local clubs, and then move them on to such places as Texas, Arkansas, Missouri, Kansas and Colorado. Annette Framhiem is the secretary and agent.

There are 15 groups now working, all of them young, and they cover all styles of music: rock, country, gospel, and the exclusive dinner club acts. They play concerts, clubs, colleges, hotels, and whatever is available.

The object of Tulsa Talent Finders is to work with the young acts to develop them, to supply individual musicians or complete bands for any act.

The firm has connections with the Jim Halsey Agency, (Continued on page O-12)



Halsey artists with President Gerald Ford. Stan Jennings photo

tact with him. Low-keyed and the family type, he may possess the ingredients to become one of the great people of this nation, and certainly of this industry.

Pretty strong? Not if one knows Jim Halsey. The man from Independence, Kansas, who commutes 84 miles to Tulsa, in the past year has more than doubled the size of his roster, and still kept it on a personal, full-attention basis. The names he has added are not those of unknowns: Mel Tillis, Donna Fargo, Bob Luman, Johnny Duncan, Freddy Weller, LeRoy Van Dyke, Susan Haney and Mac Wiseman. Now, when the list already contained the names of Roy Clark, Diana Trask, Grandpa Jones, Hank Thompson, Tommy Overstreet, Guinilla Hutton and Minnie Pearl, one begins to get the picture.

In keeping with his avowed promise never to expand beyond this relationship capability, Halsey added agents to deal with their specific needs. Two were added in Tulsa: Terry Cline and Dayton Arbidson. A Nashville office was opened, and experienced Noel Fox was named to head it. Halsey also expanded his publishing activities, and put Capitol artist-writer Red Steagall in charge of that. With the addition of every agent came expanded services, and Halsey again makes it plain that he will never dilute manpower. He won't expand again unless more agents are added, in an almost one-to-one ratio with the acts. He is careful, too, about the people who work for him. They must be "gentlemen, and have a feel for the artist." This also explains the fact that he has practically no turnover. Ray Clevenger still is very much there, a man who has won three Emmy Awards for his productions. He is the

Halsey Unique Organization Wired to Television City

According to Ray Clevenger, television Producer/Director for the Jim Halsey management firm, Halsey's company is the only one of its type to maintain in-house TV production facilities. This unique set-up has been operating from Jim Halsey headquarters at 3225 S. Norwood in Tulsa for about 30 months and Clevenger, a three time Emmy Award winner, rates the equipment available to him as equal to any found in the slick sound studios on the West Coast.

Likewise, as Clevenger heads up production on specials, commercials and video cassette presentations for the Tulsa based agents/managers, Halsey v.p. Dick Howard operates from offices at 9046 Sunset Boulevard in L.A. where he negotiates television and film appearances for the broad stable of Jim Halsey clients. His position is also unique in that the office is the only one set up by a country music management firm exclusively to handle television. It's Halsey's belief that the importance of the medium cannot be over-emphasized within his organization, so about a year ago he asked Dick to join the company.

According to Howard, "Our company is the most successful in the management area. As a result of our concentration in television our artists do more TV than any other company specializing in country music. We're especially proud of our track record in placing our artists on non-country shows."

Dick Howard sets dozens of guest spots on network, international and syndicated shows despite some skepticism still surrounding country music and its performers. Although he has been involved with the operation for some years, as Halsey's TV agent at CMA, then IFA, Howard says he still runs into difficulties in selling country music artists to some producers.

"Many shows, musical variety or sitcom, put country music in a bag and still react to it very gingerly, but we work hard to meet these objections and have found success in many areas," says Howard. Roy Clark, for one, has co-hosted the Mike Douglas Show, hosted The Tonight Show three times, he has filmed a "Love, American Style," filmed a guesting on

"The Odd Couple" where the episode is titled "The Roy Clark Show," will be seen on two upcoming "Dinah!" segments and many other highly rated programs. Maneuvering Roy Clark through good television exposure has not been a difficulty, but Howard says the effort is put forth on a continuous basis.

Dick Howard and Ray Clevenger are closely associated within the Halsey structure. The two confer conceptually and creatively on appearances originating from Tulsa sound stages (part of the spectacular Oral Roberts University campus there) and guest shots filmed on either coast with any of the Halsey artists.

So much production has been tagged from Tulsa in recent years that Halsey found it economically to his advantage to have Clevenger on staff there. He just completed direction of seven half-hour shows for Sugin Productions out of St. Louis, is beginning production on the next 13 Hank Thompson shows, syndicated into 67 markets. He tapes all location scenes at the giant Circle R Ranch just outside Tulsa, jointly owned by Roy Clark, Hank Thompson and Halsey. The Oral Roberts University sound stages provide the best in indoor facilities.

A Roy Clark special conceived, produced and directed this spring by Clevenger and sold to OTASCO was seen in 43 markets. Its pro rating was in competition with any produced in Hollywood. Another special is now in the works for the same sponsor, while Clevenger and staff are also concerned with independent television production for other organizations when time permits.

His direction of network spots ranges from sponsors, Kustom Electronics to Famous Music. Two top cameramen are on staff with The Jim Halsey Company and Halsey's look to the future is to build a total film and tape facility for the mid-West. "Right now we have more sophisticated equipment than that available in Nashville, all the latest in RCA, from four TK-44 (Continued on page O-12)

COVER

Cover story by Bill Williams, Billboard country & gospel editor. Cover design Bernie Rollins. Photos starting with upper right clockwise: President Ford with Jim Halsey, Roy Clark, Diana Trask and the Spurlocks (photo by Bob Schantz); Leon Russell at an Australian concert (Shelter Records photo); Conway Twitty records a commercial at Producers Workshop (Producers Workshop photo); The 40-piece University of Oklahoma concert band (Univ. of Okla. photo); Lavish stage of an Oral Roberts TV production (Oral Roberts Univ. photo).

Many-Faceted Music Scene in Sooner State Revolves Around Oklahoma City

A Billboard Spotlight on Oklahoma



Sound Values photo

Artist Walt Wider goes over tape with Mickey Sherman.



Okla. CMA photo

Artist Bobby Nichols, who is the workhorse for the Oklahoma Country Music Association, and Judy Wilkins.



It's sometimes difficult to buy a drink in Oklahoma City, due to an antiquated law, but that's about the only negative one can come up with in this metropolis of musical talent, studios, publishing firms, and some of the world's most fascinating women.

It also happens to be (in nearby Edmond) the home of the Journal of College Radio, of mushrooming record labels, and one of the great showcases of concerts, the Myriad.

In short, Oklahoma City has it all together as far as the music industry is concerned. Its prime aim right now is to get everyone else to recognize this. And it's coming.

While it is impossible to confine Oklahoma music to the cities of Tulsa and Oklahoma City, the latter is a melting pot of sorts for the talent spread around the state.

In the case of Mickey Sherman, the headquarters is directly in Oklahoma City, and Sherman happens to be a non-native who moved there and made things happen. The world probably doesn't care that he is a warm, genuine person, but it is concerned with the phenomenal success he is making happen, and his methods of doing it.

Sherman has a parent firm called OKART, and his operating corporation is Sound Values. He also has a publishing company with a growing catalog called Okisker. But, even more important, he has some outstanding artists, from whom we will all hear, namely Colleen Shepard and Walt Wilder.

Sherman got into the record business rather modestly, but discovered suddenly that he couldn't cut corners, that the work had to be quality. His latest album on Wilder, for example, involves 22 musicians and voices, cut at Producer's Workshop, in both quad and stereo.

Sherman started in the tape business exclusively, bought a four-channel recorder, went to Denver and cut his first session, recording Stu Herman. From that he cut an LP, and the total cost was only \$278. The next one he did, at Audicom in Denver, cost \$2500. Eventually he discovered he could get the sounds he wanted, the musicians, and the producers right in Oklahoma City. Don Johnson does much of the production.

It was about a year ago when Sherman was introduced to Wilder, and began to manage his career. He also signed him to his publishing firm. He signed Benny Kubiak, the former fiddler for Ray Price, and did an LP of many original songs. Between his own sessions, Kubiak plays as a session musician on most recordings done there. Wilder, a prolific writer, also is an outstanding entertainer, and works steadily in the clubs of the area.

Colleen Shepard, another Sherman discovery, came there from Detroit by way of Scottsdale, Ariz., where she taught school. Unquestionably one of the finest talents anywhere, she entertains patrons nightly at the Hungry Peddler, and is versatile enough to handle any sort of music. She is one of those who one day will burst upon the scene nationally. Don Johnson will be producing her for Sound Values.

Sherman also has Geneva Ltd., a group from Chicago; St. John's Wood, a soft rock group which writes its own material. He remains very selective in picking his roster.

Now, as to marketing, he has done most of it through mail order by radio, and has been extremely successful in this approach. Advertising in select stations, he has a staff that does nothing but fill orders. One of his most successful tapes in the past was called "Aquarius and Sound of Love," totally instru-



Dick Cobb photo

Talented young Jerry Wayne performs.



J. Pat Carter photo

Jim Spence, Charles Thompson and Tom Hartman at the board for Artco Records.

mental. Another instrumental best-seller has been "Country Love."

Sherman also has done the first comedy LP in Quad discreet, with Geneva, Ltd. and the Ortega Players. One side features voices coming from four directions, and is something of a shocker.

Sherman also makes quad demos for other manufacturers. The manufacturing end of Sound Values is headed by Partners Randy Sherman and Harry "Fuzzy" Cummings, the former of which is Mickey's bright, articulate son. The two, by the way, have joined forces in the anti-piracy fight in Oklahoma.

The same is true of Tom Hartman at Artco (Associated Artists), who is building a success story ever since he returned to his native Oklahoma from working as a publisher at Tree International in Nashville. From relatively modest beginnings, Hartman has turned Artco around. This began when he parted company from his past partners and took control of the operation himself.

On his label now are such artists as Jim Brolin, Dale Robertson, Gene Davis, Wendy Summers, Billy Parker, Charlie Phillips, Jane Powell, Burgundy Street LTD, Red Pony, Jimmy Wakeley, the Bluegrass Oakies, Ar buckle, and the Uptown Bluegrass Boys. Even Nudie of Hollywood has done a mandolin LP on the label.

Hartman now owns Artco with Joe Stephens, the latter of whom also owns CAM Studios in Oklahoma City. All of the gospel product formerly done by the company has been transferred to the CAM label, and it is headed by Bob Parker, totally separate from Artco. It might be worth mentioning here that gospel acts from throughout the nation now are using the CAM studio, and many are using the label. There is no distribution, but rather the "traditional" gospel practice of buying the records and tapes directly, and selling them at concerts and "from the back of the bus."

Artco, on the other hand, has a totally new distribution set-up, with 30 major distributors around the nation. Hartman has expanded his operations by moving across the street from his own location, and by adding a Los Angeles office, from which Ray Lawrence handles national promotion.

Among other things he has done is to work through Brolin's people on the West Coast. As his fan mail pours in, requesting pictures and the like, a record promotion insert is placed in the return mail, and has been instrumental in boosting his record sales. The same is true of tapes, and eight-track tapes have been the biggest part of the Hartman operation, although LP sales are coming on heavy now.

Artco has a great deal of pride in Oklahoma, and an equal amount of faith. He is fighting for its image of legitimacy and quality, and shuns anything which might stand in the way of that image.

Just down the road a piece, at Enid, is the headquarters for Gemimi Records, something of a family affair, with Ellie Joseph the matriarch.

The remarkable Ms. Joseph, in the past couple of years, has brought Thumbs Carlisle back into prominence, and led to his new contract with a major label. In addition to her record label, she has Talents Unlimited, Inc.; Indian Nations (ASCAP), First Line Music (BMI), and Art Unlimited, her ad agency. She holds the presidency of all.

One of her leading artists is Linda Loren, who first met Ellie when doing a demo tape for a songwriter's convention. Now she has had two releases on the label, and she writes as well. Others on the label include Anthony Priest and Allen Lee, and

much of the production is done by Johnny Dollar.

Working with Ms. Joseph are her son, Steve, who handles much of the company detail work, Frances Etter, the marketing director, and Ann Warkentin, who does publicity.

Gemini has had some ambitious undertakings, including flying the Nashville musicians in for rhythm, and adding strings to recordings for the Oklahoma Symphony.

A new label on the scene is Antique, headed by Gene Strasser and John Poznick. Strasser, who is with radio station KOAM, also is a performer. One of its new artists is Gerri Jones, the attractive and talented performer who has been booked in the past by the Buddy Lee Agency of Nashville, and now is managed by Latrisha Gray, and unusual woman herself. Other artists on the label are Steve Jackson & The Survivors, Gennene Royce and Chuck Holder, who also writes for the firm's BMI publishing house, Georgene Music. It now is forming affiliations with ASCAP and SESAC. It has its own booking agency, St. Jude's, which functions out of Terre Haute, Ind. It does its record cutting now in Oklahoma City at Gene Sullivan's studio. Miss Jones will have her first LP released in December.

Even a Texan knows where to find great talent, and that includes Oklahoma. Bart Barton, the affable and successful owner of Sunshine Country has picked up Bobby Dee Trimm, from McAlister, and is recording Curley Lewis, formerly with Hank Thompson. Pat McCurdy, another, was discovered on a talent contest in Norman.

Young Jerry Wayne, a real pro in the business at the age of 14, is on Boyd Records. A native of Hinton, Oklahoma, he caused a sensation recently with the costumes he wore to perform. When artists discovered that his grandmother made them, they asked her to go into that business, and she might well do it. Even Nudie of Hollywood asked about her.

But Jerry's strong suit is in performance. The youngster already has played in a movie, performed at the top Las Vegas clubs, and worked the Hilton in Honolulu for a week. He has worked other big clubs such as the Landmark, and has done scores of television appearances. He recently cut the old Gene Sullivan hit, "Pass the Biscuits," which will be released shortly on a new label.

(Continued on page O-14)

HOMA RECORDS

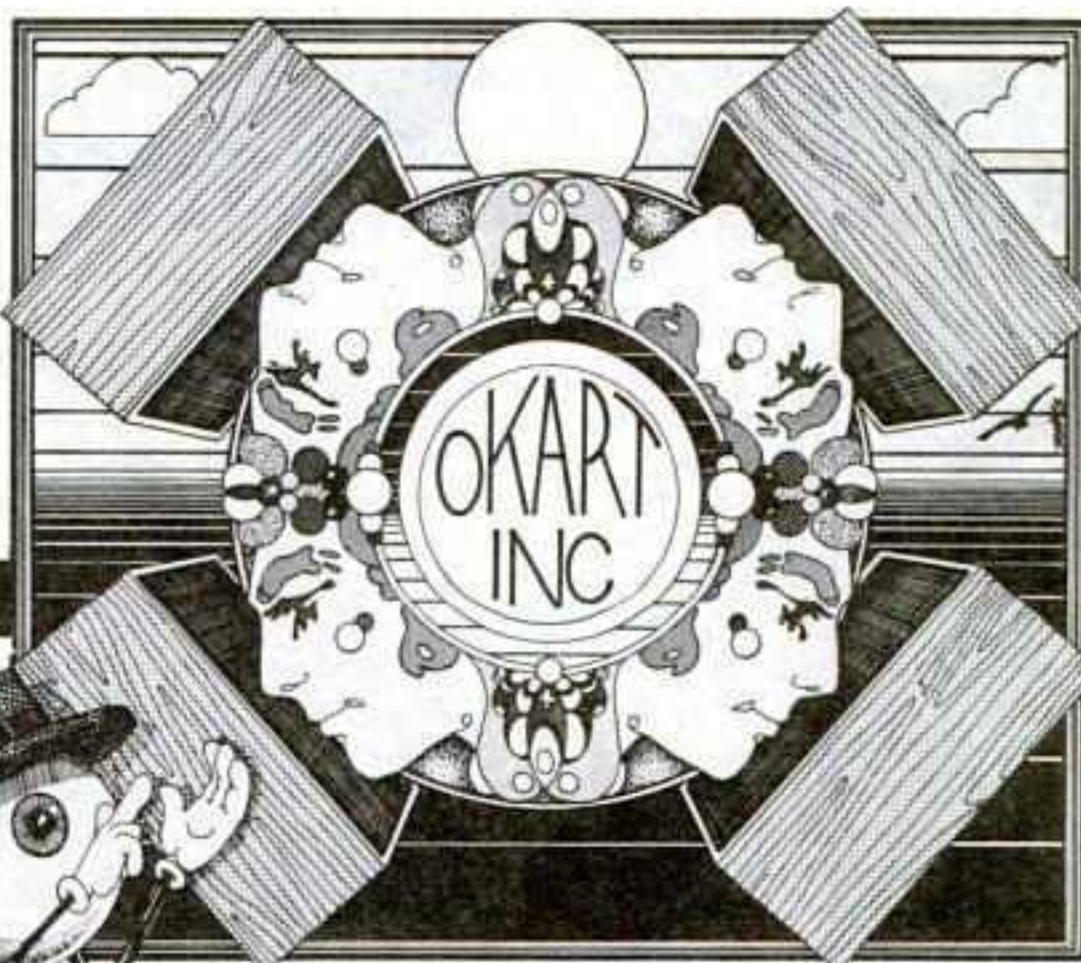
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Shelter's Tulsa Church a Creative Connection to World Recording Aspiration

By BOB KIRSCH & EARL PAIGE

By now, most any Tulsa cab driver can get you to Shelter even if you don't give the 3rd and Trenton address. They'll likely say, "Oh, that old Church?" It's amazing to think of an old church the Leon Russell people have converted into a modern recording studio and more amazing to consider that it's surrounded by 14 houses that amount to a creative commune right in the heart of the sophisticated and still unspoiled-rural metropolis. Actually, this hub of day and night activity is about all that is happening in downtown Tulsa if you drop by very late at all. And at all times, apparently, musicians are coming by and hanging around. And as amazing as any part of it is the discovery that a charming Englishman, Simon Mundy, is doing a lot of the a&r activity in the church-head-quarters. "I came over here two and a half years ago to stay for a month and never left," says Mundy. A part of the twin Tulsa/Los Angeles Shelter operation, Mundy says he is screening tapes at all hours of the day and night and that aspiring acts all over the Midwest are discovering the studio and its promise. There is still more unusual aspects to the studio. For instance, it is probably the only mid-continent studio doing reggae music from Jamaica. "Yeah, it must seem funny to know we're doing reggae here in Tulsa," says Mundy, sitting back in his chair behind the desk piled high with tapes and books and LPs.

Shelter's image in Tulsa, of course, is also manifest in the huge house Leon Russell bought outside the city and where the rock star has a very modern recording studio and facilities for visiting contemporaries.

Also, there is constant communication between Mundy in Tulsa and Denny Cordell and the Shelter people in Los Angeles. Mundy doesn't ever feel cut-off, he says.

In Los Angeles, quite a lot is happening with Shelter including the fact that its distribution changed a few months ago from Capitol to MCA. Shelter product, of course, is licensed around the world to various labels and distributing entities. The move to MCA is viewed as a very significant one.

Equally significant, according to people at Shelter, is the new enthusiasm of new personnel and especially the huge artist showcase in Memphis recently. The showcase spotlighted Don Preston and Mary McCreary, two acts that are beginning to happen, and Larry Hosford, the first real country act the label has pushed. Probably as happy as anyone at the Memphis party was Linda Alter, the new national promotion chief of Shelter and one of the first women to hold such a post. Linda



Leon Russell photos from Shelter Records

is from Memphis where she was head buyer at Poplar Tunes One-Stop, a giant wholesale firm with trucks that call on jukebox programmers and stores throughout the Delta region as far south as New Orleans. Linda has a staff composed of two girls and five men—all this Shelter corp and of course in addition to the muscle of MCA.

Also relatively new to Shelter is Ron Henry, the general manager. Not entirely new but assuming new importance with Shelter are Roger Harris and Peter Nicholls. Both are in Tulsa. Nicholls manages and produces Don Preston and was Leon's road manager. Both Harris and Nicholls are Englishmen.

It is not so uncommon, therefore, to find so many Englishmen connected with Shelter, points out Mundy and others. After all, Cordell is English, and before becoming co-owner of Shelter with Russell, made a name for himself producing such acts as Procol Harum, Joe Cocker, the Move, the Moody Blues, T Rex and Georgie Fame.

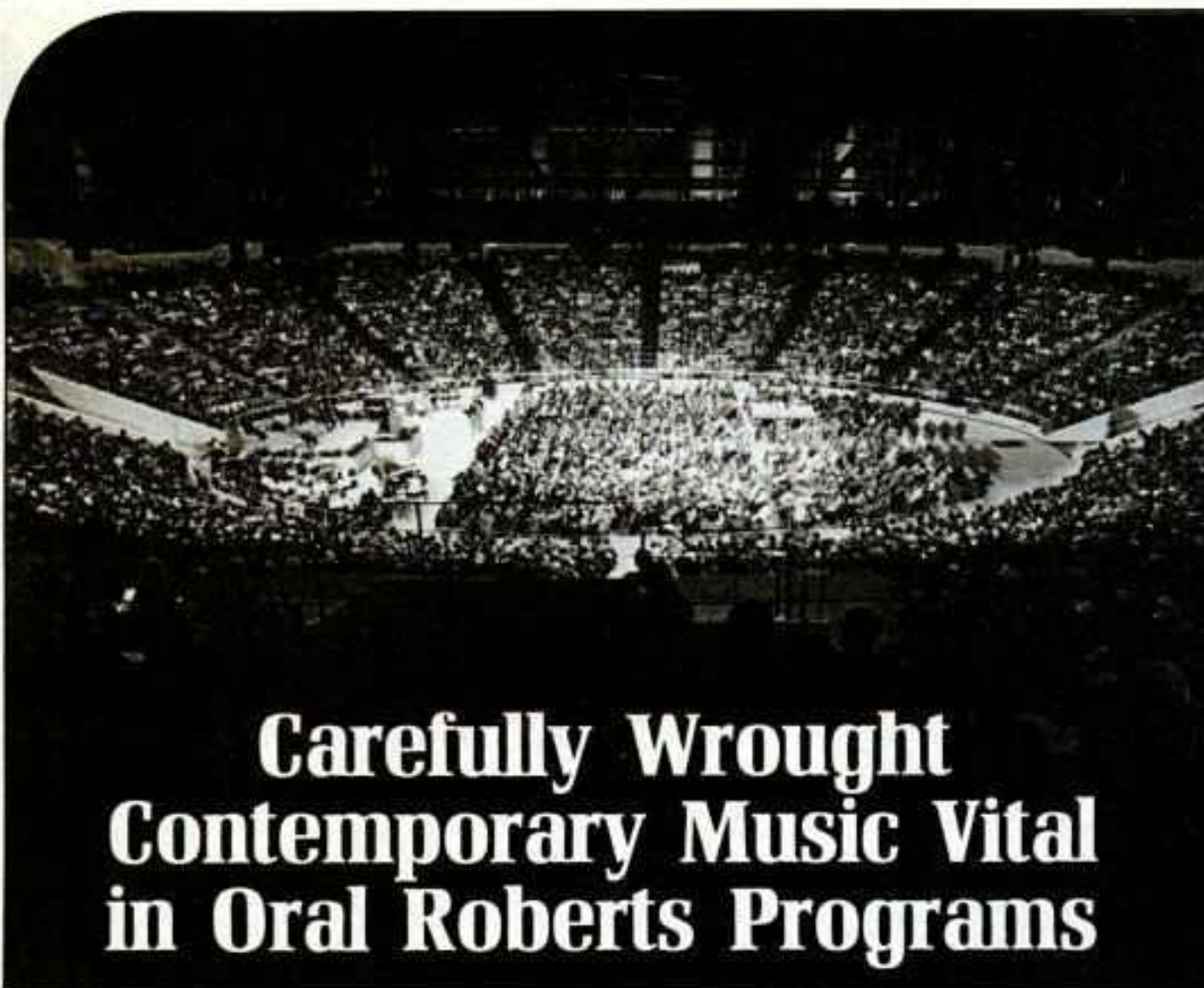
Everyone in the Shelter organization believes a lot of effort is coming to fruition, including the strong chart showing of Phoebe Snow. The scope of the label, as envisioned by Cordell, covering nearly every kind of music, even gospel, is still a viable factor in the Shelter story.

Shelter sees itself as a multi-image company. It is an oasis of recording activity in the middle of the Southwest plains. But it's also vitally linked to England and the world. It is also linked umbilically to Los Angeles, pulse-beat of the recording and film industries. And so it is not unusual, therefore, that a lot of aspiring artists from Arkansas to Arizona find 3rd and Trenton and that Tulsa church.

Shelter has always prided itself on a small, but strong artist roster. Leading the list, of course, is Leon Russell. Russell, a longtime session pianist and organizer of the Joe Cocker Mad Dogs & Englishmen Tour several years back before forming Shelter with Cordell, has become over the past three years one of the true American rock superstars. His LPs, a mix of rock, blues and country, rarely fail to hit the top 10 and his tours have filled some of the largest halls and outdoor spots in the country. Russell continually breaks new talent on his tours as well, including many of today's leading Shelter acts.

As well as being a top rock artist, Russell recorded a highly successful country LP last year under the name of Hank Wilson and has gained acceptance from the country audiences

(Continued on page O-12)



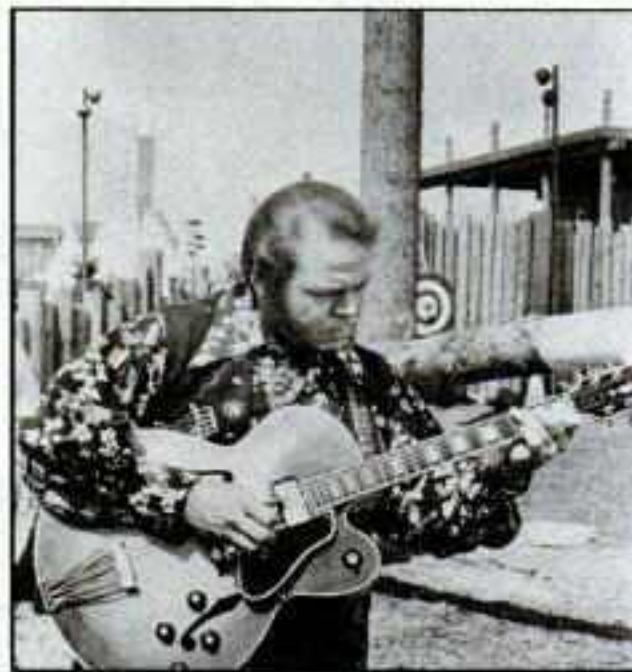
Carefully Wrought Contemporary Music Vital in Oral Roberts Programs

On stage in the 14,000 seat capacity Mabee Center on the 500 acre Oral Roberts University the 27 year old son of the world renown evangelist reworks a section of music for evening program over and over. He is Richard Roberts, who with his wife, Patti, lead the World Action Singers, premier recording and performance group in the Oral Roberts world. The world of Roberts, real name Granville Oral Roberts, is one where music is very important. It is a music increasingly contemporary. In this session being filmed by four \$150,000 RCA TV cameras, young Arkansas composer Gary Tedder could just as easily break into "Having My Baby," the smash Paul Anka song, because the sound is that now. Tedder, piano-vocal. Behind him, two girl singers, an electronic bass, a flute and recorder—both amplified. The song however is "Reflections," a tribute to God showing a young man a deeper meaning of love.

And from the TV monitor room Richard Roberts calls over and over for a retake of a portion, almost to the point of fetishness regard for perfection, and perhaps not surprising on this campus.

Johnny Cash, Pearl Bailey, Charley Pride, the list of recording stars appearing on Oral Roberts programs in growing con-

Huge Mabee Center (left) at Oral Roberts Univ. features many music concerts and TV filming of Oral Roberts programs involving top stars such as Roy Clark (center) and Pearl Bailey (right).



Oral Roberts Univ. photos

ist announced who she was dedicating her number to, there was complete surprise. She dedicated it to, "My good friend, Jesus."

Still another secular aspect of the university here is the pop programming at Mabee Center where Elvis Presley sold out two nights and where a parade of contemporary artists perform constantly. These have included Liza Minnelli, Sony & Cher, Olivia Newton-John, Mac Davis and Johnny Mathis (the last named opting to play before a curtained-off smaller audience).

One of the favorite stories they relate here is how Johnny Cash played with a 103 fever and performed "Orange Blossom Special," requiring some fast, exciting action. They also mention how when Pearl Bailey was being filmed they did not ask her to do takes over and over out of deference to her long professional experience. At least Richard Roberts acquiesced in this instance.

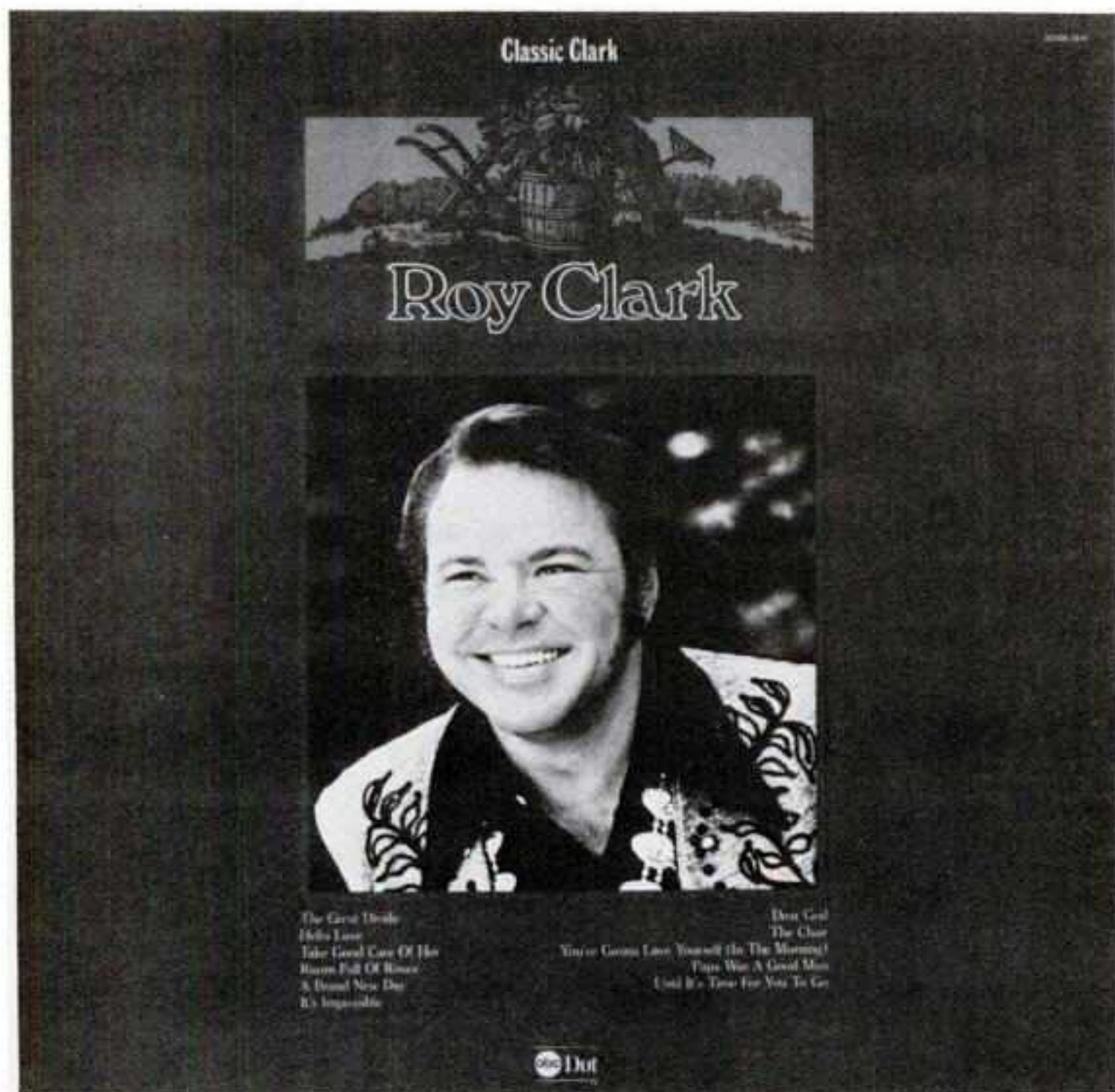
Yet another interesting anecdote revealed here is characteristic of the very open interviews. One concerns Richard's brother, Ronnie. When he attended Stanford, professors attacked the faith-healing ministry of his famous father and Oral Roberts had to journey to California and calm Ronnie.

The newest facet of the Oral Roberts music phenomenon is the increasing autonomy of the Mabee Center. During the past summer, 24 of the half-hour shows were filmed with all filming and dubbing and distribution handled right from the Tulsa campus.

Throughout the campus, unending tribute is paid the vision of the 57-year-old evangelist who now takes a broader view of his ministry. The motto as you ride into the sprawling campus speaks of man's body, spirit, mind. "The whole man." Oral is very much into aerobics, and of course, the

(Continued on page O-17)

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'Oklahoma' Musical Gusher of Film, Recording, Publishing Wealth

By **ROBERT SOBEL**

"Oklahoma!" is more than "OK" as a theatrical and recording vehicle. Since its birth at the St. James Theatre, New York, on March 31, 1943, the musical has been a literal oil

gusher, spilling over its wealth into film, disks, publishing and whatever, both here and abroad.

The beginnings, however, of the Richard Rodgers, Oscar Hammerstein 2nd first collaboration, were clouded in mishap and near disaster, which began with "Green Grow The Lilacs," a play by Lynn Riggs which starred Franchot Tone and ran a rather unimpressive 64 performances.

The Theater Guild, plagued by failures, decided to produce a musical in the hopes of changing its misfortune. Their eyes fell on the Riggs play, which they felt would make a charming musical. The Guild approached Richard Rodgers and Lorenz Hart with the idea. Rodgers said yes; Hart said no, and promptly went to Mexico for a vacation. Meanwhile, Hammerstein was interested in the play and discussed the possibility of a collaboration. Kern was not receptive. Thus, in this circuitous way, the team of Rodgers and Hammerstein was born.

The original title chosen for the musical version of Riggs' play was the then unknown phrase, "Away We Go," a name changed to "Oklahoma" in Boston after New Haven previews. Later, it was changed again to "Oklahoma!" the latter decision necessitated the insertion of 30,000 exclamation points on the already printed press releases, in addition to the hurried altering of houseboards, playbills, posters, ads, souvenir booklets, etc.

The play was directed by Rouben Mamoulian of "Porgy and Bess" fame and was choreographed by a leader in the ballet field, Agnes de Mille. Her dances were a radical departure from the traditional chorus-line dancing of previous musicals. The ballets of "Oklahoma!" marked the beginning of a new era in stage choreography.

Walter Winchell's assistant previewed the show in New Haven and wired her boss, "No legs. No jokes. No chance," a prognosis proven quite wrong, to state it mildly. When the musical came to Broadway shortly thereafter, it opened with



Chappel Music photos
Lyricist Oscar Hammerstein 2nd and composer Richard Rodgers working on their first musical play "Oklahoma!" in 1943.

uniformly excellent reviews. It ran at the St. James for five years, nine weeks, setting a record for the longest run of any Broadway musical production. ("Fiddler on the Roof" has since taken over as record holder.) "Oklahoma!" played a total of 2,212 performances, including 44 special matinees for the armed forces. The Broadway run grossed more than \$7 million and was seen by some four-and-a-half million people.

To add to its laurels, the musical received a special Pulitzer Prize for Drama in 1944, and at the end of its Broadway run, the show went on tour, covering 70 U.S. and Canadian cities

in 51 weeks. A road company went on an 11-year tour of some 250 cities nationwide and grossed about \$200 million. The show had an overseas company which toured the Philippine Islands and Dutch New Guinea in 1945, under the sponsorship of the USO. An English production of "Oklahoma!" (1947) had the longest run in the history of the 287-year-old Drury Lane Theater.

In addition, there was a South African production (1948), a Danish production (1949), a Norwegian production (1950), an Australian showing (1949), a Salute to France production (1955), and an Italian tour (1955). In 1951 the show played two weeks as a feature of the Berlin International Festival. There have been two New York City Center productions to date, one in 1958, the other in 1963.

There have been five major albums of "Oklahoma!" and it was the first Broadway musical to record its entire score. The show has 14 musical numbers by Rodgers and Hammerstein, including the now classic, "Oh What a Beautiful Morning," "The Surrey With the Fringe on Top," "People Will Say We're In Love," "Out of My Dreams," plus the title melody, which became the State of Oklahoma's official song.

The Broadway cast album, which sold over one million copies is still going strong, as is the movie soundtrack. A film version of "Oklahoma!" was released in 1955 and starred Gordon MacRae, Shirley Jones, Rod Steiger and Gloria Grahame and won the Academy Award for the Best Scoring of a Musical and an award for the Best Sound Recording. The film grossed \$7 million in the U.S. and Canada.

The original Broadway cast included many unknowns for whom the show was the beginning of a luminous career. Among these were the original Curly, Alfred Drake; Laurey, played by Joan Roberts; Celeste Holm and Ado Annie; and Howard Da Silva played Jud. Dancers included Joan McCracken, Bambi Linn and Marc Platt.

The happy ending in the book is standard but the murder of a principal (Jud) in a musical is not, and the simple story changed the history of the American musical theater, breaking traditions and introducing innovations which are standard now.

The 25th anniversary of the play was commemorated in 1968 with a special issue of the original cast album by Decca Records, the firm which produced the original cast. The al-

(Continued on page O-15)

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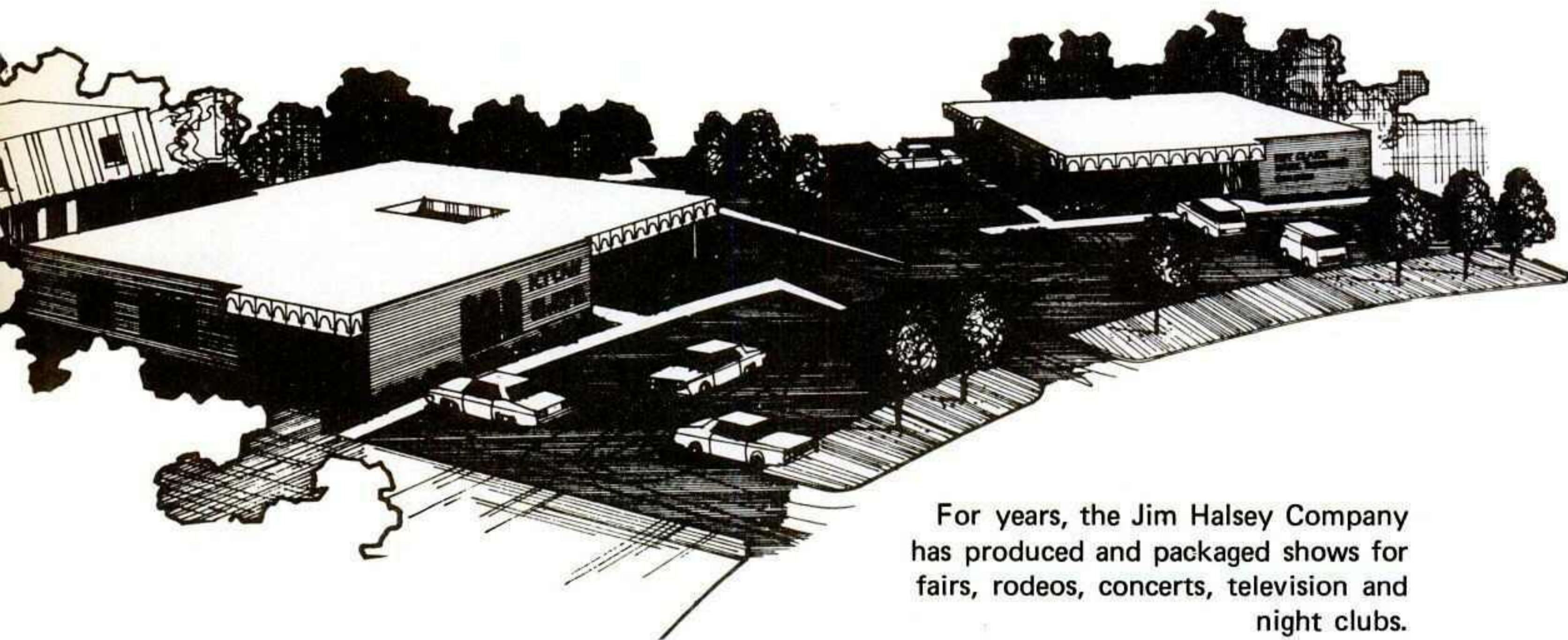
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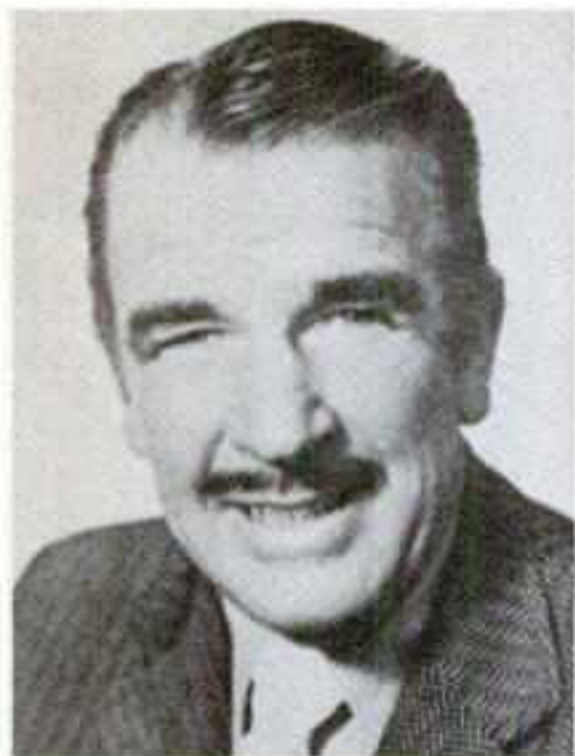
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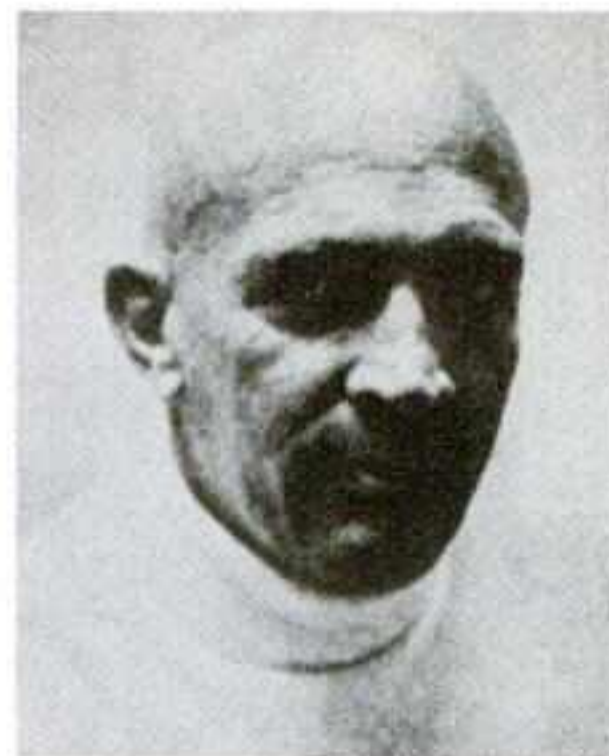
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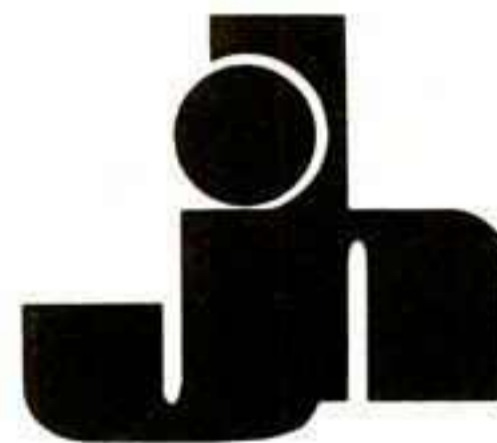
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Creative Connection

Continued from page O-6

as well as the pop. He is also a top producer, having worked with many of the Shelter artists (often with Denny Cordell) as well as other "name" stars. As a song writer, his material has been covered by many artists.

