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NEWSPAPER

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Unfair Trade? Chain Retailer Sues Giants

By JOHN SIPPEL

LOS ANGELES—Sharply competitive price-cutting in Southern California, has filed suit against TR Records, parent company of the Tower Records' five-store chain statewide, charging unfair trade practices and asking treble damages and injunctive relief.

Integrity Entertainment Corp., the Lee Hartstone 50-store California chain, has filed suit against TR Records, parent company of the Tower Records' five-store chain statewide, charging unfair trade practices and asking treble damages and injunctive relief. At press time, it was learned Integrity had filed a December 23rd damages suit additionally in superior court against J. L. Marsh, the national rackjobbing entity which serves 30 May Co. record/tape departments and other accounts in this

area. Details of the suit were not available. It is believed however that the second suit is similar to the Tower complaint.

The Tower complaint specifies a Los Angeles Times' Tower Records' ad of Dec. 13 which featured Capitol product of all types and labels. Seraphim was offered at \$1.66. Since approximately August 1974 Seraphim price has been \$1.99 to the dealer with a \$3.98 list, a check at Capitol by Billboard indicated.

The litigation brings the use of phonograph records and tapes as loss leaders into legal focus for the first time in years. In the early sixties, it is believed that a test case in Wisconsin attempted unsuccessfully to defeat this retail practice.

(Continued on page 50)

Record Club Of America Files Bankruptcy Petition

NEW YORK—The Record Club of America, claiming total "liabilities and equity" of more than \$9 million, has filed a petition under Chapter XI of the Federal Bankruptcy Act in an attempt to continue business under a reorganization formula.

The giant club, estimated to have grossed some \$25 million in sales for the year ending last June 30, filed its petition in U.S. District Court, Scranton, Pa., last Monday (Dec. 23). Assets of all its divisions, including plant and property, were given as equal to the combined liabilities and equity figure, or \$9,209,617.

Listed among dozens of creditors

were many record manufacturers, distributors and suppliers, as well as the union musicians' trust fund.

Sigmund Friedman, president of the club, says that his firm has been undergoing reorganization to achieve a greater operating efficiency. "We are not going out of business," he says.

Friedman did say, however, that the subsidiary Record Club of Canada is being liquidated.

The Record Club of America has been beset by a number of civil suits and consumer actions in the past two years. They include:

(Continued on page 6)

WM & AFM CHALLENGED

Newton Demands \$437,297

LOS ANGELES—Wayne Newton has filed a superior court suit here which challenges the validity of the American Federation of Musicians' booking agency-artist pact and the effort of the William Morris Agency (WM) on his behalf.

The complaint seeks the return of \$437,297.94 in commissions, taken by the Morris Agency for work they obtained for Newton since Dec. 10, 1970. The suit argues that when Newton inked his management pact personally in 1970 with Abe Lastfogel in Las Vegas, he so trusted the WM chairman of the board that he did not even read the pact nor did he

consult his attorneys. Lastfogel, it's alleged, told him he would personally see that he got more TV and motion picture work. Newton griped because 90 to 95 percent of his work stemmed from location jobs at \$75,000 per week in the Hughes hotel chain in Las Vegas and Reno.

Newton claims that WM made so much more commission off the Nevada locations that they failed to get him the less lucrative and "less arduous" TV and movie work.

He and the WM office filed a beef with the AFM for arbitration Oct. 15. The superior court case seeks to

(Continued on page 50)

Hansen Eyes School Field Penetration

By IS HOROWITZ

NEW YORK—Hansen Publications inc. has mapped an aggressive campaign for in-depth penetration of the educational field as part of a drive to supplement and further expand its position as leading national music printer and marketer.

The company, known to gross about \$14 million annually at wholesale, has established a new division, Hansen House, to spearhead the educational push, as well as to parcel out responsibilities in other growth areas—retail, jobbing and publishing.

A "substantial six figure" promotional budget has been earmarked to support this year's advance into the instructional arena, according to Joe Carlton, executive vice president.

Hansen also expects to beef up its

(Continued on page 4)

Yule Surge Spurs Jan. U.K. Releases

By CHRIS WHITE

LONDON—The boom sales period experienced by all record companies here during the pre-Christmas market season has prompted several companies to go ahead with heavy, and in some cases, unprecedented release programs for January.

Major companies will be battling for record sales with a flood of al-

bums and single releases and, despite the economic gloom, there is widespread optimism that the trend for heavy record sales will continue for some time.

CBS is ignoring the first two weeks in January, but will make up for this delay by releasing 18 albums and 25 singles in the last two weeks—a considerable increase over 1974, according to product manager Tony Woolcott. He comments: "What has happened is that the shutdown period between the last pre-Christmas releases and the first of the New Year ones has contracted. We are now releasing product up to the beginning of December, and then starting again in the New Year a little earlier."

"I think that this is because in the past the industry has overestimated

(Continued on page 43)

Scene in

Spain

Spotlighted in this issue

'Back To Basics' Seen In 1975

By BOB KIRSCH

LOS ANGELES—More variety, a growing "back to basics" movement combined with increased sophistication in every musical field and better quality—these are the three areas that should keynote successful single and LP releases in the coming year.

The vinyl shortage at the beginning of last year may have momentarily slowed down the release

schedules and the signing of new artists by major labels, but both areas now seem to be going full steam again.

There is a difference, however, and that difference is quality. There are fewer "throwaway" singles and LPs, and new artists are on a far superior plane than a year ago.

While there are more new artists and new releases, there are also

probably more legitimate and sustaining "superstars" than at any time during the recent history of the record business. The categorization between singles and albums artists, which has been gradually breaking down, seems to have almost totally disappeared.

A hit single generally means the artist is skilled enough to offer a

(Continued on page 4)

Economy May Offer New Talent a Break

By NAT FREEDLAND

LOS ANGELES—The down swing in concert bookings and the resulting nationwide scramble of nightclub operators for fill-in dates could paradoxically result in revitalized opportunities for imaginatively managed new acts to break through in 1975.

As has been seen throughout the pop music industry, today's tight-money economy is making the mass of record buyers and show-goers more selective as to how they spend their dollars. Superstars are still selling out large auditorium concerts and seeing their albums go gold in the shortest possible time.

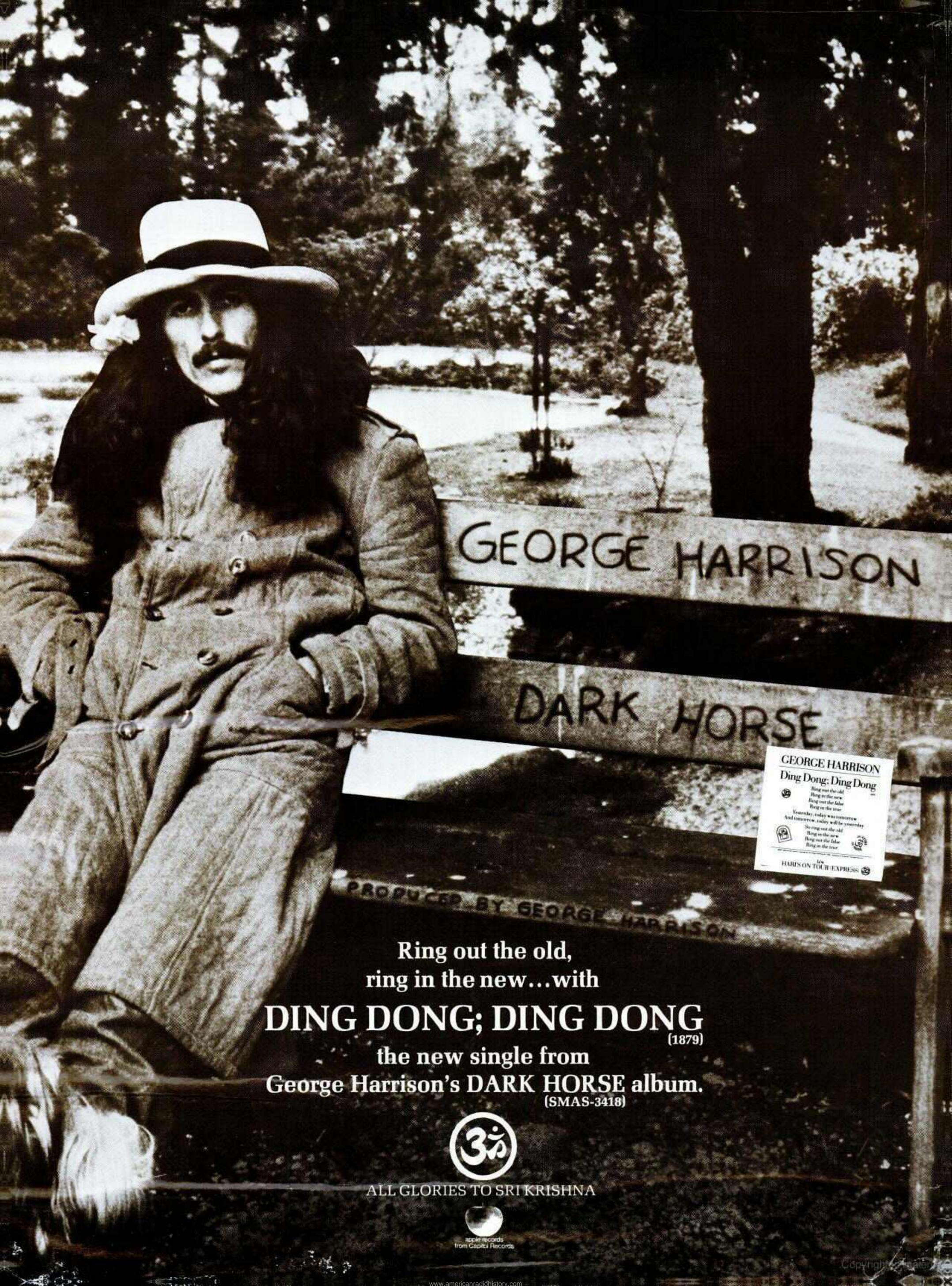
It is the mid-level artists and the newcomers who are truly feeling the squeeze. Yet exposure and money are waiting for them if they are willing to adjust their goals and tighten their belts a bit.

The concert promotion business is apparently going through a shakedown period. Fewer concert dates are

(Continued on page 10)



Stanley Clarke's performances made him the #1 bassist in the world. Throughout his new album he demonstrates why. On Nemperor Records and Tapes. NE 431. (Advertisement)



GEORGE HARRISON

DARK HORSE



PRODUCED BY GEORGE HARRISON

Ring out the old,
ring in the new...with
DING DONG; DING DONG
(1879)
the new single from
George Harrison's **DARK HORSE** album.
(SMAS-3418)



ALL GLORIES TO SRI KRISHNA



apple records
from Capitol Records

Retailer Will Continue Domination Thru 1975

By JOHN SIPPEL

Radio May See An Increase In Disco Music, Less Of Nostalgia

By CLAUDE HALL

LOS ANGELES—Radio, from the rambling and raucous renegade that refused to die when television came on the scene in the early 50s as a viable medium, has coalesced into the most dynamic and most exciting medium that ever existed.