J.J. Cale is another of the top Shelter names. Mixing an infectious blend of rock, country and blues with superb guitar playing, Cale has enjoyed several top AM singles as well as three chart albums. Cale is the writer of the classic "After Midnight," covered by artists ranging from Eric Clapton to Connie Cato to Maggie Bell.

Shelter has proved strong in the female artist category as well, with three in particular flowering over the past year. Phoebe Snow (who many see as one of the top writers of the future as well as a singing star) has a debut LP which is moving rapidly up the album charts. Mary McCreary has just released her second LP, a mix of soul, rock and reggae oriented material. Ms. McCreary is also considered a fine writer.

Other popular acts on the label include the Gap Band, an exciting soul conglomerate from Oklahoma who toured with Russell last summer and received top "live" reviews from most critics; Don Preston, long time star session guitarist and a member of Russell's band for years who now has his own LP on the label; the O'Neal Twins, a powerful pop/gospel duo from Oklahoma who come from the excellent Duke/Peacock stable; country artist Larry Hosford whose first single is receiving heavy airplay; pop artist Richard Torrence; Willis Alan Ramsey; and the Grease Band.

Shelter is also still involved in the Mango label, an all reggae adventure started with Island owner Chris Blackwell. The label released the soundtrack from the Jimmy Cliff film, "The Harder They Come" several years ago as well as eight reggae singles.

Another unique aspect of the operation is that president and co-owner Denny Cordell is heavily involved in the production as well as administrative end of things. As mentioned, Cordell began his career as a producer, and with the addition of Henry to handle many of the administrative affairs, has been returning to the studio more frequently, adapting himself to several kinds of music. Cordell has stated on several occasions that an act need not be a sure number one for him to record the artist. Cordell's opinion is that every artist can satisfy a certain segment of the market and if an act is viable, it often deserves a chance.

Jim Halsey Enterprises

Continued from page O-3

which helps them appreciably, and the young groups keep coming to them as the answer to a prayer.

Annette does all the booking for one local club called The Rock. On a national scale, she works with Joe Phelps and Mike Martin of Fayetteville, Ark., just over the line. Their company is Video-Acts Entertainment Corp., and they place acts everywhere.

Tulsa Talent Finders, according to one observer, brought talent in that city to life and made it happen.

Video Acts has a national firm called Phelps-Martin Artist Management, and buys entertainment for a circuit of clubs, including The Jail West in Oklahoma City, Stillwater and Tulsa. It also buys major name acts.

Unique Organization

Continued from page O-3

color cameras to a dimmer system capable of a five scene preset. And more," says Clevenger.

"We're in an excellent position to garner a lot of the production business here in Tulsa," says Jim Halsey. "Geographically we're in the right spot, and costs here are substantially lower. With more and more film being shot in the middle of the country we're accessible with the best in manpower and equipment. Our hope is to build a complete sound stage, augmenting the already large facility now available to us."

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CREDITS

Section editor, Earl Paige. Staff writers Bill Williams, country & gospel editor; Bob Sobel, classical music and international editor; Bob Kirsch, review, studio track and country-West editors; John Sipple, marketing editor. Independent writers Richard Fricker, Eric & Jack Coggins. Sales coordination, Bill Moran. Art, Bernie Rollins. Halsey picnic photos, Ray Pilszak, Amusement Business. Production, John F. Halloran.

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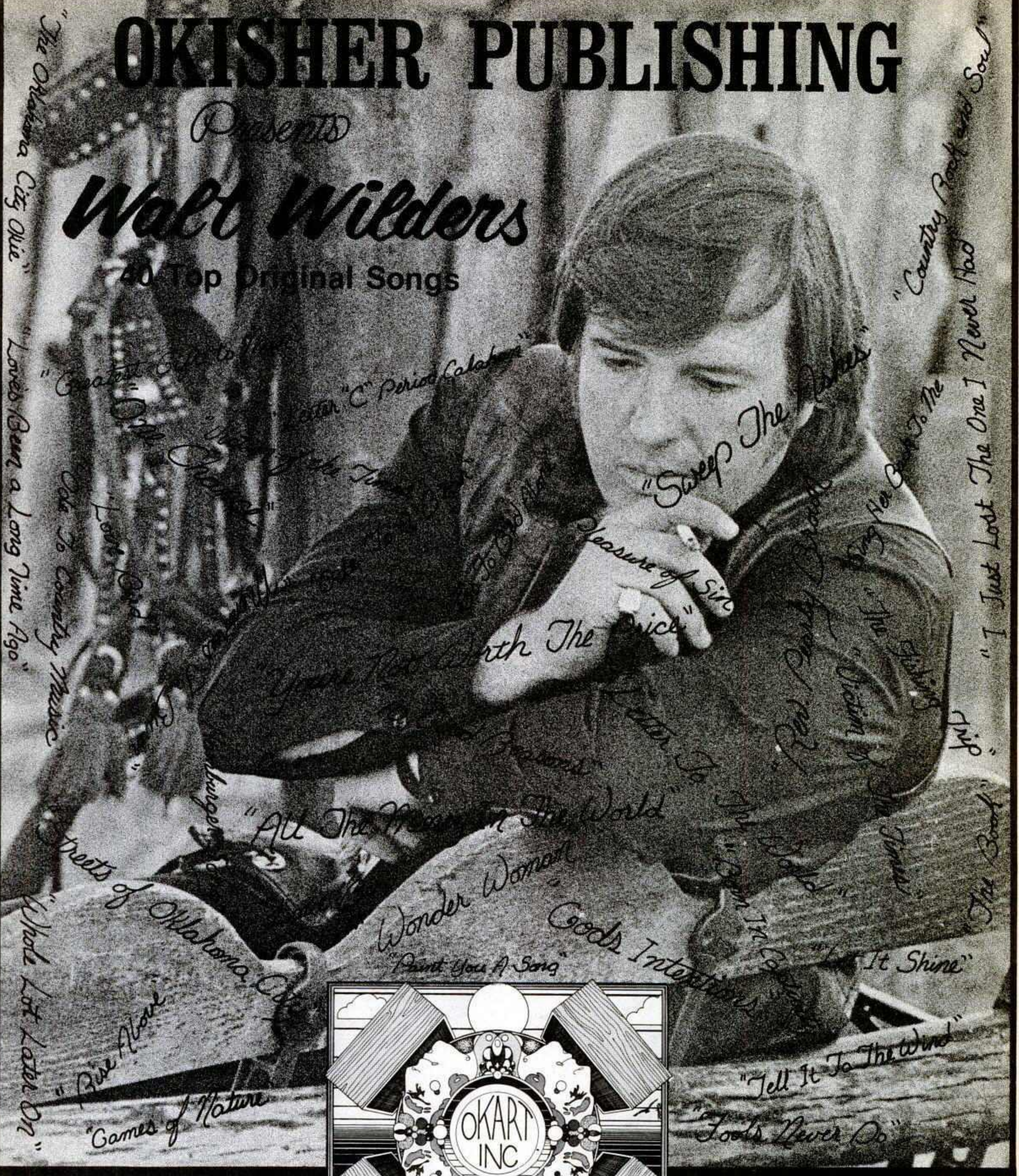
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Oklahoma Music Scene

• Continued from page O-4

On the subject of Sullivan, the old-time great songwriter ("When My Blue Moon Turns To Gold Again," etc.), he has completely rebuilt his eight-track studio, and spends much of his time in production work. Nashville's great producers and publishers, Jim Malloy and Bob Beckham, came out of there. Sullivan has his own label for custom work. Don Johnson does his arranging, and coordinates the musicians. He has returned to writing, which is good news for everyone in the industry.

West McMahan, who put Payline Records on the map, now is working toward stepping up his distribution. He cuts his work at the Sullivan studio, and has added a new artist, Bob Miller, to the label.

From right off the Chickasaw Nation come The Little Oakies, a talented and versatile group, who, among other things, put on a massive annual show at Ardmore, the biggest in Southern Oklahoma. The family of full-blooded Indians include the very attractive Debbie, Fleet, Darla and Tania. Once a part of the old "Louisiana Hayride" show, they now are regulars on its successor, "Hayride U.S.A." They've been doing music and comedy together since 1967, and were favorites at the big Bob Wills Appreciation Day in Tulsa. They've appeared with such artists as Loretta Lynn, Mel Tillis, Johnny Rodriguez, Mel Tillis and Roy Clark. They have their own label and publishing firm, both known as Little Oakies. Fleet and Debbie also have their own radio shows, on KMAD in Madill, Oklahoma, playing country music.

Debbie Golden is another comer, joining forces now with Bobby Nichols and Bobby Barnette, and starting a big road swing on Oct. 25th.

Gary Linden and Ken Franklin have developed Orbit Record Productions in Oklahoma City, helping new talent get demos together, and setting up their first master recording sessions. Gary formerly was with the group, The Misters, and has been writing since 1961. The firm uses Producer's Workshop, and has its own custom label, Orbit, which it uses to try to lease to majors. Ken does most of the scouting of talent.

Producer's Workshop is a 16-track studio which does a great many custom sessions, and an incredible amount of commercials. The partners in the business are Gene Dillahay and David Barnes. Dillahay, who worked for all three of Oklahoma City's television stations, has been an announcer, producer, and just about everything else. Barnes was a musician both in Oklahoma and in Los Angeles, had his own ad agency, and really got the jingle business going. He produces such artists as Wilton O'Neil and Linda Wright.

Jim Ford is the designer and builder of the studio, and

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There are, in the Oklahoma City area, some rather unusual involvements in the music business. One of these is the Music Royalty and Copyright Research Company, run by attractive Darlene Southard, a one-time dance instructor. She determined that no such organization existed in that area, and set it up, having spent considerable time in Washington. She aids writers and publishers in filing for copyrights, researches the owners of copyrights, and gets listings of public domain material. Working with writers and publishers primarily, she now is getting response from all over the nation. She has on file hundreds of thousands of songs, all computerized, showing the composers and catalog owners. In addition to her computer, she employs three other people in this unusual service.

Just north of Oklahoma City, at Edmond, is the Journal of College Radio, of which Steve McIntyre is the music industry editor. The publication has a controlled circulation to colleges, some 4500 monthly, to 500 separate colleges and universities. It is student-run except for its publisher, Jack Deskin, a professor, who started the magazine some 11 years ago. The publication also runs the campus radio station, KCSC-FM, which is owned by the state of Oklahoma. The magazine is sponsored by the Intercollegiate Broadcasting Station.

The Journal is the sounding board for college radio, and is filled with heavy equipment advertising. Its editorial pages include interviews, reviews and a recommended playlist, compiled from some 200 college charts submitted monthly.

The college gets good record service from some firms, nothing from others.

It takes part in a national convention every year, with heavy college representation, some 200 music directors and station managers of college radio. The convention includes a number of seminars.

This is the only publication which services college radio exclusively.

Conway Twitty, who now maintains a home in Nashville, keeps his enterprises going in Oklahoma City. Lou Manley handles the promotion and his publishing from there, his long-time home.

The Del City Music Store, in suburban Oklahoma City, is run by Bob Woods, immediate past president of the Oklahoma Country Music Association. Starting with an inventory of only \$300, he now has a half-block square store, featuring musical instruments and amplifiers. He built his business in many ways, among them through promoting entertainment into the city. He also has his own show, which includes the Parrish Sisters, booked by Sam Gibbs of Wichita Falls. The group appeared in "The Night Stalkers." He also works with the 11-year-old Goss Sisters, who just cut a single on the Hammond Label, which Woods owns.

Dottie and Jo Val Teer, who have Impel Records, retain Bobby Warren at their producer, and they cut at the Benson Studio in Oklahoma City, and at the C&B Studio in nearby Norman.

A brand new group in Lawton is called Shyne, consisting of Lynda B. Stewart, Jim Freeman and Johnny Lord. It's basically country, but is versatile enough to play all kinds of music, much of it original. All three write. Lord had been a salesman of musical equipment, then worked as a single before he got together with the other two. Pooled together, they have some 200 original songs, and all are excellent musicians as well as singers.

The list, as they say, goes on, but would not be complete without mentioning perhaps one of the most important people of all: Letrisha Gray. She doesn't sing or play an instrument, but she is an astrologer. A good one, too, according to some of the top names of the business. She does the charts for the artists, and she lives in Del City, near Oklahoma City. Some will not make a move without consulting her, and she now has moved into the management and booking agency business, and she can see in the stars that it will be successful. Letrisha, meanwhile, keeps close tabs on her clients which include Charley Pride, Conway Twitty, Loretta Lynn, Gunilla Hutton and many others.

'Oklahoma' Musical

Continued from page 0-8

bum cover was specially designed and the inner sleeve had photographs of the original cast members and a fact sheet listing noteworthy information on the Broadway national and foreign productions.

Chappell Music, which manages Rodgers & Hammerstein's Williamson Music catalog, says that the tunes continue to be a print best seller, aided by the present nostalgia boom. Vocal sheets, choral arrangements, marching band, organ and piano arrangements are extremely popular.



Recording session at International Learning Tapes.

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SINGS



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A Billboard Spotlight on Oklahoma

NOVEMBER 9, 1974, BILLBOARD

Third Generation Talent Entrepreneur Traces Changing Business

Richard Carson Jr. is third generation talent promotion. He sits in a small office on the Tulsa State Fairgrounds and tells how his grandfather booked Enrico Caruso in 1916 and how 25 years later his father was booking the first of the great Broadway shows, ultimately "Oklahoma" itself, and how finally 10 years ago it was possible to bring in a whole rock 'n' roll bill of the top ten names for a grand total of \$10,000-\$15,000! Talent has changed.

Today, Carson Attractions offers a multitude of services, principally three. It will function as a ticket agency for people promoting talent throughout the Tulsa area. It will co-promote an event with another promoter or company. It will represent an act or event exclusively and do the whole shot, tickets and all.

Carson, who loves to get away completely from the frenzy of the concert business and go boating on the numerous lakes in the region, is ideally located in the Tulsa Assembly Center but has facilities in other major venue at the fairground pavilion and at Oral Roberts Univ. Mabee Center.

In fact, the basic change for Carson Attractions during the past year is its consolidation into the downtown complex. It is a municipally-run building 10 years old that looks only 2 and has a 9,500 capacity. Carson books a wide range of repertoire from country to soul but principally contemporary. The 8,100 Pavilion is also used for contemporary rock 'n' roll and country and some MOR. But Carson books most of the big MOR attractions into the 11,500 Mabee center of the Oral Roberts campus. "ORU gets the big shows," he says. "Just think, that extra 2,000 capacity times \$10 is another \$20,000."

Carson Attractions, not limited to music by any means with repertoire ranging from rodeos and Globetrotter basketball to Disney type family entertainment and until very recently stock car racing, does things a little differently. Carson says the development of its concept came as a result of a basic decision.



Carson Attractions photo
Richard Carson Jr. in unusual Tulsa Tribune photograph illustrating his role as top Oklahoma talent promoter.

"We had to decide if we would book a select piece of talent in several markets as a Concert West does or if we would instead concentrate in Tulsa and know everything about our market."

Carson elected to go the latter route and this gets into the area of how Tulsa differs from other markets, including Okla-

homa City just up the turnpike. "Donovan has his biggest U.S. gross here on a tour when he was dying everywhere else. This is just a different market. I have said that Tulsa is more white collar and Oklahoma more blue collar. It is also curious that marginal country acts will do better in Detroit than in Tulsa. Many people are surprised to learn this." Adding to the complexity of the Tulsa market is the strong showing here of KVOO-AM, the country music station. KRMO-AM is a leading MOR and rock is divided, according to Carson, by KELI-AM and KAKC-AM with two beautiful stations and one underground FM adding other interest to the local airwaves.

"We feel we have an instant fix on the market here and that our precise ticket sale index offers a manager a clue to how an act or bill will likely do in Tulsa. We get calls everyday. Maybe a manager will call worrying about a potential bill. Maybe the booking agent hasn't told the manager about a past bill in Tulsa featuring the act. I just open the instant file and right there are the figures."

Carson lists a whole long line of services and functions:

- Check availability of dates and put holds on suitable dates;
- Scale house according to the promoters' needs to achieve the desired gross with specific prices and price breaks;
- Order tickets after house is scaled;
- Confirm ticket companies' manifests and count upon arrival of tickets;
- Supply accurate settlement at conclusion of event showing gross sales, applicable taxes, itemized expenses paid out, and amount due promoter after all deductions.

The history of a Carson Attractions is not without a firm foundation in music. Robert Boice Carson was a music professor at Kendall College, today known as Tulsa Univ.

Campus Booking in Oklahoma Faces a Number of Challenges

By RICHARD FRICKER

Oklahoma colleges are far from being the ideal situation for booking talent concerts on campus. The institutions are facing a variety of problems such as low funding, lack of facilities, reluctance of regents to allow acts on campus and competition with major promoters.

Northeastern State College, Tahlequah, Oklahoma, is one of the "larger" small colleges in the state. Mrs. Janet Rudd, secretary to Ms. Kathy Miles who is in charge of booking, said the campus bookings are divided between one major concert each year and two or three mini-concerts throughout the year.

NSC operates on a very limiting \$15,000 budget and sells tickets at a student price of \$3.50. Mrs. Rudd says this is considered a fair price considering the present economic situation of students.

Concerts are not a money-making proposition of NSC.

ter, for example, would not be a good act at OSU just as Gordon Lightfoot was a poor draw on that campus.

The Lightfoot concert surprised Morrison. "I thought I got them where they lived," he said recounting that the concert lost money.

Ticket prices run \$3.50-\$4.50-\$5.50 with no discount to students and no increase for off campus persons wanting to attend the show. Morrison says he will probably have to "come off" those prices and call for an increase in the near future.

While the OSU budget is the highest of the schools surveyed, Morrison noted it is hard for the school to get major acts. The reason being that Dallas and Denver control the con-

cert market in this area and promoters have the advantage of buying up artist dates in bulk for more money than this school can offer.

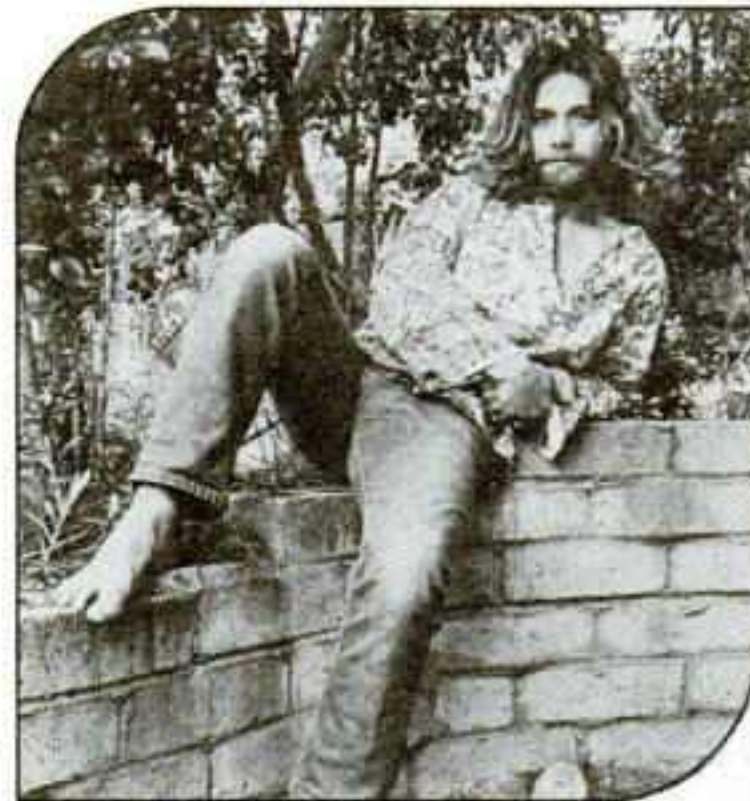
OSU can bid well into five figures, but according to Morrison a promoter can outbid them at any time if he wants the act bad enough and this has happened on several occasions.

As with Northeastern State College, OSU holds major and minor concerts. The major concerts such as a current effort for the Loggins and Messina show, are held in the school's 7,000 seat field house with smaller concerts confined to 1,000 seat auditoriums.

Morrison says the student body at OSU is a major factor in booking consistent winners. It is very hard to book an automatic because the students are so dispersed, noting that most of the underclassmen go home on weekends. "This is a



Shelter artists Mary McCreary, Richard Torrance



Shelter Records photos



Shelter's Phoebe Snow and Don Preston



Last year the school just broke even on a mini-concert featuring Willis Alan Ramsey. This year the major concert is the Earl Scruggs Revue and ticket sales have not been up to the projections, however, as of this writing one week remained until the concert.

Selection of acts to be booked on campus is made jointly by a student committee and Ms. Miles office. There are seven such committees each dealing with a different aspect of campus attractions such as films, speakers and cultural affairs.

Ticket sales at NSC are handled through the student activities office but attendance by off campus persons is allowed at the price of \$4.50.

Perhaps the brightest outlook for campus attractions in the state is at Oklahoma State University in Stillwater. R. C. Morrison, administrator in charge of campus bookings, notes they have had some very successful programs.

Primarily, Morrison books rock acts with good album and single sales in his market. He refers to the acts he attempts to book as "middle of the road" in the rock context. Johnny Win-



Producers Workshop photo

Oklahoma spawns much music activity, from Shelter Records above to commercials. Rex Allen does a Hormel commercial session, surrounded by Ad Central USA president Dennis Kizer, Producers Workshop president Gene Dillehay, Bill Strong of Ad Central, John Williams, Hormel product manager and Linda Kent, Ad Central media buyer.

suitcase college and I'd take a bath if I booked a show on a weekend," he said. For that reason most shows are booked on Thursday night.

Morrison has also noted some trends in college attendance at concerts. As the student gets older his taste in music becomes more concentrated, therefore he is more selective in the artist he is willing to pay money to see. He believes most audiences are made up of freshmen and sophomores with upper classmen being a distinct minority in the run of concert attendance over a year's time.

Promotion of concerts is confined to on campus with the exception of some FM time on KOFM-FM, Oklahoma City. While OSU is not considered an Oklahoma City school it is on the far limits. Such investments have paid well in off campus ticket sales.

The most unique campus situation is at the University of Oklahoma. While OU may be a powerhouse on the football field it is the least attractive prospect for campus bookings because the budget for such activity is \$4.13 and has been that amount for about five years.

Oklahoma One-Stop Top Jukebox Singles Source

By JOHN SIPPLE

The biggest single outlet for moving country and western singles in the U.S. is located in a two-story building in Oklahoma City. Phil's One-Stop was started in January, 1963 by jukebox operator Phil Burlingame.

Burlingame, a longtime route operator, had about 150 pieces working. The "Little LP" had just bowed. He felt it would be successful if distribution were adequate. A friend, then in the record business, helped him set up. He bought his first inventory from a Seeburg distributor.

By fall, Burlingame had installed his first Wide Area Telephone Service (WATS), a contract phone then infrequently used to sell records, but widely used today. At the peak of demonstrating new singles by phone to operators, Phil's had three phones, two area and one state. Today, Burlingame feels one area phone covers the approximately 300 juke firms which he serves with singles in nine states. Those states include: Texas, Louisiana, Arkansas, Missouri, Colorado, Kansas, Nebraska, New Mexico and Oklahoma. He also has about 25 retailer customers for singles.

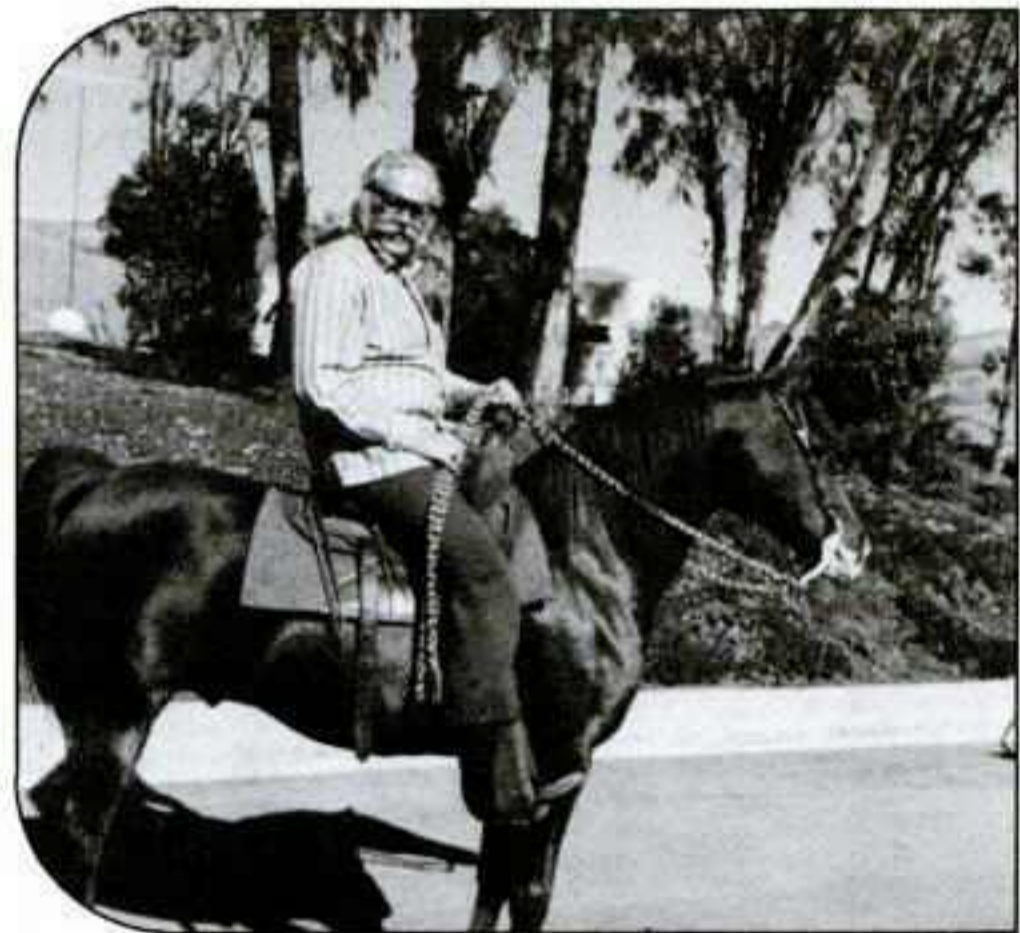
"Oldies keep us going. We stock from 8,000 to 10,000 different singles. I don't know how many current 45s I normally stock. I take everything a manufacturer or my salesman send me. I trust them. They are the best help I have. I don't know

anything I could further suggest they do for me," Burlingame says.

In 1973, Burlingame figures he moved 1,200,000 singles from the 5,000 square-foot base. He'll probably top that figure this year, but not by much. "Operators got a shock from that price rise to \$1.29 retail. I charge 80 cents for all singles. I notice some of my juke operators still aren't up to buying the way they did before the price increase. That little drop will probably keep me at last year's total this year."

From 65 to 70 percent of that volume will be in country singles, Burlingame says. "We're in country markets. My biggest single was 'King of the Road' by Roger Miller. We sold 27,000. Our next biggest was 'Harper Valley P.T.A.' by Jeanne C. Riley at 23,000."

Phil's ships from 35 to 50 packages daily via Trailways and Greyhound. A staff of 10 work in an area that has increased 600 percent from the original 15 by 25-foot room of 1963.



Ralph Carmichael breeds horses when he's not doing the music for Oral Roberts programs.

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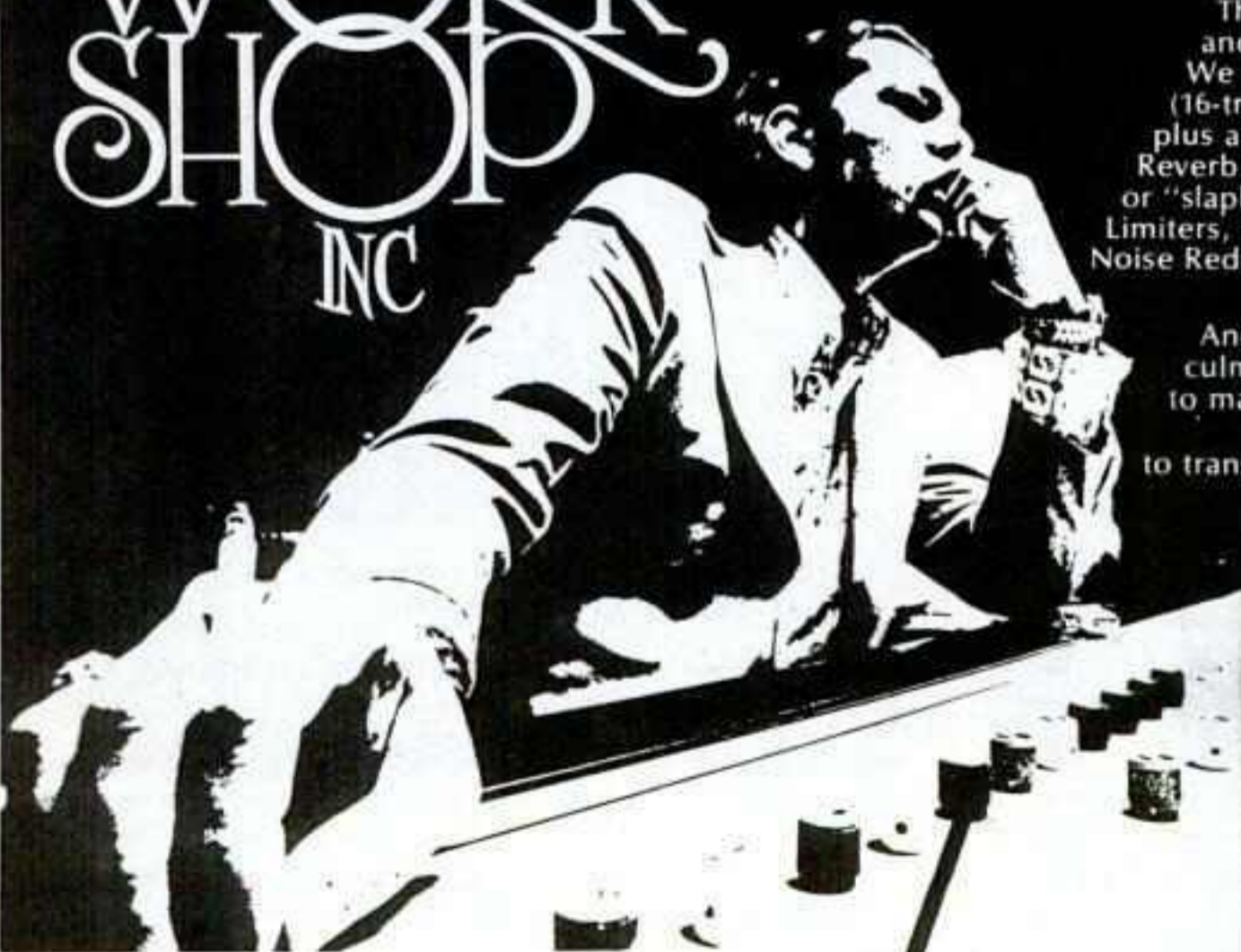
Contemporary Music

Continued from page O-6

sport of basketball is very much in prominence on campus. Beyond it all, the weekly "Oral Roberts Presents" and quarterly "Contact" spread Roberts' message and therefore the music it is packaged around to all parts of the globe. World Action teams have traveled to Africa, Russia all over. In fact, Larry Dalton, a World Action alumnus and arranger, has the Living Sound group that plays in the U.S. and a counter-group that travels the world with both exchanging itineraries regularly.

With music pervading the campus and the total activities of Oral Roberts it is not surprising that at least a dozen groups are recording and developing around campus. One album has been cut off-campus at the Leon Russell Shelter studios downtown, curiously enough located in an old church building.

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The Producers Workshop studio is a departure from conventional design.

Furnished in warm deep colors, luxuriously appointed, it is of the most modern acoustical design. Full-color dimable lighting produces adjustable atmosphere to conjure just the right mood for your session.

The studio is 25 x 32 x 12 feet, accommodating 20 comfortably.

It is equipped with 26 mic outlets and 16 headphone outlets.

Instruments provided, at no extra charge to you, include:

Yamaha Grand Piano, Hammond B-3 Organ & Leslie, drums with concert toms, guitar & bass amp, vibes, marimba, congas, R.M.I. Electric Piano/Harpsichord, tympani and Arp Synthesizer. Microphones used are: Neumann, Shure, A.K.G., Electro-Voice, Sennheiser, Beyer and Sony.

Connected by sliding glass doors, the isolation booth measures 8 x 10 x 8 feet, and has 6 mic outlets and 4 headphone outlets.

The control room, 20 x 18 x 8 feet, is set up in quad mode, utilizing 4 JBL monitor speakers, driven by Crown amplifiers.

The console is MCI, 18 channels in-18 channels out, and 2 quad joysticks are adaptable to any of the 18 pan-pots.

We utilize 4 Ampex recorders (16-track with adaptable 8-track head/4-track/2-track/mono) plus a Sony 850 for 1/4 track and a Sony cassette recorder.

Reverb can be added to any of 18 channels through the two channel A.K.G. unit, or "slapback" can be created in any of the individual channels through the recorders. Limiters, E.Q. and Special Equipment: U.R.E.I., Teletronix, Kepex & ITI. Noise Reduction: DBX.

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"Hee Haw" producer Sam Lovullo and his wife at the Halsey affair.

The Jim Halsey Picnic



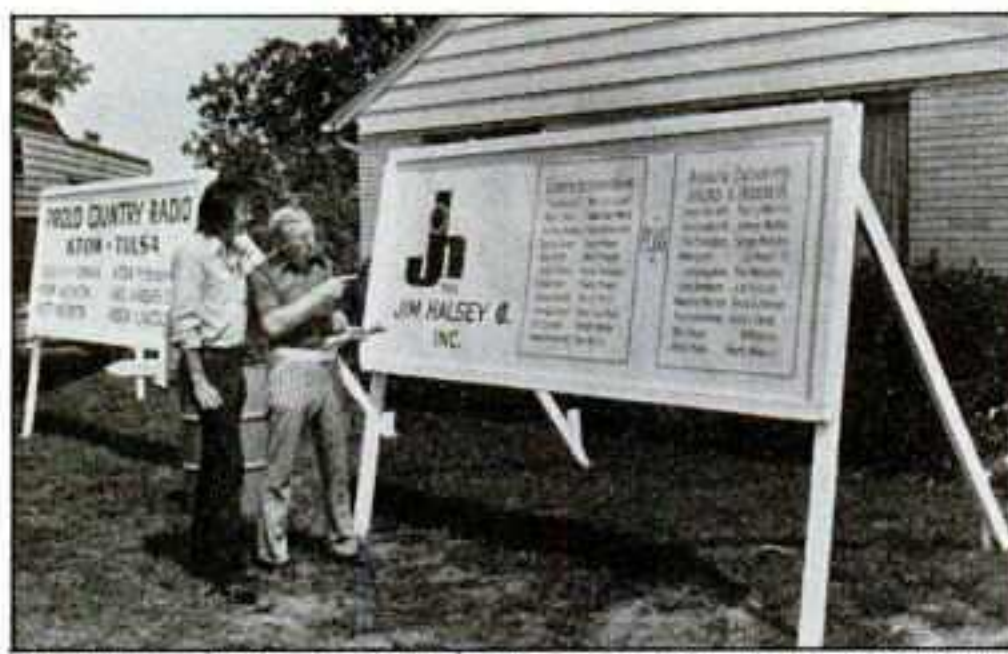
Media Graphics photo
Talented artist Colleen Shepard.



Frank Jones (left) and Bob Young of Capitol Records.



Jessie Lopez, Susan Haney and (right) Leroy Van Dyke.



Noel Fox, of the Jim Halsey Agency, with Fred Huff of the DuQuoin, Ill., State Fair.



Chuck Glaser and Betti Bitterman of the Merv Griffin Show at the Halsey Ranch.

All picnic photos by Ray Pilszak photo, except where noted

Oklahoma Audio Equipment Dealers Aim at Youth Market

By JACK & ERIC COGGINS

Oklahoma is headquarters for many audio stores both independent and chain-owned. As one indication of current merchandising trends, the oldest dealer in Tulsa was checked out and found to be changing the emphasis.

After more than two decades of catering mainly to executives and professionals with very high end hardware, Sound Unlimited, Tulsa, Oklahoma, has begun a program designed to attract its share of the booming youth market in the city of 350,000. "With so much of the national market involved in youth stereo, we do not want to ignore that segment, even though younger people may not have money to buy McIntosh!" explained Stan Clark, Sales Manager in charge of making the changes.

Sound Unlimited has been moving gradually into the youth market for the last ten weeks. "In July we took on the Marantz line, mainly because in our market it is pre-sold. If you don't have it, you lose sales. The Marantz advertising campaign has really molded the buying habits of Tulsa. We have handled Sansui for some time and, though we feel that in certain price points Sansui is possibly superior, customers will still buy the Marantz name. I would like to see a more saturated ad campaign by Sansui."

In taking on new lines, Clark stresses three main considerations: (1) The manufacturer's ad campaign, (2) Mechanical reliability and (3) The capacity to be upgraded to quad.

"We handle Sansui because it stays sold, with absolute minimal problems," Clark continued. "We feel, too, that Sansui has a very superior Q decoder. We have our own shop, so we see how the units hold up in real use. If something doesn't hold up, we stop carrying it."

Sound Unlimited's roster at present includes McIntosh, Bozak, Sansui, Marantz, ESS, Tandberg, and Sony.

In addition to taking on youth oriented lines, the store is revising its instore hardware presentation. There are new fixtures and a new Q display and demonstration area. "Our selling stress is on compatible systems," said Clark. "To impress upon customers the value of harmonious systems, we divided a wall into cubicles and installed a fully operative system in each. Least expensive systems, starting at around \$350, were placed on the left. Moving to the right, the systems graduated in price. Each system consists of a proven reliable amplifier/receiver, compatible speakers, and a turntable of comparable value. In each cubicle, we try to offer the best equipment available in a particular price point."

ADVERTISING SHIFT.

Because of entry into the youth market, Sound Unlimited has increased both frequency and spread of advertising. "We do occasional newspaper but mainly we stick to radio," said Clark. "We are hitting stations that feature Rock or Progressive Rock formats, mostly in FM stereo, although Tulsa does have an FM broadcasting in quad. We are continuing to advertise high end hardware on stations with 'MOR' formats. We don't have a purely classical station in Tulsa. I wish we did."

A SURPRISE.

Originally, Sound Unlimited saw the youth market as a way to increase volume. "This is happening," Clark assured. "We are turning more merchandise. At the same time, we are getting a profitable spillover into high end McIntosh. By carrying the youth-oriented lines, we get traffic that we wouldn't otherwise. A lot more people are exposed to our quality, high end, equipment. Many shoppers admit they would not go out looking for this equipment, but when confronted with it, they see its value. A lot of young people prefer driving a '58 Chevy instead of a new car for a while and spending their money on a really high quality sound system! If they can't go the price on their first purchase, we remind them that, when they can afford it, we will give them a good trade-in value. We expect to build a lot of future high end sales this way."

At present, youth stereo sales represent about 25% of the total dollar volume of the firm. The other 75% is in high end hardware and home and office sound installations. Sound Unlimited also sells studio equipment. Shelter Recording is one of its customers.

"We haven't set a definite goal in terms of the youth market," Clark said. "However, we don't feel that a full 100% increase in sales is too far out of line!"

MASS MERCHANDISING COMPETITION.

"On the surface," Clark continued, "it may seem we are taking the mass merchandisers head on. We are not. We can not beat their prices. But we can beat their deal. Even though we are carrying some of the same popular receivers as the discounters, we can match them with better speakers. People in Tulsa are becoming more and more familiar with Bozak and ESS speakers, both of which we carry exclusively in our market."

"Our most popular speaker is the Bozak, priced at \$99.50 each. It is a two-way with aluminum cones and will handle up to 60 watts, yet sound good on as little as 10 watts. We sell



Eric Coggins photo
Stan Clark (left) shows customer lines being taken on to appeal to youth market.

this speaker three to one over any other we sell. Once people hear them, they are sold on the quality. So, even though there are five other Marantz dealers in the city, we can still effectively merchandise the line with Bozak and ESS speakers."