In many cases, radio stations within a chain, outperform the television stations in the same chain. Certainly, they beat television in audience during certain parts of the day and, quite often, whip television in net income.

The reason is that radio has be-

come an efficient medium. Television is still saddled with high overhead and, usually, rather inefficient methodology in presentation of programming.

1975 is going to be interesting because of several programming inroads. More programmers follow than lead in radio; the results could be spectacular for radio, if detrimental for the record industry, which must already struggle in double time against the tight playlist.

Projected new formats: A discotheque format is being studied,

based on the records played in the growing number of discotheques throughout the nation.

Fading: Nostalgia, to some extent; the heavy use of oldies in other formats, specifically the Top 40 format.

Possibilities: A return to the old MOR format concept by some FM stations currently having a rough time making it with Top 40.

The air personality, too, is changing on Top 40 radio. There is a drifting back toward naturalness on many Top 40 stations. Program directors right and left are asking for "communicators."

Regarding programming, radio is also going through some changes that have little to do with automation.

First, some younger program directors have moved into Top 40 radio, especially on FM, with considerable finesse. Rick Carroll, Jack McCoy, Jerry Clifton, Gerry Peterson, Lee Abrams, Mark Driscoll, and Buzz Bennett, not too old him-

(Continued on page 15)

Mich. Governor Vetoes Statute

LANSING, Mich.—The Michigan antipiracy statute, passed recently by the legislature here, was vetoed Tuesday (24) by Gov. William G. Milliken.

The measure, passed by the House in late November and by the Senate Dec. 5, carried a \$5,000 fine or one year in prison or both for manufacturing illicitly and a \$100 fine for each offense of selling pirated product.

It's expected that a new antipiracy proposal will be introduced at the 1975 session of the legislature.

Minnesota Mining Sues Wally Heider

LOS ANGELES—Minnesota Mining and Manufacturing Co., Minneapolis, is seeking payment of an alleged delinquency of \$113,393.07 from Wally Heider Inc., a recording studio firm.

The federal district court suit seeks payment of the money which it claims is owed for five 24-track M79 recorders and five selectake counters. It claims the Heider company paid only four monthly installments out of a proposed 36 installments.

Denver May Start Label

NEW YORK—Will 1975 see the formation of a new record label by singer John Denver, his producer Milt Okun and personal manager Jerry Weintraub and, if so, will RCA, current home for Denver recordings, be the distributing company?

Both Weintraub, president of Management III, and a RCA spokesman have confirmed that discussions are underway between the two parties, and that a definitive answer should be forthcoming in a few months.

In a brief statement from RCA, a spokesman states that the label "is involved in discussions on the new possible label." He would not comment further.

When contacted at his offices here, Weintraub stated that reports that plans for the label are already firm are "premature." He said that all parties concerned are still discussing the matter.

Notably, Weintraub offered that "we have no intention, whatsoever, of leaving RCA. Even if we didn't"

(Continued on page 50)

20th Signs Westbound

LOS ANGELES—Westbound Records will be distributed by 20th Century Records under a long-term agreement between 20th president Russ Regan and Westbound president Armen Boladian. The deal includes not only new product but the entire catalog of Westbound-Eastbound previously handled by Chess-Janus Records.

The product will be released on a new label called 20th Century-Westbound Records. Included on the new label will be the Funkadelic and Denise LaSalle and The Detroit Emeralds.

Attorney Normand Kurtz expedited the deal.

Boladian will continue operating out of Detroit. Launched in 1969, the firm has annual grosses of \$4 million with a staff of four. Four gold disks and one platinum disk by Bryon MacGregor with "The Americans" have been achieved.

shortage would crimp LP release totals in 1974, the opposite was true. Especially in the field of the established selling act, the number of albums per year increased.

The flood of cream product was especially notable as Christmas, 1974, approached. As a result, the manufacturer and his branch or the independent distributor was strapped

(Continued on page 6)

Privileges For Global Recordings?

LONDON—The two-year-old battle launched by the International Federation of the Phonographic Industry to secure taxation privileges for records has won another round, although it will be at least another two years before any final conclusion is reached.

IFPI legal adviser Rainer Bangert reported last week that the UNESCO general conference in November agreed to convene a special committee of experts to look into the question of records being accepted as cultural material. Describing the news as "very good—just what we wanted," he warned however that no final developments could be expected before the next general conference of UNESCO in October, 1976.

Bangert commented: "Since the campaign began we have tried to get"

(Continued on page 43)

Opening NARM Session Firmed

NEW YORK—Opening day of the NARM convention, March 2, will see the three segments of merchandisers that make up the regular membership of the association hold separate meetings to review industry problems affecting rackjobbers, retailers and distributors.

Stanley Jaffe of ABC Record and Tape Sales will chair the rack session, with Record Bar's Barrie Bergman gaveling the retailer session, and Milt Salstone of M.S. Distributing in charge of the wholesaler meet. Problems surfacing at these meetings will be discussed at separate luncheon rap sessions which representatives of a wide range of manufacturing firms have been invited.

First day of the convention, to be held at the Century Plaza Hotel in Los Angeles, will be concluded with the annual meeting of NARM regular members, at which directors will be elected.

RCA To New Orleans

NEW YORK—More than 200 RCA Records home office and field staffers will attend a national sales and promotion conference in New Orleans this weekend (2-5). Purpose of the meet, to be held at the Marriott Hotel, is to present RCA product to be released during the next few months, and supportive marketing and merchandising programs.

More Late News
See Page 50

Vegas Brings Out the Best In Daring Disk Promotions

By LAURA DENI

LAS VEGAS—The overwhelming majority of artists appearing in Las Vegas showrooms are recording artists with records to sell.

To a recording artist, and record company, Las Vegas means more than a huge salary. Las Vegas is synonymous with record promotion.

If the average showroom seats 650, at two shows a night, seven nights a week, the recording artist is exposed to more than 10,000 persons a week. If they have the money for a

Strip show they have the money to buy a record album.

In a survey of all Strip hotels it was the unanimous consensus that "any record promotion is beneficial to all concerned: the hotel, the artist and the record company."

"Record people are extremely capable and cooperative to work with," says the Riviera's Tony Zoppi. "They are aware of what is happening in the business. They are sharp people."

Almost all of the artists appearing at the Riviera push their records on stage. John Davidson takes the ver-

(Continued on page 50)

Grateful Dead Seeks Damages

LOS ANGELES—The high cost of promoting live appearances was evidenced in superior court here when Grateful Dead Productions sued an Oshkosh, Wis., concert promotion firm and its principals for money allegedly owed when a site was unavailable for the date.

James A. Crill and Zane Bresloff allegedly inked a June 14, 1974, pact calling for a Grateful Dead two-hour gig at Titan Stadium, Oshkosh, July 14. Suit claims Zoom Productions could not get the stadium, so all Grateful Dead received was a \$24,000 guarantee, which was \$16,000 short of the contracted guarantee.

In addition, Grateful Dead seeks \$5,000 which it was to receive for setting up its elaborate scaffolding and sound system (Billboard, Nov. 2). The court is also asked to consider that the group did not get any part of the 70 percent of gross receipts, estimated to be about \$95,000.

Adaptability Key To the Canadians

By MARTIN MELHUISE

TORONTO—Following a year of international chart successes by Canadian artists—the old stalwarts as well as many new faces—the general philosophy within the industry in facing 1975 is one that emphasizes adaptability to the changeable economic climate of the times.

Ross Reynolds, president of the Canadian Recording Industry Association as well as president of GRT of Canada Ltd., agrees.

"I think one of the major concerns is obviously the economy," says Reynolds. "The impact will be more on people wanting to reduce inventories. This will mean increased pressure on catalog sales. The hits"

(Continued on page 44)

Country Folk Adjust To Current Affluency

By BILL WILLIAMS

NASHVILLE—When those who expressed areas of discontent in the country music field met, they had their initial meetings in a \$500,000 home, of which there aren't too many in this area.

When another group called upon WSM president Irving Waugh to express themselves on the subject of television performances, they drove up in their Cadillacs and Mark IV's.

That incredible affluency could be accompanied by some notes of dissatisfaction would have been inconceivable 20 years ago, when

country music was still playing its regular gigs in schoolhouses, and when country programmers could be counted on the fingers and toes (it was smart then to have the shoeless image) of a couple of hands and feet.

Almost as with the nouveau riche there were problems to which country music had not adjusted. Rather, to which its entertainers had not properly adjusted. Foremost of these was success, unbridled, beyond the dreams of even the most optimistic of the early 1950s.

Country music had its own recess-

sion, and, one by one, the greatest of the live audience shows fell by the wayside: "Louisiana Hayride," "Old Dominion Barn Dance," "Big-D Jamboree," the "Wheeling Jamboree," the "WLS Barn Dance," ad infinitum. Only the "Grand Ole Opry" stuck it out, and its shows were mostly sustaining. Bookings for \$100 a night were hard to come by.

Suffice to say that two factors brought country music back on its feet, nursed it to health, and ensured its longevity. One was the "Opry," which never gave up; another was

the Country Music Assn. (originally the Country Music Disk Jockey Assn.), which became the only organization of its kind anywhere devoted solely to the growth and development of a single kind of music.

Few in the industry were even aware of the work being done by CMA or, for that matter, the "Opry." While the radio show became the one method of national exposure of a record, CMA was busy calling on ad agencies, on potential sponsors,

(Continued on page 35)

Home Electronics Mart a Big ?

By STEPHEN TRAIMAN

For all three segments of Billboard's home electronics market—tape, audio, video—the year past and the year ahead have been and will be a mixture of progress, problems and prosperity—with a big question mark.

Although relatively immune thus far from the continuing economic

depression that spreads more pervasively into all levels of business each day, no manufacturer, dealer, distributor or rep in any of the key areas is oblivious to the uncertainties.

First the energy crisis and now the follow-up dollar crisis that brings an ominous layoff of more workers—white and blue collar—virtually each day, focuses more attention on the home and thus leisure-time activities.

It also leads to the question, "How long will the dollars for records, tapes, hi fi hold out in the face of competing needs just to keep afloat?"

Looking at some of the major areas of interest to the typical Billboard tape/audio/video industry observer:

- Blank tape sales continue to boom at all price levels, with ambitious plans by virtually every major marketer in the works for this year to keep the gains coming. Growth of the record-at-home market in cassettes, and the increasing number of record/8-track features built into new components, are promising signs.

But the warning flags are up, particularly for the "middleman" marketers who actually have their private brand lines manufactured by a primary source. They are caught in a continuing squeeze between rising prices for their suppliers' base materials and the resultant pass-along boosts, and the competitive marketplace where they face stiff pricing battles for the consumer's dollar. Growth in the last year of newly formulated hi fi premium tape lines has only increased the pressure.

- Quad continues to be the big hi fi question mark, as the realities of the marketplace have come home to roost with those manufacturers who went off the deep end on 4-channel in the last few years. Although more 3-way receivers (SQ-QS-CD-4) are being introduced, the volume has definitely fallen off from the ambitious announcements as recent as the summer CES.

In software, despite the growing number of releases in both 'Q' disk and Q-8 tape, as well as open reel, and the acknowledged input of significant dollars by the proponents of

(Continued on page 40)

Kopit Gets Six Months

UPPER MARLBORO, Md.—Leo Kopit, doing business as Cee Lee Distributors, was sentenced to six months in jail and fined \$2,500 for distributing tapes that did not provide the name and address of the manufacturer. Judge Vincent J. Femia of the Maryland District Court suspended the jail term and placed Kopit on probation for three years.

Charges that he had also violated the state's antipiracy statute were dismissed. The imposed fine was the highest ever levied in Maryland for a violation of the antipiracy statute.

'Back To Basics' Seen In '75

• Continued from page 1

worthy album, and many hit LPs have produced one or more hit singles even though the album came first.

What can the industry expect from singles in 1975? For a start, it is unlikely that any major trend (a Presley or Beatles type phenomena) is going to overtake us. Yet it is likely we will see and hear a number of mini-trends. In other words, there will be plenty of variety and a good single, be it rock, country, soul, easy listening, disco-aimed or anything else is likely to go pop (and since pop means popular this is a logical step) on its individual merits.

Glancing at some of the top singles of the year, a vast variety is evident. Barbra Streisand's "The Way We Were," an easy listening, movie theme holds down the No. 1 spot. Redbone's "Come And Get Your Love," an easy rocker is at 2. The Jackson Five's soul oriented, disco type "Dancing Machine," is at 3. Grand Funk's metallic rocker, "The Loco-Motion" is at 4 while the lush orchestral instrumental "Love's Theme" from the Love Unlimited Orchestra is at 5.

Other singles near the top include "Bennie and the Jets," Elton John's easy, soul tinged rocker, Ray Stevens' skilled bit of gimmickry with "The Streak," Mac Davis' soft rocker, "One Hell of a Woman," Aretha Franklin's pop soul "Until You Come Back to Me (That's What I'm Gonna Do)" and Kool and the Gang's frenetic disco cut, "Jungle Boogie."

Other top acts include Paul McCartney with a mix of hard rockers and ballads, John Denver with his songs showcasing the clear and pretty side of life, superb single masterpieces like Jim Stafford's humorous "Spiders & Snakes," David Essex' haunting "Rock On," the sophisticated soul of Blue Magic and the Spinners and Barry White, "AM" smashes from Bo Donaldson and the Heywoods, country from Charlie Rich, Anne Murray and Tom T. Hall and a myriad of other genres. Try and find a trend from this.

There is a trend. One is the obvious one of the public willingness to

accept anything that is truly good, be it from an unknown artist or a long established star. This is our variety. Barriers are breaking down to an extent.

Look also at artists like Paul McCartney & Wings, Elton John, Helen Reddy, John Denver, Barry White, Olivia Newton-John, Bachman-Turner Overdrive, Three Dog Night and Anne Murray. These stars have helped spearhead a return to the tradition of releasing a quality, commercial single every three months. Not since the heyday of the Beatles and Rolling Stones have major artists turned out so many hits.

This return to frequency in releasing is one part of the back to basics we can expect to see more of, yet the music appears headed in that direction as well. More often than not, a simple idea and a deceptively simple musical avenue are used to produce a hit.

Yet the techniques are more sophisticated, sophisticated to the point of being subtle. And for the first time in a while, there is genuine excitement within the record industry over a superb single, such as a "Junior's Farm" from McCartney, a "You Ain't Seen Nothing Yet" from BTO, a "Can't Get Enough of Your Love" from "Bad Company," and "I Can Help" from Billy Swan or a "Kung Fu Fighting" from Carl Douglas. So, expect more quality, simple singles in the year ahead.

Watch also for more oldie covers hitting the charts (nine of these reached the year end top 100), more successful singles culled from each LP a major artist releases and more crossover in all categories. In short, the music heard on Top 40 radio will still be limited in quantity, but it will be far better in quality and will include a bit of everything. One shot artists are rarer than ever. Close to the 20 artists on this year's year-end list appear more than once.

As far as LPs are concerned, look for more variety among the product, more sophisticated material with generally simpler themes and more greatest hits and double sets.

Artists on this year's end of the year listings include a mix such as Elton John, John Denver, Paul McCartney, Stevie Wonder, a number of soundtracks, Joni Mitchell,

Maria Muldaur, BTO, the Rolling Stones, Quincy Jones, Gladys Knight and the Pips, Bette Midler, Helen Reddy, Chicago, Ringo Starr, the Southern rock of Lynard Skynard, Neil Diamond, Charlie Rich, Led Zeppelin, Cheech and Chong and Pink Floyd.

Nine of the LPs on the year-end chart are double or triple sets, but far more have started to appear on the charts in recent months and this trend can be expected to continue. Eight greatest hits or live albums are on the year-end listings, but again, more of these have started to surface in recent months and it is a safe bet to expect even more during the coming year.

As with singles, a select number of artists have more than one item on the charts, 15 in the case of LPs. LP artists are showing greater longevity, so a new album from a major act no longer means abandoning sales and promotional efforts on catalog material.

And, as always, there are artists who are remarkably successful when it comes to LP sales and almost as remarkably unsuccessful when it comes to singles. Robin Trower must rate high on this list, as well as Emerson, Lake & Palmer, Billy Cobham, Herbie Hancock, Jesse Colin Young and Z.Z. Top. So, while a hit single appears more necessary than before for a hit LP, it is not a must and any quality album can break through.

There is plenty of crossover in LP sales as well as singles, and this can be expected in the new year. Herbie Hancock, Billy Cobham, Quincy Jones, Miles Davis, Freddie Hubbard and the Crusaders, once considered strictly jazz acts, now sell in huge numbers on the pop charts.

Charlie Rich crosses with his brand of country, and Kool and the Gang, the O'Jays, the Spinners, the Stylistics, Al Green, Marvin Gaye and Stevie Wonder, have moved from what was once called soul to pop over the years. Currently, artists such as Waylon Jennings are moving way up the pop lists.

In other words, quality will sell, no matter what the tag attached to the music. Perhaps, in both singles and LPs, this, more than anything else, will be the key to successful sales in 1975.



Jim Hagopian Photo

UNIQUE TEAM—Dave and Marty Paich form one of the few son and father teams collaborating in arranging, conducting and producing records, television shows and motion pictures in the world. They look to 1975 with special enthusiasm.

ARRANGE-CONDUCT, TOO Now It's Paich & Son As a Production Team

By DAVE DEXTER JR.

LOS ANGELES—A new Paich is being written in the eviable career book of Marty Paich, the pianist, arranger, conductor and disk producer who last week was honored by Billboard for his chart, conducting and production of Barbra Streisand's "The Way We Were" on Columbia.

Joining Paich as a full-time professional partner is his son, Dave Paich, just 20, who has impressive credits as a pianist with Neil Diamond, Seals and Croft, Loggins & Messina, Joe Cocker and Steely Dan over the last three years.

"We now work as a team," says the senior Paich, an Oakland musician who has resided in Los Angeles since 1946 and who is in charge of the music on the new Smothers Brothers NBC-TV stanza which debuts Jan. 13.

The two Paiches recently, and jointly, arranged, conducted and produced Andy Williams' new single "Love Said Goodbye" from the sizzling "Godfather II" motion picture released by Paramount and are winding work on Williams' *(Continued on page 6)*

Hansen Eyes School Field

• Continued from page 1

sales potential via a new stress on direct marketing.

The company is bullish about expansion prospects, despite mounting economic pressures. "Business is excellent," says Carlton. "It is up over last year, and fiscal 1975 looks even better." However, he admits to a "liquidity problem" among some Hansen accounts, and the firm is monitoring collections carefully and tightening its credit policy.

The Hansen educational effort will span a wide age bracket. Under Kazumi Ujihara, just named director of children's music and education programming, a pitch will be made to the pre-kindergarten or "tiny tot" market. Ujihara comes to Hansen from the Yamaha Learning Foundations and will headquarter in Hollywood.

An allied effort, tied to Hansen's joint programs with the Walt Disney educational division, will be supervised by Douglas Lexa. A close liaison will be maintained with training, scholarship and grant programs.

Arnold Freed, who comes to Hansen from Boosey & Hawkes, is the director of Hansen's new choral division. He will head up a crew of editors and arrangers who will turn out an increasing number of publications aimed at the school market, according to Carlton.

In the field of direct marketing, "vigorous expansion" is planned covering mail-order via television and other media. Ed Shanaphy has been retained as full-time consultant. He was formerly with the Columbia Record Club and Tele-House.

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NOTICE



"Changes" has been named the first single from "Mother Lode"... fifth gold album in a row for Loggins & Messina. PC 33175*

"Changes" has been bringing audiences to their feet on the current all-sold-out Loggins & Messina tour.

Airplay is already prospering.

"Changes" by Loggins & Messina, On Columbia Records ®

* Also available on tape

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Vol. 87 No. 1

Retailer Will Dominate Scene

• Continued from page 3

for outlets to the consumer, making the retailer the most sought-after marketing facet.

This year's struggle for browser space by labels resulted in the biggest outlays of co-op advertising to back inventory in history.

Retailers expect that support to continue and most likely to increase. In-store and collateral merchandising mounted. Motown, for example, created its own department, headed by Pete Senoff. Its November release was backed by the staunchest promotional items available. T-shirts were produced industrywide at the slightest personal manager's prodding.

Retail tape/LP and singles pricing is perhaps the year's biggest puzzle. Prior to the holiday and right up to Christmas, Southern California retailers probably set a record for print/radio/TV outlay, most of which plugged heavy across-the-board discounting.

Chains such as Music Plus, Warehouse, Tower and Licorice Pizza ballyhooed prices under \$4.