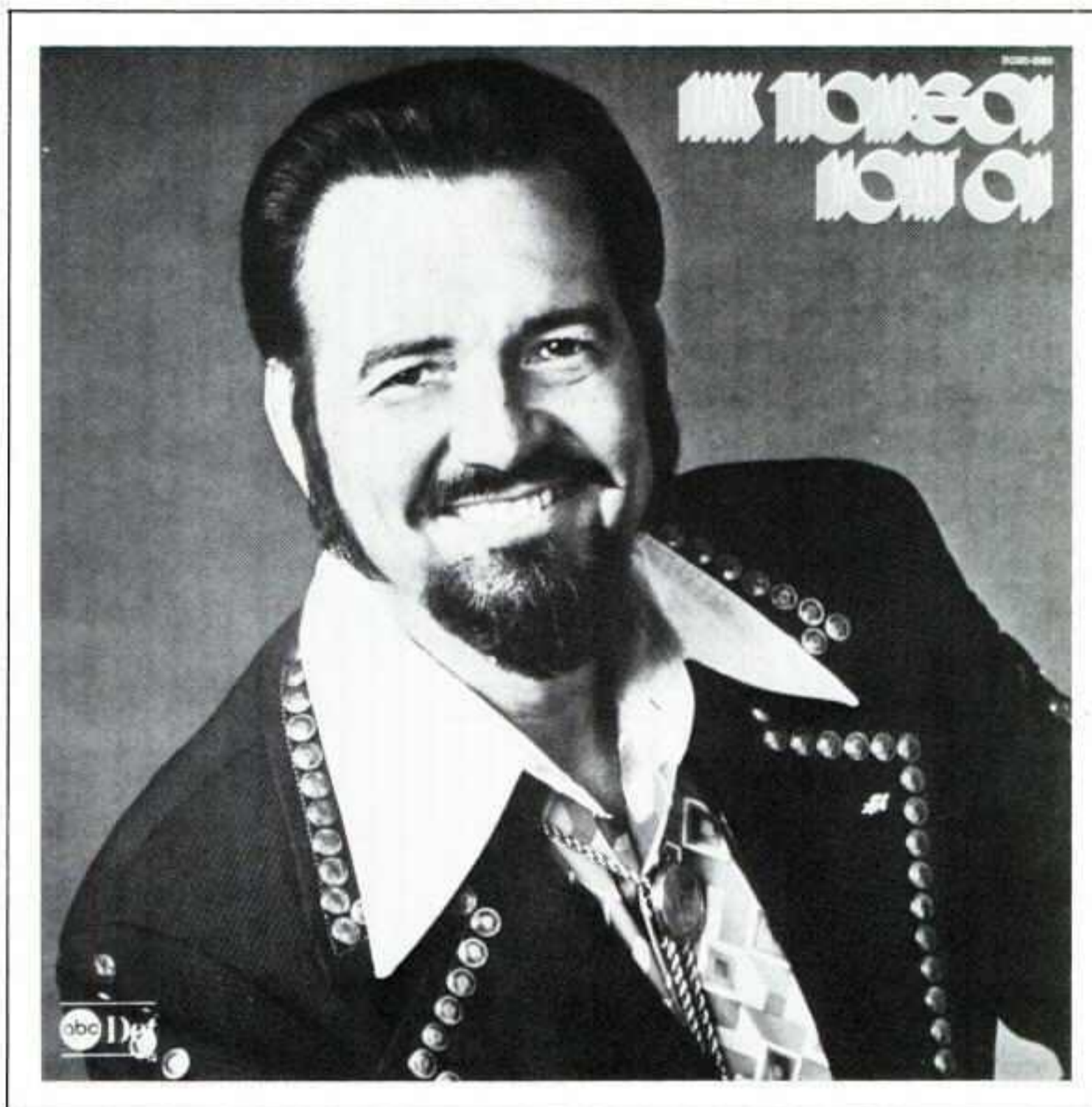
OPEN REEL IS STRONG.

Sound Unlimited does a good business in reel to reel recorders. Clark termed Tulsa a good open reel market. "For awhile it swung to cassette," he explained, "but now we are seeing it swing back to the open reel machine. Customers are primarily feature conscious. They look for 10 1/2 inch reels, logic control transports, and 3-motor solenoid operation. Even though another unit at the same price will deliver 10 db, better response, they will pass it up for features."

SERVICE SELLS TULSANS.

Tulsa is a very service-oriented market. Over the years, people have come to expect a high degree of service when their dollars change hands. "This is something a little unique to this market," Clark stressed. "It has presented some problems to chains that base their selling on 'sell them whatever they will buy' and 'pile the merchandise high on the floor'."

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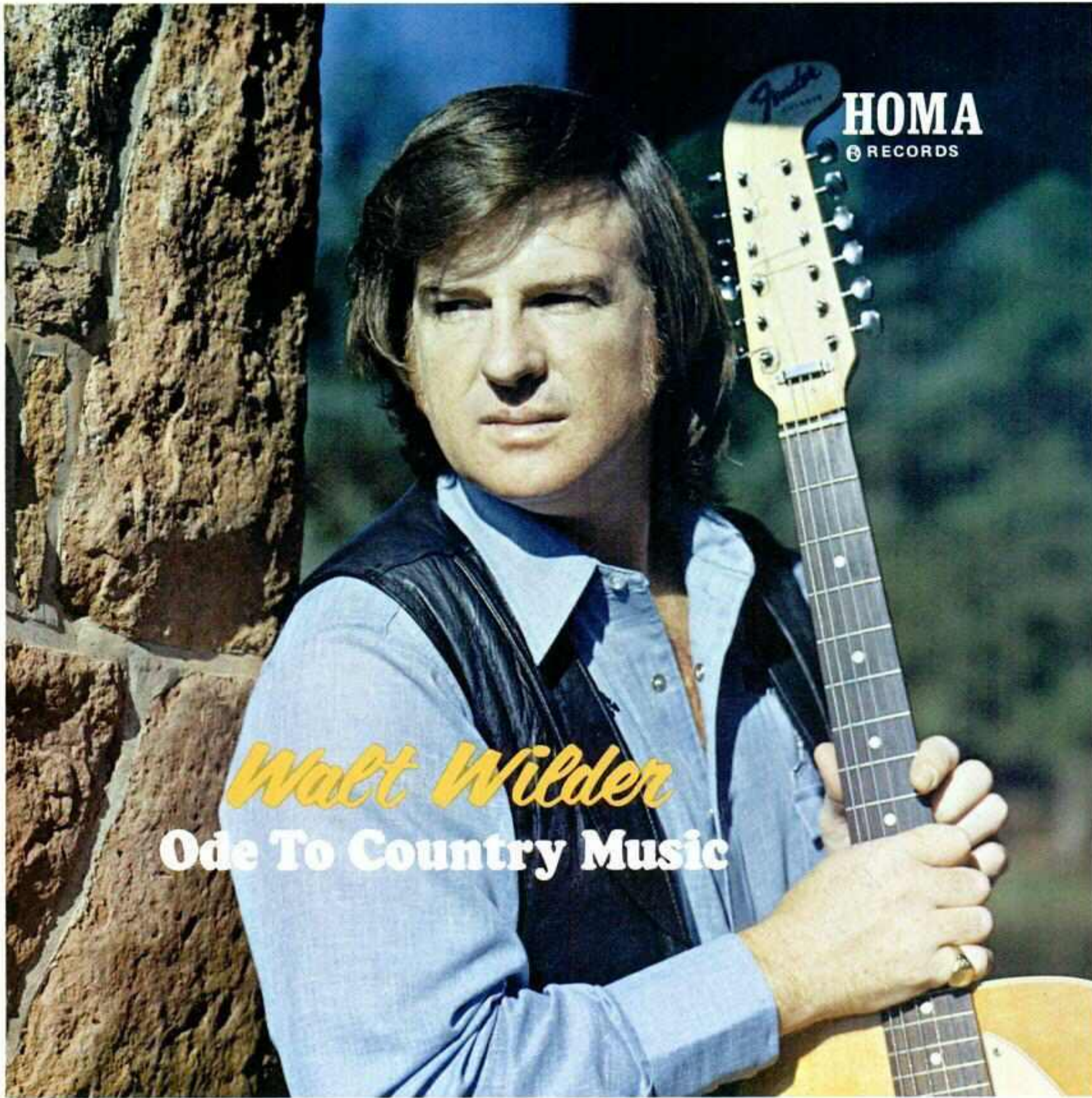
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Walt Wilder has paid his dues.
The bright sunshine glow of success is sitting on his shoulders.
A song writer can't write about reality until he lives a little. Walt has lived a lot.
He has been an iron worker, carpenter, painter and a club owner. He has sang and picked in every kind of club from the best to the worst.
The song writing and singing talent he has been developing over more than 15 years is brought forth in "Ode to Country Music".
He has written hundreds of good songs in the past, including "Plastic Roses" and "Oklahoma City Okie".
Wilder has a knack for putting words and tunes to happenings that grab you and keep your attentions.
He has suffered enough to know that life is not just a bowl of cherries every day. He writes of the good and bad times sometimes with just the right touch of humor. In among the blues you have to have a laugh once in a while.
Wilder has put his best effort into the 12 songs on this album. It would be hard to pick "the hit" because every song has that potential.
I will make a prediction though. Walt is finally on his way to the top and he has a thousand more good songs just waiting to be put on paper.
Wilder's songs are commercial but not phoney.
Like I said, Wilder has paid his dues and it's time to collect some success. This album will do it for him.

John Acord III
Music Critic
Sunday Oklahoman

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Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	ARTIST, Title, Label & Number (distributing label)
1	1	39	ANDRAE CROUCH Live At Carnegie Hall, Light LS 5602 (Word/Goldband)
2	2	35	HAROLD SMITH MAJESTICS James Cleveland Presents—Lord, Help Me To Hold Out, Savoy MG 14319
3	9	49	REVEREND W. LEO DANIELS Sermon—Build Your Own Fire, Jewel LPS 0081
4	8	53	INEZ ANDREWS Lord Don't Move The Mountain, ABC/Songbird SBLP-226 (ABC)
5	21	14	SHIRLEY CAESAR WITH CAESAR SINGERS & THE WHITE ROCK BAPTIST CHOIR Millennial Reign, Hob HBX 2170 (Scepter)
6	25	14	REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE The Harvest Is Plentiful, Creed 3056 (Nashboro)
7	5	49	ARETHA FRANKLIN Amazing Grace, Atlantic SD 2-906
8	4	26	REVEREND W. LEO DANIELS The Real Thing, Jewel LPS 0087
9	10	14	ANDRAE CROUCH & DISCIPLES I Don't Know Why Jesus Loved Me, Light LS 616 (Word/Goldband)
10	3	35	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR I Told Jesus To Change My Name, Savoy MG 14322
11	7	53	JAMES CLEVELAND Give Me A Clean Heart, Savoy MG 14270
12	6	26	REVEREND W. LEO DANIELS Straddle The Fence, Jewel LPS 0088
13	30	6	MIGHTY CLOUDS OF JOY It's Time, ABC/Dunhill DSX 50177
14	19	45	JAMES CLEVELAND & THE GOSPEL GIRLS Trust In God, Savoy MG 14302
15	14	26	JAMES CLEVELAND With The Southern California Community Choir—I'll Do His Will, Savoy MG 14284
16	34	6	DIXIE HUMMINGBIRDS Who Are You, ABC/Peacock PLP 52905 (ABC)
17	11	26	RANCE ALLEN GROUP Brothers, The Gospel Truth GTS 1212
18	22	26	THE BEST OF MIGHTY CLOUDS OF JOY, Vol. 2 ABC/Peacock PLP 183 (ABC)
19	15	39	SHIRLEY CAESAR The Invitation, Hob HBX 2160 (Scepter)
20	12	22	BILLY PRESTON Gospel In My Soul, ABC/Peacock PLP 179 (ABC)
21	23	14	JAMES CLEVELAND Down Memory Lane, Savoy MG 14311
22	17	22	ANDRAE CROUCH & DISCIPLES Keep On Singin', Light LS 5546 (Word/Goldband)
23	24	45	DOLORES BARRETT & BARRETT SISTERS God So Loved The World, Creed 3035 (Nashboro)
24	13	49	SENSATIONAL NIGHTINGALES It's Gonna Rain Again, ABC/Peacock PLP 175 (ABC)
25	33	22	BROOKLYN ALLSTARS Walk Tall, Jewel LPS 0078
26	18	26	THE GOSPEL SOUL OF SAM COOKE WITH THE SOUL STIRRERS Vol. 1 Specialty SPS 2116
27	16	45	PILGRIM JUBILEE SINGERS Don't Let Him Down, ABC/Peacock PLP 193 (ABC)
28	-	1	BEST OF DOROTHY LOVE COATES & THE GOSPEL HARMONETTES Vol. 1 Nashboro 7132
29	29	6	MIGHTY CLOUDS OF JOY Best Of Vol. 1, ABC/Peacock PLP 136 (ABC)
30	-	1	GOSPEL KEYNOTES Till We Meet, Nashboro 7130
31	-	1	O'NEAL TWINS Shelter SR 2125 (MCA)
32	20	49	DIXIE HUMMINGBIRDS We Love You Like A Rock, ABC/Peacock PLP 178 (ABC)
33	-	1	SENSATIONAL NIGHTINGALES My Sisters And Brothers, ABC/Peacock PLP 59209
34	35	6	NIKKI GIOVANNI Truth Is On Its Way, Right On
35	32	6	SWAN SILVERTONES You've Got A Friend, Hob HBX 2156 (Scepter)

Gospel Benson Sponsors 4 Gospel Confabs

NASHVILLE—The John T. Benson Publishing Co. is expanding its seminar and workshop program to include four company-sponsored sessions during January and February.

The events include two choral workshops, one seminar for retailers, and a three-day meeting for the firm's recording artists.

Watchamacallit IV, the company's 1975 session of its annual national choral workshop, has been expanded to two three-day sessions. Watchamacallit West will be held Jan. 14-15-16 at Asilomar Lodge in Pacific Grove, Cal. Watchamacallit East will be held at the Lake Barkley Lodge on Kentucky Lake, the site of the first three annual meetings.

According to Kathie White, coordinator for special events for Benson, "the interest was so high this year we could not accommodate the crowd without going to a much larger facility. Such a facility would cost us the intimacy necessary to make the event successful, so the decision was made to hold two sessions." Last year more than 250 choir directors attended, a figure that is expected to double with the expansion. A staff will be selected in mid-November.

The second annual Artist Seminar will be held at Lake Barkley Feb. 17-

18-19, for all artists on the Heart Warming and Impact labels, owned by Benson. Plans for this year include more recording for the company's syndicated radio show, "There Is A Song," television tapings, and workshops on better working relationships between artists and the labels.

The newest addition to the program will be a three-day educational workshop for retailers. The Feb. 20-21-22 event will be geared toward the Christian retailer with several sessions aimed at aiding him in his local record-selling market. Various people from both the retail field and the recording industry will be on the staff.

The workshop is expected to attract more than 200 dealers from all over the nation.

Seth, Oklahoma Gospelers, Eye Dec. Holy Land Trek

OKLAHOMA CITY—Seth, a contemporary young gospel group here, will make its second trip to the Holy Land in December, and extend the tour over into the Arab nations.

The group, which came together only last October, consists of five unlikely people, led by Jonathan David, a one-time rock musician and leader, who turned to the gospel field through evangelist Duane Friend, who also is a singer and guitarist. David, as well as playing the keyboard and guitar, has written more than 40 songs, most of which have been recorded on the Shalom label.

The label, based here, does its recording at the Cam Studio, part of which is owned by Andrae Crouch.

David is joined in the group by Keith Edwards, a one-time rock drummer, who also brought his sister, Renda Edwards, into the organization. She was singing at nightclubs in the Dallas area when she made the switch.

David Hines, another former rock musician, now plays bass with the group. Debbie Newell is the fifth member. She was singing at a club here and, according to a group spokesman, was undergoing "wierd influences" when she got with the Gospel organization, and turned her life around.

In July, the group was joined by Kelly Bagley, who also sings and plays keyboard. She was with The Archers on the West Coast before joining Seth.

Last December, they joined The Blackwood Brothers, the Florida Boys, the Downings, the Thrashers and soloist Jerry Sinclair in a tour of the Holy Land, and performed at the National Auditorium in Jerusalem, sponsored by the Israeli government. They later sang at such places as the Sea of Galilee.

This December 2nd they depart for Cairo, Haifa, Tel Aviv, Jerusalem, and then on to Beirut, Lebanon. They will be joined by the Thrashers, the Florida Boys, Jerry Sinclair, and a group called The Amplified Version, along with 250 fans who will accompany them.

Seth, in carrying the message everywhere, has performed everywhere from a parking lot near Hollywood and Vine in California to the International Jaycee Convention in



MASSIVE MURAL—A huge mural, painted by a West Coast artist, is part of the marketing campaign being staged by Good News and Myrrh Records on behalf of an album by Love Song.

Shaped Notes

Impact Records has signed Doug Oldham to a three year exclusive recording contract. The agreement calls for six albums, plus some special products to be determined in the future. Oldham is a well-known soloist in the religious recording field. He has 16 albums in the Impact catalog. . . . The Blue Ridge Quartet is, perhaps, the busiest group in the gospel business. In November, the organization will perform at least 18 dates, ranging from New Jersey to Florida. Already a dozen dates are set for December, mostly in the eastern half of the nation. . . . Alvis and the Barnettes, who are now booked by Century II, were en route to Delaware when they were pulled over by the State Highway Patrol and informed they had no license plates on their trailer. After a 90-minute delay at the police station, they were on the trail again.

Heart Warming/Impact Records, moving strong into the singles market, has released three singles from summer LP product. These are by the Hemphills, the Downings, and by soloist Gene Braun. . . . The Blackwood Singers performed at the Corn Palace in Mitchell, S.D., for seven days to more than 100,000 people, working with Roy Rogers and Dale Evans. . . . When J.D. Sumner and the Stamps appeared at the National Quartet Convention, it was a close call. They were performing with Elvis Presley, but chartered a plane after a show in Indianapolis, and arrived just in time. . . . Myrrh Records has commissioned a West Coast artist to paint a massive mural of the new Love Song album, "Final Touch." The huge mural is only one facet of the nationwide marketing campaign being staged by Good News Records and Myrrh on behalf of the album.

GOSPEL MUSIC AT ITS BEST!



HSE-1434



HSE-1433

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Farr, Bowen Tagged as Thrusts Behind MGM's Resurgence As a Leader In Country Music Action

NASHVILLE—"Two things are really going for MGM now to allow it to regain its stature in country music," according to Dick Glasser, newly named director of operations here.

The two things he named are Bill Farr and Jimmy Bowen, both of whom have extensive country backgrounds.

"Bill Farr understands country music, and has the total company behind the division," Glasser says. "We had meetings during the convention with artists and executives, and they were constructive. We set up regular lines of communication, and we can totally concentrate on projects we now will undertake."

Glasser adds that Bowen is "devoted to the country division, and this is the first full corporate effort we have had in this direction."

Under Glasser's direction, a concerted effort to bring about a "Lion Country" image will be undertaken.

During the recent convention here, all artists on the label here (30 of them, including those of Hickory Records) were brought together with the promotional people and the leaders of the executive branch.

"They all showed up, they all got together and got to know one another."

Getting away from the shotgunning of the past, the entire release schedule has been worked out for

the balance of this year and for the year ahead.

Glasser says that, after contractual commitments are met, there may be some "realistic paring of the roster," but this does not preclude the possibility that artists will be added if they are strong in the country field.

A special gathering was hosted by Bowen and by Wesley Rose, president of Hickory Records. Among those on hand were Farr, Robert Brockway, vice chairman of the board of Polygram, Inc.; Jerry

(Continued on page 38)

Shepherd & Levine Open New Co. For Small Firms

NASHVILLE — International Record Distributing Associates, a firm formed to distribute for small independent labels, has been established here by two Music Row veterans.

Mike Shepherd, who worked with Monument, Barnaby and Warner Bros. and arranger-producer Hank Levine are the principals of the company. Shepherd, whose work has been primarily in sales and promotion, will handle that aspect of the new firm. Levine, who has been involved in almost every phase of music, will be administrator and will involve himself in production assistance.

The two say they started the com-

pany because the independent producer has nowhere to go with his master if he is turned down by a major.

IRDA is said to be an "association of small independent labels, with the strength and distribution of a major label."

The firm reportedly charges only the actual cost of pressing and distribution, collecting a royalty on records sold. "We only make money if the record company does," Shepherd says. He also says the company takes only those records which they feel have a chance to be a commercial success, and limit the amount of product released so it can be effectively promoted.

Col's Burnette May Do a Russian Encore

NASHVILLE—Columbia artist Sandi Burnette may return to the Soviet Union for a musical play and a tour early next year, the result of her part in the highly successful tour of country artists to that part of the world.

The group, headed by Ernie Ford and Miss Burnette, consisted mostly of personnel from Opryland USA, and presented a series of programs of live country music to the Soviets.

The youngster credits Ford primarily with the success of the 27 performances in five major cities, but she has been asked by Nicholas Burlak of Gosconcert De Laurss, to come back on her own. She is currently trying to work out details through Regency, her agency.

Meanwhile the entire cast will do the show at the White House Dec. 5.

The tour began in Yuravan, Armenia, in an old concert hall called the Philharmonia. A standing room crowd actually stormed the doors for

all six concerts there, and most of the audience was young. After Yuravan came Tbilisi, Georgia, where students abounded.

The group eventually visited the university there and performed with their individual instruments. On to Baku, Azerdaijan, a resort area on the Caspian Sea, where four shows were held, despite the high cost of tickets. They sold for the equivalent of about \$10, and still drew full houses. Playing in the Palace of Lenin, the theater was architecturally and acoustically perfect.

The entire group then flew to Leningrad, and the entire atmosphere changed. Called a "sophisticated, yet great audience" by Miss Burnette, she notes that they got up out of their seats marching and singing. Although flowers had been showered upon members of the cast throughout the journey, this time a Soviet soldier gave a bouquet to Miss Burnette, a rarity, according to officials. It was here that five of the

shows were filmed at the Palace of Catherine and Peter the Great. Miss Burnette did her version of "Delta Dawn" on a riverbank. Members of the cast wrote songs en route from there to Moscow.

Here the group did five shows, including a matinee, and Miss Burnette described the audience as very receptive, but not quite as vocal about it as in Leningrad. Two Russian songs, "Moscow Nights" and "Kutuska," done by the cast were extremely well received.

Dancer Gary Chapman was a favorite of the crowds throughout. The black youngster did the old Russian Cossack dances. Audiences instinctively recognized Ford's "Sixteen Tons," and frequently sang along with him. Miss Burnette got her biggest reception for "Stand By Your Man," the Tammy Wynette hit, which the Soviets recognized with the first bars. Many said they had heard it on Voice of America.

The visiting Americans also had

the opportunity to mingle with the Soviet people, who frequently came backstage, bearing gifts which were personal possessions. They also were invited to dinners at the homes of individual families.

Not infrequently the Soviets try to buy the cowboy hats and jeans owned by the entertainers, and offered incredibly high prices for albums. Instead, the albums were given to students at the various universities for study purposes.

The only real problem encountered by the touring country group was that of lighting, and the roughness of some of the stages. Leningrad was an exception in both instances. Buddy Wilkins of Opryland, who worked as technical supervisor, notes that the theater in Leningrad worked 900 lighting fixtures with six follow spots, and had a very professional crew. Sound was no problem because the group carried a self-contained unit. Despite all the travel, only one microphone was lost.

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*"love me and show it
and before you know it,
we'll laugh at the times
that were bad"**

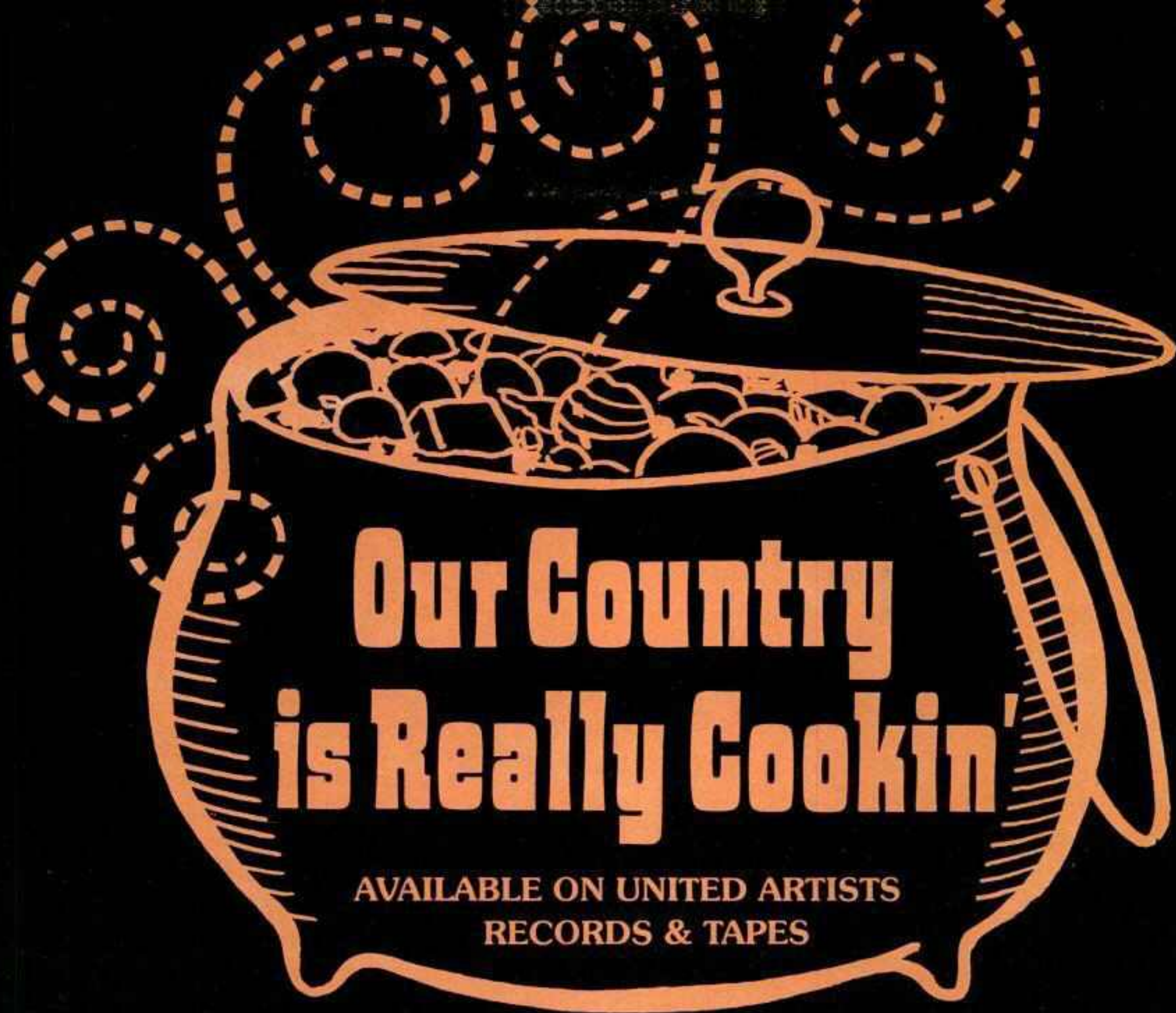
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the Rainbow"**

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Montgomery's
new single,
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elektra



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RECORDS & TAPES

15

'CREDIT CARD SONG'

UA-XW 535-X

Dick Feller

69

'POOR SWEET BABY'

UA-XW 552-X

Jean Shepard

75

'WRONG ROAD AGAIN'

UA-XW 555-X

Crystal Gayle

NEW RELEASES

'COME ON DOWN TO TEXAS' CALICO UA-XW 554-X

'SAN ANTONIO ROSE/FADED LOVE' BOB WILLS & HIS TEXAS PLAYBOYS UA-XW 556-X

'POUR IT ALL ON ME' DEL REEVES UA-XW 564-X

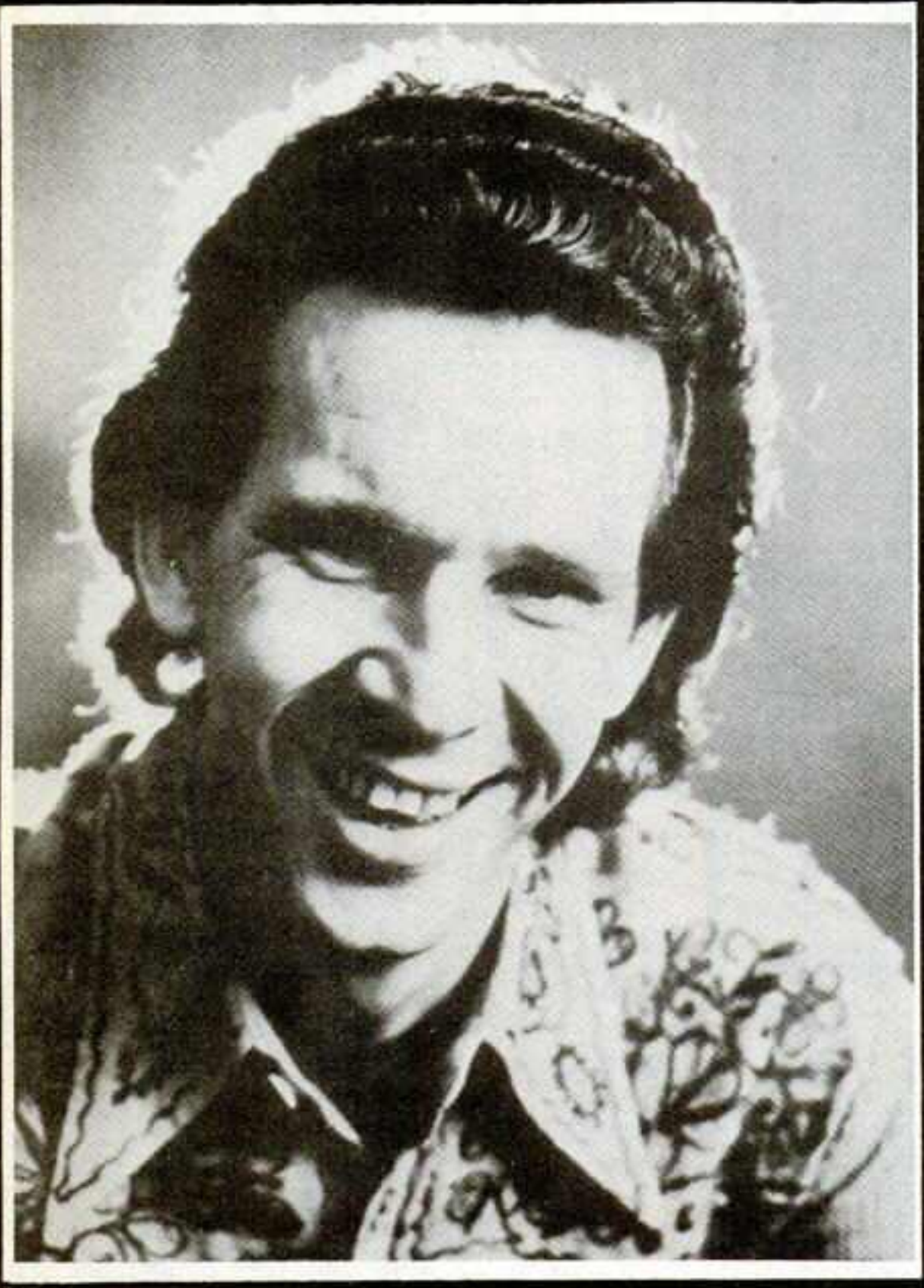
'GOIN' AWAY PARTY' JAN CRUTCHFIELD UA-XW 566-X

'CHAMPAGNE LADY' TIM HOLIDAY UA-XW 570-X

Gary Stewart

And This Record Are Getting "Out Of Hand"

PB-10061



"Following Up His" Last Hit DRINKIN' THING

EXCLUSIVELY ON **RCA RECORDS** **APB0-0281**
October Is Country Music Month

Country

Nashville Scene

By BILL WILLIAMS

The "Opry" had a couple of surprise visitors last week: **Muddy Waters** and **Pinetop Perkins**. They took a bow on stage after a visit with **Roy Acuff**. . . . **Ernie Ashworth** has signed a recording contract with IRC (International Recording Co.) owned by the **Homesteaders**. . . . **Justin Tubb** has done an LP with the Hilltop label. . . . When **Wilma Lee** and **Stoney Cooper** performed at the Smithsonian Institution in Washington, their entire show was taped for the Library of Congress archives. They also were the recipients of wild flowers thrown on stage by young visitors. . . . Newsweek's **Hal Bruno**, a fine picker and journalist, has his own bluegrass band in the nation's capital, known as **The Informed Sources**.

Crystal Gayle, now produced by **Alan Reynolds** for UA, made her first appearance at the new Opry House. . . . **Carol Lee Cooper** is doing another session with **Conway Twitty** (she is also heard on his current single), and does the organ work on a new **Connie Smith** album. Carol also has done the arrangement for a Christmas LP by Connie which won't be released until next year. A very talented and pretty lady, whom someone should have under contract. . . . **Jack Blanchard** and **Misty Morgan**, two of the cleverest people in the business, are severing Florida ties and moving to Nashville. . . . The world's largest inter-collegiate rodeo at Texas Tech featured **David Houston** and **LeRoy Van Dyke**. . . . **David Rogers**, formerly with Atlantic, has signed a long-term contract with UA. He'll continue to be produced by long-time friend **Pete Drake**.

Joe Johnson, president of 4-Star Music, says **Jack Crow** will work primarily in securing artists and writers in the pop and top-40 field, since the market for this kind of music in Nashville is rapidly increasing. . . . Elektra's **Eddie Rabbitt** is finishing his first album for the label, which will include his own hit single and one he wrote for **Ronnie Milsap**. . . . **Mickey Newbury** out of the hospital now after back surgery. Plagued for years with pain, he had a disc fused. . . . **Melba Montgomery**, who did so well with a **Harlan Howard** hit, has now recorded another by the same writer. . . . The people of Holland heard part of the "Grand Ole Opry" Birthday Celebration the same night it happened. **Gerry DeVries** went into Cedarwood's studio, recorded interviews with **Pee Wee King** and **Mary Reeves Davis**, described the Nashville happenings, airmailed the entire thing to Amsterdam, and had it on the air on Saturday night to coincide with the birthday. DeVries brought 150 country fans from Holland with him.

Entertainer **Johnny Nance**, who also is an air personality at KDRO in Sedalia, Mo., has his own show which is booked well into next year, mostly in that area. He also plans some Nashville recording. . . . When Texan **Susan Alexander** visited Nashville recently, it was the first time she had seen fellow Texan **Willie Nelson** perform. . . . Song-writer **Betty Sue Perry** died at Loretto, Tenn., after a long illness. She was a vital part in **Loretta Lynn's** early career, having written many of her hit songs. She also wrote for the **Osborne Brothers**, **Kitty Wells**, **Rex Allen**, **Rusty Draper**, **Bobby Helms**, **Bonnie Owens** and others. Betty Sue was with Sure-Fire music from the

Billboard Hot Country LPs

Billboard SPECIAL SURVEY for Week Ending 11/9/74

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	4	10	ROOM FULL OF ROSES—Mickey Gilley, Playboy 401
2	1	16	BACK HOME AGAIN—John Denver, RCA CPL1-0548
3	2	30	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
★ 4	7	6	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1 0734
5	3	22	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
★ 6	9	5	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn, MCA 444
★ 7	10	5	LOVE IS LIKE A BUTTERFLY—Dolly Parton, RCA APL1 0712
★ 8	12	4	MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Merle Haggard & The Strangers Capitol ST 11331
9	11	18	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
10	5	9	I'M NOT THROUGH LOVING YOU YET—Conway Twitty, MCA 441
11	13	15	RECORDED LIVE ON STAGE IN MEMPHIS—Elvis Presley RCA CPL1-0606
★ 12	16	5	THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia)
13	14	7	THE NASHVILLE HIT MAN—Charlie McCoy, Monument 32922 (Columbia)
14	6	81	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
15	8	9	PLEASE DON'T STOP LOVING ME—Porter 'N' Dolly, RCA APL1-0645
★ 16	20	4	MONSTER'S HOLIDAY—Buck Owens, Capitol ST 11332
17	15	10	GREATEST HITS—Ray Stevens, Barnaby BR 5004 (Chess/Janus)
18	21	23	PURE LOVE—Ronnie Milsap, RCA APL1-0500
★ 19	26	20	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
★ 20	24	11	COUNTRY—Anne Murray, Capitol ST-11324
21	23	3	LIFE MACHINE—Hoyt Axton, A&M SP 3604
22	17	10	I JUST STARTED HATIN' CHEATIN' SONGS TODAY—Moe Bandy, GRC 10005
23	18	44	LET ME BE THERE—Olivia Newton-John, MCA 389
24	19	11	COUNTRY IS—Tom T. Hall, Mercury SRM 1-1009 (Phonogram)
25	28	34	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
★ 26	32	2	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-10012 (Phonogram)
27	30	21	COUNTRY BUMPKIN—Cal Smith, MCA 424
28	22	10	I'LL DO ANYTHING IT TAKES—Jean Shepard, United Artists UA 307
★ 29	37	3	SINGIN' IN THE KITCHEN—Bobby Bare & The Family, RCA APL1-0700
30	25	14	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS 602 (PIP)
31	35	14	COUNTRY HAM—Jerry Clower, MCA 417
32	34	3	HIGHWAY HEADIN' SOUTH—Porter Wagoner, RCA APL1-0713
33	39	2	CHARLIE RICH SINGS THE SONGS OF HANK WILLIAMS—Hi SHL 32084 (London)
34	38	2	LIVING PROOF—Hank Williams Jr., MGM 4971
★ 35	43	21	GREATEST HITS VOL. II—Loretta Lynn, MCA 420
★ 36	—	1	DON WILLIAMS, VOL. III—ABC/Dot D0SD 2004
★ 37	—	1	TAKE ME HOME TO SOMEWHERE—Joe Stampley, ABC/Dot D0SD 2005
38	42	8	STARS & STRIPES FOREVER—Nitty Gritty Dirt Band, United Artists UA-LA 184-T2
39	40	4	BABY, DON'T GET HOOKED ON ME—Mac Davis, Columbia KC 31770
★ 40	—	1	CLASSIC CLARK—Roy Clark, ABC/Dot D0SD 2010
41	27	6	A MI ESPOSA CON AMOR—Sonny James, Columbia KC 33056
42	46	19	SPOOKY LADY'S SIDESHOW—Kris Kristofferson, Monument PZ 32914 (Columbia)
43	29	6	STANDING IN YOUR LINE—Barbara Fairchild, Columbia KC 33058
44	47	9	GREATEST HITS—Johnny Paycheck, Epic KE 33091
45	50	2	ANOTHER GOODBYE SONG—Rex Allen Jr., Warner Bros., BS 2821
46	31	7	I NEVER KNEW (What That Song Meant Before)—Connie Smith, Columbia KC 33055
47	44	9	THE GRAND TOUR—George Jones, Epic KE 33083
48	33	3	IT COULD HAVE BEEN ME—Sami Jo, MGM M3G 703
49	36	3	I WISH THAT I HAD LOVED YOU BETTER—Eddy Arnold, MGM M3G 4961
50	—	1	THE JUNKIE & THE JUICEHEAD—Johnny Cash, Columbia KC 33085

start of her career in 1960 until her death. . . . **Lester Flatt** has settled his lawsuit against Esquire Magazine out of court. . . . The **Sherwin Linton Show** has completed a big tour of county and stage fairs under the promotional arm of **Hap Peebles**. . . . **Andy Gray** of London, a member of the CMA of

Great Britain, has written a book titled "Great Country Music Stars," and he predicts massive things for country music in Britain. . . . **Loretta Lynn** now has won more CMA awards (seven) than any other artist. . . . It was **Ken Mansfield**, not **Doyle Holly**, who co-produced **Jessie Coulter** with **Waylon Jennings**.

November is Faron Young Month.



NOVEMBER

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
					1  FARON YOUNG A MAN AND HIS MUSIC	2  FARON YOUNG A MAN AND HIS MUSIC
3  FARON YOUNG A MAN AND HIS MUSIC	4  FARON YOUNG A MAN AND HIS MUSIC	5  FARON YOUNG A MAN AND HIS MUSIC	6  FARON YOUNG A MAN AND HIS MUSIC	7  FARON YOUNG A MAN AND HIS MUSIC	8  FARON YOUNG A MAN AND HIS MUSIC	9  FARON YOUNG A MAN AND HIS MUSIC
10  FARON YOUNG A MAN AND HIS MUSIC	11  FARON YOUNG A MAN AND HIS MUSIC	12  FARON YOUNG A MAN AND HIS MUSIC	13  FARON YOUNG A MAN AND HIS MUSIC	14  FARON YOUNG A MAN AND HIS MUSIC	15  FARON YOUNG A MAN AND HIS MUSIC	16  FARON YOUNG A MAN AND HIS MUSIC
17  FARON YOUNG A MAN AND HIS MUSIC	18  FARON YOUNG A MAN AND HIS MUSIC	19  FARON YOUNG A MAN AND HIS MUSIC	20  FARON YOUNG A MAN AND HIS MUSIC	21  FARON YOUNG A MAN AND HIS MUSIC	22  FARON YOUNG A MAN AND HIS MUSIC	23  FARON YOUNG A MAN AND HIS MUSIC
24  FARON YOUNG A MAN AND HIS MUSIC	25  FARON YOUNG A MAN AND HIS MUSIC	26  FARON YOUNG A MAN AND HIS MUSIC	27  FARON YOUNG A MAN AND HIS MUSIC	28  FARON YOUNG A MAN AND HIS MUSIC	29  FARON YOUNG A MAN AND HIS MUSIC	30  FARON YOUNG A MAN AND HIS MUSIC

And the sheriff is kicking off the celebration with a great new album, "A Man and His Music," highlighted by a great new single, "Another You."

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Musicassette MCR4-1-1016

"Another You"
73633



AUTOSOUND FOLK JUBILANT

Bullish Mood at APAA Conclave

By ANNE DUSTON & STEPHEN TRAIMAN

CHICAGO—With attendance up slightly for the sixth Automotive Parts & Accessories Assn. (APAA) Show, Oct. 29-31 at McCormick Place, virtually all autosound manufacturer/importers left with the bullish attitude they brought here.

EAST

Ken Gaibel, RCA Parts & Accessories division sales manager, Deptford, N.J., found generally good response to the overall in-dash product line as well as their first under-dash automatic-reverse cassette unit. Possible addition to the line early next year is an in-dash AM/FM cassette model.

"Our business is increasing as we expand our distributorships on a selective basis," he observes. RCA now has about 150 and its optimistic over 1975 with the continuing new product influx expected.

Automatic Radio sales vice president Peter Morahan, Melrose, Mass., is also optimistic despite the drop in new car sales. AR's replacement and upgrading business is definitely improving, particularly with the new line of four custom speakers similar to their OEM program.

AR's new installation kit with over 1,000 applications also is boosting overall sales, and several new distributors were recently added in the Southern U.S.

At Audiovox, Hauppauge, N.Y., Martin Novick, sales vice president, reports high interest in the new "In-Dasher" tape player line. The custom car radio division is most directly affected by the new car dip, but the firm has been adding mass merchandisers.

More important, Audiovox is actively going after the hi fi market, and in recent months has added

such outlets as House of Sound, Springfield, Mo; Musicraft, Chicago, and Musicord, Wis.

Inland Dynatronics Inc. (IDI), South Hackensack, N.J., is also going after the hi fi/tape dealer, president Don Bein notes. "We still feel our basic customer is under 25 with more disposable income. It makes sense for both the music dealer and IDI to broaden our respective markets."

He also reports continued interest in 8-track in-dash models, with IDI expecting January delivery for its new AM/FM MDX 8-track and cassette units.

At Panasonic Automotive Products, national sales manager Clark Jones reports great reception to their kit program—about 25 with 285 applications. Of the new player line, the in-dash compatible 2/4-channel unit and the AM/FM in-dash cassette (as low as \$150 retail) model both were ordered strong.

Phase 2 of Panasonic's custom program starts in January when an AM/FM slide-bar selector unit is due, as well as a short chassis radio for high-volume foreign cars (with an AM/FM/MPX 8-track unit in the future).

MIDWEST & SOUTH

One of the dealers' biggest problems having enough knowledgeable salesmen on the floor, was approached by Tenna Corp., Cleveland, with an "electronic salesman" display that is aimed specifically at the mass merchandiser. The wooden unit holds eight units, including three matrix and one discrete, and six speakers, and a taped description of each unit is activated when the customer pushes a button.

Ken Rosenberg, national service

manager, believes the drop in car sales will eventually affect car stereo sales, but sales at the show were very good, especially in higher end AM/FM/FM-8-track.

Alex Alonso, regional sales manager, DYN Electronics, Miami, believes the APAA show is too close to Christmas for large volume selling. "Young people are still buying in-dash AM-FM-FM 8-track, despite the economy, however."

DYN is promoting through national media its AM radio and stereo headphone unit with HFL earpieces, at \$29.99 list. "This show is much less active than last year, with few show specials. Quad is not moving at all, possibly because everyone

(Continued on page 43)

New Hi Fi Speaker Line to Debut By Ortofon In '75

By RADCLIFFE JOE

NEW YORK—Ortofon will introduce a line of high fidelity speakers to the U.S. market by next January. Coinciding with the release of the line, the Danish company will also show the units to reps and dealers attending the January CES in Chicago.

With the introduction of the speaker line, Ortofon hopes to establish its name as a major force in top quality high fidelity products in this country.

The firm is already well known here for its precision engineered line of moving coil phonograph cartridges. It also manufactures and markets magnetic cartridges and phonograph tone arms.

The Ortofon speaker units are

multiway systems using an innovative magnetic structure called DML (Dynamic Magnetic Linearity).

The new line will be available in three sizes, model 225, a two-way system with dome tweeter and 10-inch woofer, and a price tag of \$139; model 335 with a list price of \$199, features a newly developed dynamic tweeter with 40 khz response; and the model 445 with two 8-inch woofers operating with different crossover points, carries a \$350 tag.

In addition to the speaker line Ortofon will also introduce a new magnetic cartridge, model VMS-20E. This unit, a step-down version of Ortofon's top-of-the-line M-15E Super, is designed for lower priced turntables.

NO HIGH PRESSURE**Onkyo Philly Sessions Increase Consumer Interest In Products**

By MAURIE ORODENKER

PHILADELPHIA—Probably one of the most effective and dramatic efforts to aid consumer knowledge and awareness of audio equipment in general—and Onkyo systems in particular—was successfully accomplished here by the Onkyo Sales Section of Mitsubishi International Corp.

With the cooperation of area Onkyo dealers, between 6,000 and 8,000 became aware of the new line at a highly successful consumer hi fi show at center city Penn Center Sheraton Hotel here over the Oct. 18-20 weekend (Billboard, Oct. 12).

While special emphasis was given by this "Journey Into Great Sound" to Onkyo's first fully-automatic 4-channel receivers, the emphasis was on the Onkyo trade name rather than on quad. And while it claims the first and only automatic, all mode 4-channel receiver (Model TS 500), the company is not enchanted as yet with quad potential in the American market.

According to Charles Ray, national marketing manager, "We have put out this new receiver to make the public aware that we have a quad unit in keeping with the high

quality of our entire line, but we don't plan to make any special campaign out of it.

"And since we don't know the potential of the quad market here as yet, we will just ride the waves until more realistic signs appear. Onkyo has a large line of quad units that sell in Japan from \$100 to \$1,000, but for the time being in the U.S. we will stick with this one unit."

The new model, introduced at the winter CES, reproduces any 4-channel material in any sequence automatically from SQ-QS matrix to

(Continued on page 44)

CLARION'S YAMAZAKI: New U.S. Subsidiary's Chief Exec. Charts Car Stereo Cassette Course

By EARL PAIGE

LOS ANGELES—There are a number of reasons why people close to the new Clarion Corp. of America scene believe Clark Yamazaki can push the 35-year-old former storage battery manufacturing company into the forefront of U.S. consumer electronics. An immediate one is his thorough personableness and refusal to take himself seriously all the time. Just five years older than his company, Yamazaki reveals another reason and quickly shows he is close to the engineering section of Clarion Co., Ltd. Interviewed prior to the Automotive Parts & Accessories Show, he noted the number of engineers in Los Angeles and in Saddle Brook, N.J. has been more than doubled. Ya-

mazaki rattled off the names of all the top engineers. Yamazaki says there will be a constant effort to integrate engineering and marketing on a day-to-day basis.

Still another reason Yamazaki may pull off the shot Clarion is taking is the broadening product line he promises. Long known for its automotive products and lately for acquiring Muntz, Clarion will be heavily involved in home consumer electronics too, reveals Yamazaki. Actually, Clarion is pushing in several directions. As with Muntz earlier, Yamazaki wants to explore the premium field. There is the OEM market that is already happening with ties now to American Motors and some

hint that Delco could be talking to Yamazaki. The possibility that Detroit car makers are thinking of Clarion is all the more intriguing because it indicates what could be Yamazaki's strongest bid in consumer electronics—a breakthrough in car cassette.

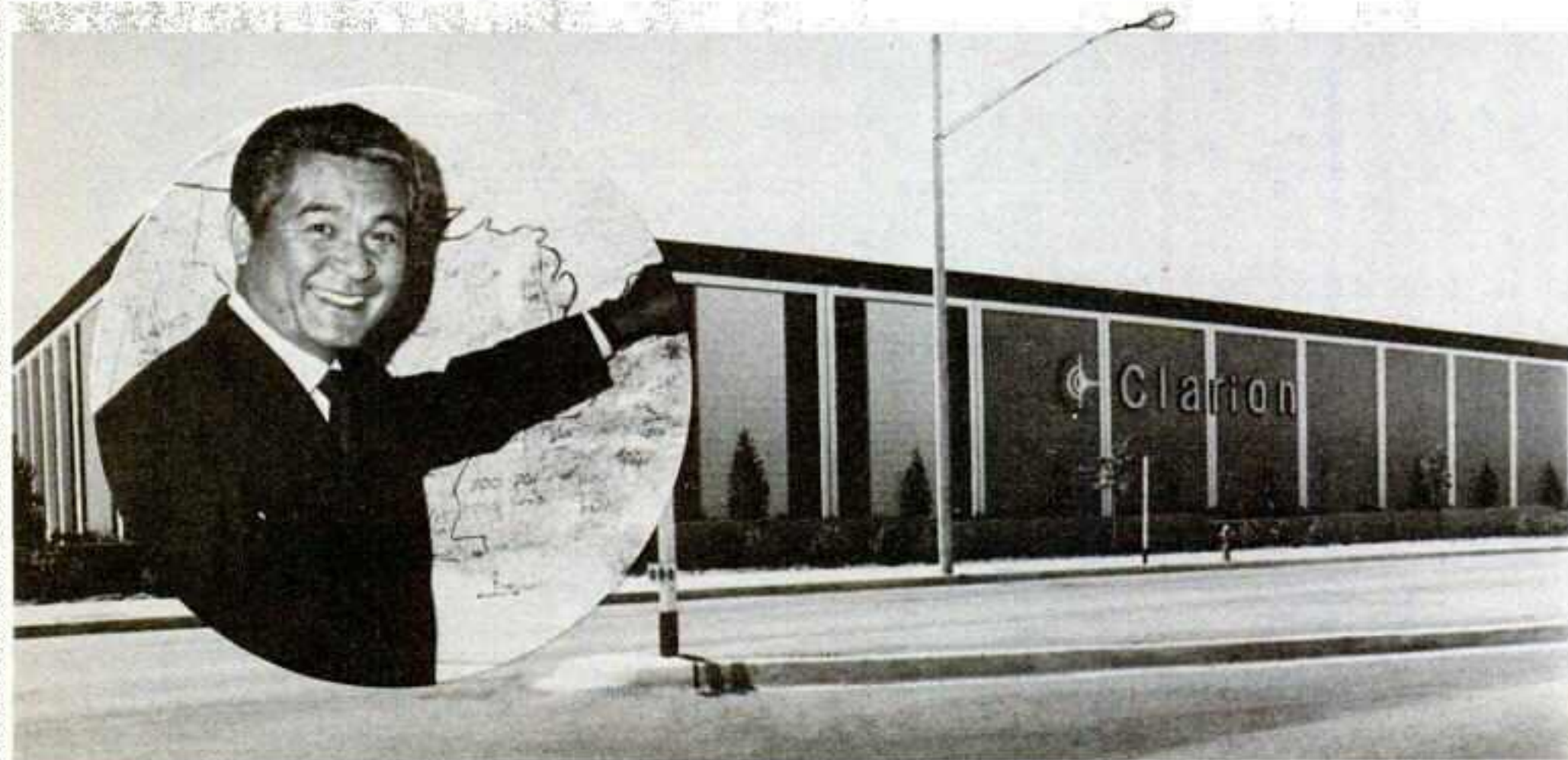
Clarion, but more specifically, Yamazaki, is forcefully pushing car cassette. At first, Yamazaki (his real name is Masami but he kids, "We all took American nicknames..."), laughs when asked why he is pushing car cassette so much. "Japan told me to push car cassette." But the reasons come steadily and considering the new thinking behind car cassette, then can make a lot of sense.

An offensive tackle at Kansei Univ. where he majored in trade administration and business administration following World War II, Yamazaki points out that cassette is a dominant configuration in most world markets outside the U.S. Does this mean Clarion, which is deeply involved in several world markets, including its recent establishment of a factory in Brazil, can force cassette into the car stereo market in America? No, answers Yamazaki, father of a boy 14 and daughter 12 and an American resident since 1972. He indicates that cassette will revolutionize because of its several qualities that already have been manifest abroad.

For one thing there is the size quality. With in-dash such a marketing reality in U.S. car stereo, Yamazaki sees the compactness of cassette a valuable asset. For another reason, he lists the compatibility with home systems, particularly where the stereo fan wants to do his own recordings. The latter, incidentally, answers a chief objection raised by those who see car cassette not happening in America—no software.

Yamazaki, who spent 18 years with Nissan, the giant producers of Datsun, does not worry that American retailers continue to down-play pre-recorded cassettes. For one thing, he points out how Billboard's "Top LPs & Tape" chart shows an incredible availability of cassette, nearly 100 percent. He does admit the average software buyer just isn't stocking cassette. "But in the early Muntz days remember there was no 8-track software, just 4-track, and yet 8-track became available in greater and greater quantity," says Yamazaki.

(Continued on page 45)



Clark M. Yamazaki aims to launch Clarion's American subsidiary (new California facility is in Lawndale near Los Angeles airport) with an emphasis on our cassette.

Car Stereo Manufacturers Bullish in '75 at APAA in Chi

• Continued from page 42

is waiting on the FCC ruling on matrix or SQ broadcasting," he notes.

Promotional under-dash 8-track units and coaxial speakers, a new item for **Medallion Autotive Products**, Kansas City, Mo., were moving best, Bob Caldwell, vice-president, reports. An increased interest by buyers in cassette is prompting the introduction in six months of several more units with cassette, Caldwell says. DYN currently has two cassette units. Quad is dead as far as car tape units is concerned, he said. "Either you can't find the tapes, or they are too expensive."

Speaker sales seem to be taking up the slack in slightly lower tape sales, and the firm has introduced an activated point-of-purchase display including speaker and tape units.

An increase in cassette units in the smaller sizes for compact and subcompact cars for **AIKO Corp.**, Chicago, and an increase in prerecorded software, is leading the firm to expand its line for the January CES, according to Frank Dolik, national promotion manager.

Dolik sees the APAA an effective way for his firm to reach the automotive aftermarket. He remains optimistic for 1975.

Eight-track will remain the leading car unit in 1975 with 85 percent of the market, Tony Rolf, **Motorola Automotive Products**, Chicago, promotion director, predicts. The increased interest in cassette will amount to about 15 percent of the market, he feels. Buyers are looking for more models in custom, in-dash units, especially for smaller cars. Quad sales are held back by poor distribution and display of quad tapes, as well as a lack of volume in tapes.

The economy is having a psychological effect on spending, and while there was a lot of activity at the show, and Motorola expects sales to be up, it really depends on consumer confidence, Raef says. He sees the APAA as one of the top sales vehicles for automotive products.

Sales have picked up from a flat first half of the year, and its anyone's guess what will happen in 1975. Ron Edmundson, product manager, **Arthur Fulmer Co.**, Memphis, predicts.

While under-dash, in the top and low end, is the best selling tape unit, Fulmer is investing new product development money into in-dash. He expects it to be a larger factor in the 1975 market, representing 25 to 30 percent of sales, but not the "outlandish percentage of the market that some manufacturers and dealers predict," Edmundson says.

WEST

At **Lear Jet Stereo** in Tucson, Don Kingsborough, national sales manager, reports most interest not in the product but in the firm's entire marketing approach... custom in-dash for \$1... theft proofing mounting units.

A T-shirt giveaway for dealers is going over big he says, with Lear Jet's suggestion that they be offered to the first 10 or so who come in to listen to a player. He also believes the under-25 market is the key, with steady disposable income, and reports the show better than expected as buyers had a few months of prosperity after the energy crisis-related shortages.

Steve Solot, **Pioneer Electronics of America** sales vice president, Carson, Calif., came to APAA for the first time "to establish a new dialog with the auto expeditor and aftermarket trade." He notes they got much good input and came to learn,

and as a result "many in the trade are now aware of Pioneer."

He says their business the last four months has been the best ever, which should carry on due to the Nov. 11-Dec. 22 TV campaign with

about 35 spots in all major markets, including local dealer taglines.

Clarion Corp. of America executive vice president Clark Yamazaki, Lawndale, Calif., reports most interest in the new model 659 AM/FM

auto-reverse cassette and the model 617 AM/FM 8-track "thru-the-dial" player. Firm is now offering custom and OEM kits for 80 percent of all domestic and foreign cars in the U.S., he says.

Clarion also is extending its warranty on all products from 90 days to one year, effective Jan. 1, and will be adding more distributors in the auto

(Continued on page 46)

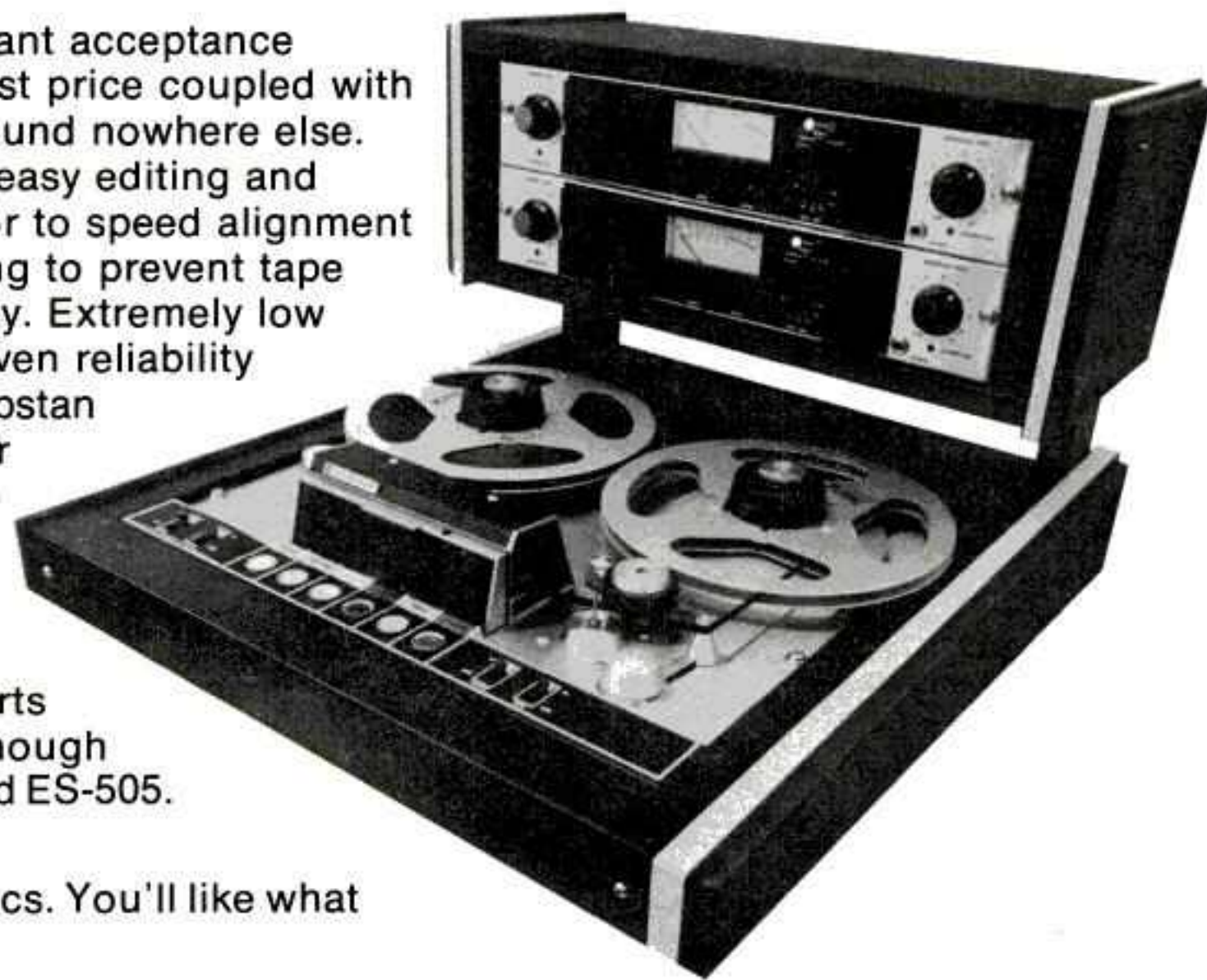
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25 West 43rd Street
New York, NY 10036

Onkyo's Philly Hi Fi Show 'Solid'

Continued from page 42

CD-4, and sells for \$750, complete with four speakers. A new solid-state AM/FM stereo receiver, with a price tag of \$299.95, incorporates Onkyo's SQ matrix simulator circuitry to synthesize 4-channel sound from

existing 2-channel stereo program sources and equipment.

Another new model unveiled (TX-560) is a medium powered stereo receiver featuring direct coupled/differential amplifier circuitry, carries a \$449.95 ticket. Two new speaker systems were also introduced, in addition to Onkyo's advanced amplifiers, receivers, tuners, speaker systems and components.

Onkyo entered the American audio market about three years ago and commenced distribution in the 13-state Northeast. The company recently launched its Midwest distribution, establishing regional headquarters and sound center in the Chicago area.

The area dealers cooperated in staging the show, but it was Onkyo's doing all the way—no high pressure badgering, with no sales efforts made by the dealer reps on hand. As Ray explains: "We just want the people to come in and see what we have and become familiar with the Onkyo line. Once they see it, hear it and compare it, we just know they will go out and buy it. This is strictly

an educational effort to heighten public awareness of fine quality sound reproduction."

The "soft sell" was highly satisfactory to Robert Dinnerman, corporate vice president of the large chain of 27 Audio World/Silo Stores. "This is just the thing to put Onkyo over the top," says Dinnerman. "With this kind of exposure before so many thousands of hi fi buffs, you can be sure that we are going to follow up the impact being made at the show in our advertising and in-store promotions. The new awareness created here for the Onkyo line will have a tremendous carry-over in our direct sales efforts."

Dinnerman invested major dealer support for the Onkyo show, heralding it in both newspaper and radio advertising as an Audio World presentation. However, all newspaper ads listed the other participating dealers including Danby Radio Corp., Barnett Bros., Nathan Muchnick and Zounds, all of Philadelphia; Sound Associates (which operates four stores in the area); and Bambi's in Glassboro, N.J.

All Audio World/Silo stores, as well as the other cooperating dealers, distributed thousands of free admission tickets. Further show promotion included the efforts of "The Drummer," onetime underground paper with a large campus following which distributed tickets and posters as its many campus locations in the area. There was also a roving mobile giant billboard cruising the center city streets.

As a follow-up promotion, Onkyo had the dealers giving away a free stereo headphone set, worth \$7.50, with every store purchase until Oct. 31 of any Onkyo AM/FM stereo receiver or tuner-amplifier combination.

Other show features included a "Golden Ear" test contest with audio equipment prizes for accurately identifying the characteristics of a series of musical sound signals related to premeasured standards; an "Audio Clinic" testing and evaluating the efficiency and quality response of amplifiers and receivers; "How To Judge" sessions involving stereo receivers, amplifiers, tuners and speakers; and an audio/visual slide show presentation detailing important steps in the research, design and development of sophisticated audio systems.

Flushed with the success of the local effort and a prior Boston show in March, Ray indicates that Onkyo will continue the show pattern in its marketing program. A third expo will be set up early in '75 at a site to be selected—probably in the Chicago area. Still another plus for the local effort is the strong possibility, says Ray, that other dealers will be receptive to carrying the line. Onkyo is a one-stop operation, with the manufacturer selling direct to the dealer.

Other Onkyo executives attending the show were Jay Hatate, general manager; S. Tadahara, international vice president, marketing; P. Kobayashi, head of technical services, international; and A. Horiuchi, in charge of Midwest operations at suburban Chicago headquarters in Wood Dale.

Chain Demos CD-4

LOS ANGELES — Tower Records, California discount chain, is now demonstrating CD-4 discrete records in-store, using JVC equipment. The promotion was conceived by Don Whittemore, promotion executive with RCA Records, Los Angeles.

Compact Stereo Hit At '74 Premium Show

By ANNE DUSTON

CHICAGO—Compact stereo units with the 8-track record feature were proving the most popular premium items among consumer electronic manufacturers at the 41st National Premium Show here, Oct. 21-24.

Electroponic was doing a brisk business on its \$559 list unit, with stereo and AM radio and 8-track play and record. Brother Intl. was offering two compacts with record feature, the BRI at \$309.95 list and the budget BR2, at \$219.95 list.

A spokesman at Electroponic noted that the small digital radio has replaced portable cassette and 8-track players as popular premium items.

Car stereo with FM and 8-track player were also surprisingly popular, with Panasonic showing a complete line of 8-track and cassette units, and one FM-8-track underdash model, the CQ898, with a digital clock built into an optional home cabinet.

Also showing car stereo were Craig and RCA.

Koss showed its premium headphone line of 11 models, with the PRO-AA the most popular, and the recently introduced HV-1LC and HV-1A lightweight, high velocity headphones showing brisk sales.

Channel Master included all items in its regular catalogue as premium items on the second day of the show, because of "inventory overflow," a spokesman said.

Other manufacturers represented at the show included Columbia Special Tapes, GRT Music Tapes, Hear Muffs, JVC, Juliette, Magnavox, Sankyo, Sanyo, Sharp, 3M, Toshiba and Triangle.

Davis & Marsh Buy

LOS ANGELES—A three-story office building at 8335 Sunset Blvd. here has been purchased by the SYNI Corp., a partnership of Sammy Davis Jr. and his manager Sy Marsh.

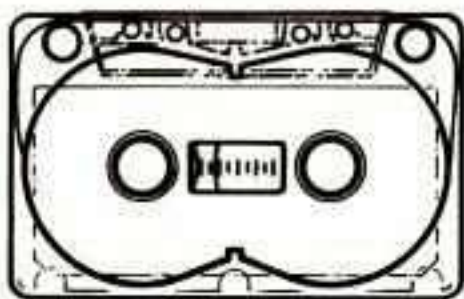
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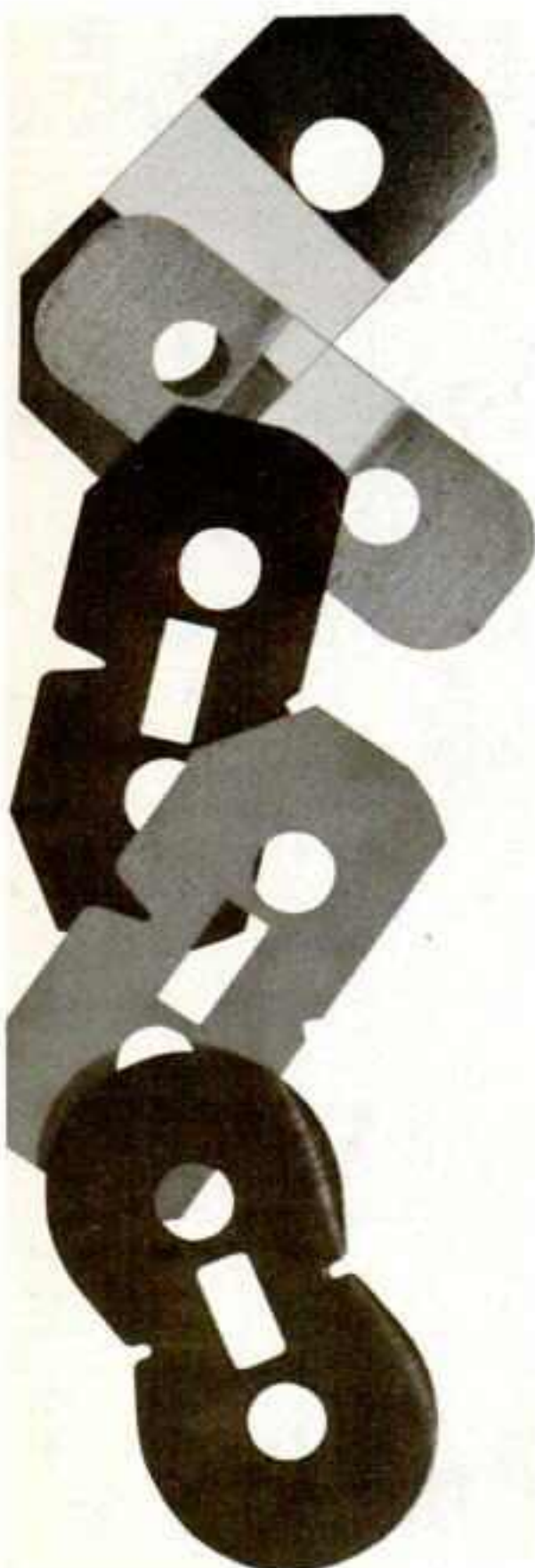
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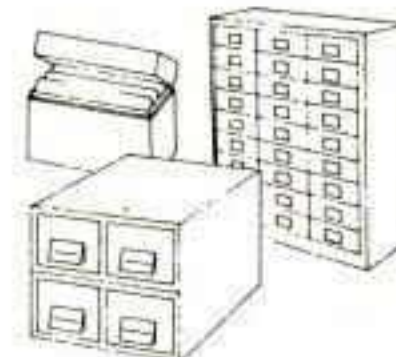
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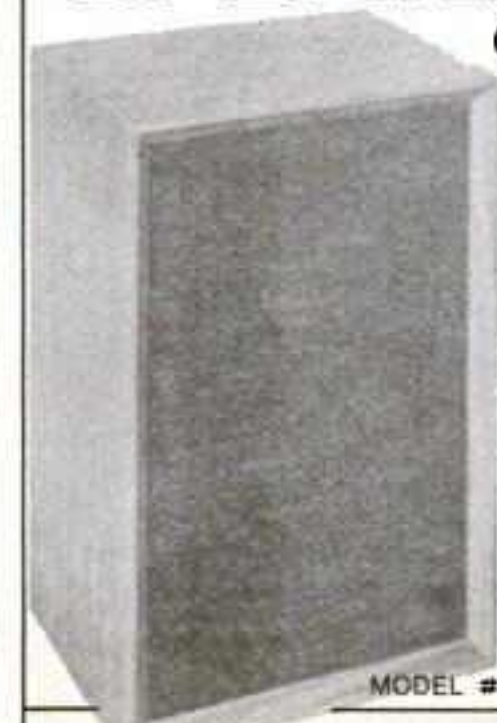
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U.K. TURNTABLE FIRM

Glenburn Cuts Back

NEW YORK—Glenburn Engineering has become the second major U.K.-based producer of turntables to cut back on production and personnel.

The firm, reportedly hard hit by a slump in U.S. business, one of its most important markets, will close three plants in Birmingham, throwing some 1,300 employees out of work.

Last August, Garrard, a subsidiary of Plessey, and another major U.K.-based producer of turntables, laid off more than one-fifth of its workers. The cutback affected several plants in the Swindon area.

According to Glenburn officials,

the firm which markets its products in this country under the Glenburn-McDonald brand name has been particularly hard-hit by the economic recession worldwide, particularly in the U.S. which is one of the firm's most lucrative markets.

Glenburn's production will continue on a limited scale at its East Kilbride plant in Scotland where about 750 people make both turntables and other stereo components.

Meanwhile the Glenburn Corp. in Waldwick, N.J. has begun shipments of its \$160 model 351 record changer, first shown at the Summer CES in Chicago.

Yamazaki Spurring Clarion

• *Continued from page 42*

Basically, Yamazaki believes car cassette will catch up to 8-track because cassette can now profit from advancements in the configuration not available in the four-six years ago previous push on cassette when every marketer thought cassette in the car had to also be tied to record feature. Now, of course, cassette is not a record feature medium in the car, though Clarion has one model with it and one other coming, but for purely professional people. What's happened now, Yamazaki says, is that automatic reverse, Dolby and the new coatings for the tape itself (chromium dioxide, ferri-chrome, better ferric oxides such as 3M's Classic) all favor cassette. Clarion will add Dolby in all of its higher end models, even though Dolby boosts a player \$30 at retail and Yamazaki had to fight Japanese engineers over Dolby, because some thought it too expensive and even unnecessary.

Yamazaki does not believe the car cassette is directly competitive with 8-track. For one thing, Clarion has more 8-track models than cassette and certainly isn't anti-cartridge. He just feels the integration of cassette with home units, its compactness and its continual upgrading in terms of high fidelity point it to a critical customer of car stereo that has not been appealed to as much previously.

Some of the other anti-cassette reasoning does not weigh heavily with Yamazaki—for instance quadraphonic. He sees the lack of quad cassette as no handicap. "Quad hasn't happened anyway," he points out. "It will be available in cassette, it will just come later." JVC, of course, and other manufacturers have shown quad cassette, Yamazaki points out.

Yamazaki isn't down on quadraphonic and points out that Clarion does have quad in its 8-track line. He points out also that it is discrete quad and that Clarion does not intend to offer matrix 8-track. "We are very engineering oriented and never go for gimmicks," he says.

Basically, Yamazaki feels Clar-

Judge Orders Shop To Maintain Price

NEW YORK—A Milwaukee County Circuit Court judge has permanently restrained Hi Fi Fo Fum, Inc., an audio retail shop located here, from advertising, or offering for sale, or selling U.S. Pioneer products below the stipulated fair trade price.

The U.S. Pioneer action had been brought against Hi Fi Fo Fum by Quarles & Brady, attorneys for the plaintiffs.

ion's whole program now that it's into the new 51,000-sq.-ft. headquarters near Los Angeles' airport is to launch the new image. Asked if the Muntz carryover is a help, he says, "Good or bad, that is how we are known." But he says that basically the real Clarion is just not known, not even in the trades and certainly not to the consumer. APAA will be the start of a new image molding.

2 'Q' Sets In Admiral Compacts

NEW YORK—The Admiral Corp. is offering two 4-channel stereo systems in its new line of compact stereo equipment now being delivered to dealers.

The two 4-channel units are the STC1511, an FM/AM stereo receiver with matrix 4-channel stereo mode and discrete quadraphonic tape player; and the STC1501 with BSR turntable and SQ 4-channel capability.

Admiral's regular compact stereo line features the model STC1191 at the top of the line. This unit incorporates an FM/AM stereo radio, 8-track stereo tape recorder/player and stereo phonograph. A companion to the STC1191 is the STC1521 which incorporates all the features of the higher priced unit, but comes without a phonograph.

Edward Boba, Admiral's audio products marketing manager, calls the new STC1141 component sound at a budget price. This unit, with a suggested list of \$209.95, features FM/AM stereo radio, 8-track tape player and stereo phonograph.

Also incorporating the same basic components as the STC1141, but without the 8-track tape player, is the ST1161 with a suggested list price of \$159.95.

Rounding out the compact line is the STC1171 with FM/AM stereo radio and 8-track tape player. This unit features jacks to facilitate the addition of other components.

Just one new component system has been added to the new Admiral line. It is the model STC1151, a three-piece system featuring an AM/FM stereo radio and jacks to accommodate other components of the buyer's choice. This unit is priced at \$389.95.

A new stereo phonograph module, and an 8-track stereo tape deck are being offered as accessories by the company.

Tape Duplicator

By ANNE DUSTON

3M Company has announced that it will grant copying privileges to purchasers of its line of Wollensak Teaching Tapes, for use within the school or library system and for instructional purposes only. All duplication for other purposes is prohibited.

Each Teaching Tape kit purchased after Jan. 1, 1975 will contain a license certificate and registration card for copying. W. F. Jensen, marketing manager, Wollensak audio/visual products, Mincom division, says: "The major advantage to purchasers is that it enables them to obtain master copies at a fixed cost and make multiple copies as needed, resulting in broader usage at lower per student cost.

Over 600 tape kits are available, in lengths from 8 to 22 minutes, and in

subjects at the elementary and secondary levels, including language arts, math, social studies, drug edu-

cation, environment/ecology and science. The kit includes cassette, worksheets and teacher's guide.



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NOVEMBER 9, 1974, BILLBOARD

VIDSEC to Up Displays

NEW YORK—The 1975 Video Systems Exposition and Conference (VIDSEC) scheduled for McCormick Place, Chicago, June 1-3, is being expanded to include displays on every type of video systems equipment, accessories, and programming services, according to Richard O'Brien, chairman, Electronic Industries Assn., Consumer Electronics Group, Video Systems Subdivision, sponsors and producers of the show.

O'Brien also discloses that although VIDSEC will continue to run concurrently with the Summer Consumer Electronics Show, it will

be situated on its own separate areas. VIDSEC '75 will repeat a number of the features of this year's show including the Video Library, with self-servicing viewing videocassette programs; and the Video Conference, covering the latest developments in video technology, techniques and application.

There will also be a group of video workshop areas in the exhibit hall where attendees may operate the latest in video systems equipment.

O'Brien promises that next year's show will be larger than this year's which attracted attendees from 39 U.S. states, as well as Canada.

Car Stereo Manufacturers Bullish

• Continued from page 43

area on a selective market basis throughout 1975.

At **Kraco** in Compton, Calif., president Larry Kraines and brother Steve, sales vice president, agree that though 80 percent of their business has been mass merchandiser, new markets are the key to steady growth in a diminishing new car market. Kraco kicks off a new custom in-dash program for new car expeditors and distributors early next year, for both U.S. and foreign makes.

Taking up some of the player slack is the new line of 24 coaxial speakers, from promo to deluxe models. "We're optimistic but realistic," Larry says, "that 1975 economy should be about as good as 1974 except for the shortage that affected the first quarter this year. Kraco is also going after the solid rackjobber, like Heilicher, in broadening sales to the hi fi/tape dealer market.

Glyn Hasal, national sales administrator for **Car Tapes**, Chatsworth, Calif., observes their "bestseller" has been the new in-store merchandising display that shows off the variety of new in-dash product to best advantage. The three-piece unit also features speakers (either wired or unwired) and the new custom kits

introduced at the summer CES and now available.

"We're definitely geared toward the aftermarket and in a good position to upgrade sound in cars as people hang onto them longer," he says. Car Tapes also will be developing a new OEM program for the first quarter of 75.

Xtal (Crystal) president Reggie Williams reports the entire citizens band line including the new cassette player drew great interest. The Northridge, Calif., importer used X-movie queen Donna Young to good advantage in displaying the line at APAA, with particular interest in the new 12-unit counter display that comes complete with wired product. Sailing through both dealer and distributor, Xtal will be adding more of each.

Al Kovac, sales vice president for J.I.L., Carson, Calif., notes high interest in the three new under-dash prototypes and particularly in the newly announced AM/FM/MPX citizens band 8-track unit available in January with a suggested \$363 list—claimed as an industry first. He notes J.I.L.'s two-pronged approach to both the mass merchandiser and the installer-expeditor market with the short chassis models was paying off. "If we didn't feel bullish we wouldn't have come out with eight new pieces," he says. "The tighter it gets, the more aggressive you have to be, offering the best possible price point packages."

At **AFCO** in Oakland, Calif., sales rep Bill Schmitt reports for executive vice president Al Gross that there is good interest in the new speakers with three-way coaxial cone, tweeter, 20-ounce magnet, 4 & 8-ohm convertibility. Firm was offering a special on ID 810, its AM/FM 8-track promo model with a suggested \$119.95 retail.

Olympic Boss Sees 1974 as Profitable

NEW YORK—Olympic International will take advantage of new business opportunities created by the current economic slump according to president, Herbert Kabat.

Parrying industry reports that his firm may be on its way out of the home electronics business, Kabat assures that Olympic will wind up 1974 with a substantial profit.

This, he says, will be due in part to changes made within the company during the last fiscal year. Olympic also hopes to profit from the recent acquisition of a stereo compact and console manufacturing facility at Gardena, Calif.

Metrosound in North Hollywood is doing 87 percent of its business in nine cassette models, Dan Arnsan, Southern California regional manager, reports. Top new model is the MS-7440 in-dash cassette unit with AM/FM/MPX on short chassis for snap-in installation in foreign cars—at suggested \$179.95 list. Metrosound is zeroing in on the music market, as Arnsan says that the five Zotys-owned California Hi Fi stores sold 200 players monthly, and that the 10-store University Stereo chain was a strong cassette seller along with its tapes. For 1975 the firm will be offering by late spring a pushbutton, slide-bar AM/FM cassette unit with fast forward and rewind features.

At **Boman Industries**, Downey, Calif., sales manager Tony Romero observes that the unique new booth at the APAA with its balcony overlooking the show was the big hit, showing off the entire line to best advantage. He notes Boman is the first to offer an in-dash 8-track player and that the entire in-dash line is doing well. Boman will be concentrating heavily on consumer and trade ads through January to help dealer and distributor sales.

Institute Acquires Sony Gems

NEW YORK—The Sony Corp. has donated a number of early communications and computing products, including a transistorized portable videotape recorder, a home video recorder, and a transistor-type condenser microphone to the Smithsonian Institute.

The items which were presented by Sony's president and co-founder, Aiko Morita to Dr. Brooke Hindle, director of the National Museum of History and Technology, will be placed on special exhibit at the Institute during this month. At the close of the exhibition some of the items will be incorporated into a permanent display.

According to Dr. Bernard Finn, curator of the Division of Electricity and Nuclear Energy at the Smithsonian Institute, the museum was happy to be able to turn to Sony in its efforts to develop a strong collection of modern electronic products.

Finn adds that the products donated represent a sampling of significant innovations made in the field of electronics.

Special Sale

One free 8 Track Car Stereo (Model 806) with the purchase of one 8-Track In-Dash (Model 148) at \$53.00

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806 8-Track Player



148 In-Dash 8-Track Fixed Shaft AM/FM/MPX Player



883 8-Track Player



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990 In-Dash Cassette AM/FM/MPX Player



707 In-Dash 8-Track AM/FM/MPX Player



601 8-Track Underdash W/MPX



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Rep Rap

Roach Spencer & Associates, headed by Howard Roach in Prairie Village, Kan., outside Kansas City, has just moved its St. Louis branch office with Neal Spencer in charge to 82 Conway Cove, Chesterfield, Mo. 63017. Third branch of the J.I.L. rep, among other consumer electronics lines, is in Omaha at 820 72nd St., with Joe Schaefer the manager.

Another J.I.L. rep, Mike Fishman of Royal Sales, 9000 Sunset Blvd., Los Angeles 90069, reports his car stereo business now accounts for 60 percent of the firm's action. Royal also reps Astex-Unelco phonographs, Empire Ultrasonic cassettes, and the new Cruise Control unit.

Bernard Horowitz of Audio Plus, Inc., 3375 Park Ave., Wantagh, N.Y. 11793, reports solid business in the last year for Far Eastern Trading Co.'s Xtal line of citizen's band units, including a new cassette model which was a strong seller at the APAA show in Chicago.

Dean Cooper Company was just appointed rep for **Kustom Kreations, Inc.** In making the announcement, Floyd Sanders, national sales manager, told Billboard's Earl Paige in Los Angeles that Cooper Co. will cover Kustom's car stereo and accessories lines in Tennessee, Georgia, Mississippi, Alabama, North and South Carolina. Cooper & Co. is located at 2387 Interstate 85, Suite E, Norcross, GA 30071 (404) 448-5460. Kustom Kreations' new products at APAA include a quad speaker switch, a power supply unit, 4-way stereo fader control and new models in its cartridge/cassette storage accessory line.