Spillover To Pop Highlights '74 Classical

By ROBERT SOBEL

NEW YORK—For classical, 1974 has been a year of more spillover, more opera sales and perhaps the peaking of the Scott Joplin craze.

The breaking of new ground was fostered mainly by the surprising spillover of "Snowflakes Are Dancing," consisting of piano selections by Claude Debussy as performed on the synthesizer by Isao Tomita, Japanese artist.

His album not only captured a great deal of the action on the classical chart but moved into the pop chart as well, where it is now entrenched. (Continued on page 16)

Record Club Files Bankruptcy Petition

• Continued from page 1

A suit brought by the State Attorney General in New York on April 30, 1973, charging "deceptive" practices and asking \$45,000 in civil penalties, and a suit filed in Spokane June 14, 1974, under the Washington Consumer Protection Act. Last July, the club signed a consent agreement, without acknowledging any wrongdoing, that it would allow members their choice of a refund, credit or alternate selection, if it could not fill orders within 30 days. The agreement followed charges by the Pennsylvania Bureau of Consumer Protection.

Polydor, MGM and Phonodisc filed suit against the club last July claiming \$290,193 due in unpaid royalties. An action brought by Superior Record Pressing Corp., Somerdale, N.J., last August, asks \$157,273.

Included among the creditors listed in the club's Chapter XI petition are: MCA Records, for \$76,503.06; Viewlex Packaging, for \$56,669.26; ABC Records, for \$21,433.90; Music Performance Trust Funds, \$24,475.79; and Atlantic and Bell Records, respectively, for some \$34,000 and \$14,000 each.

The Record Club of America is understood to have a mailing list of more than 5 million members. For a one-time fee, members purchase by mail record or tapes at discounts ranging to 50 percent, with some product discounted from suggested lists by as much as 70 percent.

Hurt most were the representative racked chains, such as Zody's, Sears, the May Co., Wards and the Broadway, which were at least \$1 higher because of their higher wholesale cost of merchandise.

Jim Greenwood of the Pizza skein advertised a \$3.66 price for all regular LPs. The cut-price situation was not as prevalent nationwide, but Southern California is watched as a barometer of things to come.

The profit squeeze has the nation's chain retailers apprehensive for the first time in years over store expansion. The continuing gloomy business forecasts have dimmed hopes for numerous store additions, especially in the lucrative, heavily-trafficked malls.

The mall operator, who seeks a long-time (10-year) contract, is finding the chain retailer more reluctant than ever before. Several chain presidents have been stung recently, going into malls only to find three competitors in the same center. It appears that new store openings will decrease for the first time in seven years.

Independent distribution versus branch operations appears headed for more major confrontations. A&M's opening of a branch in Boston and the imminent A&M/Motown branch in Atlanta could cut further into independent label availability.

Motown has strengthened its contribution to independents with the CTI and Manticore distribution deals. Herb Belkin and Ewart Abner are eyeing other acquisitions.

The openings created are return-

BOOK REVIEW

Kinkle's 'Encyclopedia' Spans 50 Years Of Music

Roger D. Kinkle's "The Complete Encyclopedia Of Popular Music And Jazz" comprises four fat volumes pregnant with 2,105 biographies, a compilation of 28,000 songs, listings of thousands of old records and a myriad of other information. Much of it has never before been published in permanent form.

Published by Arlington House, it's one of the decade's most useful literary achievements within the pop music sphere. Kinkle is a former alto

ing familiar indie names such as Frank Slay (Claridge) and Barney Ales (Prodigal) to the field, with ex-Motown and MGM marketing chief Phil Jones reported debuting a label also.

Branch distribution continues to fight for custom label participation. London, Atlanta, which loses both Motown and A&M, is known to be hunting labels.

Promotion rates the highest priority in distribution. More independent labels challenge the multi-personnelled local branches with their own local men, bolstered by independent promo men. Motown has broadened its sales base since adding about 18 of its own local promo people during the past year.

LP price will probably remain at \$6.98. WEA Dist. Corp. executive Henry Droz feels much of the record/tape industry consistency in the face of surrounding bigger business dips is due to the fact that within the past three years, records have increased their list only \$1 or 16 percent.

Single price could roll back to \$1. Black music-oriented independents feel the climb to \$1.29 has decimated their primary market. Returns appear to remain the same.

But examination of return authorizations and their processing are tightening up. Both Columbia and Phonogram/Mercury have recently re-stated firm return procedures.

At all levels, marketing is optimistic; holiday business buoyed hopes. Labels received much of the credit for extremely good releases and excellent marketing support.

sax-clarinetist, bandleader and World War II veteran who has devoted most of his life to collecting info on music and musicians. In recent years he has worked out of Evansville, Ind. as a mailorder record dealer.

With a literate foreword by George T. Simon, this new encyclopedia will appeal to almost everyone who lived in or out of the music world for even a portion of the first half of the 20th century. The set lists at \$75. DAVE DEXTER JR.

A Paich Of a Pair Collab

• Continued from page 4

forthcoming LP in which "Love Said Goodbye" will be the ballyhooed plug.

Young Dave, too, is handling Williams' nephews, Andy and David Williams, on Barnaby Records.

Dad Paich was a Lunceford, Ellington and Basie fan when he joined Peggy Lee as musical director in 1952. Later he worked with Mel Torme, the Shorty Rogers band, Lena Horne and Ella Fitzgerald, live and on disks, before his big break came as arranger for Ray Charles.

"Ray's country albums overturned the industry," Marty recalls. "From then on it was easy. Lou Adler hired me to arrange records for Johnny Rivers, the Mamas and Papas and others and that led to my doing 'Up, Up And Away' for the Fifth Dimension—the biggest hit of 1967-68."

Glen Campbell relied on the senior Paich to score his CBS-TV series for a couple of years. By then the break with the past was complete. Paich was involved exclusively with contemporary music.

"My son was only about 15 then," says Marty. "But he was even then a remarkable musician and he helped me a lot with rock. At 13 he had led his own group and by the time he started studying at USC he was so busy arranging and playing piano for various rock units he had to drop out. He hasn't regretted it."

Dave composed "Houston" for Glen Campbell and arranged it when he was only 18.

Last year, father and son were awarded an Emmy for composing the best television series song, "A Song For Joey," which was featured on the Ray Burr "Ironside" show produced by Universal.

"My dad and I have no conflicts," says Dave, who hasn't yet married. "We have worked the TV, movie and record field and we have an exciting work schedule for 1975. It's the production end in which we are most interested."

"Record production," adds the senior Paich. "That's where it's at. That's our chief interest. For both of us the world revolves around the record business and the people in it."

Happy New Year Everyone!

Thanks to all at

MCA Records, CMA, EMI and Festival Records

Extra special thanks to

Peter Gormley

Peter Hebbes

John Farrar

Bruce Welch

Eddie Jarrett and Co.

Hazel and

everyone at Peter Gormley Management

*Thank you all for your help and encouragement,
it's been a fantastic year!*

Love and cheers

Olivia

P.S. Artie, have a Happy New Year



This One



TJ5K-YJD-LB43

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Market Quotations

As of closing, Thursday, December 26, 1974

1974 High	1974 Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
20%	11%	ABC	4.0	1285	12%	12%	12%	+ 1/4
4%	2	Ampex	2.3	519	2%	2	2 1/2	+ 1/4
2%	1	Automatic Radio	3.3	32	1 1/4	1	1 1/4	+ 1/4
9%	4 1/4	Avnet	2.0	273	4%	4 1/4	4 1/4	+ 1/4
25%	9	Bell & Howell	3.4	406	10%	9 1/4	10%	+ 1/4
40%	25	CBS	8.3	461	30%	29	30 1/4	+ 1/4
4%	1 1/4	Columbia Pic	—	206	2 1/4	1 1/4	2 1/4	— 1/4
3	1 1/4	Craig Corp.	1.9	105	2	1 1/4	1 1/4	Unch.
6%	2	Creative Management	5.7	19	5 1/2	5 1/2	5 1/2	+ 1/4
52 1/2	17 1/2	Disney, Walt	12	1044	20 1/4	19	20 1/4	+ 1 1/4
3	1 1/4	EMI	3.2	135	1 1/4	1 1/4	1 1/4	— 1/4
29%	18 1/2	Gulf & Western	3.5	538	24%	22 1/2	24%	+ 1 1/4
8%	2 1/4	Handyman	7.3	173	3 1/4	2 1/4	2 1/4	— 1/4
12%	5	Harman Ind.	2.0	10	6	5 1/2	5 1/2	— 1
7%	2 1/4	Lafayette Radio	2.7	251	3 1/4	3	3 1/4	+ 1/4
17%	11 1/2	Matsushita Elec.	5.9	331	13%	13	13 1/4	+ 1/4
28%	19 1/4	MCA	4.8	162	28%	27 1/2	28%	+ 1/4
17%	9 1/4	MGM	3.7	59	17 1/2	16 1/2	17 1/2	+ 1/4
80%	45 1/4	3M	16	2101	48	46 1/4	47 1/4	— 2 1/4
8%	1 1/4	Morse Elec. Prod.	2.0	355	1 1/4	1 1/4	1 1/4	Unch.
61 1/2	32 1/4	Motorola	10	937	34	32 1/4	34	— 1/4
23	11 1/4	No. Amer. Phillips	3.1	191	12	11 1/4	12	— 1/4
19%	5 1/4	Pickwick Intl.	3.1	118	6%	6%	6%	Unch.
6 1/4	2	Playboy	3.3	175	2 1/4	2	2 1/4	— 1/4
21 1/2	9 1/4	R.C.A.	4.6	2468	9%	9%	9%	Unch.
10%	4 1/4	Sony	10	1406	5%	5%	5%	+ 1/4
25	8%	Superscope	1.7	125	9%	8%	9%	— 1/4
26	10	Tandy	5.6	246	13 1/2	12 1/2	12 1/2	+ 1/4
6 1/4	2 1/4	Telecor	2.3	61	2 1/4	2 1/4	2 1/4	— 1/4
4	2 1/4	Telex	—	466	2 1/4	2 1/4	2 1/4	— 1/4
2 1/2	1 1/4	Tenna	—	55	1	1	1	Unch.
10%	5 1/4	Transamerican	6.3	1615	5%	5%	5%	— 1/4
9	4 1/4	20th Century	13	162	5%	4 1/4	4 1/4	— 1/4
1%	.07	Viewlex	—	194	.08	.07	.07	— .02
18 1/2	6%	Warner Commun.	2.6	440	7 1/4	7 1/4	7 1/4	Unch.
31%	9%	Zenith	7.3	597	9%	9%	9%	— 1/4

As of closing, Thursday, December 19, 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.	—	1/4	1/4	1/4	Schwartz Bros.	5	1/2	1/2	1/2
Gates Learjet	381	4 1/4	3 1/4	4 1/4	Wallich's	—	1/4	1/4	1/4
GRT	—	1/4	1/4	1/4	Music City	—	1/4	1/4	1/4
Goody Sam	—	1 1/4	1 1/4	1 1/4	NMC Corp.	—	1/4	.05	1/4
Integrity Ent.	—	1/4	1/4	1/4	Kustom Elec.	84	1	1/4	1
Koss Corp.	80	4 1/4	4 1/4	4 1/4	Orox Corp.	9	1/4	1/4	1/4
M. Josephson	7	4 1/4	4 1/4	4 1/4	Memorex	—	1 1/4	1 1/4	1 1/4

*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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Executive Turntable

Tony Montgomery named national director of promotion for RCA Records, replacing Tom Cossie, who has resigned. Move shifts headquarters for singles promotion, temporarily at least, to the East Coast. Don Whittemore, who handled singles promotion, has also resigned. At RCA's publishing wing, Warren Schatz joins Sunbury/Dunbar as manager, music publishing and creative productions in New York. A similar slot in Nashville has been filled by Pat Carter. . . . Mel Iberman's new title at RCA Records was incorrectly given last week. He is division vice president, commercial operations.

Bob Spitz appointed director of licensing for ATV Records, U.S. affiliate of Pye Records of London. . . . Frank J. DiLeo moves up the Rockwell International Corp.'s Admiral ladder to vice president and controller. . . . Richard Broderick named international consultant to Musexpo '75, the industry exposition slated to be held in Las Vegas next September. . . . Michael A. Kowalski, of Smith Kline Corp., elected director, Region 2, of the International Industrial Television Assn.

Ms. Benita Bruzier set as management coordinator for the Doobie Corp. and the Doobie Bros., working out of the firm's offices in San Anselmo, Calif. . . . Steve Love transfers from the New York office of ATV Music to its headquarters in Los Angeles.

John Phillips is the new eastern division sales manager for the Craig Corp., based in Chicago. . . . James L. Snyder heads the new Michigan sales office at Mt. Clemens for the Koss Corp.

Barbara Wood, a former chartist with Billboard, has departed Motown Records' promotion staff in Los Angeles. In New York, Soozin Kazik left Capitol's publicity office.

GRC Promo For Funk Pump LP

NEW YORK—A promotional and marketing campaign has been put in motion by General Recording Corp. (GRC) to support the album "Funk Pump" by the r&b group the Counts.

As part of the campaign, sales aids, including stickers, posters and streamers, are being shipped to major outlets, along with T-shirts, and are being coordinated with live appearances by the group at both local retail locations and radio stations. A concert tour is also planned for the group.

Savalas Disk Tour Teed In Cincinnati

CINCINNATI — Telly Savalas launched a four-city promotion trek here to plug his MCA album, "Telly," and the single from the same deck, "If."

During his stay here, Savalas made personal appearances on "The Nick Clooney Show" on WKRC-TV and the Bob Braun "50-50 Club," beamed over the Avco four-city network via WLW-T. This was followed with an autograph session at Shillito's department store, a leading retail outlet. Similar promotion stints are set for Dayton, Cleveland and New York.

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Billboard Top 50

Billboard SPECIAL SURVEY for Week Ending 1/4/75

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9	MANDY Barry Manilow, Bell 45613 (Arista) (Screen Gems-Columbia/Wren, BMI)
2	3	7	ONLY YOU Ringo Starr, Apple 1876 (Capitol) (Tro-Hollis, BMI)
3	2	9	MY EYES ADORED YOU Frankie Valli, Private Stock 45003 (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP)
4	8	6	PLEASE MR. POSTMAN The Carpenters, A&M 1646 (Jobete, ASCAP/Stone Agate, BMI)
5	6	8	ONE MAN WOMAN/ONE WOMAN MAN Paul Anka With Odia Coates, United Artists 569 (Spanka, BMI)
6	10	8	DREAM ON Righteous Brothers, Haven 7006 (Capitol) (ABC/Dunhill, BMI)
7	4	10	ANGIE BABY Helen Reddy, Capitol 3972 (Warner Bros., ASCAP)
8	11	6	MORNING SIDE OF THE MOUNTAIN Donny & Marie Osmond, MGM 14765 (Warner Bros., ASCAP)
9	5	11	RIDE 'EM COWBOY Paul Davis, Bang 712 (Web IV) (Web IV, BMI)
10	7	11	WISHING YOU WERE HERE Chicago, Columbia 3-10049 (Big Elk, ASCAP)
11	14	8	NEVER CAN SAY GOODBYE Gloria Gaynor, MGM 14748 (Jobete, ASCAP)
12	15	5	WHEN A CHILD IS BORN Michael Holm, Mercury 73643 (Phonogram) (Beechwood, BMI)
13	9	13	WHEN WILL I SEE YOU AGAIN Three Degrees, Philadelphia International ZS83550 (CBS) (Mighty Three, BMI)
14	22	3	ROCK 'N ROLL (I Gave You The Best Years Of My Life) Mac Davis, Columbia 3-10070 (Trec, BMI)
15	21	6	LOVING ARMS Petula Clark, ABC/Dunhill 15019 (Almo, ASCAP)
16	13	9	FAIRYTALE Pointer Sisters, ABC/Blue Thumb 254 (Para-Thumb/Polo Grounds, BMI)
17	17	8	FOUR OF FIVE TIMES Peter Dean, Buddha 434 (Miller, ASCAP)
18	19	7	EVERYBODY NEEDS A RAINBOW Ray Stevens, Barnaby 610 (Chess/Janus) (Ahab, BMI)
19	12	13	LAUGHTER IN THE RAIN Neil Sedaka, MCA 40313 (Don Kirshner/KEC, BMI/ASCAP)
20	25	4	BEST OF MY LOVE Eagles, Asylum 45218 (Kicking Bear/Benchmark, ASCAP)
21	24	6	ISN'T IT LONELY TOGETHER Stark & McBrien, RCA 10109 (Star Spangled/American Wordways, ASCAP)
22	16	12	I CAN HELP Billy Swan, Monument 8-8621 (Columbia) (Combine, BMI)
23	26	6	BABY, HANG UP THE PHONE Carl Graves, A&M 1620 (Tiny Tiger, ASCAP)
24	18	11	IT'S MIDNIGHT/PROMISED LAND Elvis Presley, RCA 10074 (Arc, BMI)
25	28	5	GEE BABY Peter Shelley, Bell 45614 (Arista) (Screen Gems-Columbia, BMI)
26	20	13	LONGFELLOW SERENADE Neil Diamond, Columbia 10043 (Stonebridge, ASCAP)
27	31	4	LOOK IN MY EYES PRETTY WOMAN Tony Orlando & Dawn, Bell 45620 (Arista) (ABC/Dunhill, BMI)
28	30	5	SALLY G Paul McCartney & Wings, Apple 1875 (Capitol) (McCartney/ATV, BMI)
29	23	11	YOU FOXY THING, I LOVE YOU Ronnie & Natalie O'Hara, Legacy 103 (Happy Girl, ASCAP)
30	37	5	LIKE A SUNDAY MORNING Lana Cantrell, Polydor 14261 (Silver Blue, ASCAP)
31	35	4	THE DOOR OF THE SUN (Alle Porte/Del Sole) Al Martino, Capitol 3987 (April, ASCAP)
32	34	3	SHA-LA-LA (Makes Me Happy) Al Green, Hi 2274 (London) (Jec/Al Green, BMI)
33	29	10	IF Telly Savalas, MCA 40301 (Colgems, ASCAP)
34	38	5	RUBY BABY Billy "Crash" Craddock, ABC 12036 (Hill & Range/Quintet/Freddy Bienstock, BMI)
35	40	2	SWEET SURRENDER John Denver, RCA 10148 (Walt Disney, ASCAP)
36	39	4	THAT GREAT OLD SONG George Fischhoff, Lisa 1 (George Fischhoff, ASCAP)
37	33	5	JUST LEAVE ME ALONE Don Potter, Columbia 3-10059 (Combine, BMI)
38	48	2	LOVELY PEOPLE America, Warner Bros. 8048 (Warner Bros., ASCAP)
39	41	4	IT'S A SIN WHEN YOU LOVE SOMEBODY Glen Campbell, Capitol 3988 (Canopy, ASCAP)
40	45	3	THE ENTERTAINER Billy Joel, Columbia 3-10064 (Home Grown/Tinker Street Tunes, BMI)
41	44	4	SAD SWEET DREAMER Sweet Sensation, PYE 71002 (ATV) (Leeds/Jacktone, ASCAP)
42	—	1	HIGH ON LOVE Jim Weatherly, RCA 10134 (Keca, ASCAP)
43	47	3	HOPPY, GENE AND ME Roy Rogers, 20th Century 2154 (Peso/Lowery, BMI)
44	46	3	RAIN Kris Kristofferson & Rita Coolidge, Monument 8630 (CBS) (First Generation BMI)
45	49	2	SHE DOESN'T LIVE HERE ANYMORE Jack Jones, RCA 10025 (Dramatics/New York Times, BMI)
46	42	9	EVERGREEN Booker T, Epic 8-50031 (Columbia) (Universe, ASCAP)
47	50	2	WIND ME UP Vikki Carr, Columbia 3-10058 (Music Of The Times/Thunder's Roar, ASCAP)
48	NEW ENTRY	—	YOU'RE NO GOOD Linda Ronstadt, Capitol 3990 (Edwin H. Morris/Jac/Blue Seas/U.S. Songs, ASCAP)
49	NEW ENTRY	—	PLEDGING MY LOVE Tom Jones, Parrot 40081 (London) (Lion/Wemar, BMI)
50	NEW ENTRY	—	I'M A WOMAN Maria Muldaur, Reprise 1319 (Yellow Dog, ASCAP)

The Doobie Brothers.
 We hope we saw you in '74.
 If not, see you in '75.