Panasonic Promos In Hockey Magazine

NEW YORK—Panasonic will use GOAL, the program magazine of the National Hockey League, as a promotional vehicle for its in-dash and under-dash automotive products and new slim line calculators, during the 1974-75 NHL season. This is the second year that Panasonic is taking advantage of GOAL's readership to promote its products.

Panasonic's advertising program for GOAL will zero in on 4-channel, 8-track and cassette automotive stereo tape players and radios.

GOAL's upcoming advertising schedule for the new hockey season calls for full color ads in 40 publications in each participating team's program, as well as in 80 programs slated for playoff games.

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3 Labels in U.K. May Accept GRRC Proposals on Faulties

LONDON—Hopes rose this week for an early and successful solution to the vexed question of faulty returns to CBS, WEA and A&M. It now seems likely that the three companies will agree to accept recommendations put to them by the GRRC, including returning to the credit system of dealing with returns.

In the meantime, however, dealers in some parts of the U.K. are taking independent action and have started a boycott of CBS product. Harry Tittle, secretary of the GRRC, said: "I know about these dealers but neither I nor the committee can endorse their action, which they have taken without consultation."

Tittle said that the GRRC had recommended that the CBS, WEA and A&M manufacturing and distribution company should withdraw its decision to exchange faulty records rather than giving credit. In return, the retailers were prepared to back attempts to deal with those retailers who had been taking advantage of the returns-for-credit system.

This would include fuller documentation. The GRRC had suggested that stickers could be applied to faulty records by the retailer which would state the date the record was received, the invoice number, details of the fault and the same number as the returns note.

Tittle said the GRRC would like to see a standard system of this nature adopted by every company and that the suggestion was being examined by the BPI.

Jack Florey, CBS sales director, stated, "Pending the hopefully favorable outcome of our next meeting with the GRRC committee at which we will propose a solution based upon all the helpful and constructive criticism leveled at us by the retail trade, CBS-WEA-A&M have no final co-ordinated statement to make."

A&M sales director John Deacon endorses this. "All three parties do not want this inquisition to go on without batting an eyelid. There must be some way around it. Ob-

viously, we have got to work to try to find a successful system throughout the industry which will be acceptable to retailers whereby we can stop the dealer who is taking advantage."

Florey added, in respect to the proposed militant action which is being taken by dealers in almost every urban centre in the West Country, that indications that show that retailers in other parts of the country are considering similar action.

M. Eagar-Fanton, whose Chyan-Stylus shop at St. Ives, Cornwall, was one of the first to take action—a one-week boycott on CBS orders—said: "The CBS establishment seems to see nothing unjust in supplying faulty product and then imposing restrictive conditions on return. Nor are they impressed by what must be the largest spontaneous reaction of protest ever seen in the industry so it is up to us, the independent retailers, to show them what we think of their scheme in stronger ways than letters of protest."

Florey commented: "They are entitled to do what they want of course and it is not really my place to comment, but the GRRC's. I would have thought this was a situation like in an industrial dispute where wildcat action is unnecessary because there is a representative body that handles the dispute."

"In this case the GRRC is that body and it has handled the situation extremely well. We have been in very close consultation throughout the last week and have arrived at what I think will be a workable solution. It is not going to help anybody to be without CBS product and it really is not necessary because we have agreed to a change of policy and an acceptable outcome."

UNESCO Show In Stockholm

STOCKHOLM—A big charity show for UNESCO's Children's International Summer Village will be held here on Dec. 2, in the presence of King Carol XVI Gustav. Charles Aznavour will be principal guest artist.

The show is being arranged by Ulf Eklund and Lars Edihm and is at the 900-seat Oscars theater. Demand was so great for tickets—more than 3,000 in a short time—that an additional performance has been arranged. Tickets range from \$4.50 to \$34.

Appearing with Aznavour are singers Amalia Rodrigues and Lisette Malidor, from the Casino de Paris, and Swedish artists booked are actress Ingrid Bergman, Lill-Babs (Phonogram), Lill Lindfors (Metronome) and Blue Swede (EMI).

To tie in with the shows, EMI (distributor of the Barclay label) and Bertil Joffe (who represents the label here) have devised a campaign to promote Aznavour and his latest album "Tapestry Of Dreams," which includes the international hit "She." And a BBC-TV team will visit Stockholm to complete a documentary on the French star.

Also arranged by Danish booking agency SBA: a tour for Aznavour to cover Finland (Dec. 3), Norway (4), and a concert in Denmark on Dec. 5, from which there will be a TV show.



Columbia Records Photo

TALKING SALES—Staffers of the Australian Records Company (CBS) join at Crackenback for the label's 1974 sales convention. Helping to organize the affair are, left to right, Maarten Joustra, NSW sales manager, Des Steen, national promotion manager, Ray Bull, general sales manager, and Ann McCarthy, NSW publicity and promotion. The convention's three days were devoted to introducing new product from the U.S. and the U.K. and to the presentation of sales awards.

Ariola Marks 5th Year In January; Accent on Youth

AMSTERDAM—The Dutch record company Ariola celebrates its fifth anniversary in January. In those five years Ariola has grown from a company with a rather old-fashioned repertoire into a very progressive industry, with the youngest team in the Dutch music business.

The average age of the staff is under 30—Wim Schipper, the managing director, at 37, is the oldest. He says he is determined to take the company within a few years to the fourth spot in the list of Dutch record companies. At the moment Ariola is in seventh place.

Schipper says: "I completed the team I had in mind this year and our philosophy was to concentrate on promotion activities. We tried to achieve a bigger turnover not by contracting a lot of artists and labels, but to work with people we could build over a long period."

"We set up a certain local repertoire which has to be the main material. This year we started modestly with Wally Tax, Mayfly and Livin' Blues. We changed the atmosphere inside the company completely, because previously Ariola Holland had a name for releasing operetta repertoire. When Anton Witkamp and I entered the company we set up a big promotion for the Island and A&M labels, since we had both had a lot of experience in our jobs with Phonogram International."

Schipper has already had success. He succeeded in making the Carpenters popular in Holland and it appeared to be the bridge to the continents for the duo. "We had the image of a company that released a lot of German material, which we still do, but it was obvious that you can sell an American or English act to Dutch television," he commented. "The Dutch broadcasting companies do not like the German repertoire, even though the German songs have more in common with typical Dutch music."

Schipper thinks that his company will overcome the loss of the offshore radio stations. He says: "It is too early to talk about the full effects. It has become more difficult to get airplay, but that's all for the moment. I think Holland is currently the leading country on the continent in pop music. Radio Veronica made a great contribution to that development. In Holland a lot of acts who failed elsewhere were able to break through."

Ariola distributes its records

through Inelco; Schipper wants to delay his own distribution system as long as possible, at least until the staffing has been extended by another 20 people. "That's our aim," he explains. "We just want to see that Ariola gets a certain name in the music industry, just as the name CBS has a certain sound. If we can supply top Dutch repertoire, then we are there. We create our own producers and talent scouts. We have some people who are at the beginning of a very long career, as with Martin Duiser."

Schipper is disturbed by only two matters. He regrets that the Dutch record industry is too fragmented—"When the joint organization for promotion, the CCGC, died there remained only the NVGI (Dutch Union for the Record Industry) but it is not like the British Phonographic Industry in England. We need young people."

His second concern is the Belgium market. "I want to put in a lot of effort to improve Ariola sales in Belgium over the next year," he says.

International Turntable

Rick Hamm has been appointed general sales manager of WEA Records and will report directly to managing director Richard Robinson. Reporting to Hamm will be Mike Goldsmid, sales manager, and the rest of the sales team. Ron Smith, marketing manager, will be involved full time in marketing, field promotion, liaison with the Warners and Atlantic labels, controlling the new Midi label and will also report directly to Robinson. Hamm was previously sales services manager with Four Square Catering and Vending, a division of Mars Ltd.

Barry Bethel has joined the staff of Cube Records. He will work initially on the promotion of artists and will assist Olav Wyper, managing director, in other projects involving Cube Enterprises and other areas of the leisure market. Bethel was with the William Morris Agency where he headed up the variety division for the U.K. and Europe. He was previously general manager for Mainman; before that he was with RCA for a number of years working in promotion and pop a&R.

Strike Cuts Retail Business By 10-25 Percent In Scotland

GLASGOW—Scotland's record retail trade appears generally unaffected by labor troubles in the region, where truckers, bus and subway workers, teachers and garbage collectors have all been, or still are, on strike for pay increases. Glasgow is the exception, however—the strike of 3,000 public transport employees has made it extremely difficult for commuters to get into the city, and record store traffic is down as a result. The drop in trade ranges from 10 percent to 25 percent, and is most noticeable at weekends.

Mary Finlay of Casa Cassettes reported a 10 percent fall in business last Saturday, although she points out that turnover during the week has not been noticeably affected. She remains unruffled by the situation now, while acknowledging that the transport strike, if prolonged, could "make us feel the pinch in the next weeks."

Similarly, Alan Kee of Trax Records in the city's Byres Road attributes a fall in business of up to 20 percent—first apparent about two weeks ago, he says—to the public transport standstill. But Kee has noted an upturn in sales of middle-of-the-road product, which he sees as early Xmas buying: "People are putting their money into goods now, while prices are low and availability is high."

French Dealers Irate Over Supermarket \$\$

PARIS—French record retailers are up in arms because some supermarkets, notably the Carrefour chain, have been offering records at cost price. They allege that supermarkets have been using records as loss leaders during slack sales periods. In the case of Carrefour, the advertising asks: "What is Carrefour selling at cost price?" and the answer is "500 titles."

Since 1970 selling at a loss has been illegal in France but proof of loss-leading is difficult to obtain because discounts on quantities of records at certain periods of the year are

often given by manufacturers to major dealers. If these discounts are not taken into consideration, is the law being broken? Another question is whether the cost price should include the overheads involved in running the retail outlets.

The situation is delicate. If discounts were not granted, then it would be more or less simple to disguise, but some retailers want to know why the supermarkets get them. In every case Carrefour argues that its cost-price sales have been temporary and have not been a success.

Alfred Spears of Top Chart Records, agrees that the bus and subway strike is responsible for "fewer shoppers in town—between 20 and 25 percent fewer, in fact." He looks upon it as a temporary affair, however ("there is certainly no shortage of money") and points out that, despite the industrial troubles, Christmas sales are strong.

Brian Finlay of Bruce's Record Shop confirms the trade drop in Glasgow—"fairly serious" in his view, with a 15 percent drop—but is optimistic that people will adapt to cope with the disruption if it continues. "Business has been very good this year, and, quite frankly, I'm more worried about the deteriorating service from the disk companies themselves, rather than the effect of the strikes."

On the distribution side, Glasgow-based Clyde Factors (Electrical)—which services Scottish record dealers with a wide range of product—reports almost no repercussions from the current labor stoppages. "We have our own fleet of vans, so the truckers' strike has not affected us," says Sol Wolfson, who heads up the company's record division. "Shipments are coming through from London without any significant hold-ups, either. I would say the situation is at least 80 percent normal."

Good Noise Is Good News For Artists From Quebec

By MARTIN MELHUISH

MORIN HEIGHTS, P.Q.—Andre Perry's name is synonymous with the thriving French-Canadian music scene in Quebec. In the years that he has been involved in that particular area of the Canadian music industry he has worked with many of that province's top name acts including Robert Charlebois, Jean-Pierre Ferland and many others who have become stars in what has to be considered one of the most novel self-contained music scenes in the world. With the establishment of Good Noise Records about a year ago, Perry, who has been among other things a musician, producer, studio owner and manager, has indicated his continued interest in the development of artists from the province of Quebec.

While the record company is looked after for the most part by Bill Horan and Yael Brandeis, Perry tends mostly to the affairs of the studio that he has just built in the idyllic surroundings of the Laurentian Hills just north of Montreal in Morin Heights. The studio, which is built on a tree-covered hill overlooking Perry's old but plush home and a small lake on his land, utilizes the only Trident Triad board in North America. Perry is the exclusive distributor of the board for this continent.

The Morin Heights Studio utilizes a 24-track MCI recorder; a Triad mixing console with 28 inputs and 24 monitors; three live echo units; an EMT echo chamber; a Master Mix echo chamber; a Studer two-track recorder; and JBL monitors. The studio is completely dolbyized with a good selection of instruments available including a nine-foot Yamaha concert grand piano; a Hammond B-3 organ; an ARP synthesizer; and Slingerland and

Gretsch drums. Living quarters are available in the immediate vicinity of the studio.

Perry has spent most of the past year getting the studio ready and overseeing the progress of Good Noise Records which has been flourishing under the direction of Bill Horan and Yael Brandeis. One of the first signings to the label was Randy Bishop, a former member of American band, the Wackers, who had three albums out on Elektra and had gained a significant underground following in the U.S. His first single for Good Noise entitled "Don't You Worry" was playlisted and charted on about 80 percent of the radio stations in Canada yet failed to become a hit. Because Canada is a country in which a handful of major stations virtually control the success of any given record, it is those stations in the high concentration population areas of this country that usually dictate whether any given single will be picked up in the U.S. and other countries. Bishop's first single stands as an example of the power of these majors.

Explains Good Noise's Horan: "We had 100 radio stations in Canada playing the single. There weren't anymore stations for it to go to in this country except for four or five others and a couple of those were major stations. Another example of this situation was Downchild Blues Band's record 'Flib, Flop and Fly.' Nine months after it came out, Roy Hennessey at CKLG, Vancouver (one of the major stations in a major Canadian market) added it and it became a hit mainly because they sanctioned it."

Randy Bishop introduced his new single "Very Special Places" to his Montreal audience at a Hotel Nelson showcase recently with his new band consisting of Jeff Stattner, guitar; Marty Harris, bass; and Texas-born Chris Castle on drums who has played with Johnny Winter but most recently backed up Quebec chanteuse Diane Dufresne. U.S. record company and management interest which was well seeded with his first single will likely be heightened by his new release and a third single to be released almost immediately entitled "Dancing Mood." Upcoming is an appearance on CBC television's new show "Midnight" as well as a live radio concert in Montreal, college concerts and a Nov. tour.

The latest signing to the Good Noise label is Alan Gerber who was formerly with Rhinoceros as vocalist and keyboard player. When Gerber left the band he was offered the position of vocalist for Blood, Sweat and Tears, the Mothers of Invention and the James Gang but he decided that he had had enough of working in a group situation and formulated a one-man rock and roll solo act. He was later signed to Leon Russell's Shelter Records label and toured extensively with him. He had an album on Shelter which got very little airplay and recently, after over a year of litigation, Gerber got out of his contract with Shelter and signed to Good Noise. His first release on the label is a double-sided single entitled "Tied On" with the flip-side "Milord," the old Edith Piaf tune.

"What Good Noise represents to Gerber," says Horan, "is a production house and a label where there's a really close relationship. He loves Montreal and feels that this is the right atmosphere for him to come up and make his records."

A previous LP on Good Noise called "The Hotel Orchestra," which featured a big band playing the songs from the 1930's and 1940's utilizing synthesizers in place of the horns and produced and arranged by John Lissauer, a brilliant young musician from Montreal, is still selling and will be part of Polydor's Christmas push. Good Noise is associated with Barclay Records and distributed by Polydor Ltd. in Canada. It is possible that after Christmas a live band may be formed for touring through a number of sponsorship deals that are being negotiated, and an album recorded.

Good Noise's interest is not only in the pop music field. The company is guiding the career of young Canadian classical pianist Richard Gresko, who has appeared at Carnegie Hall in New York and at the Goethe Institute in Ottawa, to excellent reviews.

Canadians Make Dent In Billboard Charts

TORONTO—Though the Canadian record action on the Billboard charts is not of the magnitude to be referred to as a "boom" at this point, there is indication that if the current level of musical activity in this country is maintained the Hot 100 singles charts could be occupied by more than 10 percent Canadian artists and the Top LP chart could find itself host to more than 20 percent Canadian artists by the end of the year.

Leading the current "Maple Music" march onto the charts is Bachman-Turner Overdrive, who are currently represented by three albums: "Bachman-Turner Overdrive I"; "Bachman-Turner Overdrive II" and "Not Fragile" and a top-10 single "You Ain't Seen Nothin' Yet."

Gordon Lightfoot is still on the Hot 100 and Country Singles chart with "Carefree Highway," which is shaping to be as strong a single as his recent hit "Sundown." The album of the same name is still in the Top 100 of the album chart.

The Guess Who, perennial residents of the international charts are represented in the Hot 100 by "Clap For The Wolfman." "Road Food," their last album, has been on the Top LP chart for 26 weeks.

Andy Kim, whose "Rock Me Gently" hit the number one position on the Hot 100 and is climbing the British charts with the same single, also appears on the album chart with his LP "Andy Kim."

One of the strongest Canadian entries into the Hot 100 in recent weeks is Gino Vannelli's "People Gotta Move," which broke out in his home town of Montreal, on radio station CKGM when music director Tom MacLean playlisted the cut from Vannelli's album "Powerful People," showing on the Billboard Top LP chart.

Joni Mitchell is represented in the Hot 100 with "Free Man In Paris" and her album "Court and Spark" is still on the album charts. Steppenwolf, recently reformed with some of the original Canadian members including John Kay, is high on the Hot 100 with the single "Straight Shootin' Woman" and have an album on the album chart, "Slow Flux."

SRO Expands to Promo, Production, Publishing

TORONTO—SRO Productions, headed by Ray Daniels and Vic Wilson, which started primarily as an artist management company, has extended its boundaries to encompass concert promotion, record production and publishing. Daniels' background was mainly in management and booking whereas Wilson began as a musician playing in such bands as Little Diane and the Starlites, Father, the Midnights, Little Caesar and the Consuls, a 10-piece progressive rock band in England and then, finally, Downchild Blues Band before he dropped saxophone to become a booking agent.

Remembers Wilson: "I got together with Daniels in September of 1972 and we formed the management company. We started to branch out as the opportunities arose and soon we had set up two publishing companies: Brandy Publishing (BMI) and Core Publishing (CAPAC) and two record labels: Moon Records and Taurus Records which we signed to London Records in Canada for distribution."

The initial release for Taurus Records was a single by Flag which did badly, then a single by Rush on Moon Records called "Not Fade Away," which fared almost as badly. As Rush showed more and more promise in live performance, Daniels and Wilson decided to take the band into the studio and produce an album with them. Part of the album was recorded at Eastern Sound in early 1973 and in November of the same year they went over to Toronto Sound to re-record some of it and totally remix it. When the album came out in Canada, Daniels flew to New York to get a U.S. booking agency to handle them. Ira Blacker, then with American Talent International, heard the album, signed them, and forwarded a copy of the album to Mercury Records.

Says Wilson: "Our first contact with Mercury came one or two weeks before we made the deal with them. Every major record company in the U.S. was interested in the band. The first one to give a firm offer was Casablanca but Mercury heard about it and came back to us with an offer of their own. Columbia/Epic also made a bid but we weren't interested. We liked the idea of signing with Mercury because of their background and track record with Canadian act, Bachman-Turner Overdrive."

"Cleveland turned out to be the breakout market for the album," points out Wilson. "Bob Roper from A&M Records in Canada had sent a copy of the album to Donna Halper at WMMS-FM in Cleveland who loved it and within a week we were in the top ten most requested album list of the station. Because of the play there, we exported records to the Record Revolution just outside of Cleveland who moved a few hundred records for us before the Mercury deal came up. In the first week with Mercury we sold about 4,000 copies."

The album which is moving up the Billboard Top LP chart has just been released in Germany on the Phonogram label. A single entitled "Finding My Way" has been taken from the album, edited down from five and a half minutes to two and a half minutes by Terry Brown of Toronto Sound. The band will be recording a second album with Brown shortly. After Rush's current North American tour they will leave at the beginning of the New Year for a European tour.

SRO took the plunge into concert promotion in a big way at the beginning of the summer with an expansion in both the number of concerts presented by the company and an addition of personnel. Richard Flohil, a promoter as well as editor of the Canadian Composer and co-manager of the Downchild Blues Band, was hired to handle publicity and public relations for the company. In recent months SRO has presented such acts as the Nitty Gritty Dirt Band, the Amazing Kreskin, George Carlin, Canned Heat, Randy Newman, Ry Cooder, Jackson Browne, Bonnie Raitt, Nazareth, Rush, Climax Blues Band and Hudson Ford in such Ontario venues as Massey Hall, Toronto; Minkler Auditorium, Seneca College, Toronto; Convocation Hall, University of Toronto; and a few places outside of the Toronto area.

BILLBOARD IS BIG INTERNATIONALLY

From the Music Capitals of the World

TORONTO

Colin Kerr, former owner of the successful Mynah Bird club in Toronto, had his famous mynah mascot **Rajah** married to his new found love, **Rani**, a female mynah. The ceremony took place, with a minister in attendance, at the Felt Forum of Madison Square Gardens in New York, during a **Frank Zappa** and **Mothers of Invention** concert on Oct. 31. Rajah has appeared on such shows as **Johnny Carson**, **Merv Griffin**. ... A new single by **April Wine** entitled "Wouldn't Want To Lose Your Love," produced by former **Rascals** members **Dino Danelli** and **Gene Cornish** at the Electric Ladyland Studios in New York, has just been released. ... RCA now distributing Myrrh Records a division of the Waco, Texas-based Word Records.

Publishing company Waterloo Music has placed its catalog with Associated Music Publishers for distribution in the U.S. ... **Phil Mackesy** is the new program director at CFJC, Kamloops, B.C. ... GRT of Canada have hired **Bruce Hogan** as their promotion and sales representative in Quebec.

MARTIN MELHUISH

International

Chrysalis Buys Studio; Plans Its Own Label Geared to Pop Market

• Continued from page 3

ing activities. Roger Greenaway and Roger Cook, who have been associated with AIR since its inception, will carry on their interest in the company, too. "The acquisition gives us a much broader base within the entertainment business," Chris

Wright commented in a press statement, "as it gives us the best studio complex and the services of three of the best producers in the world. It will also allow us to develop in an area of the recording business with which we have not previously been associated: namely, the straight pop area."

EMI Backs Soul Co.

• Continued from page 1

which Barnum cut with them in 1969-70 in Los Angeles.

A second single, "Having A Party" by Mighty Mouth and the Thrillers follows on Nov. 15.

"The idea of forming Power Exchange," label president Paul Robinson told Billboard "is to establish a U.K. soul repertoire company which

is not completely dependent on imported product, and to have its merchandising muscle coming from a major such as EMI. We don't want to give the impression that we're only going to be concerned with black music, although that is where our major thrust will undoubtedly be. We plan to build upon British black talent as well as American." Barnum, a veteran U.S. industry figure, has done work for Motown, Capitol and RCA as well as more recent assignments for Johnny Bristol and the Osmond Brothers.

In addition, Barnum has signed a deal with Chappell/R&R Publishing for his El Patricio Music, which includes his own songs (R&R is the publishing outfit set up by Paul Robinson and Steve Rowland). First material to come under this arrangement will be a clutch of songs written by Barnum—"Peace," "Having A Party" and "The Girl I Love"—for the new Osmonds LP, which he also arranged.

The O'Jays material which constitutes Power Exchange's first release originates from H. B. Barnum, too. He has worked with the U.S. group twice over the past 10 years—in the early Sixties, when they cut tracks like "Lonely Drifter" and "Lipstick Traces," and again in 1970, just before they teamed up with Kenny Gamble and Leon Huff. It was during this second period that the O'Jays recorded the material now in the hands of Power Exchange—enough, it is believed, to make up at least one album. Barnum, in London last week to finalize details of his association with the new label and Chappell/R&R, believes the recordings to be as up-to-date musically as those that the O'Jays are currently making for Philly International.

Future releases planned by Power Exchange will include material from a new American group, Dynamic Concept.

The label's distribution in the United States, probably by a major company, is being negotiated at the moment by Paul Robinson.

First step in the new setup will be the centralization of administrative and publishing interests, which will operate from the present AIR offices in London's Park Street. Each company will maintain separate managements.

The new label will bear the personality of the principals in AIR London," he said, "and we intend to sign the very best pop artists we can get. We feel we can build up the new label in the pop field to the same level that we have achieved with Chrysalis in the hard rock field." Timing of the label's launch, and distribution arrangements, have not yet been decided upon.

Both George Martin and Chris Wright, through AIR, plan to offer a full advisory and development service for third parties wishing to build studios in other countries, especially in the Third World. Wright believes that certain developing governments would be willing to finance the construction of such studios in order to attract international artists to work in their countries.

AIR maintains a percentage interest in the product of a number of international stars, including the Beatles, Tom Jones and Engelbert Humperdinck.

EMI, WEA, UA Hike \$ in U.K.

LONDON—The latest installment in the continuing story of price rises occurred on Nov. 1 when EMI, WEA and United Artists all instituted substantial increases in the cost of product.

The largest jump came from EMI which increased the cost of standard full-price albums by approximately 13 percent. Pop material went up from \$5.30 to \$6.00 and classical from \$5.65 to \$6.36. Budget albums went from \$2.36 to \$2.88 and mid-price albums from \$3.53 to \$3.96. Deluxe LPs will cost \$4.20, 84 cents more than previously, while cassettes and cartridges go from \$5.76 to \$6.60.

Commenting on the rises, Alan Kaupé, executive assistant to managing director Gerry Oord, explained that because of the lengthy process involved in securing approval from the Prices Commission, increases tended to be large. It was 10 months since EMI's last increase and a detailed submission had been before the commission since September. EMI's prices had been below the average, particularly on singles where a 14-cent increase to \$1.32 belatedly brought the company into line with the competition.

WEA's increase is between five and ten per cent on all product other than singles. Standard full-price albums will cost \$6 and deluxe packages \$6.48. UA's increases are similar in scope and will hike albums by 36 cents to \$5.88. Tape increases are smaller following a rise in July and are up 12 cents on both cassettes (\$6.46) and cartridges (\$6.72).

Managing director Martin Davis states, "We have been monitoring costs very closely over the past few months and unfortunately margins are considerably reduced on one year ago. The situation has got to a point where we cannot continue to absorb this erosion any further without a loss or a reduction of our ability to reinvest which would not be a healthy thing either for the company or the industry."

AMSTERDAM

More Dutch groups are striving for international success, spurred on recently by the success of **Golden Earring** in the U.S. A new act, **Catapult**, will attempt to break through in England and Germany this month, with the release in those countries of their third single, "Teeny Bopper Band."

Successful singing duo **Sandra & Andres** is going to break up. Andres wants to pursue a songwriting-only career, while Sandra will go on as a solo vocalist. Phonogram Amsterdam plans to send the latter to the Eurovision Song Contest next year as Holland's representative.

CBS Holland has mounted a major promotion campaign on behalf of new English group, **Sailor**. The four-man act was presented to journalists and disk jockeys on a special cruise through the canals of Amsterdam.

New album from **Liesbeth List**, "Meet Lovely Liesbeth List," was recorded at the EMI Studios in London. Release of the LP in Holland is being handled by Phonogram. ... Publishing outfit VNU Haarlem is selling LPs together with its popular magazine, *Story* (circulation 650,000). Dutch record companies supply the records to VNU, and although the disk prices are the same as in retail stores, sales with the magazine are considerably higher than those without. Man behind the project is ex-Phonogram staffer **Gerit den Braber**. The first release under the arrangement, "The Cats op hun best," exceeded all forecasts with a sale of 100,000.

No Grand Gala du Disque will be held this winter, following the liquidation of the CCGC, the organization founded by the Dutch record industry and retail trade to promote music on disk. The festival was mounted by the CCGC. According to **Jaap van Praag**, chairman of the Dutch retail association, the NVGD a new Grand Gala is planned for 1976, however. NVGD will organize.

The closure of the CCGC has also hit retail stores' gift record token scheme, which was run by the organization. The scheme was taken over by the RVGD, which set up the Foundation National Record Coupon (Stichting Nationale Platenbon). The Foundation had insufficient funds for its work, however, and in the course of negotiation with the Nederlandse Middenstands Bank, the bank itself assumed responsibility for the administration and distribution of the tokens. Last year, 1,350,000 tokens were sold via the CCGC, totaling 13 million guilders.

FRANS VAN DER BEEK

BUCHAREST

There is fruitful collaboration between Electrecord and the French Dees company, which has issued a number of albums under Electrecord license. ... Top female singer **Marina Voica** touring Russia with orchestra conducted by composer **Horia Moculescu**. This first tour follows the singer's participation in the Sopot Light Music Festival in Poland. ... Second album from **Phoenix** likely to be the first light music LP to sell 100,000 copies. ... Western artists appearing recently in the Rumanian single charts published by Saptamina magazine include **George McCrae**, **Deep Purple**, **Drupi** and **Bay City Rollers**, with **Jose Feliciano's** "Gypsy" top of the foreign section. ... Major pop radio show is

the Saturday afternoon "Radio-recording" broadcast on Radio Bucharest. ... After **Middle of the Road's** Rumanian tour, Electrecord released a "Best of" album which has sold extremely well.

Narghita, the Rumanian singer, has made several successful tours of India, singing in Indian languages. ... One-time Italian child-star **Roberto (Loretti)**, now almost forgotten in his native country, has had success in Rumania with a tour, an album and numerous TV appearances. ... Island and Chrysalis are British record companies that are particularly successful in Rumania, with considerable radio exposure of their artists, appearances in the charts and general public demand. ... The West German MPS Records has issued a "Swinging East" album recorded live by **Rosko Petrovic's Nonconvertible Eastern Allstars** during the West Berlin jazz festival.

OCTAVIAN URSULESCU

PARIS

Polydor has released "The Guitar Album," which includes 15 top guitarists. Among the names featured are **B.B. King**, **Albert King**, **Freddie King**, **Eric Clapton** and **Shuggi Otis**. ... Mercury is offering "Grands Succes," an album of oldies by **Xavier Cugat**. ... Christmas item from Philips for the children are illustrated book-disks with stories told and sung by **Nana Mouskouri**, **Sheila** and the Canadian **Felix Leclerc**. ... After "La Revolution Francaise," the Mogador Theatre is preparing a satirical revue starring mimic **Thierry Luron** and an operetta with **Annie Corday**. ... Warner Brothers has signed a distribution contract with Editions 23 productions, of which top artists are **Tifanie** and **Tom de Lara**.

Michel Legrand, French composer of "Sheila Levine Is Dead And Living In New York," gave a classic piano recital before leaving for a series of 15 concerts in New York.

HENRY KAHN

BRUSSELS

After her sold-out concerts in Antwerp and Brussels **Shirley Bassey** was presented with three gold disks for her albums "Love Story," "Something" and "Never, Never, Never" by **Stanley Robins**, managing director of EMI Belgium. ... The re-formed **Cockney Rebel** gave two successful concerts in Belgium recently. The band's latest album "Psychomop" (EMI) is selling heavily. ... EMI Belgium has released two albums to mark the thirtieth anniversary of the liberation of Belgium in September 1944, both featuring wartime hits.

Phonogram more than pleased with the success of **Paul da Vinci's** "Your Baby Ain't Your Baby Anymore," which has spent more than eight weeks in the charts. **Paper Lace** were Number One for three weeks with "The Night Chicago Died." Both have appeared on BRT (Flemish TV) programs.

Chrysalis is now distributed in Belgium by Phonogram, who launched the label with the release of **Jethro Tull's** album "Warchild" on the occasion of the band's Brussels concert. ... 1974 summer hit in the Flemish charts was **Jimmy Frey's** "Pappie Nummer 2." ... During their four-concert tour of Belgium, the **Rubettes** appeared on the RTB TV show "Chanson a la Carte" and received a gold disk for sales of 170,000 copies of "Sugar Baby Love." **JUUL ANTHONISSEN**



Photo by Bill Stone

SWEDES IN NEW YORK—Swedish group Abba visit Billboard offices in New York. The group, left to right, Bjorn and Anna Yulvaeus, Frida Lyngstad and Benny Anderson, were in the states on a promotion tour. They won the Eurovision contest, have their own label, Solar Records, and are distributed in the U.S. by Atlantic Records.

Billboard Hits of the World

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BRITAIN

(Courtesy: Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Title	Artist
1	1	EVERYTHING I OWN	Ken Boothe (Trojan) Screen Gems/Columbia (Lloyd Chalmers)
2	2	FAR FAR AWAY	Slade (Polydor)—Barn (Chas Chandler)
3	10	GONNA MAKE YOU A STAR	David Essex (CBS)—April/Rock On (Jeff Wayne)
4	4	ALL OF ME LOVES ALL OF YOU	Bay City Rollers (Bell)—Martin/Coulter (B. Martin/P. Coulter)
5	23	KILLER QUEEN	Queen (EMI)—Feldman/Trident (Roy Thomas Baker/Queen)
6	3	SAD SWEET DREAMER	Sweet Sensation (Pye)—M&M Music (Tony Hatch/Des Parton)
7	6	(YOU'RE) HAVING MY BABY	Paul Anka (United Artists)—MAM (Rick Hall)
7	12	ANNIE'S SONG	John Denver (RCA)—ATV (Milton Okun)
8	15	DOWN ON THE BEACH TONIGHT	Drifters (Bell)—Cookaway/Macaulay (R. Greenaway/B. Davis)
9	9	I CAN'T LEAVE YOU ALONE	George McCrae (Jayboy) Southern (T.K. Prod.)
10	19	LET'S GET TOGETHER AGAIN	Glitter Band (Bell)—Ram (Mike Leander)
11	18	(HEY THERE) LONELY GIRL	Eddie Holman (ABC)—Chappell (Peter De Angelis)
12	7	I GET A KICK OUT OF YOU	Gary Shearston (Charisma)—Chappells (Hugh Murphy)
13	5	GEE BABY	Peter Shelley (Magnet)—Magnet (Peter Shelley)
14	28	LET'S PUT IT ALL TOGETHER	Stylistics (Avco)—Avemb/C. Shane (Hugo & Luigi)
15	16	ALL I WANT IS YOU	Roxy Music (Island)—E.G. Music (Roxy Music/J. Punter)
16	21	NEVER TURN YOUR BACK ON MOTHER EARTH	Sparks (Island)—Island (Muff Winwood)
17	24	MINUETTO ALLEGRETTO	Wombles (CBS)—Batt Songs (Mike Batt)
18	11	FAREWELL—BRING IT ON HOME TO ME	Rod Stewart (Mercury)—G.H. Music (Rod Stewart)
19	20	YOU LITTLE TRUST MAKER	Tymes (RCA)—April/Maximus (Billy Jackson)
20	13	REGGAE TUNE	Andy Fairweather Low (A&M)—Rondor (Elliott Mazer)
21	17	HAPPY ANNIVERSARY	Slim Whitman (United Artists)—MCPS (Kelso Herston)
22	22	I HONESTLY LOVE YOU	Olivia Newton-John (EMI)—Rondor (John Farrar)
23	30	DA DOO RON RON	Crystals (Warner Spector)—Carlin (Phil Spector)
25	8	ROCK ME GENTLY	Andy Kim (Capitol)—Intersong (Andy Kim)
26	50	PEPPER BOX	Poppers (Spark)—Instant
27	33	I'M LEAVING IT ALL UP TO YOU	Donny & Marie Osmond (MGM)—Mike Curb (Venice)
28	26	YVIVA ESPANA	Sylvia (Sonet)—Sonet (Rune Ofverman)
29	39	HOT SHOT	Barry Blue (Bell)—ATV Music (Barry Blue)
30	36	YOU HAVEN'T DONE NOTHIN'	Stevie Wonder (Tami Motown)—Jobete London (Wonder)
31	14	LONG TALL GLASSES	Leo Sayer (Chrysalis)—Blanedell/Compass (A. Faith/D. Courtney)
32	38	THEN CAME YOU	Dionne Warwick/Detroit Spinners (Atlantic)—Gamble/Huff/T. Bell
33	27	SAMBA PA TI	Santana (CBS)—Chrysalis (Fred Catero/Santana)
34	—	FAREWELL IS A LONELY SOUND	Jimmy Ruffin (Tami Motown)—Jobete London (James Dean/William Witherspoon)
35	—	GET YOUR LOVE BACK	Three Degrees (Philadelphia)—Gamble Huff/Carlin (Richard Rome)
36	41	WHATEVER GETS YOU THRU THE NIGHT	John Lennon (Apple)—Lennon/ATV (Lennon)
37	32	KUNG FU FIGHTING	Carl Douglas (Pye)—Subiddu/Chappell (Biddu)
38	—	YOU'RE THE FIRST, THE LAST, MY EVERYTHING	Barry White (20th Century)—Schroeder (Barry White)
39	—	TOO GOOD TO BE FORGOTTEN	Chi-Lites (Brunswick)—Intersong (Eugene Record)
40	—	MAGIC	Piolt (EMI)—Robbins (Alan Parsons)
41	31	HANG ON IN THERE BABY	Johnny Bristol (MGM)—Warner Bros. (Johnny Bristol)
42	25	KNOCK ON WOOD	David Bowie (RCA)—Warner Bros. (Tony Visconti)
43	29	MACHINE GUN	Commodores (Tami Motown)—Jobete London (James Carmichael)
44	35	CAN'T GET ENOUGH OF YOUR LOVE BABE	Barry White (Pye)—Schroeder (B. White)

45	—	COSTAFINE TOWN	Splinter (Dark Horse)—Oops (George Harrison)
46	34	YOU YOU YOU	Alvin Stardust (Magnet)—Magnet (Peter Shelley)
47	—	SATURDAY GIG	Mott The Hoople (CBS)—April/Whiz Kid (Mott The Hoople)
48	—	NO HONESTLY	Lynsey De Paul (Jet)—Standard (Lynsey De Paul)
49	—	BLUE ANGEL	Gene Pitney (Bronze)—Cookaway (Roger Cook)
50	37	QUEEN OF CLUBS	K.C. & the Sunshine Band (Jayboy)—Southern

LPS

This Week	Last Week	Title	Artist
1	2	SMILER	Rod Stewart (Mercury)
2	1	ROLLIN'	Bay City Rollers (Bell)
3	3	TUBULAR BELLS	Mike Oldfield (Virgin)
4	7	JUST A BOY	Leo Sayer (Chrysalis)
5	—	IT'S ONLY ROCK & ROLL	Rolling Stones (Rolling Stones)
6	4	BACK HOME AGAIN	John Denver (RCA)
7	5	BAND ON THE RUN	Paul McCartney (Apple)
8	11	ANOTHER TIME ANOTHER PLACE	Bryan Ferry (Island)
9	19	A STRANGER IN MY OWN BACK YARD	Gilbert O'Sullivan (MAM)
10	6	WALLS & BRIDGES	John Lennon (Apple)
11	8	HERGEST RIDGE	Mike Oldfield (Virgin)
12	13	DAVID ESSEX	(CBS)
13	9	THE SINGLES 1969-73	Carpenters (A&M)
14	12	MUD ROCK	Mud (Rak)
15	14	DARK SIDE OF THE MOON	Pink Floyd (Harvest)
16	18	SANTANA'S GREATEST HITS	(CBS)
17	—	I'M LEAVING IT ALL UP TO YOU	Donny & Marie Osmond (MGM)
18	17	BEST OF JOHN DENVER	(RCA)
19	—	CAN'T GET ENOUGH	Barry White (20th Century)
20	28	RAINBOW	Peters & Lee (Philips)
21	10	ODDS & SODS	Who (Track)
22	16	THE IMPOSSIBLE DREAM	Alex Harvey Band (Vertigo)
23	22	MOTOWN CHARTBUSTERS, VOL. 9	(Tami Motown)
24	26	SIMON & GARFUNKEL'S GREATEST HITS	(CBS)
25	15	SHEET MUSIC—10cc	(UK)
26	21	THREE DEGREES	(Philadelphia)
27	27	461 OCEAN BOULEVARD	Eric Clapton (RSO)
28	20	HANG ON IN THERE BABY	Johnny Bristol (MGM)
29	24	ROCK YOUR BABY	George McCrae (Jayboy)
30	48	STONE GON	Barry White (Pye)
31	37	ABRAXAS	Santana (CBS)
32	33	AND I LOVE YOU SO	Perry Como (RCA)
33	29	KIMONO MY HOUSE	Sparks (Island)
34	35	GOODBYE YELLOW BRICK ROAD	Elton John (DJM)
35	47	REMEMBER YOU'RE A WOMBLE	Wombles (CBS)
36	25	CARIBOU	Elton John (DJM)
37	—	WAR CHILD	Jethro Tull (Chrysalis)
38	49	A LITTLE TOUCH OF SCHMILSSON IN THE NIGHT	Nilsson (RCA)
39	—	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel
40	—	ILLUMINATIONS	Carlos Santana/Alice Coltrane (CBS)
41	41	JOURNEY TO THE CENTRE OF THE EARTH	Rick Wakeman (A&M)
42	31	OUR BEST TO YOU	Osmonds (MGM)
43	23	FULLFILLINGNESS' FIRST FINALE	Stevie Wonder (Tami Motown)
44	39	LET'S PUT IT ALL TOGETHER	Stylistics (Avco)
45	—	BEST OF BREAD	(Elektra)
46	40	GLEN CAMPBELL'S GREATEST HITS	(Capitol)
47	—	SOLO CONCERT	Billy Connolly (Transatlantic)
48	—	SUNSHINE	(Soundtrack) (MCA)
49	50	THE BEATLES 1962-66	(Apple)
50	46	THESE FOOLISH THINGS	Bryan Ferry (Island)

DENMARK

(Courtesy of L.F.P.I.)