1 9 7 4

1/12 Amsterdam, Holland
 1/14 Rotterdam, Holland
 1/16 Frankfurt, Germany
 1/19 Braehman, Germany
 1/23 Brussels, Belgium
 1/26 London, England
 1/28 Southampton, England
 1/31 Oxford, England
 2/1 Leeds, England
 2/6 GOLD RECORD
 "CAPTAIN AND ME"
 3/1 Bozeman, Montana
 3/2 Missoula, Montana
 3/3 Seattle, Washington
 3/4 Portland, Oregon
 3/5 Spokane, Washington
 3/7 Sacramento, California
 3/8-10 San Francisco, California
 3/12 Fresno, California
 3/13 Bakersfield, California
 3/14 Long Beach, California
 3/15 San Diego, California
 3/16 Tucson, Arizona
 3/25 Austin, Texas
 3/26 Odessa, Texas
 3/27 El Paso, Texas

3/28 Amarillo, Texas
 3/29 Hayes, Kansas
 3/30 Kansas City, Kansas
 4/2 Oklahoma City, Oklahoma
 4/3 Abilene, Texas
 4/4 Waco, Texas
 4/5 San Antonio, Texas
 4/6 Dallas, Texas
 4/7 Houston, Texas
 4/8 GOLD RECORD
 "WHAT WERE ONCE
 VICES ARE NOW HABITS"
 4/10 Tallahassee, Florida
 4/11 Miami, Florida
 4/12 St. Petersburg, Florida
 4/13 Daytona, Florida
 4/14 Gainesville, Florida
 4/20 PLATINUM RECORD
 "CAPTAIN AND ME"
 4/24 Morgantown, West Virginia
 4/25 Baltimore, Maryland
 4/26 Roanoke, Virginia
 4/27 Greensboro, North Carolina
 4/28 Knoxville, Tennessee
 5/1 Nashville, Tennessee
 5/2 Evansville, Indiana
 5/3 Clemson, South Carolina
 5/4 Charlotte, North Carolina
 5/5 Birmingham, Alabama

5/8 Memphis, Tennessee
 5/9 Auburn, Alabama
 5/10 Jacksonville, Florida
 5/11 Atlanta, Georgia
 5/12 Mobile, Alabama
 5/13 Chattanooga, Tennessee
 5/29 PLATINUM RECORD
 "TOULOUSE STREET"
 7/8-9 Detroit, Michigan
 7/10 Indianapolis, Indiana
 7/11-12 Chicago, Illinois
 7/13 Davenport, Iowa
 7/16 Amsterdam, Holland
 7/20 London, England
 7/27-28 Honolulu, Hawaii
 8/20 Omaha, Nebraska
 8/21 Sioux Falls, South Dakota
 8/22 St. Paul, Minneapolis
 8/24 Ft. Wayne, Indiana
 8/25 Buffalo, New York
 8/26 Harrisburg, Pennsylvania
 8/27 Erie, Pennsylvania
 8/30 College Park, Maryland
 8/31 Pittsburgh, Pennsylvania
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 12/13 Bloomington, Illinois
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 12/29 PLATINUM RECORD
 "WHAT WERE ONCE
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 12/31 Dick Clark
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1 9 7 5

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On Warner Bros. Records & Tapes



CHILLIWACK
"Crazy Talk"—100

Sire photo

A veteran Canadian attraction, Chilliwack has overcome years of business woes and the replacement of their mainspring keyboard man to finally break through to the Hot 100. The foursome, now represented by Bachman-Turner Overdrive manager Bruce Allen of Vancouver, has switched away from the extended jams they used to be known for and now they are more singles-oriented. "Crazy Talk" produced by Terry Jacks, is an uptempo, rocking anthem to a Jezebel-like lover, with an ominous minor-chord progression in late-Beatles style. Group consists of lead guitarist-singer Bill Henderson, drummer-leader Ross Turney, virtuoso bassist Glen Miller and newcomer Howard Froese, 20, on guitar, piano and harmonica. "Crazy Talk" is only the third single they've released in two years, a tribute to the care they take with their product.

Recession: New Talent May Benefit

• Continued from page 1

being set and a disturbing percentage of announced dates are being cancelled for slow advance ticket sales.

The U.S. nightclub circuit, particularly in Middle America, is heavily dependent on attracting a full house with record artists of small-hall concert status who will accept the lower pay of niteries while on tour between concerts.

Fewer of these artists are available because of increased travel expenses, lessened record label spending to support new acts and the reduction of concert dates.

The concern of nightclub operators to stay alive in this situation was dramatically displayed at their emergency national meeting in Denver early in November (which Billboard was the only publication to attend).

There exists a talent vacuum at the national nightclub tour level. Not because the talent isn't available, but because artists are understandably reluctant to step backwards to more work for less money—even if they are able to maintain a comfortable living by working predominantly at the club circuit level.

Hard times make people strive to escape into music more than ever. They are just more careful about where they spend their music dollars, with the marginal purchases getting cut.

The remarkable 1974 success of the New York disco scene in attracting good-time audiences and breaking soul dance records proves the customers are still there for going out in large numbers and experiencing music in an appealing setting.

Thus 1975 may be the year of local and regional groups carving out a strong reputation with their original material in consistently strong onstage performances before they became serious contenders for a major-label record contract.

This in turn would lead to a more decentralized record industry music talent pool, of the sort which was so dynamic during the pioneer era of rock'n' roll when a tiny 2-track studio in New Mexico assembled the still classic records of a Buddy Holly.

Such a decentralized approach to building new artist talent could only be beneficial in giving birth to tomorrow's exciting new sounds.

Disco Units Offered By Canadians

VANCOUVER—Tri-Tone Audio, manufacturers of professional recording studio hardware here, took a direct marketing approach when they decided to move into manufacturing discotheque sound and lighting systems. They are syndicating complete music packages via their new Tri-Tone Discotheques division, setting up entire disco operations for existing niteries.

Five Tri-Tone discos will be operating around Vancouver by the end of the month and the company is shooting for 20 to 30 units sold throughout Western Canada in the next few months.

Tri-Tone's package includes their
(Continued on page 12)

Label Switch Spurs Buffy To New Peaks

By NAT FREEDLAND

LOS ANGELES—After some 10 years as a performer and songwriter, Buffy Sainte-Marie is finally breaking through to U.S. acceptance as more than a brooding neo-folkie protest singer for Indian Rights.



MCA photo

Buffy Sainte-Marie: the U.S. is finally finding out she's got more to offer than protest songs.

Overseas, from Japan to Scandinavia, they've known the secret for at least five years, accepting Buffy as a major star, and all-around entertainer and writer in the mainstream chanteuse tradition.

At home, it's taken a label switch from Vanguard to the larger MCA and a series of widely acclaimed club and small-hall concert tours to widen her image. Buffy is a superb onstage performer, rivetingly sexy, astonishingly versatile musically and with a high-voltage entertainer personality that never becomes phony or overly strident.

Costumed in the briefest of miniskirts, towering platform heels and leather-and-feather halter tops she designs herself, Buffy can dance like a dervish to heavy-rocking numbers backed by a cooking rhythm section.

Or with the lighting reduced to a single intimate spotlight, she performs an unaccompanied solo of a song based on a Cree Indian chant, twanging on a crude mouthbow instrument between verses.

It still isn't generally recognized that Buffy wrote the classic much-recorded ballad "Until It's Time For You To Go" as well as the first big protest hit, "Universal Soldier." And in 1967 Bobby Bare had a country hit with her "Piney Wood Hills."

Yet until recently, American audiences didn't expect to hear her doing anything outside the Indian protest genre of her "Native North American Child," "Now That The Buffalo's Gone" and "My Country Tis Of My People You're Dying."

"I find that while American audiences just want to hear your hits or at least the songs they're familiar with from your records, European audiences are much more interested in hearing your latest compositions that haven't been recorded yet," she says.

However, Buffy has now been around long enough so that a new generation of younger teens are discovering her afresh without any preconceptions from the folkie coffee-house days.

"I was on Vanguard for eight years and my first albums are still in catalog and selling," she says. "However, my first MCA album has already outsold every LP I ever did on Vanguard."

Her split with pioneer folk-label Vanguard arose over her desire to

stop making albums with only her guitar backing her vocals. She negotiated release terms, scraped together every cent she could lay her hands on and went to Nashville.

Spending \$45,000 of her own money, she cut an album with famed country crossover producer Norbert Putnam and Nashville's top progressive session musicians. Then she trundled the tape to New York and Los Angeles to make a new record deal.

At the time, Buffy had no personal manager or exclusive booking agent. For years, she had taken the rare policy of going out on the road alone, carrying along only her guitar and a suitcase without the assistance of a road manager. She would negotiate with various agencies to set up her tours.

Nashville has become her new home base because of its musical community feeling. Although she was voted FM Personality Of The Year by the free-form disk jockey association in 1974, admittedly her MCA albums have not produced any top 10 action yet.

However, her constant string of brilliant concert appearances bodes well for a smash record before much longer.

Talent In Action

ROD MCKUEN

Shubert Theater, Los Angeles

Attending a Rod McKuen concert is a total listening experience. The word-painter involves his listener with stories and scenes—mostly sad, mostly of someone looking back in a reflective mood—which are often familiarly poignant.

A coterie of his local fans Dec. 17 found themselves going on a two and one-half hour voyage into Rod's past, his present and along the way, right smack into some of the best musical expressions created by other writers.

McKuen's whispery voice was remarkably strong and projecting when he reached for high notes in several selections, notably, "If You Go Away," "I Shall Be Released," "In The Port Of Amsterdam."

The three most striking moments came when he did the Mancini-Mercer work, "Moon River," in a strident march-like mood, with the orchestra adding soulful riffs. The interpretation was the most unique of the evening and had the tune swinging in a new fashion.

The second high spot was the slow, developing "I Shall Be Released." It was on this Bob Dylan tune, the ninth of the evening, that McKuen's voice seemed to open up with power.

The third key point was his tenderly slow reading of his own "Seasons In The Sun," written, he said, 13 years ago.

There was some beautiful music accompanying the star, conducted by McKuen's pianist, Gene Palumbo, who shone himself on sev-

(Continued on page 12)

Signings

New Birth to Buddha. The 12-member soul-rock group had big hits on RCA, including "It's Been A Long Time." ... Hamilton, Joe Frank & Reynolds to Playboy Records and Joel Cohen's Kudo III Management. Trio previously recorded for ABC and had gold single of "Don't Pull Your Love."

Band of Angels, trio produced by Neil Merryweather, is latest group to CBS-distributed Mums Records.

Poet-writer-actress-singer Camille Yarbrough to Vanguard Records. ... Canada's April Wine re-signed to Big Tree. ... Soul producer-singer-writer Clarence Reid to Atlantic.

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Studio Track

By BOB KIRSCH

A new "residential" studio, **Long View Farm**, is now open in North Brookfield, Mass. Settled on 145 acres of farm land, the operation includes cottages serving as guest houses and rehearsal halls, a complete studio, instruments "in residence" including ARPs, organs, mellotrons, pianos and drums and lots of farm animals roaming around.

Owner **Gil Markle** handles most of the production and engineering. Artists who have used the facility to date include **Gary Wright**, **Mark Radice**, **Tom Chapin** (formerly of the Mt. Airy group), **Jim Hurt**, **Jim Carroll** and **John Coury**. Well known session man **David Spinozza** has also stopped in to visit.