This Week	Last Week	Title	Artist
1	—	JOHNNY REIMAR PARTY No. 8	(LP)—(Philips)
2	—	KAJ & ANDREA	(Single)—(Metronome)
3	—	FUNNY HOW SWEET CO CO	—The Sweet (RCA)
4	—	DR. HOOK	(LP)—(CBS)
5	—	OLDIES BUT GOODIES	(LP)—Svenne & Lotta (Polar/EMI)
6	—	WATERLOO	(LP)—Abba (Polar/EMI)
7	—	WALLS AND BRIDGES	(LP)—John Lennon (Apple/EMI)
8	—	I'M LEAVING IT ALL UP TO YOU	(Single)—Donny & Marie Osmond (MGM)
9	—	TYGGEGUMMIBANDEN	(LP)—(EMI)
10	—	THE NIGHT CHICAGO DIED	(Single)—Paper Lace (Philips)
11	—	SMILER	(LP)—Rod Stewart (Mercury)
12	—	KISSING IN THE BACK ROW OF THE MOVIES	(Single)—Drifters (Bell)
13	—	MUD ROCK	(LP)—Mud (RAK/EMI)
14	—	SVANTES VISER	(LP)—Poul Dissing & Benny Andersen (Metronome)
15	—	VIL DU MED I SKOVEN	—Poul Kjoller (Metronome)

JAPAN

(Courtesy: Music Labo, Inc.)
*Denotes local origin

This Week	Last Week	Title	Artist
1	—	FUREAI	Masatoshi Nakamura (Columbia) Nippon TV, All Staff
2	—	YOROSHIKU AISHU	Hiroshi Goh (CBS/Sony) NET
3	—	CHIPPKE NA KANSHO	Momoe Yamaguchi (CBS/Sony) Tokyo
4	—	SHORONAGASHI	Grape (Elektra) JCM, The Bird Corp.
5	—	WAKE	Kiyoshi Nakajo (Canyon) Nichion, Yomi Pack
6	—	OMOIDE NO SERENADE	Mari Amachi (CBS/Sony) Watanabe
7	—	MIREN	Hiroshi Itsuki (Minorophone) Noguchi
8	—	KOI NO DAIOGEN	Finger 5 (Philips) Nichion, Tokyo Music
9	—	KEKKONSURUTTE HONTOU DESUKA	Da Capo (Blow Up) J & K
10	—	MISAKI MEGURI	Kotaro Yamamoto & Yui (CBS/Sony) Yui
11	—	KIZUDARAKE NO RORA	Hideki Saijo (RCA) Geiei
12	—	KITAKORO	Shinichi Mori (Victor) Watanabe
13	—	KANASHIMI NO SEASON	Megumi Asaoka (Victor) J & K
14	—	YUGUREDOKI WA SABISHISOU	N.S.P. (Aard-Vark) Yamaha
15	—	UTSUKUSHI ASA GA KIMASU	Agnes Chan (Warner) Watanabe
16	—	AI NO SHUNEN	Aki Yashiro (Teichiku) Ai
17	—	TSUIOKU	Kenji Sawada (Polydor) Watanabe
18	—	AMAI SEIKATSU	Goro Noguchi (Polydor) Fuji
19	—	BANKA	Saori Yuki (Express) All Staff
20	—	YOGIRI NO MACHI	Saori Minami (CBS/Sony) Nichion

ITALY

(Courtesy of Germano Ruscitto)
LPs

This Week	Last Week	Title	Artist
1	—	E TU	Claudio Baglioni (RCA)
2	—	ANIMA	Riccardo Cocciante (RCA)
3	—	XVIII RACCOLTA	Fausto Papetti (Durium)
4	—	JENNY & LE BAMBOLE	Alunni Del Sole (PA/Ricordi)
5	—	JESUS CHRIST SUPERSTAR/SOUNDTRACK	(MCA/MM)
6	—	WHIRLWIND	Deodato (CTI/MM)
6	—	AMERICAN GRAFFITI/SOUNDTRACK	(MCA/MM)
8	—	LOVE IS THE MESSAGE	MFSB (Philadelphia International/MM)
9	—	RHAPSODY IN WHITE	Love Unlimited Orchestra (Phonogram)
10	—	UN CERTO PUNTO	Ornella Vanoni (Vanilla/Fonit/Cetra)
11	—	MAI UNA SIGNORA	Patty Pravo (RCA)
12	—	ON THE BEACH	Neil Young (Reprise/Ricordi)
13	—	WELCOME BACK, MY FRIENDS, TO THE SHOW THAT NEVER ENDS	Ladies and Gentlemen, Emersont, Lake & Palmer (Manticore/Ricordi)
13	—	I BUONI & I CATTIVI	Edoardo Bennato (Ricordi)
13	—	MY ONLY FASCINATION	Demis Roussos (Phonogram)

NEW ZEALAND

(Courtesy of N.Z.B.C.)

This Week	Last Week	Title	Artist
1	—	I SHOT THE SHERIFF	Eric Clapton
2	—	I'M LEAVING IT ALL UP TO YOU	Donny & Marie Osmond
3	—	KISSING IN THE BACK ROW OF THE MOVIES	Drifters
4	—	(YOU'RE) HAVING MY BABY	Paul Anka
5	—	DON'T LET THE SUN GO DOWN ON ME	Elton John
6	—	OUT ON THE STREET	Space Waltz
7	—	THE NIGHT CHICAGO DIED	Paper Lace
8	—	YOU MAKE ME FEEL BRAND NEW	Stylistics
9	—	ROCK YOUR BABY	George McCrae
10	—	ROCK ME GENTLY	Andy Kim
11	—	TONIGHT	Rubettes
12	—	RUB IT IN	Billy "Crash" Craddock
13	—	BLACK-EYED BOYS	Paper Lace
14	—	IF YOU LOVE ME LET ME KNOW	Olivia Newton John
15	—	EYES OF SILVER	Doobie Brothers

SWEDEN

(Courtesy of Radio Sweden)
*Denotes local origin

This Week	Last Week	Title	Artist
1	—	FOREVER AND EVER	(LP)—Demis Roussos (Philips)
2	—	FLAMINGOKVINTETTE 5	(LP)—(FLAM)
3	—	ROCK YOUR BABY	(LP)—George McCrae (RCA)
4	—	LADY BANANA	(LP)—*Strepilers (Polydor)
5	—	IT'S ONLY ROCK 'N ROLL	(LP)—Rolling Stones (Rolling Stones)
6	—	WALLS AND BRIDGES	(LP)—John Lennon (Apple)
7	—	FOREVER	(LP)—Elvis Presley (RCA)
8	—	SALLY CAN'T DANCE	(LP)—Lou Reed (RCA)
9	—	MY ONLY FASCINATION	(LP)—Demis Roussos (Philips)
10	—	KISSING IN THE BACK ROW OF THE MOVIES	(Single)—Drifters (Bell)

Jukebox Programming Carhops Aid Denver Op Boost Coin Pull

DENVER—Encouraging carhops on duty at the busy Frosted Scotchman Drive-In Restaurant here to push jukebox music, and also providing a handy wall box at their inside station where orders are picked up, has boosted returns impressively for Frank Hilst, of Columbine Music Company here.

The busy drive-in, handling hundreds of cars per day, represented something less than a prime phonograph location until recently.

While there was plenty of traffic, including numerous music-loving teen-agers, few would take the trouble to get out of the car and walk inside to the jukebox's position in a small dining room off the front. The carhops servicing the parking area could scarcely be depended upon to go out of their way to drop dimes or quarters into the phonograph inasmuch as it was definitely an inconvenience to walk out of the kitchen, and around a service counter to the jukebox location in order to do so.

Hilst solved the problem by installing the only wall box used in the entire layout at a point just inside the kitchen, where the carhops step in, give their orders, pick them up, make payment, etc. Because they have the change in their hands at this point, it was, of course, the logical spot at which to promote waitress operation of the jukebox.

Since that time, all of the Frosted Scotchman's carhops have made it routine to ask their customers

whether they would like their extra dimes or quarters in change placed in the phonograph, asking each person what his favorite number is. In about half of all instances, this gets results, and the car can be responsible for as many as eight or ten plays.

Shipping Vexes Colo.'s Garitz

DENVER—There are over 3,000 jukeboxes in Denver according to the manager of the Mountain Coin Machine Distribution Co., Mr. Garitz. These are located primarily in bars and restaurants although a few department stores are installing the musical machines.

There are problems, however. "We have trouble getting anything shipped in," complains Garitz. "It doesn't matter if it's the truckers on strike or what. Like with our records we have very few record distributors in Denver. We have to get most of them from California. I understand that their airmail is four to five days back logged."

"There is a lot of vandalism," he confesses. "Some of it is kids or people after the money but most of the trouble is getting to be inside jobs."

"Most of the play is still three for a quarter. They are gradually changing to two for a quarter. We play some small LPs. The response isn't too good and the consensus seems to be to phase them out."

What's Playing?

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

DELPHI, IND.: COUNTRY PURCHASES

Marjorie Sales
Reid Sales Music Co.
412 Cottage 46923
(317) 564-3182

- "What A Man, My Man Is," Lynn Anderson, Columbia 10041
- "He Can't Fill My Shoes," Jerry Lee Lewis, Mercury 73618
- "Back Home Again," John Denver
- "Longfellow's Serenade," Neil Diamond, Columbia 10043
- "My Melody Of Love," Bobby Vinton, ABC 12022
- "Cat's In The Cradle," Harry Chapin, Elektra 45203
- "Angie Baby," Helen Reddy, Capitol 3972

EAST CHICAGO, IND.: SOUL PURCHASES

Frances Wieland
Midwest Automatic Music
4202 Tod Ave.
(219) 397-4289

- "My Melody Of Love," Bobby Vinton, ABC 12022 (cover)
- "The Need To Be," Jim Weatherly
- "Nothing From Nothing," Billy Preston
- "Longfellow's Serenade," Neil Diamond
- "Do It Baby," The Miracles
- "Sweet Home Alabama," Lynnyrd Skynyrd
- "Back Home Again," John Denver

KNOX, IND.: POP PURCHASES

Ivy Wallace
Automatic Music
10 N. Main
(219) 772-3012

- "Longfellow's Serenade," Neil Diamond
- "The Black-Eyed Boys," Paper Lace, Mercury 73620
- "Rockin' Soul," Hues Corporation, RCA 10066
- "The Bitch Is Back," Elton John, MCA 40297
- "Clap For The Wolfman," Guess Who, RCA 0324

MANKATO, MINN.: POP PURCHASES

Joyce Griebel
C & N Sales
605 N. 7th St.
(507) 387-7986

- "I Can Help," Billy Swan, Monument 8621
- "Longfellow's Serenade," Neil Diamond
- "Promised Land," Elvis Presley, RCA 10074
- "Everlasting Love," Carl Carlton
- "So You Are A Star," Hudson Brothers, Casablanca 0108
- "Rockin' Soul," Hues Corporation, RCA 10066
- "People Gotta Move," Gino Vanelli, A&M 1614

TRENTON, MO.: MIXED PURCHASES

Art Hanolt
Automatic Music Co.
320 W. 10th St.
(816) 359-3022

- Pop
- "Whatever Gets You Thru The Night," John Lennon
- "Promised Land," Elvis Presley, RCA 10074
- Country
- "My Woman's Man," Freddie Hart, Capitol 3970
- "Love Is Like A Butterfly," Dolly Parton
- "Boney Fingers," Hoyt Axton

Oct. 25 Deadline For NARAS Forms

LOS ANGELES—A reminder to members of NARAS to mail their entry forms carrying recommendations to appear on the Grammy Awards pre-nominations list by Friday (25) was made Friday by NARAS officials here.

Organization members in good standing who have not yet received their forms are urged to contact their local NARAS chapter soonest.

Seeburg's Statement to the Coin-Operated Industry

In the April 6, 1974 issues of Cash Box and Billboard, I made the following statement in commenting upon Wurlitzer's departure from the "juke box" business.

"We at Seeburg foresee, not the end of an era, but opportunities for new growth, new innovation, greater progress, greater prosperity.

And let me make this promise to you, Seeburg is going to be a part of this new excitement...we are planning for it now. This is a long range commitment to ourselves, to you, to our industry.

Seeburg has been a strong leader in coin music for over 70 years. As such, we look forward to participating with you in the many years of growth that lie ahead."

In welcoming operators to the MOA, I again made such statement, stressing Seeburg's long range commitment to the industry. The trade's enthusiastic response to "Vogue II" and the "Quadraphonic First Edition," our new phonograph models, has been positive proof of the long range vitality of the "juke box" industry.

The Seeburg Corporation of Delaware, with 9/30/74 assets of \$122,000,000, working capital of \$40,000,000 and net worth of \$54,000,000, looks forward to supplying you with all your "juke box" and other coin-operated equipment needs.

The Seeburg Corporation of Delaware

Louis J. Nicastro
Chairman of the Board



The Seeburg Corporation of Delaware • 767 Fifth Avenue • New York, New York



Pop

PAUL WILLIAMS—A Little Bit Of Love, A&M SP-3655. One of the premier songwriters of the pop world demonstrates his increasing talents as a singer here, with a set of lushly arranged, superbly produced tunes. Lots of ballads here but also some well done uptempo things. The highlights here, however, are the songs themselves—all but one penned or co-penned by the artist—and the surprisingly good singing. Lots of possibilities here for Top 40 play and almost certain MOR play. Production of Kenny Ascher works well around Williams' vocals, spotlighting but not overextending. Surely the best album yet for Williams and the kind of blend of fun and romanticism that any music fan should enjoy.

Best cuts: "A Little Bit Of Love," "Margarita," "Sunday," "The Family Of Man," "California Roses," "Sad Song."

Dealers: With frequent TV appearances on variety and talk shows, and his already strong writing reputation, Williams is hotter than ever.

THE ELECTRIC FLAG—The Band Kept Playing, Atlantic SD 18112. Long awaited reunion LP of one of rock's more popular bands proves well worth waiting for, with Michael Bloomfield's fine guitars, Buddy Miles' drums and vocals, Nick Gravenites guitars and vocals, Barry Goldberg's keyboards and the fine lead vocals and bass of Roger Troy. The band runs through the tasteful blues cuts that helped make them such a popular entity several years back, but have also added a more commercial, rock approach to their repertoire. Highlights are the fine, tasteful guitar solos of Bloomfield and the excellent lead vocals of the three singers. Certain FM play and possible AM action.

Best cuts: "Sweet Soul Music," "Earthquake Country," "Inside Information," "The Band Kept Playing."

Dealers: Band has a loyal following and Atlantic is mounting a strong push on this one.

GOOSE CREEK SYMPHONY—Do Your Thing, But Don't Touch Mine, Columbia RC 32918. Veteran group is back with a mix of rock, country and some good old hoedown sounds speckled with fine harmony vocals and some tasty fiddle and sax work. Enough variety here to appeal to both rock and country crowds but there is no obvious attempt at crossover. Rather, the set sounds like seven guys having a good time and passing it on to the listener. Should be strong FM action here on the kind of set where the singing and instrumentation compliment each other perfectly.

Best cuts: "Plans Of The Lord," "Do Your Own Thing But Don't Touch Mine," "Lil Liza Jane," "The World We're Livin' In Today," "Pick Up The Tempo."

Dealers: Almost universal appeal here. Stock in rock and country and play in store. Remember, this group has a strong reputation.

R.E.O SPEEDWAGON—Lost In A Dream, Epic PE 32948 (CES). R.E.O. have been around for several years and have built up a solid core of fans with their own special brand of hard rock. Mike Murphy's vocals and Gary Richrath's guitars move well into the current vein of rock that seems simple and easy yet is exceptionally well done. Should this band break through with an AM hit they could easily become one of the next of the "big groups." Again, a band that best fits into the B.T.O. vein and have been around just as long.

Best cuts: "Throw The Chains Away," "You Can Fly," "Lost In A Dream," "Do Your Best," "They're On The Road," "Wild As The Western Wind."

Dealers: One of those bands that keeps on selling and keeps gaining fans. Check your files and see how the last LP did.

DIONNE WARWICK—The Very Best of, United Artists CA-LA 337-G. Ms. Warwick is back at the top of the charts now with the Spinners, and this set collects the Bacharach and David songs that made her a household name, singing straight rock, soul and the kind of easy listening songs that appeal to one and all. Every single cut on here is a true hit and everyone will bring back fond memories for the many fans Ms. Warwick has accumulated over the years. For those just getting to know her through her recent hit, the LP is a must. The lady has roots.

Best cuts: "Don't Make Me Over," "Make It Easy On Yourself," "You'll Never Get To Heaven," "Walk On By," "Anyone Who Had A Heart," "Do You Know The Way To San Jose."

Dealers: With her recent record comeback and Christmas gift time on the way, this one can't miss.

ANDY FAIRWEATHER LOW—Spider Jiving, A&M SP 3646. Andy Fairweather Low is a veteran of the British rock scene who has learned well over the years, for he's come up with a set here focusing in on just the kind of material that is crashing the charts today—good basic rock. Surrounding himself with an all star band made up of the likes of Henry McCullough, Denny Seiwell and Mark Naftalin, Andy's basic message can best be likened to the sort of thing Bachman-Turner Overdrive is churning out, a lot of fun music that holds its originality. With rough vocals fitting perfectly in with controlled but frenetic music and some enhancing, almost gospel like backup vocals, Fairweather Low has come up with one of the finest rock LPs in recent months. Should appeal to those

Spotlight



BARBRA STREISAND—Butterfly, Columbia PC 33005. Possibly the finest LP Ms. Streisand has ever come up with, artistically and commercially as she runs the gamut from reggae to classic r&b cuts to David Bowie material to "oldies but goodies" to Paul Williams to almost gospel material. As always, she uses her voice perfectly, adapting to the material at hand and making the song her own while still retaining the familiarity for the listener. Production work of Jon Peters is magnificent with no song overdone and all material suitable for the audience Ms. Streisand has built over the years. At the same time, this set, more than anything she has ever done, is packed with potential AM hits. One of the premier singers of our time has certainly come up with an LP to please everyone. For once, the tired adage of "something for everyone" holds completely true.

Best cuts: "Love In The Afternoon," "Guava Jelly," "Grandma's Hands," "Jubilation," "Life On Mars," "Since I Don't Have You," "Let The Good Times Roll."

Dealers: Just let the people know it's here.

interested in strictly commercial sound (several possible singles) and lots of others.

Best cuts: "Spider Jiving," "Drowning On Dry Land," "I Ain't No Mountain," "Standing On The Water," "Mellow Down."

Dealers: Use unique cover art for display.



Soul

THE LOVE UNLIMITED ORCHESTRA—White Gold, 20th Century T-458. Some fine renditions of a number of Barry White compositions, produced and arranged by White with help on the arrangements from Gene Page. Good vocal breaks from White help break up the music—but the tranquil, ethereal quality of the music would be enough on this fine effort. A must for White fans and certain to get play on a lot of MOR stations as well as soul outlets.

Best cuts: "Always Thinking Of You," "Spanish Lei," "You Make Me Feel Like This (When You Touch Me)," "Dreaming."

Dealers: Stock in White's bin as well as Love Unlimited Orchestra.

TIMMY THOMAS—You're The Song I've Always Wanted To Sing, Glades 6504 (T.K.). The man who scored so well with "Why Can't We Live Together" is back with a fine set characterized by an almost monotone organ background (used so effectively by T.K. with George McCrae), excellent vocals and a flavor that while not reggae is Caribbean at least. Thomas is one of the better stylists in soul today, often sounding a bit like Otis Redding when it comes to phrasing, but still remaining an original. The mid-tempo ballads work best here and seem like best bets for radio play. Some possibility of pop crossover, but soul is the focal point as the disk keeps the drive to establish T.K. as a major soul entity continues.

Best cuts: "You're The Song I've Always Wanted To Sing," "Deep In You," "Spread Us Around," "One Brief Moment," "What Can I Tell Her."

Dealers: Thomas is a strong soul name.



Country

CHIP TAYLOR—Some Of Us, Warner Bros. 2824. Some may instantly wonder if this is country, but a complete listen to the album assures that it not only fits the country vein, but contains some of the most powerful lyrics ever written. The brilliant writer-singer covers a range of subjects, mean-



GLADYS KNIGHT & THE PIPS—I Feel A Song, Buddah BDS 5612. A new Gladys Knight LP is always a welcome event for those in the music business, not just because it means strong sales and lots of airplay, but because it means some of the best singing in pop music today. Gladys, if possible, has developed her voice even further on this LP than on past efforts, moving through ballads, uptempo cuts and even a narration. Vocal backup of the Pips is superb and the instrumental backup ranges from funk to almost show tune arrangements. Whether it be rock, soul or easy listening, Gladys Knight is one of those rare performers whose music knows no barriers and who appeals to everyone who is a fan of any kind. Singing is equally strong on the rockers and the ballads, and the inclusion of a live tune hopefully is a preview of a complete LP to come. For the moment, however, this set is a complete stunner. Watch for immediate pop, soul and MOR airplay.

Best cuts: "I Feel A Song (In My Heart)," "Seconds," "The Way We Were," "Better You Go Your Way," "Don't Blow Down The Bridge," "The Need To Be."

Dealers: Cover painting is best art yet for a Gladys LP.

ingfully, and has a succession of strong crossover hits.

Best cuts: "Early Sunday Morning," "If I Can't Be In Austin," "Here Again," and "Some of Us." His "Funny Songs" is also very good, but very "in."

Dealers: This one can be pushed in many directions.

SUE THOMPSON—And Love Me, Hickory 4515 (MGM). She keeps getting younger and better. A great diversity of songs, with fine production, and the LP probably shows her talents more than anything she has done in a long while. It also contains two of her singles.

Best cuts: "Trains" (exceptionally good), "The Very Thought Of Losing You," and "My Daughter." She also does a fine job with the standard "I Can't Help It (If I'm Still In Love With You)," and a Spanish version of the "Tennessee Waltz."

Dealers: Beautiful color design enhances a fine album.

DENNIS WEAVER—People Songs, ABC 847. Call them "people songs" if you will, that's what country music really is. Some narrations, plenty of recitation, and enough singing to establish this fine actor as one with a feel for country music. It's surprisingly good.

Best cuts: "Calhoun," "Save A Little Sunshine," and "Hollywood Freeway."

Dealers: With all his fans from television, this one should move well.

DON GIBSON—Bring Back Your Love To Me, Hickory 4516. When Gibson sings, people listen. They'll listen to this one over and over again, because it's Gibson at his best. A lot of warmth and feeling in the songs, many of them self-written, but with a sprinkling of material from other great writers.

Best cuts: "My Heart Would Know," "I Better Stop Dreaming," "Without Your Love," and "Somebody's Words."

Dealers: His hit single as the title gets this off to a great start.

JUSTIN TUBB—A New Country Heard From, Hilltop 209. A rather unusual concept for an LP, yet done in an excellent manner by this talented singer who, too long, has been in the shadows. All of the songs on the album were previously recorded either by new country artists, or those who were just starting to get country play when they did the songs. Now Justin gives them his own style, and it comes off well.

Best cuts: "That's The Way Love Goes," "Sunshine Lady," and "Draggin' Chains."

Dealers: The familiarity of the songs is bound to help.



Jazz

MONK MONTGOMERY—Reality, Philadelphia International KZ 33153. This is an extremely funky jazz record. Ace bassist Monk Montgomery of the famous Montgomery Brothers has himself a nicely structured package that includes several standards and many originals. This is one of the first jazz releases by Philadelphia International and it shows great promise.

Best cuts: "Reality," "Me And Mrs. Jones," "Sippin' And Tippin'," "Little O's," "Close Your Face."

Dealers: Montgomery is one of jazz's most popular performers and his family name rings bells.

THAD JONES & MEL LEWIS—Potpourri, Philadelphia International KZ 33152 (CBS). This label picked one of the greatest jazz big bands to begin their jazz series and this first effort explodes like a firecracker from the first bar. Featured musicians include Billy Harper, Roland Hanna and Jon Faddis and there is a nice mixture of soul classics and Thad Jones originals.

Best cuts: "Blues In A Minute," "Don't You Worry 'Bout A Thing," "For The Love Of Money," "Ambiance," "Living For The City."

Dealers: This group has sold many albums through the years and this is one of their finest efforts.

RAMSEY LEWIS—Solid Ivory, Cadet CA 50058. (Chess/Janus). These are not new Lewis recordings, but they should still be welcomed by his legions of fans. As a stylist who has managed to capture both the pop and jazz markets with his superb piano playing, this artist has few competitors. With this mix of live material and studio cuts, varying between a trio and sextet, Lewis again demonstrates just how versatile he is, moving from standards to originals to folk. A must for any Lewis fan and a good introduction to those just beginning to get acquainted.

Best cuts: "What Now My Love," "Everybody's Groove," "Solid Ivory," "Green Sleeves."

Dealers: Display in jazz and pop.

MOOG FLUTING—The Ebony Godfather, GRC GA 10006. Thomas' most recent outing is a very listenable package. While he has retained his past style, he seems to get into a Herbie Mann-esque groove at times. Still the playing is inventive and this effort marks this label's initial stab into the jazz market.

Best cuts: "Oracabessa," "Mama Sing Your Song," "Castlin," "Electric Godfather," "Checkmate."

Dealers: In-store play is important for this one.



First Time Around

JERRY GOODMAN & JAN HAMMER—Like Children, Nemperoe NE 430. Former Mahavishnu members Goodman and Hammer have an exceptional first effort with this one. It fully shows their influences on the group's sound as they play every instrument on the album. Each of them is an excellent musician and ably displays it.

Best cuts: "Country And Eastern Music," "Earth," "Topeka," "Full Moon Boogie," "Giving In Gently," "I Wonder."

Dealers: In-store play is important for this one.

MIKE MCGEAR—McGear, Warner Bros. BS 2825. The fact that Mike McGear is Paul McCartney's brother has been one of the poorer kept secrets in pop, yet this is the first time he has really born any resemblance to his famous brother. As a member of the Scaffold, a superb British satirical trio, McGear was perhaps a bit too British to reach American audiences. Here, however, he is doing good old rock and roll. The LP is produced by McCartney and it bears his touch, yet the set remains McGear's. Some humorous material here, but basically a grouping of songs that will bring back memories of the best of the "fun" period in British rock and even a surf oriented tune or two. Should find a spot on the AM airwaves and fit right into the "back to basics" activities of today.

Best cuts: "Sea Breezes," "What Do We Really Know," "Have You Got Problems?" "Givin' Grease A Ride," "The Man Who Found God On The Moon."

Dealers: Play this one in the stores and it will sell itself.

J.D. BLACKFOOT—The Song Of Crazy Horse, Fantasy F-9468. Young American who moved to New Zealand comes up with interesting set with one side devoted to the treatment of the Indians by the 19th Century Americans in a sensitive, informed manner and the other divided into good old rock and roll. The two contrasting styles work well, with Blackfoot able

(Continued on page 54)

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 Tiegler, Nat Friedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

On Tour

Richard Betts



An American Music Show

With special friends

**Vassar Clements, Spooner Oldham,
and The Poindexters**

Nov. 1	Richmond, Va.	Mosque	Nov. 15	Durham, NC	Duke University Indoor Stadium	Nov. 28	Houston	Music Hall
Nov. 2	Norfolk, Va.	Chrysler Arena	Nov. 16	Clemson, SC	Little John Coliseum	Nov. 30	Arlington	Texas Hall University of Texas
Nov. 4	New York City	Radio City Music Hall	Nov. 17	Birmingham	Municipal Auditorium	Dec. 1	Kansas City	Memorial Hall
Nov. 5	Passaic	Capitol Theatre	Nov. 18	Nashville	New Grand Ole Opry House	Dec. 3	Normal, Illinois	Illinois State University Auditorium
Nov. 6	Boston	Orpheum Theatre	Nov. 19	Atlanta	Fox Theatre	Dec. 4	Chicago	Auditorium Theatre
Nov. 8	Providence	Palace Theatre	Nov. 22	St. Petersburg	Bay Front Center	Dec. 10	San Diego	Golden Hall
Nov. 9	Washington, DC	Constitution Hall	Nov. 23	Miami	Marine Stadium	Dec. 11	Los Angeles	Santa Monica Civic
Nov. 11	Cleveland	Music Hall	Nov. 26	Mobile	Municipal Auditorium	Dec. 13-14	San Francisco	Winterland
Nov. 12	Rochester	Auditorium Theatre	Nov. 27	New Orleans	Warehouse			

Richard Betts' debut solo album is *Highway Call* on Capricorn Records, Macon.



• Continued from page 31

Seattle Symphony's 71-year history, all season subscriptions are sold out. That's a powerful tribute to conductor Milton Katims, who opened the season Sept. 23 with violinist Isaac Stern as guest soloist. Katims, once a superb violist under Arturo Toscanini in New York, accepted the Seattle post in 1954 and recently signed a five-year renewal.

Seattle musicians earn their salaries. They play subscription concerts, seven Sunday performances featuring young artists, two pops events with Norman Leyden and his singers, 14 neighborhood family concerts, four "Little Orchestra" concerts, dozens of school appearances and a special Christmas Party concert.

Management sends out a regular newsletter to music lovers and hosts pre-concert dinners at the Opera House. They invite the public to attend rehearsals that are not faked. And this season's guests include the elusive Leonid Kogan, Russian violinist; Leontyne Price, Minoro Nojima, Janos Starker and Bela Siki.

The New Orleans Philharmonic Symphony is comprised of musicians from 10 nations and 28 states. Of the 80 members, 25 are women. And like their counterparts in other cities, female music buffs work diligently the year around to erase the \$750,000 deficit the orchestra has acquired. Women operate two dress shops, they run a book fair and they sponsor an annual Opus Ball—tickets are \$100 each—trying to raise funds.

In 180 working days, the New Orleans group plays 128 concerts under its \$1.6 million budget. Conductor Werner Torkanowsky will have as guests this winter Eileen Farrell, Jess Thomas and the British composer Michael Tippett, who will celebrate his 70th birthday in the Crescent City, long celebrated as the birthplace of jazz. Right now they're negotiating with the AFM for a new three-year contract. Jack Benny was a recent guest, raising \$35,000 to aid the New Orleans program.

In Nashville, famed for its purequill country music, the Symphony conducted by Dr. Thor Johnson includes 85 musicians who play on a part-time basis. Founded in 1946, it integrates four pop concerts into its numerous subscription events and a few weeks ago Bob Hope was featured as part of the orchestra's fund-raising campaign.

Some 4,000 Tennesseans are members of the group's association. Its Women's Guild untiringly seeks funds, a highlight every year being a colorful Italian Street Fair. Still, it's a struggle to remain solvent. Lovers of classical music remain a minority

Symphonies Battle for Survival

in Nashville as in all other American cities.

Walter Susskind and the St. Louis Symphony have a new contract to record LPs for Vox, but there's little jubilation in the Mound City because Susskind is in his final year, to be succeeded in 1975 by Georg Semkow.

Susskind now is in his seventh year at St. Louis. The orchestra is at peak form. But it is in good hands with Peter Pastreich, executive director, and James Cain, manager, guiding its destinies. They are trying to set up a European tour for 1975 or 1976.

The 30th anniversary season of the Atlanta Symphony is under way at Memorial Arts Center with Robert Shaw conducting. But for a while it was touch and go as the group's 86 members went on strike, not for higher pay but for a longer season.

Manager Frank Ratka and AFM boss Joe Walthall came to a quick agreement: \$268 for 44 weeks this season, \$270 for 46 weeks in 1975-76 and \$280 a man for 48 weeks for the third year.

The Georgians have signed a number of topflight guests soloists, Janos Starker and Itzhak Perlman among them, for the current season.

The Miami Philharmonic hasn't fared so well. It teed off the season last month with a staggering \$1,500,000 deficit, a strike threat from its musicians and the possibility that its maestro, Alain Lombard, would accept a position in France.

The Miamians of AFM Local 655 are asking for more control of hiring and firing, a situation comparable to that existing with the San Francisco Symphony. Attorney Joseph Fleming of the AFM and attorney Joseph Manners of the orchestra are trying to reach an accord.

Dallas is in even worse shape. Severe financial problems, the quitting of conductor Max Rudolph and the reluctance of city fathers to allow the symphony's management to initiate fund-raising campaigns resulted in the suspension of the orchestra's activities last spring.

More than \$850,000 in debt, the group was taken over by acting manager John DeFord recently. He set up a subscription drive for a Nov. 1 start and expressed confidence that the coming season would go on as scheduled, but with the orchestra reduced to 50 players from 86. Louis Lane succeeded Rudolph as conductor.

The Utah Symphony's opener Oct.

8 marked its 35th season and the 28th year, as its conductor, for Maurice Abravanel. That's second in seniority only to the Philadelphia's Ormandy.

In those years Abravanel, who was born in Greece but now is an American citizen, patiently built the group from a motley assemblage of music students into an ensemble which has won raves on tours throughout Europe and South America.

In Utah, the Symphony is an institution. On its South American tour several seasons back the sports editor of the Deseret News, Salt Lake City's most widely read newspaper, accompanied the musicians and reported daily on their experiences. The Symphony syndicates its own radio program, 90 minutes a week, to scores of stations.

Abravanel T-shirts are sold throughout the state. And once again it's the women who scurry about raising funds. This year, season ticket sales topped all previous year's sales and are, in fact, sold out.

The Utah's guests include Leonard Pennario, Lilit Gampel, Henri Lazarof, Michael Ponti, Grant Johannesen, Gina Bachauer, Roberta Peters and Zvi Zeitlin for the season which began Oct. 9 and will end April 12.

Founded in 1911, the Portland Symphony has endured two suspensions and many difficulties but in 1972 emerged from a crisis with Lawrence Smith succeeding Jacques Singer as conductor, changing the orchestra's management and negotiating a new union contract.

Today, under its new name of the Oregon Symphony, its budget is pegged at slightly under \$700,000 and with more than 6,000 season tickets sold the future looks bright. Smith is a native of Portland and once conducted the Austin and Phoenix Symphonies.

Musically, few would have the temerity to argue that the Los Angeles Philharmonic under Zubin Mehta is not the finest orchestra west of Chicago. Its 15 women and 89 men just completed a triumphal tour of Europe encompassing 32 concerts in 19 cities over a six-week period. Several critics praised the orchestra as "superior" even to the Chicago Symphony under Solti, which also toured Europe and crossed paths with the California ensemble several times.

With an annual budget just short of \$6 million, the Los Angeles group meets 71 percent of its overhead by

ticket sales. The remainder is made up by public spirited citizens, women in the main, who aggressively collect contributions and sponsor fund-raising events.

In the summer months Mehta takes his musicians to the outdoor Hollywood Bowl for a season that's as outstanding artistically as the Music Center winter series. Since 1969 the orchestra has been managed by executive director Ernest Fleischmann, 49, who has worked as a musician, journalist, conductor, broadcaster, recording executive, accountant and arts administrator. He keeps an eagle eye on expenses and quarterbacks all income-producing efforts.

The LAP records regularly for London and sales of its LPs are internationally regarded as good. Station KFAC-FM every Friday night devotes two hours to the Philharmonic with Tom Dixon at the microphone, a solid plug for the orchestra's activities and disks.

Much of the LAP's magic revolves around Mehta. He is 38, a native of Bombay and one of those colorful men with macho and chutzpah in abundance. He is, moreover, an extraordinary musician. He and Solti undoubtedly are the most glamorous men in music in 1974.

Not so tranquil is the situation with the San Francisco Symphony.

Since last spring there has been dissension among the musicians. Two of them were terminated. But one, Elayne Jones, timpanist, sued. She charged the symphony with race prejudice. The orchestra rehired her for the 1974-75 season but warned her that she will not be welcome the following season. So her suit pends.

Another problem is the conductor, Seiji Ozawa. He also is under contract to conduct the Boston Symphony and the New Japan Philharmonic. He does numerous guest appearances as well. San Franciscans complain he's not around enough to build the orchestra into a truly outstanding unit.

Recording on a limited basis for Germany's Deutsche Grammophon, the San Francisco proposes to raise \$100,000 to make up a deficit by performing on a radio marathon Feb. 28-March 2, a torturing 58 hours on the air in a manner similar to marathons pioneered by the Cleveland, Boston, Denver and National in Washington groups.

Ozawa has improved the orchestra since he took it over in 1970, but last year proved rocky. One guest

conductor died, Ozawa was ill for a time and two recordings were cancelled.

Still, the SFS is an outstanding orchestra and the new season is progressing well. Perhaps the homecoming of native Isaac Stern as guest soloist will help smooth a far from ideal situation.

San Diego's season was nipped in the bud when musicians of the Symphony went on strike last month demanding higher wages. They contend that an annual salary of \$3,250 offered by attorney William N. Jenkins, president of the Symphony Assn., is woefully low.

The strike came at a time when young Peter Eros, a protege of the late George Szell, was developing the orchestra into the best San Diego's ever had. Born in Hungary, Enos is a fast rising, personable conductor who still hopes to conduct for guests like Claudio Arrau, Gary Graffman, Sylvia Rosenberg, Jacob Lateiner and Carol Rosenberger. But there will be no concerts until Jenkins and the AFM's Marvin Howard work out a new contract.

The Honolulu Symphony of 76 musicians opened its new season Oct. 25 with a budget of \$1.5 million and a deficit of \$61,000. Once again, Oahu Island women are toiling to reduce the financial strain, selling program ads, planning the annual Mayor Frank Fasi Ball with tickets going at \$100 each and setting up cookie sales and other fund-raising activities.

Conducted by Robert LaMarchina and assisted by Joseph Levine, the Honolulu Symphony last summer made its third tour of the South Pacific, performing to thousands on the islands of Truk, Kwajalein and other once-newsworthy sites still scarred from World War II combat.

Richard Kashanski, timpanist, broke up the classical specialties with a novel hardcore rock session. One of this winter's guests will be the eminent American composer Aaron Copland Nov. 29.

Perhaps the suggestions made in Los Angeles last month by RCA's chairman of the board, Robert Sarnoff, will eventually provide succor to the financially harassed symphony orchestras of America.

Sarnoff urges taxpayers to be allowed to contribute from \$5 to \$50 on their income tax bill, deductible, with all money going to the National Endowment for the Arts to be distributed fairly to music, dance and other legitimate groups nationally. He believes a united drive for funds rather than scattered, uncoordinated drives would bring in far more money. And he advocates more grants, of course.

Billboard LPs

First Time Around

• Continued from page 52

to adapt his voice to the feelings of passion and anger that fill side one or the wild rock that permeates the second side. Some of the looser FM stations should be able to handle all of the Crazy Horse saga while others will probably opt for the shorter rockers and ballads. The saga will be banded on disk jockey copies.

Best cuts: "The Song Of Crazy Horse," "Ride Away," "Miss Sally," "One Man's Story."

Dealers: Remove lyric sheet with photos and use for display.

RACHEL FARO—Refugee, RCA CPL1-0689. Ms. Faro has a voice and style that will shoot her into the spotlight in the very near future. On this first effort, she is accompanied by a real array of musicians from Bonnie Raitt to Tito Puente to Jack De Johnette. She has an instantly recognizable style and there is no reason why she shouldn't catch on.

Best cuts: "Numerology," "Smooth Sailing," "Mandala."
Dealers: In-store play will help sell this record.



AFTER THE BALL—Joan Morris, William Bolcom, Nonesuch H-71304. Nonesuch's probing of America's musical past continues. Title song, and others such as "A Bird in a Gilded Cage," "Wait Till the Sun Shines, Nellie," and "Love's Old Sweet Song," among the 14 offered, aptly fit the album subtitle—"A Treasury of 'Turn-of-the-Century Popular Songs.'" The album also serves to introduce the remarkable Joan Morris, who conveys the mood of each tune with wondrous sympathy and beauty. And Bolcom's accompaniments, as expected, are to the manner born.

Dealers: Attractive cover art, double-fold sleeve with excellent notes and complete texts belie the mid-budget price. It's a winner.

TCHAIKOVSKY: PIANO CONCERTO NO. 1—Andre Watts, New York Philharmonic (Bernstein), Columbia M-33071. Poetic and free, but emotionally disciplined, this may well come to be accepted as one of the most desirable versions of the popular concerto among the many available. Where excite-

ment is called for, both Watts and Bernstein deliver in goodly measure. It's also one of the finest piano/orchestra disks to come from the label in some time, with beautifully achieved balance between soloist and ensemble.

Dealers: One of a cluster of new Watts albums, it's slated for strong company promotion. Sales should reflect the artist's heavy boxoffice draw.

Disco

B.T. EXPRESS—Do It (Til You're Satisfied), Scepter SPS 5117. The magic that has made the single "Do It (Til You're Satisfied)" one of the hottest records in the country is captured completely throughout this entire LP. The group is a highly versatile one which uses a number of techniques besides those heard on the single to make the kind of music the discs are already playing. All cuts are uptempo and most are relatively long. Particularly impressive is the group's ability to harmonize and perform together as a single entity.

Best cuts: "Do It (Til You're Satisfied)," "Express," "That's What I Want For My Baby."



MYSTIC MOODS—Erogemus, Warner Bros. BS 4-2786 (CD-4 Quadrasonic discrete). It is sad that Brad Miller is only the No. 2 man when it comes to producing quadrasonic albums. Sad only to the extent that it is virtually a neck and note race between him and Hugo Montenegro. And the leader is dependent upon each album, because both men are making such rapid strides. An 19-month-old comes into the room and starts dancing. Later, a 36-year-old female. It is that kind of tune—"Honey Trippin'." No matter that the record label, in their usual audacious wisdom, has released "Any Way You Want It." My son and wife ordain that "Honey Trippin'" is going to be the numero uno of the LP in spite of those bigwigs at Warner Bros. On "Honey Trippin'," you'll find not only all of the rear information that is your due, but also some acoustical "tricks" that should enchant you as well as convince you of the musical merits of this LP. For one thing, there is both treble and bass drums on "Honey Trippin'" and that effect both front and rear center is enough to stir your mental emotions. It's a quad masterpiece. Discrete masterpiece. As for

(Continued on page 58)

The 1974 American Song Festival.

A lot of good things happened.

When the American Song Festival presented their songs to the music industry, some talented people got their big break. Here are just a few of the nice things that happened:

★ "Charmer," (by TIM MOORE) was judged best song of the festival, won \$30,500 and a Grand Piano. Now released on Asylum as an album and a single, Tim Moore's own version was recommended by BILLBOARD as a top single pick. It has also been recorded by Ron Dante on Bell Records.

★ "Lonely Together," (by ESTELLE LEVITT and ROD McBRIEN) judged best Professional Pop song of the Festival, won \$30,500, and has been recorded on RCA by Stark and McBrien, and on Buddah by Ms. Levitt.

★ "Hot Lips," (by GEORGE TOMSCO) won \$500 in the Professional Country category, and has been recorded by The Hagers on Asylum.

★ "End of the Trail," (by TOM RUSSELL) was judged best Professional Country Song, won \$5,500, and has been recorded by The Hagers on Asylum.

★ "Green River," (by TOM JANS) won \$500 in the Professional Folk category, has been recorded by

Jans for his new A&M LP, and has been released as a single.

★ "Comin' Back for More," (by STEPHEN H. DORFF) won \$500 in the Professional Pop category, and has been recorded by Dennis Yost and the Classics 4.