Equipment in the studio includes an Aengus 1608 custom console, 3M 16-track machines, Ampex 4-track machines, Scully 2-track units and Revoxes, DBX noise reduction, AKG and EMT echo, Universal Audio limiters and compressors, Neumann and AKG mikes, Sony closed circuit TV and videotape, JBL 4320 monitoring, phasers, stereo synthesizers, digital delays, graphic EQ on all channels and capability for quadrasonic.

The complex is 20 minutes from New York City by plane, offers privacy and no clocks, says Markle. Dates depend on the project.

* * *

In notes from around the country, the original **Beau Brummels** are back together and recording at **Amigo Studio** in Los Angeles. Right around the time of the British musical invasion, you may remember, the five San Franciscans rolled up a string of hits including "Laugh Laugh" and "Just A Little" as well as several critically acclaimed singles that many felt did not make it as they should have, including "Don't Talk To Strangers" and "You Tell Me Why." Several excellent LPs also emanated from the band, including "Triangle" and "Bradley's Barn."

Guitarist **Ron Elliott** is again handling most of the writing (as he did in the early days), while **Sal Valentino** will again be offering his distinctive vocals. The band's return to action LP will be issued on Warner Bros., with **Ted Templeman** and **Lenny Warnoker** producing.

United Artists' artists are also keeping busy, with **Baron Stewart** recording at **Village Recorders** in Los Angeles produced by **Dallas Smith** and **Odia Coates** (who can be heard on the last Paul Anka single as well as on her own single) busy in Muscle Shoals with producer **Rick Hall**.

GRC artists the **Counts** are working up a new LP in the label's **Sound Pit** studio in Atlanta, while the label's **Mike Greene** is cutting his debut set at **Pyramid Sound Studios** in Ithaca, N.Y. Ex-Hampton Grease Band member **Lou Futtermen** is producing.

At **Wally Heider's** in San Francisco, **Hot Tuna** have finished an LP, and Studio C is being redesigned. And congratulations to **Nancy Wilcox**, who is now handling publicity for Wally in the Bay Area.

* * *

Congratulations to **Dick Jarrard**, new director of labor relations at the **Burbank Studios** in Los Angeles. And kudos to the studio for hosting the Marine Corps Combat Correspondents' annual "Toys For Tots" dinner.

JANUARY 4, 1975, BILLBOARD

Talent

Talent In Action

• Continued from page 10

eral solo occasions, including a soft backing for "Have Yourself A Merry Little Christmas"—a tribute to Judy Garland.

McKuen's hoarse speaking voice does take on a different texture when he sings, but not all his own compositions are super works. The act needs some editing.

Some good choices for elimination include "So Long San Francisco" and "The Girl Who Got Stabbed At The Prom" (an acknowledged bit of tomfoolery).

Superb are: "A Single Man," "If I Could Fly," "I Found You," "Stay With Me," "There Goes A Man Who Tried." **ELIOT TIEGEL**

LOGGINS & MESSINA HONK

Berkeley Community Theater

"You people are going to be very happy you came," said Honk's Richard Stekol to the capacity crowd (3,600) at the second of two sold-out shows Dec. 7. "Loggins and Messina are sounding so good."

He was right, and the high-flying Loggins-Messina sound was given an extra edge by the fact that they were recording this show for a live LP—possibly because of the success of their last live set, also recorded in front of a partisan Bay Area crowd. And in front of this crowd L&M and their superhot band could do no wrong.

They opened, as usual, acoustically with "Bright City Lights" and a medley of hits: "Danny's Song," "House At Pooh Corner," "I Want To Sing You A Love Song." The band came on for "Brighter Days," with Messina switching to mandolin, and heated things up more with the Scottish dragon air of "Be Free" and the crisp "Holiday Hotel," both featuring Al Garth on fiddle.

By the time they got to "Danger" everything was working at full steam. "Angry Eyes" out-Pocoed Poco. There was a half-hour's worth of encore material, half the time being taken with "Vahevela" on which everyone got a chance to stretch out.

It occurs to me that this band is the domestic, L.A. country-rock equivalent of Elton John's schtick, with the shared traits of instantly identifiable good-time songs performed in frenetic fashion by cream-of-the-crop musicians who are thoroughly inculcated in their own specific musical idiom. The only drawback is the contrivedly frantic action of Loggins, who jumps around twice as much as Pete Townshend while playing licks not half as good. But the girls loved it.

Honk, also from Southern California, had a lot of wares to display and were quite impressive. Their name is probably due in no small part to Craig Buhler, who indeed honks admirably on a variety of horns, sometimes playing two at once.

All six members of the band sing to some extent, with rhythm guitarist Beth Fitchet and keyboarder Steve Wood taking many of the lead vocals. They ranged from thumping upbeat rock like the classic "Heat Wave" and their own new single "Hesitation," to a '20s blues, "Oh Daddy," which they were able to give an appropriate music-box sort of sound.

The encore was "Gimmie That Wine," with lots of Pointers Sisters action in the harmonies. **JACK McDONOUGH**

DON McLEAN

Avery Fisher Hall, New York

Don McLean, Dec. 14, sort of left the feeling, "is that all there is?" McLean is typically low key in his concert appearances but he outdid himself this time. While the bulk of the three-fourths capacity audience was in the lobby during intermission, he strode onstage ahead of

Fey, Morris In New Colorado Management Tie

DENVER—Concert promoter Barry Fey and Chuck Morris, owner of the Ebbets Field nitery, have combined forces to form a new management office, M.F. Bullet. They manage Tommy Bolin, Colorado musician who was former lead guitarist of the James Gang.

Fey and Morris are Denver's two leading rock impresarios and have occasionally co-produced concerts locally. Bolin's new band showcases at the Whiskey in Los Angeles Monday and Tuesday (6-7).

time causing a mad rush to the seats by all. He opened alone on the cavernous stage and remained alone until the end, some 90 minutes later, when he was joined by the Persuasions in "Chapel In The Moonlight."

Granted, he is an excellent musician and a gifted composer, but he simply didn't generate enough to sustain a one-man show to a sophisticated audience. As the applause began to dwindle to the most stalwart of his fans he just kept right on going and surprisingly seemed miffed at requests from the audience. "Don't worry, you'll get 'em all," he almost snarled at one point.

In his favor, the first part of his show went well. He had the audience participating in several of his tunes, notably a Gospel tune "Children Go Where I Send Thee," and his runaway Jabberwocky type hit, "American Pie." It was only as it became grossly apparent that he was alone for the night that people began to twitch. As he presented himself, his act seems more styled to a college audience where the singular adulation is more commonplace.

The Persuasions, as mentioned, proceeded McLean and this ageless cappella vocal machine indicated why they are one of the finest and most respected singing groups extant.

JIM STEPHEN

FRANKIE AVALON ERICA TREVOR

Bachelors III, Ft. Lauderdale

Although only a few yards from the sand and surf that made him a top beach moviestar, Frankie Avalon's night club act bears no resemblance to that period in his career and is extremely up-to-date and polished. With superb charts, Avalon does an hour and a half show that starts with his theme, "I Got Music," through some soul and rock numbers ("You Are The Sunshine Of My Life," "She's One Helluva Woman") and even pays tribute to the little girls who bought his records with a medley of his biggest hits, "Venus," "I'll Never Let You Go," etc. His rapport with the audience is immediate as he tells of his eight children, and gets a girl from the audience to do a duet with him on stage. Avalon does a bit impersonating some famous Hollywood actors trying out for the role of George M. Cohan in "Yankee Doodle Dandy," and he does an admirable job.

To those who expected to see Frankie walk out with a surfboard in one hand and Annette Funicello in the other, they were entertained royally by a mature, professional singer and entertainer.

Opening the show was singer Erica Trevor, whose belting style and jazz phrasing reminded us a little of Anita O'Day in her prime. It's only a matter of time before some major label signs this young lady, whose voice and stage presence is at its peak. **ART KAPPER**

COMMANDER CODY & HIS LOST PLANET ARMEN WAYLON JENNINGS

Santa Monica Civic Auditorium

One of the strongest and most universally appealing bills to hit town in a long while was served up Dec. 14 with the combination of one of music's major country/rock bands and one of country's top names who is rapidly making a name for himself with a multitude of audiences.

Commander Cody & His Lost Planet Airmen were one of the first bands to aim for the rock crowd with a country sound, and the eight-piece congregation showed here they have lost none of their skill or flair in this field. Leader Cody on piano and his band move through everything from rock to straight country to Western swing, with a variety of members handling lead vocals, and the effect is one of genuine fun and strong audience response. The group has lost none of its freshness over the years, and continues in the forefront of a trend it helped begin.

Waylon Jennings was the surprise of the night to the primarily rock-oriented audience. A superstar in country, Jennings' strong vocals, excellent band and top array of songs drew cheers and applause from the audience during the songs as well as at the end of each selection.

The interesting point, however, is that Jennings went through basically the same set he offers to a straight country crowd, not bending his material to any particular audience. With one of the most powerful voices in music today, the artist drew from a varied repertoire that included his own hits "Rambling Man," "This Time" and "Lonesome, Onry & Mean," rock material like "Midnight Rider" and stirring ballads like "Amanda," where the reference about being over 30 and still wearing jeans brought loud cheers. Watching the artist get the same fren-

zied response from the rock crowd as he does from the country ones without changing his own standards, one gets the distinct impression that this is indeed one of the across-the-board superstars of the future. **BOB KIRSCH**

ROY BUCHANAN HOWARD WALES

Boarding House, San Francisco

Within his first three minutes on stage Dec. 9 Roy Buchanan had casually ripped off as stunning a display of chops as most guitarists summon up in half a set, and there is little to say about the man except that the blistering emotion which makes his records so commanding is even more overwhelming in live performance.

Buchanan, whose beard and belly give him the appearance of Abe Lincoln masquerading as a West Virginia frat brother, plays with his eyes set, his body generally unmoving. But, like many guitarists, he has a particular tic that manifests itself during intense passages: his jaw switches back and forth, click-clack, when he plays.

He did an array of material from his Polydor albums; he sang a little, as did both his drummer and his bass player—although his accompanying band was not the same as recorded with him on "In The Beginning," the latest LP. "Hey Joe" incorporated a hot Southern progressive-rock riff and closed out with two minutes of stone Jimi Hendrix sounds. "I'd Like To Start All Over Again" was good soul, and the mystical, sensual numbers ("The Messiah Will Come Again," "Nephesh") were chilling. A lady next to me summed it up in an unexpected way: "He plays very sexy music."