★ "Take Me With You," (by DOMINIC KING and FRANK MUSKER) won \$500 in the Amateur Popular category, and has been recorded by Barnaby Bye on Atlantic. King and Musker have released their own single version on Epic (and in England on CBS International).

★ "Dr. God," (by JOHN CHRISTOPHER) won \$500 in the Professional Gospel category, and is being recorded by B.J. Thomas on ABC-Dunhill.

★ "Can you see God?" (by ESTHER CLEAVER) won \$5,500 in the Amateur Gospel category, and has been signed to Savoy Records and publishing. Reverend James Cleveland also plans to record.

★ All song finalists were seen on national TV on ABC'S WIDE WORLD OF ENTERTAINMENT.

And this is just the beginning.

The American Song Festival. It could give you the break you've been looking for.

In 1975, it could happen to you.



An International Songwriting Competition.



For information on how to enter the 1975 competition, write: The American Song Festival, 5900 Wilshire Boulevard, Los Angeles, CA 90036

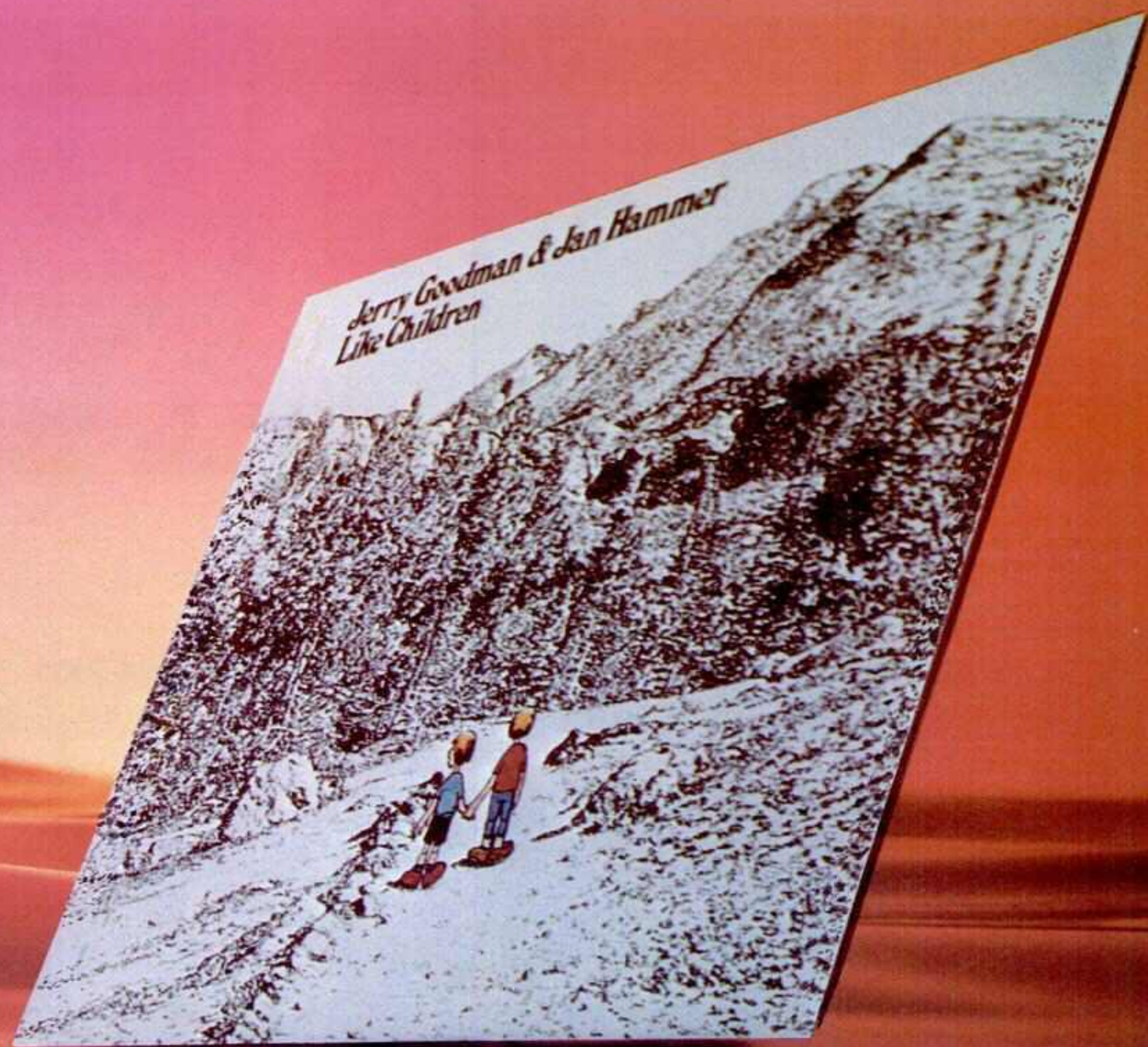
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Announcing Nemperor Records



And Their First Album Release, Jerry Goodman & Jan Hammer "Like Children"

Produced by Jan Hammer & Jerry Goodman
in Association with Ken Scott
NE 430
Distributed by Atlantic Records



Billboard's Top Single Picks

NOVEMBER 9, 1974

Number of singles reviewed
this week **79** Last week **101**

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ROD STEWART—Farewell (2:45); producer: Rod Stewart; writers: R. Stewart-M. Quittenton; publishers: Chappell & Co./G.H. Music, ASCAP. Mercury 73636. Very strong, pretty ballad in the vein of "Maggie May," featuring a good story line about a young man leaving home to make it in the world of show business, excellent acoustic work highlighted by mandolin and Stewart's distinctive, throaty vocals. Strongest single effort for him in several years. Cut is from latest LP. Flip: Mine For Me (4:02); producer: Rod Stewart; writer: P. McCartney; publisher: McCartney Music, ASCAP./M.

THE WHO—Postcard (3:27); producers: The Who; writer: John Entwistle; publisher: Track, BMI. Track 40330 (MCA). First release in some time for one of the premier rock bands in the world is a commercially oriented cut featuring horns and the vocals of bassist John Entwistle. Good, fun storyline should put disk onto the AM airwaves with little trouble.

THE 5th DIMENSION—Harlem (3:25); producer: John Florez; writer: Bill Withers; publisher: Emanay, ASCAP. Bell 45,612. Veteran group comes up with their most commercial entry in years on this funky Bill Withers' tune. Perfect use of their trademarked harmonies, a haunting string backup and selected vocal solos make this one of the more exciting sounds yet for the five. Should hit pop and soul simultaneously.

recommended

RAY STEVENS—Everybody Needs A Rainbow (3:12); producer: Ray Stevens; writer: Layng Martine, Jr.; publisher: Ahab, BMI. Barnaby 610 (Chess/Janus).

ROGER MILLER—Our Love (1:50); producer: Roger Miller; writer: R. Miller; publisher: Alhond, BMI. Columbia 3-10052.

MARY McCREARY—Brother (3:38); producers: Denny Cordell & Leon Russell; writer: Mary McCreary; publisher: Skyhill/Cover Girl, BMI. Shelter 40327 (MCA).

COVEN—I Need A Hundred Of You (3:36); producer: Shel Talmy; writers: Dawson-Neilson; publisher: Nevoc, BMI. Buddah 440.



CAROL DOUGLAS—Doctor's Orders (2:56); producer: Ed O'Loughlin; writers: Stephans-Greenaway-Cook; publisher: Cookaway, ASCAP. Midland International JH-10113 (RCA). Good, funky cut begins with talking intro and moves quickly into uptempo sound that should be just right for the disco market. Song should break soul initially but could easily cross into pop. Same good time feeling as the recent Tymes' "You Little Trustmaker" smash.

CAROLYN CRAWFORD—Just Got To Be More Careful (3:30); producers: Whitehead, McFadden, Carstarphen; writers: V. Carstarphen-G. McFadden-J. Whitehead; publisher: Mighty Three, BMI. Philadelphia International ZS8 3553 (CBS). Strong vocals highlight this cut with a good funky instrumental backup. Strong voiced songstress can shout with the best and slow down when necessary. Should prove a prime dance disk as well as radio hit.

KISS—Hotter Than Hell, Casablanca NBLP 7006. Strong set of solid rock from band that made quite a splash. Repeated TV exposure helps band even more, and there are several potential singles on this set. **Best cuts:** "Mainline," "Hotter Than Hell."

pop

BARNABY BYE—Touch, Atlantic SD 18104. Very pretty, harmonious set from talented quartet. Material should score well on easy listening stations with possibility for Top 40 play. Good use of strings enhances the skilled vocal harmonies. **Best cuts:** "Take Me With You," "Can't Live This Way."

BLACK OAK ARKANSAS—Early Times, Stax STS 5504. Earliest recordings of this top group are not quite up to what they're doing today but still hold lots of interest. A lot calmer than today's performances, with some more country influence. But the raucous, bluesy beginnings are there. **Best cuts:** "Let Us Pray," "Mean Woman (If You Ever Saw The Blues)," "Collective Thinking."

SYLVIA—Gimme A Little Action (3:35); producers: Sylvia, H. Ray, A. Goodman; writers: Sam Dees-Arlinda Whitehead; publisher: Moonson, BMI. Vibration 512. (All Platinum). Sylvia is back with her distinctive throaty, breathy vocals and her strongest commercial entry in a long while. Closest thing to her hit formula of "Pillow Talk" since that disk, with little used as good hook. Flip: Next Time I See You (3:05); producers: same; writers: H. Ray-A. Goodman-S. Robinson-W. Morris; publisher: Gambi, BMI.

recommended

RAMSEY LEWIS AND EARTH, WIND & FIRE—Hot Dawg (3:01); producer: Maurice White; writers: M. White-C. Stepeny; publishers: Saggfire/Elbur, BMI. Columbia 3-10056.

THE UNDISPUTED TRUTH—Lil' Red Ridin' Hood (3:57); producer: Norman Whitfield; writer: N. Whitfield; publisher: Stone Diamond, BMI. Gordy 7140F (Motown).

LOU COURTNEY—The Best Thing A Man Can Ever Do For His Woman (3:12); producers: Lou Courtney, Jerry Tagovoy; writer: L. Courtney; publishers: Ragmar/Emalou, BMI. Epic 8-50046 (CBS).

THE DRAMATICS—Don't Make Me No Promises (3:24); producer: Tony Hester; writer: Tony Hester; publisher: Groovesville, BMI. Cadet 5706 (GRT).

MOMENTS AND WHATNAUTS—Girls (Part 1) (3:05); producers: Al Goodman, Harry Ray; writers: H. Ray-A. Goodman-V. Dodson; publisher: Gambi, BMI. Stang 5057 (All Platinum).

THE COUNTS—Funk Pump (3:01); producers: William Bell & James McDuffie; writer: Mose Davis; publisher: Act One, BMI. Aware 046 (GRC).

HARRY RAY—Ride Your Pony Girl (2:43); producers: H. Ray, A. Goodman; writers: H. Ray-A. Goodman-W. Morris; publisher: Gambi, BMI. All Platinum 2352.



GROUND HOG—Bumpin (2:50); producer: Leroy Hutson; writer: Leroy Hutson; publishers: Aopa & Silent/Giant, ASCAP. Gemigo 100. Strong soul cut which should be instant disco hit. Title repeated effectively throughout against excellent rhythm backup.

MARK CAPANNI—I Believe In Miracles (3:02); producers: Mark Capanni & John Palladino; writers: M. Capanni-B. Taylor; publisher: Lethal, BMI. Capitol 3982. Pretty ballad which could find home on both Top 40 and MOR playlists.

CHUCK RAY—Reconsider (2:51); producer: Leo Graham; writer: Leo Graham; publishers: Curtom/Content, BMI. Gemigo 101. Good funky soul cut that sounds like Otis Redding in spots, particularly against strong horn backup.

WALTER HEATH—I Am Your Leader (3:00); producer: Louis Shelton; writer: Walter Heath; publishers: Jasmine/Seven Valley, ASCAP. Buddah 435. Man who has toured several times with Seals & Croft comes up with strong soul entry.

Billboard LPs

Continued from page 54

the rest of the tunes, well the unique sound effects of Brad Miller, rain and wind and otherwise, add much to the total effect.

But it is the total sound supervision of Miller that is the major criteria. He has that delicate acoustic touch that borders on genius. About the best secondary tune on this LP is "Midnight Soul," a rippling tune with flambouyant horns right and left rear and conga drums extant in the rear. The main melody, of course, is up front, but it's a different sound, a different entity and neither the twain will meet except in melody, which is the major forte, of course, of CD-4 discrete.

STACKRIDGE—Pinaflore Days, Sire SASD-7503 (ABC). Mix of British folk, almost vaudevillian horn arrangements, some very humorous cuts and some exceptionally pretty ones make for an interesting set from the seven Englishmen. Could get good reception on the FM airwaves and tour should enhance possibilities for this type of LP. **Best cuts:** "Spin Round The Room," "Humiliation."

LEONARD COHEN—New Skin For The Old Ceremon, Columbia KC 33167. Cohen has a strong following and this set will not

disappoint them, with it's unique, poetry set to music technique. As always, Cohen's product is for special tastes. **Best cuts:** "There Is A War," "Field Commander Cohen."

B.J. THOMAS—The Very Best Of, United Artists UA-LA338-G. Another addition to the fine United Artists series, and this really is the best of Thomas, a man who has bridged musical gaps from rock fans to the Vegas crowds. A top notch collection for those without all the records or those just getting to know B.J. **Best cuts:** "Raindrops Keep Fallin' On My Head," "Hooked On A Feeling," "Mighty Clouds Of Joy."

JOHN MARTYN—Sunday's Child, Island ILPS 9296. British singer comes up with odd blend of folk and rock which should appeal to the hard core of fans he has captured over the past few years. Strongest set yet in terms of commercial appeal, with an almost jazz-like quality in some of the songs and blues, rock and folk filling in the others. Heaviest play should be FM, with current tour helping. **Best cuts:** "One Day Without You," "Spencer The Rover," "Call Me Crazy."

TIM WEISBERG—4, A&M SP 3658. Weisberg is back with

ing song which should give the day a lift, and might just have enough bounce to make it her best yet. Good production, as usual. Flip: No info available.

DEL REEVES—Pour It All On Me (2:50); producer: Larry Butler; writers: W. Cross, R. Bowling, P. Richey, Brougham-Hall (BMI); UA 564. Singing as in days of old, Butler obviously has brought out the best in Reeves, who sings a simple song, but makes it quite listenable. Flip: No info available.

JERIS ROSS—Chapel Of Love (2:02); producer: Ron Chancey; writers: J. Barry, E. Greenwich, P. Spector; Trio (BMI); ABC 12038. This is the best singing Miss Ross has done, and it's a fine record, especially for the marrying kind. Flip: "Funny How The Bad Times Fade Away"; producer: same; writers: F. Burch, J. Ross; Cedarwood/Fred Burch (BMI).

BRIAN COLLINS—That's The Way Love Should Be (2:20); producer: Jim Foglesong; writers: M. Blackford, J. Dougherty, D. Gillon; Famous (ASCAP). ABC-Dot 17527. This one should help boost the career of this fine young singer, as the single is a pick from his latest album of the same name. Flip: No info available.

RAY STEVENS—Everybody Needs A Rainbow (3:12); producer: Ray Stevens; writer: Layng Martine Jr.; Ahab (BMI); Barnaby 610. Getting away from novelties, Stevens turns back to the sort of hit he had with "Everything Is Beautiful," but it's a different song, and definitely country. Which doesn't mean it won't go in all markets.

JENIFER O'BRIEN—Everybody's Somebody's Fool (2:27); producer: Gary S. Paxton; writers: H. Greenfield & J. Keller; Screen-Gems Columbia (BMI); Atlantic 3221.

MARY BETH—Let's Make Lovin' A Good Thing Again (3:20); producer: Tony Farr; writers: Steve Pippin, Dave Shipley; Tree (BMI); Farview 109.

PATSY SLEDD—See Saw (2:10); producer: Larry Rogers; writers: R. Davis, H. Pratt, C. Sutton; ARC (BMI); MEGA 1217.

TIM HOLIDAY—Champagne Lady (3:10); producer: Milton Blackford; writer: C. Craig; Fameville (BMI); UA 570.

RICHARD BETTS—Long Time Gone (3:11); producers: Johnny Sandlin & Richard Betts; writer: Richard Betts; No Exit (BMI); Capricorn 0213.

DANNY VANN—Cry A Little Bit Baby (4:17); producer: Home-steaders; writer: Randall Herron; Dial A Hit (BMI); Conestoga 1006.

PEGGY SUE—Lookin' In The Devil's Eyes (2:29); producer: Snuffy Miller; writer: Hugh King; Contention (SESAC); MCA 40323.

LOU MARTIN—I Didn't Even Know Her Name (3:26); producer: Edd McNeely; writer: Larry Bales; Elm (BMI); Elm 105.

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.

Disco

Country

THE TRAMPS—Trusting Heart (3:19); producers: Baker, Harris, Young; writers: M. Steals-M. Steals; publishers: Mighty Three/Golden Fleece/Steals Bros., BMI, Golden Fleece ZS8 3255 (CBS). Possibly the number one disco group in the country, the Tramps continue here with their own distinctive sound that has created an excitement in the discos nobody else has. More good, pulsating soul from this outstanding group.

JUDY KESTER—The Music Box (2:42); producer: Norro Wilson; writers: Norro Wilson, C. Taylor, George Richey; Al Gallico/Algee (BMI); ABC-Dot 17528. A bright, happy sound-

some of the finest flute playing in all rock, backed by a solid band that makes the set the most commercial he's come up with. Straight instrumentals should appeal to jazz and rock fans as well as the loyal legion of Weisberg fans. Should garner some FM rock play and lots of jazz play. **Best cuts:** "California Memories," "Flight Of The Phoenix," "Travesty."

MAC FRAMPTON—Mac, Triumvirate, 1310. Atlanta pianist has extremely nice effort on this and he does a very well-balanced assortment of material by McCartney, Richard Carpenter, Mason Williams, Gilbert O'Sullivan and Isaac Hayes. His reputation down South is golden and this record should help solidify that. **Best cuts:** "Bach-Classical Gas," "The Way We Were," "Top Of The World," "Alone Again (Naturally)."

MINNIE RIPPERTON—Come to My Garden, Janus JXS 7011 (Chess/Janus). Former Rotary Connection vocalist is hitting it big now and these 1969 recordings show how strong a stylist she was even five years ago. LP should be welcome by all those who have gotten into her music recently. **Best cuts:** "Les Fleur," "Whenever, Wherever."

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FAREWELL—Rod Stewart [Mercury 73635 (Phonogram)]
 POSTCARD—The Who [Track 40330 (MCA)]
 HARLEM—5th Dimension (Bell 45612)
 SEE TOP SINGLE PICKS REVIEWS, page 38

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	2	8	YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive (Randy Bachman), R. Bachman, Mercury 73622 (Phonogram)	34	35	7	PLAY SOMETHING SWEET (Brickyard Blues)—Three Dog Night (Jimmy Ienner), A. Toussaint, ABC/Dunhill 15013	79	3	3	WHATEVER YOU GOT, I WANT—Jackson 5 (Mel Larson, Jerry Marcellino), M. Larson, J. Marcellino, G. Marcellino, Motown 1308
2	3	11	JAZZMAN—Carole King (Lou Adler), C. King, D. Palmer, Ode 66101 (A&M)	35	46	6	DORAVILLE—Atlanta Rhythm Section (Buddy Buie, Robert Nix, J.R. Cobb), B. Buie, R. Nix, Bailey, Polydor 12428	80	2	2	NOBODY—Doobie Brothers (Ted Templeman, Lenny Waronker), T. Johnson, Warner Bros. 8041
3	6	7	WHATEVER GETS YOU THRU THE NIGHT—John Lennon (John Lennon), J. Lennon, Apple 1874 (Capitol)	36	41	8	YOU CAN HAVE HER—Sam Neely (Danny Janssen, Bobby Hart For Hitbrigade), W. Cook, A&M 1612	77	3	3	COUNTRY SIDE OF LIFE—Wet Willie (Tom Dowd), R. Hirsch, Capricorn 0212 (Warner Bros.)
4	10	12	TIN MAN—America (George Martin), D. Bunnell, Warner Bros. 8014	37	48	3	PROMISED LAND—Elvis Presley (Not Listed), C. Berry, RCA 10074	82	2	2	BUNGLE IN THE JUNGLE—Jethro Tull (Ian Anderson), I. Anderson, Chrysalis 2101 (Warner Bros.)
5	11	8	BACK HOME AGAIN—John Denver (Milton Okun, Kris O'Connor), J. Denver, RCA 10065	38	49	6	LA LA PEACE SONG—Al Wilson (Johnny Bristol), J. Bristol, L. Martin, Rocky Road 30200 (Bell)	39	18	18	NOTHING FROM NOTHING—Billy Preston (Billy Preston), B. Preston, B. Fisher, A&M 1544
6	17	8	MY MELODY OF LOVE—Bobby Vinton (Bob Morgan), B. Vinton, H. Mayer, ABC 12022	39	15	16	THEN CAME YOU—Dionne Warwick And Spinners (Tom Bell), S. Marshall, P. Pugh, Atlantic 3203	45	13	13	YOU LITTLE TRUSTMAKER—The Tymes (Billy Jackson), C.M. Jackson, RCA 10022
7	14	7	DO IT ('Til You're Satisfied)—B.T. Express (J. Lane For Doe Prods.), Nichols, Scepter 12395	40	51	6	FAIRYTALE—Pointer Sisters (David Rubinson & Friends, Inc.), A. Pointer, B. Pointer, ABC/Blue Thumb 254	74	6	6	SHE'S GONE—Tavares (Dennis Lambert, Brian Potter), D. Hall, J. Oates, Capitol 3957
8	4	10	THE BITCH IS BACK—Elton John (Gus Dudgeon), E. John, B. Taupin, MCA 40297	41	53	5	THE BLACK-EYED BOYS—Paper Lace (Mitch Murray, Peter Callander), M. Murray, P. Callander, Mercury 73620 (Phonogram)	76	5	5	DREAM ON—Righteous Brothers (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Haven 7006 (Capitol)
9	12	10	LIFE IS A ROCK (But The Radio Rolled Me)—Reunion (Joey Levine, Marc Bellack, Paul DiFranco), N. Dolph, P. DiFranco, J. Levine, RCA 10056	42	54	5	TOUCH ME—Fancy (Mike Hurst), M. Hurst, R. Fenwick, Big Tree 16026 (Atlantic)	69	4	4	EARLY MORNING LOVE—Sammy Johns (Jefferson Lee), S. Johns, GRC 2021
10	13	11	CAREFREE HIGHWAY—Gordon Lightfoot (Lenny Waronker), Gordon Lightfoot, Reprise RPS 1309	43	21	11	LOVE ME FOR A REASON—The Osmonds (Mike Curb), J. Bristol, W. Brown, Jr., D. Jones, Jr., MGM 14746	83	10	10	GIVE ME A REASON TO BE GONE—Maureen McGovern (Carl Maduro), M. Cain, 20th Century 2109
11	19	8	EVERLASTING LOVE—Carli Carlton (A Papa Don & Tommy Coghill Prods.), B. Cason, M. Gayden, Backbeat 27001 (ABC)	44	8	16	SWEET HOME ALABAMA—Lynyrd Skynyrd (Al Kooper), King-Rossington-Van Zant, MCA 40258	84	2	2	SKIN TIGHT—Ohio Players (Ohio Players), J. Williams, C. Stachelli, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, Mercury 73609 (Phonogram)
12	1	15	YOU HAVEN'T DONE NOTHIN'—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54252 (Motown)	45	27	9	HONEY HONEY—Abba (Bjorn Ulvaeus, Benny Andersson), B. Andersson, S. Andersson, B. Ulvaeus, Atlantic 45-3209	85	7	7	ONE MAN WOMAN/ONE WOMAN MAN—Paul Anka with Odia Coates (Denny Dante, Spencer Proffer), P. Anka, United Artists 569
13	22	6	LONGFELLOW SERENADE—Neil Diamond (Tom Catalano), N. Diamond, Columbia 3-10943	46	60	2	YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (Barry White), B. White, T. Sepe, P.S. Radcliffe, 20th Century 2133	89	2	2	NEVER CAN SAY GOODBYE—Gloria Gaynor (Meco Mondardo), Tony Bongiovi, Jay Ellis, C. Davis, MGM 14748
14	18	9	THE NEED TO BE—Jim Weatherly (Jimmy Bowen For Amos Prod.), J. Weatherly, Buddah 420	47	59	5	I FEEL A SONG (In My Heart)—Gladys Knight & The Pips (Tony Camillo), T. Camillo, M. Sawyer, Buddah 433	43	7	7	DEVOTION—Earth, Wind & Fire (Jon Wisert, Maurice White), M. White, P. Bailey, Columbia 3-10026
15	25	7	I CAN HELP—Billy Swann (Chip Young, Billy Swann), B. Swann, Monument 8-8621 (Columbia)	48	7	12	STEPPIN' OUT (Gonna Boogie Tonight)—Tony Orlando & Dawn (Hank Medress, Dave Appell), I. Levine, L. Brown, Bell 45601	88	2	2	EVIL BOLL-WEEVIL—Grand Canyon (Jeff McKee), J. McKee, E. Brown, Bang 713 (Web IV)
16	5	13	CAN'T GET ENOUGH—Bad Company (Bad Company), M. Ralphs, Swan Song 70100 (Atlantic)	49	47	7	SHE CALLED ME BABY—Charlie Rich (Chet Atkins), H. Howard, RCA 10062	85	3	3	EASY STREET—Edgar Winter Group (Rick Derringer), D. Hartman, Epic 8-50034 (Columbia)
17	23	8	LOVE DON'T LOVE NOBODY Part 1—Spinners (Tom Bell), C. Simmons, J. Jefferson, Atlantic 45-3206	50	65	4	LAUGHTER IN THE RAIN—Neil Sedaka (Neil Sedaka, Robert Appere), N. Sedaka, Cody, MCA 40313	84	4	4	LOOSE BOOTY—Sly & The Family Stone (Sly Stone, Freddie Stone), S. Stewart, Epic 8-50033 (Columbia)
18	20	9	OVERNIGHT SENSATION (Hit Record)—Raspberries (Jimmy Ienner), E. Carmen, Capitol 3946	51	64	4	HEAVY FALLIN' OUT—Stylistics (Hugo & Luigi), Hugo & Luigi, G.D. Weiss, Avco 4647	90	2	2	SEXY IDA Part 2—Ike & Tina Turner (Ike Turner, Claude Williams, Gerhard Augustin), T. Turner, United Artists 528
19	24	9	I'VE GOT THE MUSIC IN ME—The Kiki Dee Band (Gus Dudgeon), B. Boshell, MCA 40293	52	58	5	IN THE BOTTLE—Brother To Brother (M. Burton), S. Heron, Turbo 039 (All Platinum)	81	13	13	I HONESTLY LOVE YOU—Olivia Newton-John (John Farrar), P. Allen, J. Barry, MCA 40280
20	26	7	WHEN WILL I SEE YOU AGAIN—Three Degrees (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 8-3550 (Columbia)	53	63	6	SUGAR PIE GUY (Part 1)—The Joneses (Lee Valentine), G. Dorsey, Mercury 73614 (Phonogram)	87	16	16	LIVE IT UP PART 1—Isley Bros. (Isley Bros.), R. Isley, R. Isley, M. Isley, O. Isley, E. Isley, T-Weck 2254 (Columbia)
21	16	12	DO IT BABY—Miracles (Freddie Perren), F. Perren, C. Yarian, Tamla 54248 (Motown)	54	50	5	I CAN'T LEAVE YOU ALONE—George McCrae (H.W. Casey, R. Finch), H.W. Casey, R. Finch, TK 1007	92	2	2	SHOE SHOE SHINE—Dynamic Superiors (Nicholas Ashford, Valerie Simpson), N. Ashford, V. Simpson, Motown 1324
22	30	5	ROCKIN' SOUL—Hues Corporation (Tom Sellers, Wally Holmes), W. Holmes, RCA 10066	55	67	4	THREE RING CIRCUS—Blue Magic (Baker, Harris, Young), B. Eli, V. Barrett, Atlantic 45-7004	88	2	2	BLACK LASSIE FEATURING JOHNNIE STASH—Cheech & Chong (Lou Adler), T. Chong, R. Marin, G. Page, B. Page, Ode 66104 (A&M)
23	29	8	SO YOU ARE A STAR—Hudson Brothers (B. Hudson, M. Hudson, B. Hudson), B. Hudson, M. Hudson, B. Hudson, Casablanca 801	56	68	2	WOMAN TO WOMAN—Shirley Brown (N. Jackson, Jim Stewart), J. Banks, E. Marlon, H. Tippen, Truth 3206	91	4	4	JUST ONE LOOK—Anne Murray (Brian Ahern), G. Carroll, D. Payne, Capitol 3955
24	32	8	PEOPLE GOTTA MOVE—Gino Vanelli (Gino & Joe Vanelli), G. Vanelli, A&M 1614	57	57	5	PRETZEL LOGIC—Steely Dan (Gary Katz), W. Becker, D. Fagen, ABC 12033	86	4	4	DON'T EAT THE YELLOW SNOW—Frank Zappa (Frank Zappa), F. Zappa, Discreet 1312 (Warner Bros.)
25	31	4	WISHING YOU WERE HERE—Chicago (James William Guercio), P. Cetera, Columbia 3-10049	58	72	3	LET'S STRAIGHTEN IT OUT—Latimore (Steve Naimo), B. Latimore, Glades 1722 (TK)	85	3	3	BRING BACK THE LOVE OF YESTERDAY—Debs (Don Davis), W. Schofield, Cadet 5703 (Chess/Janus)
26	36	4	ANGIE BABY—Helen Reddy (Joe Wisert), A. O'Day, Capitol 3972	59	NEW ENTRY		JUNIOR'S FARM—Paul McCartney & Wings (Paul McCartney), P. McCartney, Apple 1875 (Capitol)	93	NEW ENTRY		U.S. OF A—Donna Fargo (Stan Silver For Prima Donna Prods.), D. Fargo ABC/Dot 17523
27	33	7	SHA-LA-LA (Makes Me Happy)—Al Green (Willie Mitchell), A. Green, HI 2274 (London)	60	70	5	RIDE 'EM COWBOY—Paul Davis (Paul Davis), P. Davis, Bang 712 (Web IV)	84	NEW ENTRY		FUNKY PRESIDENT (People It's Bad)—James Brown (James Brown), J. Brown, Polydor 14258
28	28	7	DISTANT LOVER—Marvin Gaye (Marvin Gaye), M. Gaye, G. Fuqua, S. Greene, Tamla 54253 (Motown)	61	NEW ENTRY		MUST OF GOT LOST—J. Geils Band (Bill Szymczyk), P. Wolf, S. Justman Atlantic 45-3214	95	NEW ENTRY		FEEL LIKE MAKIN' LOVE—Bob James (Creed Taylor), G. McDaniels, CTI 24 (Motown)
29	37	6	CAT'S IN THE CRADLE—Harry Chapin (Paul Leka), H. Chapin, S. Chapin, Elektra 45203	62	73	4	ASK ME—Ecstasy, Passion & Pain (Bobby Martin), B. Gastins, Roulette 7159	87	NEW ENTRY		WHERE ARE ALL MY FRIENDS—Harold Melvin & The BlueNotes (Kenny Gamble, Leon Huff), V. Carstarphen, G. McFadden, J. Whitehead, Philadelphia International 8-3552 (Columbia)
30	38	6	AFTER THE GOLD RUSH—Prelude (Fritz Fryer), N. Young, Island 902	63	NEW ENTRY		AIN'T TOO PROUD TO BEG—Rolling Stones (Glitter Twins), N. Whitfield, E. Holland, Rolling Stones 19302 (Atlantic)	97	91	4	CANDY'S GONE BAD—Golden Earring (Golden Earring), G. Kooyens, B. Hay, MCA 40309
31	9	12	STOP AND SMELL THE ROSES—Mac Davis (Gary Klein), M. Davis, D. Severinsen, Columbia 3-10018	64	76	3	FIRE BABY, I'M ON FIRE—Andy Kim (Andy Kim), A. Kim, Capitol 3962	98	52	17	BEACH BABY—First Class (J. Carter), J. Carter, Shakespeare, UK 49022 (London)
32	40	5	YOU GOT THE LOVE—Rufus Featuring Chaka Khan (Bob Monaco, Rufus), C. Khan, R. Parker, ABC 12032	65	78	2	WILLIE AND THE HAND JIVE—Eric Clapton (Tom Dowd), J. Otis, RSO 503 (Atlantic)	99	61	6	TRAVELIN' SHOES—Ehrn Bishop (Johnny Sandlin), E. Bishop, Capricorn 0202 (Warner Bros.)
33	55	5	KUNG FU FIGHTING—Carl Douglas (Biddu), C. Douglas, 20th Century 2140	67	34	8	SECOND AVENUE—Garfunkel (Roy Halee, Art Garfunkel), T. Moore, Columbia 3-10020	100	62	7	LA LA PEACE SONG—O.C. Smith (Johnny Bristol), J. Bristol, L. Martin, Columbia 4-45863

★ STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. ● Recording Industry Association of America seal of certification as "million seller" (Seal indicated by bullet).

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HOT 100 A-Z—(Publisher-Licenses)

After The Gold Rush (Cotillion/ASCAP)	30	Can't Get Enough (Badco, ASCAP)	16	Fire Baby, I'm On Fire (Joachim, BMI)	95	Love Don't Love Nobody Part 1 (Mighty Three, BMI)	17	Pretzel Logic (American Broadcasting, ASCAP)	57	Sugar Pie Guy (Part 1) (Landy/Unichappel, BMI)	53	Willie And The Hand Jive (Eldorado, BMI)	66
Ain't Too Proud To Beg (Jobete, ASCAP)	64	Carefree Highway (Moose, CAPAC)	10	Funky President (People It's Bad, Dynatone/Belinda/Unichappel, BMI)	65	Love Me For A Reason (Jobete, ASCAP)	59	Promised Land (Arc, BMI)	37	U.S. Of A (Prima Donna, BMI)	93	Wishing You Were Here (Big Elk, ASCAP)	25
Angie Baby (Warner Bros., ASCAP)	26	Cat's In The Cradle (Story Songs, BMI)	29	Kung Fu Fighting (Chappell, ASCAP)	90	My Melody Of Love (Pedro & Galahad, BMI)	43	Ride 'Em Cowboy (Web IV, BMI)	60	Then Came You (Mighty Three, BMI)	39	Woman To Woman (East/Memphis, BMI)	57
Ask Me (Big Seven, BMI)	62	Country Side Of Life (No Exit, BMI)	70	La La Peace Song, O.C. Smith (Bushka, ASCAP)	100	Must Of Got Lost (Juke Joint/Walden, ASCAP)	61	Rockin' Soul (Jimi Lane, BMI)	22	Three Ring Circus (W.M.O.T./Friday's Child/Mighty Three, BMI)	55	You Ain't Seen Nothing Yet (Ranbach/Top Soil, BMI)	1
Back Home Again (Cherry Lane, ASCAP)	5	Distant Love (Jobete, ASCAP)	28	La La Peace Song, Al Wilson (Bushka, ASCAP)	100	The Need To Be (Kece, ASCAP)	14	She Called Me Baby (Central Songs, BMI)	80	Tin Man (Warner Bros., ASCAP)	4	You Can Have Her (Harvard/Big Billy, BMI)	36
Beach Baby (Mainstay, BMI)	98	Do It ('Til You're Satisfied) (Triple "O" Songs/Jeff-Mar/Bi-bee/O Songs, BMI)	91	Laughter In The Rain (Don Kirshner, BMI/Kece, ASCAP)	50	Never Can Say Goodbye (Jobete, ASCAP)	80	She's Gone (Unichappel, BMI)	49	Touch Me (Intersong, BMI/Al Gallico, ASCAP)	42	You Got The Love (American Broadcasting, ASCAP)	32
Black LASSIE Featuring Johnnie Stash (India, ASCAP)	89	Don't Eat The Yellow Snow (Munchkin, ASCAP)	7	Life Is A Rock (But The Radio Rolled Me) (Crazy Chords/Crushing, BMI)	9	Nobody (Warner-Tamerlane/Captain America, BMI)	69	Shoe Shoe Shine (Nick-O-Val, ASCAP)	74	Travelin' Shoes (Crabshaw, ASCAP)	99	You Haven't Done Nothin' (Stein & Van Stock/Black Bull, ASCAP)	12
Bring Back The Love Of Yesterday (Grovesville, BMI)	92	I Can Help (Combine, BMI)	15	Live It Up Part 1 (Bovina, ASCAP)	87	Nothing From Nothing (Almo/Preston, ASCAP)	72	Skat Tight (Ohio Players/Unichappel, BMI)	78	Virgin Man (Tamla, ASCAP)	63	You Little Trustmaker (Dramatis/Bacon Fat, BMI)	73
Bungle in the Jungle (Maison Rouge/Chrysalis, ASCAP)	71	I Feel A Song (In My Heart) (Etude/Kama Sutra, BMI)	47	Longfellow Serenade (Stonebridge, ASCAP)	13	One Man Woman/One Woman Man (Soprano, BMI)	79	Stop & Smell The Roses (Screen-Gems/Columbia/Song Painter, BMI)	48	When Will I See You Again (Mighty Three, BMI)	20	You're The First, The Last, My Everything (So-Vette/January, BMI)	46
Candy's Gone Bad (Larry Shayne, ASCAP)	97	Honestly Love You (Irving/Woolfong/Broadside, BMI)	86	Loose Booty (Stonflower, BMI)	84	Overnight Sensation (C.A.M., BMI)	18	U.S. Of A (Prima Donna Prods., ABC/Dot 17523)	93	Whatever Gets You Thru (The Tymes)	3		

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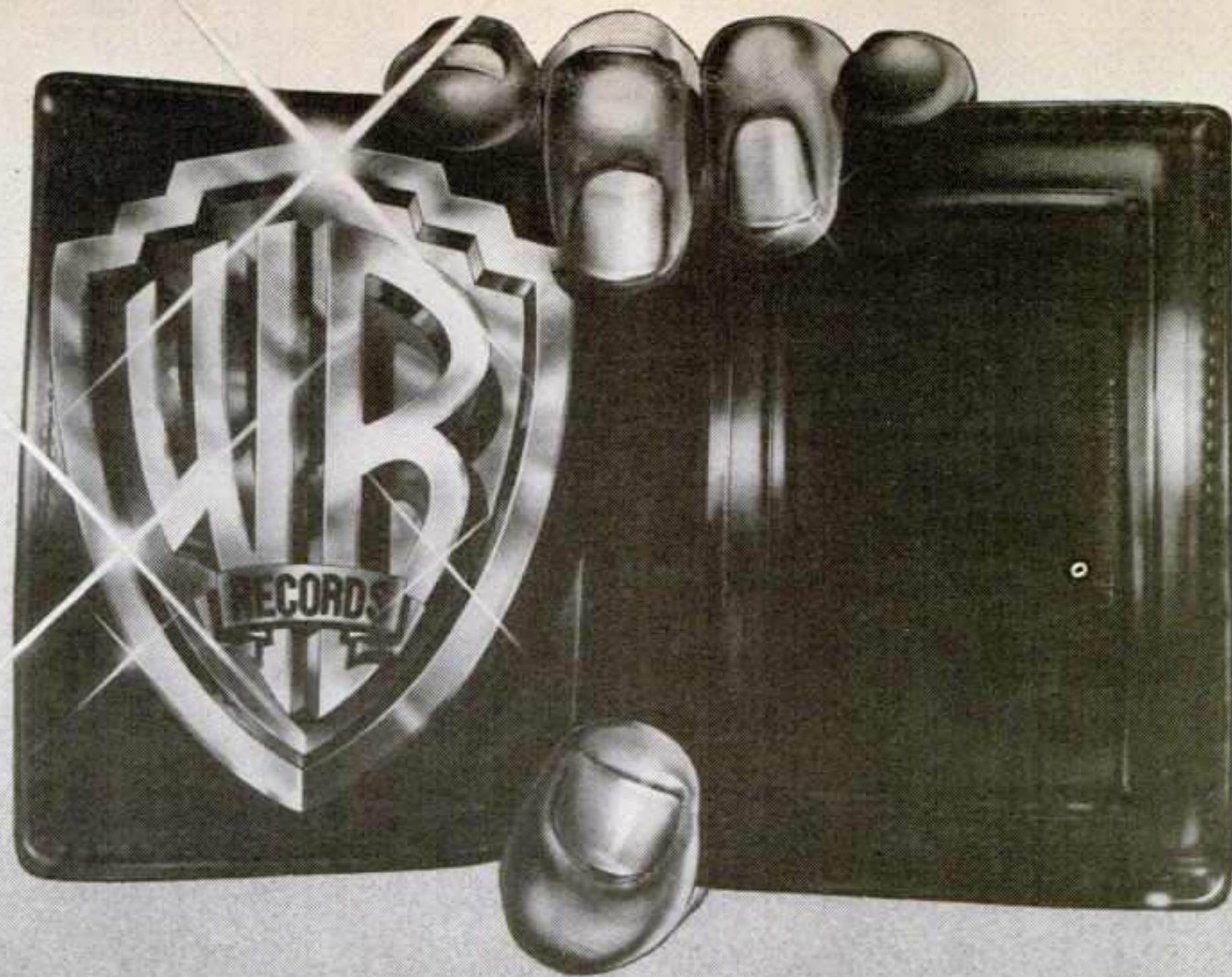
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Billboard TOP LPs & TAPE

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SUGGESTED LIST PRICE						SUGGESTED LIST PRICE						SUGGESTED LIST PRICE																												
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Album Title	Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Album Title	Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST	Album Title	Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL					
		7	CAROLE KING	Wrap Around Joy	Ode SP 77024 (A&M)	6.98		7.98		7.98		36	26	16	BAD COMPANY	Swan Song SS 8410 (Atlantic)	6.98		7.97		7.97				71	62	20	RUFUS	Rags To Rufus	ABC ABCX 809	5.98		7.95		7.95					
★		4	JOHN LENNON	Walls And Bridges	Apple SW 3416 (Capitol)	6.98		7.98		7.98		★		45	3	NEIL DIAMOND	Serenade	Columbia PC 32919	6.98		7.98		7.98			72	76	12	TONY ORLANDO & DAWN	New Ragtime Follies	Beff B 1130	5.98		6.98		6.98				
★		8	JIM CROCE	Photographs & Memories, His Greatest Hits	ABC ABCD-835	6.98		7.95		7.95		★		46	6	FRANK ZAPPA / THE MOTHERS	Roxy & Elsewhere	Discreet 2D2 2202 (Warner Bros.)	9.98		10.97		10.97			73	68	22	RICHARD PRYOR	That Nigger's Crazy	Partee PBS-2404 (Stax)	6.94		7.95		7.95				
		4	BACHMAN-TURNER OVERDRIVE	Not Fragile	Mercury SRM 1-1004 (Phonogram)	6.98		7.95		7.95		★		48	4	ELECTRIC LIGHT ORCHESTRA	Eldorado	United Artists UA-LA339	6.98		6.98		6.98			★	85	6	GRAHAM CENTRAL STATION	Release Yourself	Warner Bros. BS 2814	6.98		7.97		7.97				
★		7	AMERICA	Holiday	Warner Bros. W 2808	6.98		7.97		7.97		★		51	3	DAVID BOWIE	Live At The Tower Philadelphia	RCA CPL2 0771	11.98		12.95		12.95			★	-	1	VAN MORRISON	Veedon Fleece	Warner Bros. BS 2805	6.98		7.97		7.97				
		6	CROSBY, STILLS, NASH & YOUNG	So Far	Atlantic SD 18100	6.98		7.95		7.95	7.98			41	44	10	LITTLE FEAT	Feat's Don't Fail Me Now	Warner Bros. BS 2784	6.98		7.97		7.97			76	67	40	JONI MITCHELL	Court And Spark	Asylum 7E 1001	6.98		7.97		7.97			
★		18	CHEECH & CHONG'S WEDDING ALBUM		Ode SP 77025 (A&M)	6.98		7.98		7.98				42	49	10	PHOEBE SNOW	Shelter SR-2109 (MCA)	6.98		7.98		7.98			77	60	10	NILSSON	Pussy Cats	RCA CPL1-0570	6.98		7.98		7.98				
		8	BARRY WHITE	Can't Get Enough	20th Century T-444	6.98		7.98		7.98				43	50	6	FLEETWOOD MAC	Heroes Are Hard to Find	Reprise MS 2196	6.98		7.97		7.97		★	-	1	LOGGINS & MESSINA	Mother Lode	Columbia PC 33175	6.98		7.98		7.98				
★		12	ALICE COOPER	Greatest Hits	Warner Bros. W 2803	6.98		7.97		7.97	7.95			44	29	19	ELTON JOHN	Caribou	MCA 2116	6.98		7.98		7.98	8.95	★	89	9	ATLANTA RHYTHM SECTION	Third Annual Pipe Dream	Polydor PD 6027	6.98		7.98		7.98				
★		13	TRAFIC	When The Eagle Flies	Asylum/Island 7E-1020	6.98		7.97		7.97				45	23	23	OLIVIA NEWTON-JOHN	If You Love Me Let Me Know	MCA 411	6.98		7.98		7.98	7.98		80	69	14	TRIUMVIRAT	Illusions On A Double Dimple	Harvest ST 11311 (Capitol)	6.98		7.98		7.98			
		11	WELCOME BACK, MY FRIENDS, TO THE SHOW THAT NEVER ENDS—LADIES AND GENTLEMEN—EMERSON, LAKE & PALMER		Manticore MC 3-200 (Atlantic)	12.98		13.97		13.97				46	25	29	OHIO PLAYERS	Skin Tight	Mercury SRM 1-705 (Phonogram)	6.98		7.95		7.95			81	63	65	STEVIE WONDER	Innervisions	Tamla T 326 L (Motown)	5.98		6.98		6.98			
		12	PAUL ANKA	Anka	United Artists UA-LA 314G	6.98		6.98		6.98	7.95			47	24	43	BACHMAN-TURNER OVERDRIVE II		Mercury SRM 1-696 (Phonogram)	6.98		7.95		7.95		★	97	11	TOMITA	Snowflakes Are Dancing	RCA Red Seal ARL1-0488	5.98	6.98	6.95	7.95	6.95				
		13	HERBIE HANCOCK	Thrust	Columbia PC 32965	6.98		7.98		7.98				48	43	14	STEVIE WONDER	Fulfillingness' First Finale	Tamla T6-33251 (Motown)	6.98		7.98		7.98	7.95		84	57	18	NITTY GRITTY DIRT BAND	Stars & Stripes Forever	United Artists UA-LA 184-12	9.98		9.98		9.98			
		14	QUINCY JONES	Body Heat	A&M SP 3617	6.98		7.98		7.98				49	28	33	CHICAGO	Chicago VII	Columbia C2 32810	9.98		9.98		9.98			85	79	5	DEVADIP CARLOS SANTANA & TURIYA ALICE COLTRANE	Illuminations	Columbia PC 32900	6.98		7.98		7.98			
		15	JOHN DENVER	Back Home Again	RCA CPL1-0548	6.98		7.95		7.95				50	33	16	SANTANA	Greatest Hits	Columbia PC 33050	6.98	7.98	7.98	7.98	7.98		★	-	1	TODD RUNDGREN'S UTOPIA		Bearsville BR 6954 (Warner Bros.)	6.98		7.97		7.97				
		16	ISLEY BROS.	Live It Up	T-Neck PZ 33070 (Columbia)	6.98		7.98		7.98				51	47	8	STEPPENWOLF	Slow Flux	Mums PZ 33093 (Epic)	6.98		7.98		7.98			87	71	15	NEIL YOUNG	On The Beach	Reprise R 2180	6.98		7.97		7.97	8.95		
		17	BILLY PRESTON	The Kids & Me	A&M SP 3645	5.98		6.98		6.98				52	54	11	ANNE MURRAY	Country	Capitol ST-11324	6.98		7.98		7.98		★	99	6	KOOL & THE GANG	Light Of Worlds	De-Lite DEP 2014 (FIP)	6.98		7.98		7.98				
★		22	LOU REED	Sally Can't Dance	RCA CPL1-0611	6.98		7.95		7.95				★	64	4	J. GEILS BAND	Nightmares ... And Other Tales From The Vinyl Jungle	Atlantic SD 18107	6.98		7.97		7.97			89	73	22	RICK WAKEMAN	Journey To The Centre Of The Earth	A&M SP 3621	6.98		7.98		7.98			
★		78	ROLLING STONES	It's Only Rock 'N Roll	Rolling Stones CDC 79109 (Atlantic)	6.98		7.97		7.97				54	59	85	BREAD	The Best Of	Elektra EKS 75056	6.98	6.98	7.97	7.97	7.97	8.95	★	-	1	FOGHAT	Rock & Roll Outlaws	Bearsville BR 6956 (Warner Bros.)	6.98		7.97		7.97				
		20	MAC DAVIS	Stop And Smell The Roses	Columbia KC 32582	5.98		6.98		6.98				★	65	7	RETURN TO FOREVER	FEATURING CHICK COREA	Where Have I Known You Before	Polydor PD 6509	6.98		7.98		7.98		★	-	1	LEO KOTTKE	Dreams And All That Stuff	Capitol ST 11335	6.98		7.98		7.98			
★		30	JETHRO TULL	War Child	Chrysalis CHR 1067 (Warner Bros.)	6.98		7.97		7.97				★	84	2	SANTANA	Borboletta	Columbia PC 33135	6.98		7.98		7.98			92	80	11	DUANE ALLMAN	An Anthology, Vol. II	Capricorn 2CP 0139 (Warner Bros.)	9.98		10.97		10.97			
		22	RICHARD BETTS	Highway Call	Capricorn CP 0123 (Warner Bros.)	6.98		7.97		7.97				★	70	9	MIRACLES	Do It Baby	Motown T6-33451	6.98		7.98		7.98			★	-	1	MARIA MULDAUR	Waitress In The Donut Shop	Reprise MS 2194	6.98		7.97		7.97			
★		34	ANDY KIM	Capitol ST 11318		6.98		7.98		7.98				58	58	22	CLIMAX BLUES BAND	Sense Of Direction	Sire SAS 7501 (ABC)	6.98		7.98		7.98		★	94	94	15	RENAISSANCE	Turn Of The Cards	Sire SAS 7502 (ABC)	6.98		7.95		7.95			
★		31	JACKSON 5	Dancing Machine	Motown M6 78051	6.98		7.98		7.98				59	53	17	BEACH BOYS	Endless Summer	Capitol SVBB 11307	6.98		7.98		7.98			★	180	2	DAVE LOGGINS	Apprentice (In A Musical Workshop)	Epic KE 32833 (Columbia)	5.98		6.98		6.98			
		25	LYNYRD SKYNYRD	Second Helping	MCA/Sounds of the South 413	5.98		7.98		7.98				★	72	3	JEFFERSON STARSHIP	Dragon Fly	Grunt BFL1-0717 (RCA)	6.98		7.95		7.95		★	109	7	GINO VANNELLI	Powerful People	A&M SP 3630	6.98		6.98		6.98				
★		32	NEKTAR	Remember The Future	Passport PPS-98002 (ABC)	6.98		7.95		7.98				★	90	2	HELEN REDDY	Free And Easy	Capitol ST 11348	6.98		7.98		7.98		★	131	2	BILLY JOEL	Street Life Serenade	Columbia PC 33146	6.98		7.98		7.98				
		27	RIGHTEDUS BROTHERS	Give It To The People	Haven ST-9201 (Capitol)	5.98		6.98		6.98				62	41	17	ERIC CLAPTON	461 Ocean Blvd.	RSD SO 4801 (Atlantic)	6.98		7.97		7.97		★	186	3	BONNIE RAITT	Streetslights	Warner Bros. BS2818	6.98		7.97		7.97				
		28	JOE COCKER	I Can Stand A Little Rain	A&M SP-3633	6.98		7.98		7.98				63	66	30	EAGLES	On The Border	Asylum 7E-1004	6.98		6.98		6.98		★	110	3	CHARLIE RICH	She Called Me Baby	RCA APL1-0686	5.98		6.95		6.95				
★		38	JACKSON BROWNE	Late For The Sky	Asylum 7E-1017	6.98		7.97		7.97				★	98	2	DAVE MASON	Columbia PC 33135		6.98		7.98		7.98		★	150	2	STYLISTICS	Heavy	Arco AV 69004	6.98		7.95		7.95				
		30	HARRY CHAPIN	Verities & Balderdash	Elektra 7E-1012	6.98		7.97		7.97				65	52	49	JOHN DENVER	Greatest Hits	RCA CPL1-0374	6.98		7.95		7.95			102	81	17	THE SOUTHER, HILLMAN, FURAY BAND		Asylum 7E-1006	6.98		7.97	7.98	7.97			
		31	MINNIE RIPERTON	Perfect Angel	Epic KE 32561 (Columbia)	5.98		6.98		6.98				★	77	6	RANDY NEWMAN	Good Old Boys	Reprise MS 2193	6.98		7.97		7.97			103	82	47	PAUL McCARTNEY & WINGS	Band On The Run	Apple SD 3415 (Capitol)	6.98		6.98	7.98	6.98			
★		40	THE WHO	Odds & Sods	MCA 2126	6.98		7.98		7.98					67	55	31	CAT STEVENS	Buddah & The Chocolate Box	A&M 3623	6.98		6.98	7.98	6.98	7.95		104	83	33	EARTH, WIND, & FIRE	Open Our Eyes	Columbia KC 32712	5.98	6.98	6.98	7.98	6.98		
		33	FRANK ZAPPA	Apostrophe (°)	Discreet DS 2175 (Warner Bros.)	6.98	6.98	7.97	7.97	7.97	8.95			68	56	59	CHEECH & CHONG	Los Cochinos	Ode SP 77019 (A&M)	6.98		7.98		7.98		★	116	2	OSMONDS	Love Me For A Reason	MGM M3G 4939	6.98		7.98		7.98				
★		42	ROD STEWART	Smiler	Mercury SRM 1-1017 (Phonogram)	6.98		7.95		7.95				69	75	15	FOCUS	Hamburger Concerto	Atlantic SD 36-100	6.98		7.97		7.97			117	2	MILLIE JACKSON	Caught Up	Spring SPR 6703 (Polydor)	6.98		7.98		7.98				
		35	DONNY & MARIE OSMOND	I'm Leaving It All Up To You	Kolob M3G 4968 (MGM)	6.98		7.98		7.98				70	61	18	MARVIN GAYE LIVE		Tamla T6-33351 (Motown)	6.98		7.98		7.98																

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BREAKING AND ENTERING.

**GRAHAM
CENTRAL STATION
RELEASE YOURSELF**
Includes: G.C.S./ Today
I Believe in You/ Hey Mr. Writer

BS 2814
Graham Central Station
Release Yourself

**BONNIE RAITT
STREETLIGHTS**

Includes: Rainy Day Man/ I Got Plenty
What Is Success/ Got You on My Mind

BS 2818
Bonnie Raitt
Streetlights

**RON WOOD
I'VE GOT MY OWN
ALBUM TO DO**
Includes: Act Together/ Shirley
Far East Man/ Am I Grooving You

BS 2819
Ron Wood
I've Got My Own Album to Do

**JOHN SEBASTIAN
TARZANA KID**
Includes: Wild Wood Flower/ Harpoon
Sitting in Limbo/ Face of Appalachia

BS 2187
John Sebastian
Tarzana Kid

**Randy Newman
Good Old Boys**

Includes: Rednecks/ Guilty
Louisiana 1927/ Rollin'

MS 2193
Randy Newman
Good Old Boys

**Fleetwood
Mac
Heroes Are
Hard to Find**

Includes:
Coming Home
Angel
She's Changing Me
Safe Harbour

MS 2196
Fleetwood Mac
Heroes Are Hard to Find

Felix Cavaliere

Includes: I'm Free
A High Price to Pay
Long Times Gone
Mountain Man

BR 6955
Felix Cavaliere
Felix Cavaliere

**ZAPPA/MOTHERS
ROXY & ELSEWHERE**
Includes: Dummy Up/ Village of the Sun
Cheepnis/ More Trouble Every Day

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Roxy & Elsewhere

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TOP LPs & TAPE

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POSITION
101-200

THIS WEEK	LAST WEEK	Weeks on Chart	Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
107	86	30	ROBIN TROWER Bridge Of Sighs Chrysalis CH1 1057 (Warner Bros.)	6.98		7.97	7.97	8.95
118	7	7	NANCY WILSON All In Love Is Fair Capitol ST 11317	6.98		7.98		
109	87	8	MIKE OLDFIELD Hergest Ridge Virgin VR-13-105 (Atlantic)	6.98		7.97		7.97
110	112	6	HAWKWIND Hall Of The Mountain Grill United Artists UA-LA328-G	6.98		6.98		
123	8	8	RUSH Mercury SRM1-1011 (Phonogram)	6.98		7.95		7.95
112	91	56	ELTON JOHN Goodbye Yellow Brick Road MCA 210003	11.98		12.98		12.98
113	93	11	JOHNNY BRISTOL Hang On In There Baby MGM M3G 4959	6.98		7.98		7.98
114	95	67	Z.Z. TOP Tres Hombres London XPS 631	6.98		6.95	7.95	6.95
126	5	5	LOVE UNLIMITED In Heat 20th Century T-443	6.98		7.98		7.98
116	96	9	POINTER SISTERS Live At The Opera House ABC/Blue Thumb BTS 8002	9.98		10.98		10.98
128	5	5	EDDIE HARRIS Is It In Atlantic SD 1659	6.98		7.97		7.97
118	124	2	OHIO PLAYERS Climax Westbound WB 1003 (Chess/Janus)	6.94		7.95		7.95
129	8	8	AVERAGE WHITE BAND Atlantic SD 7308	6.98		7.97		7.97
132	3	3	FOUR TOPS Live & In Concert ABC/Dunhill DSD-50188	6.98		7.98		7.98
121	102	41	GORDON LIGHTFOOT Sundown Reprise MS 2177	6.98	6.98	7.97	7.97	7.95
122	92	35	MAC DAVIS Baby Don't Get Hooked On Me Columbia KC 31770	5.98		6.98		6.98
133	3	3	DARYL HALL & JOHN OATES War Babies Atlantic SD 18109	6.98		7.97		7.97
124	100	23	NEIL DIAMOND His 12 Greatest Hits MCA 2106	6.98		7.98		7.98
125	101	12	SPARKS Kimono My House Island ILPS 9272	6.98		6.98		6.98
126	130	6	SUZI QUATRO Quatro Bell 1313	6.98		7.98		7.98
138	4	4	STANLEY TURRENTINE Pieces of Dreams Fantasy F-9465	6.98		7.98		7.98
140	7	7	JIM WEATHERLY Songs Of Buddah BDS 5608 ST	6.98		7.98		7.98
129	103	31	BLUE MAGIC Atco SD 7038	6.98		7.97		7.97
130	104	20	THE O'JAYS Live In London Philadelphia International KZ 32953 (Columbia)	5.98	7.98	6.98	7.98	6.98
131	105	18	BOB DYLAN/THE BAND Before The Flood Asylum AB-201	11.98		12.97		12.97
144	3	3	UNICORN Blue Pine Trees Capitol ST 11334	6.98		7.98		7.98
133	106	5	GENTLE GIANT The Power & The Glory Capitol ST 11337	6.98		7.98		7.98
134	136	105	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	6.98		7.98		7.98
135	88	13	NEW BIRTH Comin' From All Ends RCA APL1-0494	5.98		6.98		6.98
136	107	5	DEREK & THE DOMINOES Layla Polydor PD2-3501	7.98		9.98		9.98
148	26	26	AEROSMITH Get Your Wings Columbia KC 32847	5.98		6.98		6.98

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
					ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
138	108	104	★	STEVIE WONDER Talking Book Tamla T 319 L (Motown)	5.98		6.98		6.98	
152	4	4	★	TOM RUSH Ladies Love Outlaws Columbia KC 33054	5.98		6.98		6.98	
140	111	21		WEATHER REPORT Mysterious Traveller Columbia KC 32494	5.98		6.98		6.98	
141	113	6		WAYLON JENNINGS The Ramblin' Man RCA APL1-0734	5.98		6.95		6.95	
154	5	5	★	TIM MOORE Asylum 7E-1019	6.98					
143	147	4		RASPBERRIES Starting Over Capitol ST 11329	6.98		7.98		7.98	
144	115	12		MAHOGANY RUSH Child Of The Novelty 20th Century T-451	6.98		7.98		7.98	
145	119	18		GRATEFUL DEAD From The Mars Hotel Grateful Dead GD 102	6.98		7.98		7.98	
146	120	25		STYLISTICS Let's Put It All Together A&O AV-69001-698	6.98		6.95		6.95	
147	121	33		STEELY DAN Pretzel Logic ABC D-808	6.98	6.98	7.95	8.95	7.95	
163	2	2	★	ELVIS PRESLEY Having Fun With Elvis On Stage RCA CPN1-0818	6.98		7.95		7.95	
162	3	3	★	SPLINTER The Place I Love Dark Horse SP 22001 (A&M)	6.98		7.98		7.98	
164	3	3	★	B.B. KING & BOBBY BLUE BLAND Together For The First Time ABC/Dunhill DSY-50190-2	9.98		10.98		10.98	
151	122	30		HELEN REDDY Love Song For Jeffrey Capitol SD 11284	6.98		6.98	7.98	6.98	
152	125	27		LOGGINS & MESSINA On Stage Columbia PG 32848	7.98		8.98		8.98	
165	2	2	★	FIRESIGN THEATRE Everything You Know Is Wrong Columbia KC 33141	5.98		6.98		6.98	
154	127	9		RORY GALLAGHER Irish Tour '74 Polydor PD 2-9501	9.98		11.98		11.98	
155	161	3		CRUSADERS Southern Comfort ABC/Blue Thumb BTSY-9002-2	9.98		10.98		10.98	
156	134	22		DAVID BOWIE Diamond Dogs RCA CPL1-0576	6.98		7.98		7.98	
157	135	16		JAMES BROWN Hell Polydor PD2-9001	9.98		11.98		11.98	7.95
168	7	7	★	HERBIE MANN Reggae Atlantic SD 1655	6.98		7.97		7.97	
159	137	8		SPOOKY TOOTH The Mirror Island ILPS 9292	6.98		7.98		7.98	
1	1	1	★	BEACH BOYS Friends & Smiley Smile Reprise 2MS 2157	7.98		8.97		9.97	
161	139	28		GOLDEN EARRING Moontan MCA/Track 396	6.98		7.98		7.98	
190	2	2	★	BOB JAMES One CTI 6043 (Motown)	6.98		7.98		7.98	
174	3	3	★	FIRST CHOICE The Player Bell PG 1502	5.98		6.98		6.98	
1	1	1	★	LOVE UNLIMITED ORCHESTRA White Gold 20th Century T-458	6.98		7.98		7.98	
165	141	8		TAVARES Hard Core Poetry Capitol ST 11316	6.98		7.98		7.98	
166	145	4		TRACY NELSON Atlantic SD 7310	6.98		7.97		7.97	
167	153	18		JAMES TAYLOR Walking Man Warner Bros. W 2794	6.98		7.97		7.97	8.95
175	3	3	★	MIGHTY CLOUDS OF JOY It's Time ABC/Dunhill DSX-50177	5.98		6.98		6.98	
181	2	2	★	GENE CLARK No Other Asylum 7E-1016	6.98		7.97		7.97	

THIS WEEK	LAST WEEK	Weeks on Chart	Awarded RIAA seal for sales of 1 Million dollars at manufacturers level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by colored dot.)	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
					ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
170	155	44	•	HERBIE HANCOCK Head Hunters Columbia KC 32731	5.98		6.98	7.98	6.98	
171	156	34	•	GLADYS KNIGHT & THE PIPS Claudine Soundtrack Buddah BDS 5602 ST	6.98		7.98		7.98	7.98
184	2	2	★	TRAPEZE The Final Swing Threshold THS 11 (London)	6.98		7.98		7.98	
1	1	1	★	BADFINGER Wish You Were Here Warner Bros. BS 2827	6.98		7.97		7.97	
174	179	3		REDBONE Beaded Drums Through Turquoise Eyes Epic KE 33053 (Columbia)	5.98		6.98		6.98	
175	157	34	•	WAR War Live United Artists UA-LA193-J2	9.98		9.98		9.98	8.95
176	158	57	•	KOOL & THE GANG Wild & Peaceful De-Lite DEP 2013 (P.I.P.)	5.95		7.95		7.95	
177	159	16		ELVIN BISHOP Let It Flow Capricorn CP 0134 (Warner Bros.)	6.98		7.97		7.97	
178	183	4		AL WILSON La La Peace Song Rocky Road RR3700 (Bell)	6.98		7.98		7.98	
179	166	21		THE BLACKBYRDS Fantasy F-9444	6.98		7.98		7.98	
1	1	1	★	STYX Man Of Miracles Wooden Nickel BWL 1-0638 (RCA)	6.98		7.95		7.95	
181	167	10		EARTH, WIND & FIRE Another Time Warner Bros. 2WS 2798	9.98		10.97		10.97	
182	169	9		STAPLE SINGERS City In The Sky Star STS 5515 (Columbia)	5.98		6.98		6.98	
183	160	3		GATO BARBIERI Chapter 3: Viva Emiliano Zapata ABC/Impulse ASD 9279	6.98		7.98		7.98	
184	192	22		CURTIS MAYFIELD Sweet Exorcist Curton CRS 8601 (Buddah)	6.98		7.98		7.98	
185	182	4		MAC DAVIS Song Painter Columbia CS 9969	4.98		5.98		5.98	
186	170	8		DELLS The Mighty, Mighty Dells Cadet CA 80030 (Chess/Janus)	6.94		7.94		7.94	
187	172	14		10 CC Sheet Music UK AUKS 53107 (London)	6.98		6.98		6.98	7.95
188	173	24		WET WILLIE Keep On Smilin' Capricorn CP 0128 (Warner Bros.)	6.98		7.97		7.97	
189	176	65	•	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	6.98		7.95		7.95	
190	177	4		CHARLIE RICH Sings The Songs Of Hank Williams Hi SHL 32084 (London)	6.98		7.98		7.98	
191	185	35		THE SPINNERS Mighty Love Atlantic SD 7296	6.98		7.97		7.97	7.98
192	200	48		JIM CROCE I Got A Name ABC ABCX 797	5.98		7.95	7.95	7.95	
193	178	4		MAC DAVIS I Believe In Music Columbia C 30926	4.98		5.98		5.98	
194	187	188	•	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98	
195	114	9		JAMES GANG Miami Atco SD 36 102	6.98		7.97		7.97	
196	189	70	•	CHICAGO VI Columbia KC 32400	5.98		6.98		6.98	
197	199	90	•	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756	5.98		7.95	7.95	7.95	6.95
198	193	15		GEORGE McCRAE Rock Your Baby TK 501	5.98		6.98		6.98	
199	197	17		STEVIE WONDER PRESENTS SYREETA Motown M6-808 S1	6.98		7.98		7.98	
200	198	78	•	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98	

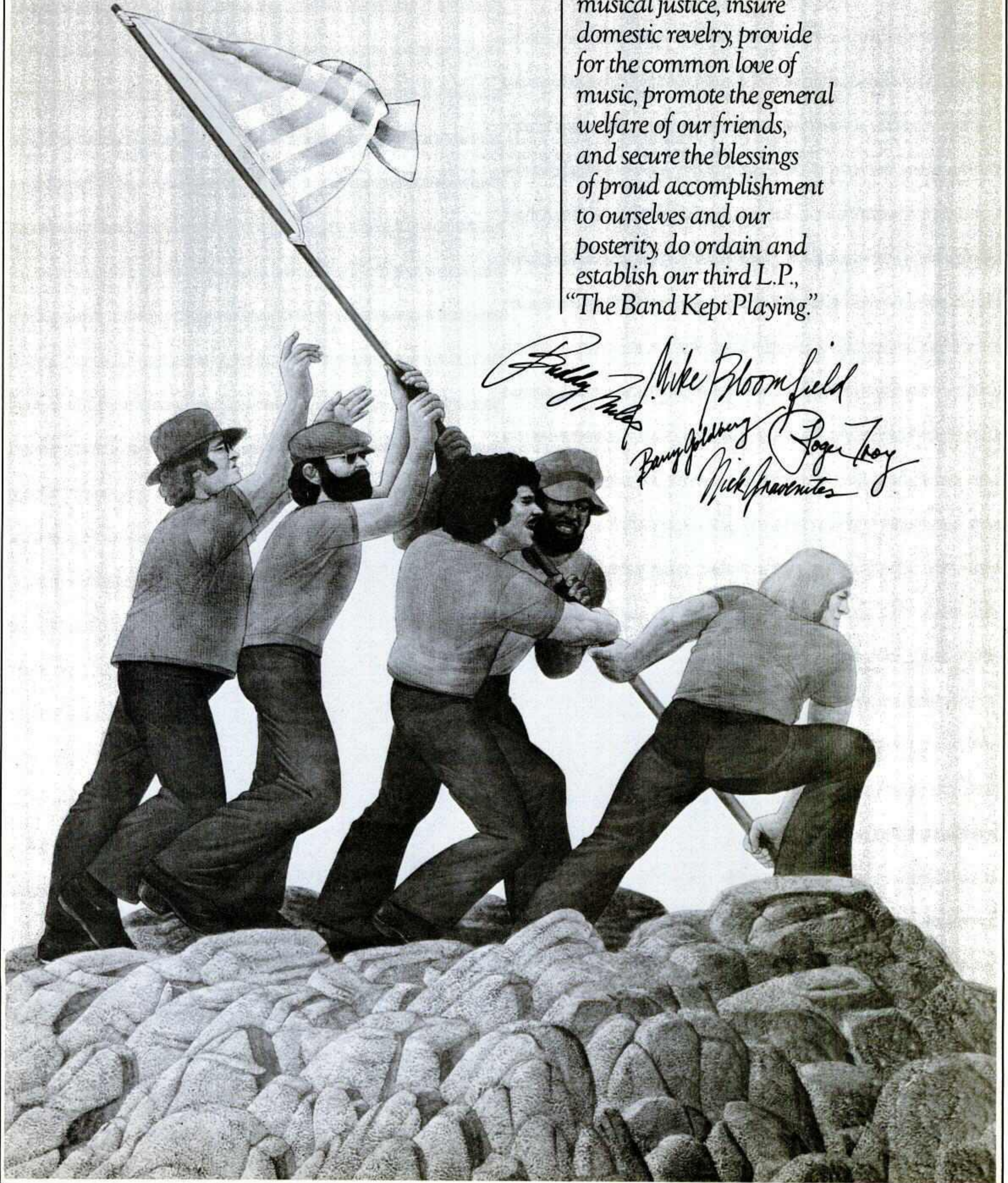
TOP LPs & TAPE

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We, the members of
the Electric Flag, in
order to re-form a per-
fect union, establish
musical justice, insure
domestic revelry, provide
for the common love of
music, promote the general
welfare of our friends,
and secure the blessings
of proud accomplishment
to ourselves and our
posterity, do ordain and
establish our third L.P.,
"The Band Kept Playing."

Freddy Miles Mike Bloomfield
Benny Golub *Page Troy*
Nick Savantes



Heil Slants Sound Kits to Rock Units

By ANNE DUSTON

MARISSA, Ill.—Heil Sound Ltd. has formed Heil Sound Manufacturing to produce equipment for small rock groups similar to the custom sound reinforcing systems that the firm builds for superstar tours.

Small rock bands are demanding similar equipment to the superstars, 33-year old president Bob Heil says, and the company has been following this development with five systems starting at \$500 that include a mixing console, power amp, bass speakers, mid-range horns and tweeters.

Heil also sees a move toward less guitar amplification, and more emphasis on good, clean sound. More control will be exerted by having pre-amps, electronic cross-overs, power amps, bass enclosures and high frequency radial horns for each member of the band.

What was studio recording equip-

ment in the '60s is now being used on stages, with recording studios moving into super-sophisticated techniques like computers for mixing.

Heil is also developing prototypes for a 1975 entry into the consumer speaker market.

Heil will continue in the sound hire business, supplying trucking and equipment, as well as engineers and technicians, for tours and festivals.

WB Sets Trek

• Continued from page 3

ment will be transported on the tour.

The complete itinerary is: Manchester, Jan. 15-16; London, 18-19; Frankfurt, 20-21; Munich, 22-23; Hamburg, 25-26; Dusseldorf, 27-28; Amsterdam, 29-30; Brussels, Jan. 31-Feb. 1; Paris, 3-4.

Vinton Hit: Polish Lyrics

• Continued from page 3

"I knew if you heard a Polish record on a Top 40 station and it was the first one of its kind, being first would mean it had to get attention."

But record labels didn't pay it any heed. It was turned down at Epic, RCA, 20th Century, Casablanca, A&M, UA and Capitol.

It took publisher Al Gallico's playing the master for ABC's president Jay Lasker to link Vinton with a label.

"We decided to launch it back East in Polish areas like Milwaukee, Detroit, Cleveland and Buffalo," Vinton says. WOKY-AM in Milwaukee was the first station to play it, followed by CKLW-AM in Detroit. And when it climbed to No. 1 at WKBW-AM in Buffalo, the single started to move.

Atlantic to Handle Nemperor Records

NEW YORK—Nat Weiss' recently formed Nemperor Records will be distributed worldwide by Atlantic Records.

Weiss, who in the mid-sixties represented the U.S. affairs of the Beatles as well as having represented a number of other top recording acts in more recent years, says that the label will be involved in various musical genres.

Nemperor's first release, an album by Jan Hammer and Jerry Goldman, is scheduled for shipping this month.

Stax Counters CBS Suit

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Bell and Stax president James F. "Jim" Stewart, in addition, are

Bookstore Supplier

• Continued from page 3

suggested list of \$9.98. The price, however, will be raised to \$11.98 in January, Attenberg says. The series is historical in concept, and covers music from the middle ages through the romantic era. Another eight volumes are planned.

Attenberg's firm does not record material itself. Appropriate recordings are licensed from a variety of label sources, he says. Larry Sockell has been engaged to promote them to the record trade.

It was getting spins on jukeboxes and people were requesting it at MOR stations, Vinton says. The singer appeared at a number of radio stations as a guest disk jockey, gave away "Polish Power" T-shirts and chatted with an obviously delighted audience.

The smash single with its Germanic rhythmic sound, contemporary sounding piano runs and catchy melody, has given Vinton's record career a new surge of meaning.

But has the single been bought by Polish people? "We really don't know if they did buy it," Vinton answers, "but since it broke open in Buffalo where half the population is Polish, it must have. It's been No. 1 in cities with large Polish populations."

Curious about who was buying the disk, Vinton called a one-stop in Philadelphia and was told it was being bought across the board, even by shops in black areas.

Polish media across the country have zeroed in on Vinton with stories and reports and he feels assured in believing there is a market which can be tapped with the proper music.

But his follow-up single won't have any Polish connotation. However, he's considering a polka LP "because there's an element there and it won't do me any harm. A polka audience could be like a country audience—devoted fans. It's also a market nobody's hit on."

asking for damages from CBS, claiming that their stock interest in Stax has been endangered. Stewart asks for \$5 million, and Bell for \$2.5 million.

They ask that CBS be ordered to abide by the distributorship contract by giving "first class treatment" to Stax Records, and that a jury be convened to decide the issue of monetary damages.

U.S. District Court Judge Harry W. Wellford extended a temporary restraining order Oct. 29 for at least 30 days barring Stax from violating the distribution pact with CBS.

"Representatives of CBS Records termed the Stax charges groundless and stated that they would all be disproven in the course of the pending court proceedings."

The Rolling Stones are lining up a U.S. tour for Summer 1975. . . . Clive Davis' book about the record industry will hit the stands sometime between now and Jan.

Steve Stills played \$15-ticket benefit for Colorado Senatorial candidate Gary Hart at Ebbets Field nitery in Denver. . . . Frank Sinatra benefit for Las Vegas district attorney was a marvel of organization with Wayne Newton, Telly Savalas, Robert Goulet, Foster Brooks, Ed McMahon, Steve & Eydie as well as the Chairman doing well-received sets in only a two hour and 12-minute show.

Elton John is taking up full-time residence in Los Angeles as soon as he can get the rest of his money out of England.

The Bottom Line owes credit to Jerry Garcia for making it the first N.Y. club where fans camped out overnight to be first on line when the boxoffice opened. . . . A new image for Shawn Phillips—he's performing in black leather now!

Turning out for the Gladys Knight & the Pips opening night performance at New York's Waldorf-Astoria were such celebrities as Dionne Warwick, Neil Simon, Melba Moore, Geraldo Rivera and Nikki Giovanni. The Actors' Temple, Congregation Ezrath Israel, celebrates its 50th "Night of Stars" at the Winter Garden Theater in New York. Entertaining will be such artists as Ben Vereen, Lorna Luft, Cy Coleman, Karen Wyman, Julie Budd. Chuck Mymit has been named to the faculty of Five Towns College in Merrick, Long Island. He is music coordinator and a jazz instructor.

The all-black Broadway musical "The Me Nobody Knows" to be made into a motion picture. . . . ATCO artists Black Oak Arkansas recently donated \$25,000 to the local school board in their community to help renovate a one-room schoolhouse.

The Robert Stigwood Organization to produce new musical based on P.G. Wodehouse's "Jeeves." . . . Charley Pride will be profiled on the ABC series "Americans All" on Nov. 17. . . . Jimmy Cliff to appear at Carnegie Hall Saturday (16) in his U.S. concert debut. . . . A Jimi Hendrix look-alike Jack Hammer is performing weekly at New York's Ipanema Disco and the set is composed of Hendrix's life story. . . . Charles Aznavour brook all of his previous Broadway boxoffice records.

ASCAP's Walter Wager has sold MGM film rights to his spy novel "Telefon," which will be published by Macmillan early next year. . . . Chelsea Records artists High and Mighty perform for the inmates at Holmesburg Prison, Philadelphia, Saturday (9). . . . Golden Earring headlined a WNEW-FM benefit concert for the Epilepsy Foundation at N.Y.'s Academy of Music Oct. 26. . . . Remember Tiny Tim? He's playing Jimmy's in New York with what's being touted as a whole new act. . . . Al-

Black Target Chain to 7 Stores

By JOHN SIPPEL

LOS ANGELES—Daily inventory control and to-store shipments from a central warehouse have nurtured the black-owned-and-operated Target Store chain here to seven outlets.

Things continue tough in ghetto areas, so the newest outlet doubles as a central warehouse. Co-Owner Bob Meals, who administers the six-year-old local chain, feels he bought a little business insurance in the store's location at 39th and Normandie.

It's on the Inner City's edge and 50 feet from the University of Southern California's main campus.

Building a store chain in black population areas locally has been an uphill and rewarding fight, Meals feels. Inventories vary tremendously. And the way Meals discovered the variance cost months and years of time and money. Jazz, for example, is an important part of inventory in stores where the more sophisticated, longer-in-Los Angeles clientele shop. The newer the area and the more novice the clientele, the greater dependence on traditional blues and earthy soul.

"But in every store, it's Marvin Gaye as our No. 1 with Barry White and Gladys Knight tied for second," Meals asserts. Meals has his store managers playing over the stores' sound systems four local stations, KDAY-AM, KGfJ-AM, KAGB-FM and KJLH-FM.

They base much of their ordering new LP releases on what they hear

played. Meals feels his customers like best to browse and he notes that the radio play often evokes an LP request.

He uses the same four stations for spot ads, when he can get co-op money from labels or distributors. "We aren't getting enough ads on the Al Greens or the Barry Whites anymore."

"We only seem to get the new artists labels want to break. And then so many radio spots tag 10 different stores. They should tag just one, give the actual sales discount price. Drive a customer into the store, instead of confusing him with so many tags."

Target has four stores in Los Angeles and one each in Compton, Culver City and Pasadena. Though the chain has grown, business is much more competitive, for the big discount chains with hit product record departments or racks are creaming the local record business, Meals feels.

Meals fights back with the most pertinent 600 to 700 different titles he can offer. He puts out a weekly "Target Top Fifty Party Starters," a key singles list.

He continually papers neighborhoods near stores with fliers which offer 50 cents off on an album and a single for 69 cents. The \$6.98 and \$5.98 LP's list for \$4.76 and \$4.39, respectively. "We have to make about \$1.25 per unit."

Tape, a negligible part of the inventory, is \$5.49 for \$7.98 suggested

ligator Records, which just added Pacific Tape and ABC Records and Tapes to its list of distributors, has raised its catalog list price to \$6.98. . . . Some 80 new members joined the N.Y. Chapter of NARAS in recent weeks, states Ellie Schocket, local executive director.

Dobie Gray to speak at California Library Assn. convention in San Diego, rapping about artist use of tapes. . . . Herb Jeffries, the oldtime band singer debuted his suite, "The Guru—And The Theme Is Love," in benefit for the University of Nevada at Reno music scholarship.

Lulu to sing title song of new James Bond 007 film, "The Man with The Golden Gun." . . . Firesign Theater is trying another movie project and had lots of extras out for crowd scene where Rebus Caneebus dives through hole to center of earth.

Gary Naseof, Las Vegas promoter who has crammed rock concerts down the throat of a hostile city government, took time out to marry Sandy Bankston. . . . Duke Ellington tribute on the Chicago New Years Eve TV special. . . . Tom Jans on national promotion tour for his new A&M album.

Steeleye Span gave free London concert for documentary film. . . . Songwriter David Castle filming special on public television. . . . Don Albert, jazz trumpeter, to San Antonio musicians union local hall of fame. . . . Cirrus Music signed three-year print deal with Chappell, including the Guess Who catalog.

Pointer Sisters to continue including country cuts on upcoming albums. . . . Henry Mancini has symphony dates in Pittsburgh and Winnipeg. . . . Jim Nabors to host Hawaii-based talkshow. . . . "Blood On The Tracks" is title of Bob Dylan's new LP, cut in one week.

Blue Swede hosted smorgasbord party in Westwood. . . . Scepter Records debuted on party scene after Los Angeles move with Pips bash for B.T. Express. . . . Conny Van Dyke moving to Los Angeles from Nashville as her acting career keeps picking up. Latest gig is two-parter on "Sunshine."

Loggins & Messina kicked off new album with barbeque at Jim Messina's rural Ojai ranch. . . . Arthur Lee promises to jump over Love's drum kit on roller skates during first Los Angeles appearance. . . . Would-be Hollywood disk jockeys can practice by reading for the blind. Call 664-5525.

Buddy Miles plays Miami charity telethon. . . . Fat Joe, veteran Bill Graham roadie and now manager of Tony Bruno, recovering from broken neck from Santa Monica surfing accident. . . . ABBA makes U.S. television debut on Mike Douglas show.

Electric Light Orchestra has new bass player, Richard Cuthbert. . . . Joe Hinton and Dee Ervin, GRC artists, scored "Black Starlet." . . . Chicago keyboardist Robert Lamm making short film about oldster lawn bowling.

list product. Meals says Target sells one tape for every 10 record albums.

Lots of black people apply for work at Target. Meals wants two employees at work at all times in the approximately 1,000 square-foot stores. He uses Intercept and Insight, two investigative agencies, to check out his personnel. He often continues to use such check-out service to thwart pilferage. He favors the friendly, but low profile clerks.

Managers usually visit the warehouse store around 9 a.m., making their merchandise pickups based upon sales reports turned in the previous day along with their own requests for additional product. Meals is meticulous about inventory control.

His partner, Kent Harris, an erstwhile songwriter, bird dogs the new release additions. Harris has written r&b tunes for 10 years. Meals feels he has the better ear.

Harris helps the stores' grosses in a sideline job as "Stumblin' Blue," a radio personality heard 30 hours weekly over Mexican stations like XEBC, XEG, KTRA and XEMO.

Harris has developed a good mail business on cutout multi-LP r&b sets, from which Meals has gleaned a good soul record buyer mailing list. Deletions are good business for Target stores, but Meals says he must keenly check availabilities. His customers will buy the hits, but they don't want dogs even by the big name artists.



TODD RUNDGREN'S UTOPIA IS KEVIN ELLMAN, MOOGY KLINGMAN, M. FROG LABAT, TODD RUNDGREN,
RALPH ECHLUCKETT AND JOHN SIEGLER,
ON BEARSVILLE RECORDS AND TAPES (BR 6954).

"AND THE MUSIC PLAYS FOREVER AND

IT CAPTURES EVERY EAR"*

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