Howard Wales, the keyboard-synthesizer man who is best known locally for his work with Jerry Garcia, opened the show with his new guitar-bass-drums outfit. The music—some East Bay electric funk, some jazz, was intense in its own right and was done with great finesse and melodic control. **JACK McDONOUGH**

LARRY WEISS

Pasadena Ice House

Larry ("Rhinstone Cowboy") Weiss, a veteran writer-producer from the days of the American Breed, made his public debut since signing as a 20th Century solo artist Dec. 15 and carried it off in strong style.

Weiss is a singer-pianist of almost a Billy Joel energy level and it doesn't hurt that he also has a striking resemblance to the moustachioed Omar Sharif. Most of his original material proved interesting and catchy. In particular, "Breakaway" could do well as a single.

Weiss displayed effective baritone vocalizing at this longtime Los Angeles area showcase. His piano was backed by bass and guitar, but he would probably sound considerably better with a larger group and another keyboard man. **RACHEL GOLD**

Shure Device Kills Feedback

LOS ANGELES—Shure has come out with a \$190 anti-feedback device which is supposed to cut out the annoying electrical bleats so familiar to rock concertgoers.

The Shure PE610 Feedback Controller works as a guitar preamplifier. It stops feedback by smoothing out the instrument's frequency response curve by filters for maximum gain and can be tuned to each individual show room.

Disco Units

• Continued from page 10

new two-turntable mixer, Disco IV, turntables, speakers and lighting system. They also provide the disk jockey, records for programming, and take charge of the club's advertising and promotion.

According to Clive Ross of Tri-Tone, a recent modernization of British Columbia's liquor laws have opened up a wide new market for discos, because dancing is now legal in a far greater number of establishments, including many types of restaurants and the region's ubiquitous "beer parlors."

Campus

Campus Activity Slightly Reduced As Year Starts

By JIM FISHEL

NEW YORK—While colleges continue to play a major part in breaking new talent via radio and live concerts, the economic pinch of the industry has slightly curtailed the usual large amount of activity on campuses.

Throughout the nation, colleges continue to have drop-offs in enrollment, but there is still an amount of innovative programming coming from that vehicle. Because money is tight, campuses are turning to different types of programming including mini-festivals of traditional jazz, blues, folk, bluegrass, etc.

This has worked successfully on many campuses, where there isn't enough money or interest to generate consistent appearances by superstar stature groups.

In addition, booking agencies are actively trying to showcase up-and-coming acts in this market, because it remains one of the few left for that purpose. A number of nationally-prominent acts got their first chance for recognition in the confines of the nation's schools while other acts have polished new stage shows on colleges, because they consider it to be the true proving ground.

A number of schools are still having economic troubles presenting several shows during the year, because they usually have to promote one show at a time. On the success or failure of that show, they evaluate their financial status and add another show if it's feasible. This appears to be an oncoming event in the collegiate market, but many agents are trying to combat it by packaging several middle-priced acts into a concept that will draw enough people to make money for another.

Other areas coming into important play this past year are dance companies, movies, recreation, speakers and a variety of specialty acts including magicians, comedians, talent shows, mime, ESP, hypnotists and even fire-eaters.

Belt-tightening by record companies has also affected the collegiate radio market, by cut-backs in promotional product. Still, most labels consider the campus radio station to be very important in breaking new artists through concentrated airplay.

The number of college radio station's serviced has decreased, but record company campus departments still service most stations capable of reaching a student market, whether it be large or small.

An average of 500 stations receive product from the major labels, although some only receive a partial shipment. Most of the records are broken down into various categories including rock, jazz, pop and sent according to station format, although some companies send a blanket shipment of every new release in hopes of reaching new outlets.

Even with label support, collegiate radio is undergoing some rough times, because of the amount of funds available for non-commercial broadcasters. Even with this lessening of funds, some stations are using creativity and generating money, by means of taking advertising for playlists, holding fund-raising broadcasts and other such functions. Play lists continue to become more sophisticated as colleges turn to computer read-outs and some

(Continued on page 44)

Billboard Singles Radio Action

Playlist Top Add Ons • Playlist Prime Movers • Regional Breakouts & National Breakouts

Top Add Ons and Prime Movers are Determined by Radio Stations. Breakouts are Determined by Billboard's Chart Dept.

Based on station playlists through Thursday (12/26/74)

TOP ADD ONS - NATIONAL

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.)

PRIME MOVERS - NATIONAL

- CARPENTERS—Please Mr. Postman (A&M)
- ARRY MANILOW—Mandy (Bell)
- LINDA RONSTADT—You're No Good (Capitol)

BREAKOUTS - NATIONAL

- GLORIA GAYNOR—Never Can Say Goodbye (MGM)
- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- EAGLES—Best Of My Love (Asylum)

Pacific Southwest Region

Pacific Northwest Region

TOP ADD ONS:

- PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.)
- DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea)
- AMERICA—Lonely People (W.B.)

PRIME MOVERS:

- PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.)
- GEORGE HARRISON—Dark Horse (Apple)
- LINDA RONSTADT—You're No Good (Capitol)

BREAKOUTS:

- PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.)
- EAGLES—Best Of My Love (Asylum)
- DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea)

TOP ADD ONS:

- DAVID GATES—Never Let Her Go (Elektra)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- EAGLES—Best Of My Love (Asylum)

PRIME MOVERS:

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- AMERICA—Lonely People (W.B.)
- RUFUS—You Got The Love (ABC)

BREAKOUTS:

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- EAGLES—Best Of My Love (Asylum)
- GLORIA GAYNOR—Never Can Say Goodbye (MGM)

NO NEW LIST

KTAC—Tacoma

NO NEW LIST

KGW—Portland

- GLORIA GAYNOR—Never Can Say Goodbye (MGM)
- MAC DAVIS—Rock 'N Roll (I Gave You The Best Years Of My Life) (Columbia)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) HB-17
- GRAND FUNK—Some Kind Of Wonderful (Capitol) HB-16

KISN—Portland

- STYX—Lady (Wooden Nickel)
- TODD RUNDGRUN—Wolfman Jack (Bearsville)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic) 23-10
- EAGLES—Best Of My Love (Asylum) 13-6

KTLK—Denver

- CAROL DOUGLAS—Doctor's Orders (Midland International)
- ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.)
- GLORIA GAYNOR—Never Can Say Goodbye (MGM) 40-28
- AMERICA—Lonely People (W.B.) 29-18

KIMN—Denver

- DAVID GATES—Never Let Her Go (Elektra)
- CAROLE KING—Nightingale (Ode)
- AMERICA—Lonely People (W.B.) 25-12
- JOHN DENVER—Sweet Surrender (RCA) 26-9

KCPX—Salt Lake City

- TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell)
- EAGLES—Best Of My Love (Asylum)
- POLLY BROWN—Up In A Puff Of Smoke (GTO) HB-29
- STYX—Lady (Wooden Nickel) HB-30

Southwest Region

TOP ADD ONS:

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- AMERICA—Lonely People (W.B.)
- DOOBIE BROTHERS—Black Water (W.B.)

PRIME MOVERS:

- BARRY MANILOW—Mandy (Bell)
- CARPENTERS—Please Mr. Postman (A&M)
- RUFUS—You Got The Love (ABC)

BREAKOUTS:

- DOOBIE BROTHERS—Black Water (W.B.)
- AMERICA—Lonely People (W.B.)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)

KILT—Houston

NO NEW LIST

KLIF—Dallas

NO NEW LIST

KNUS-FM—Dallas

NO NEW LIST

92-K (KAFM-FM)—Dallas

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- BARRY MANILOW—Mandy (Bell) 33-17

- ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 7-3

KFJZ—Fl. Worth

NO NEW LIST

KXOL—Fl. Worth

- CHARLIE ROSS—Thanks For The Smiles (Big Tree)
- SPLINTER—Costafine Town (Dark Horse)
- BARRY MANILOW—Mandy (Bell) 12-5
- EAGLES—Best Of My Love (Asylum) 19-12

KONO—San Antonio

- BARRY MANILOW—Mandy (Bell)
- DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM)
- JOHN LENNON—#9 Dream (Apple) HB-20
- BARRY WHITE—You're The First, The Last, My Everything (20th Century) 13-8

KELP—El Paso

- LINDA RONSTADT—You're No Good (Capitol)
- MAC DAVIS—Rock 'N Roll (I Gave You The Best Years Of My Life) (Columbia)
- GRAND FUNK—Some Kind Of Wonderful (Capitol) HB-21
- CARPENTERS—Please Mr. Postman (A&M) 23-16

XEROK—El Paso

- CAROLE KING—Nightingale (Ode)
- DOOBIE BROTHERS—Black Water (W.B.)
- NO POSITION CHANGE

KAKC—Tulsa

- DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM)
- PAUL DAVIS—Ride'em Cowboy (Bang) 20-13
- BARRY WHITE—You're The First, The Last, My Everything (20th Century) 18-11

KELI—Tulsa

- DOOBIE BROTHERS—Black Water (W.B.)
- AMERICA—Lonely People (W.B.)
- CARPENTERS—Please Mr. Postman (A&M) 10-4
- JOHN LENNON—#9 Dream (Apple) EX-26

WKY—Oklahoma City

- AMERICA—Lonely People (W.B.)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- CARPENTERS—Please Mr. Postman (A&M) 22-8
- DOOBIE BROTHERS—Black Water (W.B.) 39-28

KONA—Oklahoma City

- CAROLE KING—Nightingale (Ode)
- DOOBIE BROTHERS—Black Water (W.B.)
- RUFUS—You Got The Love (ABC) 29-10
- BARRY MANILOW—Mandy (Bell) 14-11

WTIX—New Orleans

- GEORGE McCRAE—I Get Lifted (TK)
- OHIO PLAYERS—Fire (Mercury)
- BARRY MANILOW—Mandy (Bell) 18-14
- CARPENTERS—Please Mr. Postman (A&M) 20-16

KEEL—Shreveport

NO NEW LIST

Mid-West Region

TOP ADD ONS:

- GLORIA GAYNOR—Never Can Say Goodbye (MGM)
- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.)

PRIME MOVERS:

- CARPENTERS—Please Mr. Postman (A&M)
- GLORIA GAYNOR—Never Can Say Goodbye (MGM)
- DOOBIE BROTHERS—Black Water (W.B.)

BREAKOUTS:

- GLORIA GAYNOR—Never Can Say Goodbye (MGM)
- PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.)
- GRAND FUNK—Some Kind Of Wonderful (Capitol)

WLS—Chicago

- GUESS WHO—Dancin' Fool (RCA)
- BARRY MANILOW—Mandy (Bell)
- CARPENTERS—Please Mr. Postman (A&M) 14-7
- NEIL SEDAKA—Laughter In The Rain (MCA) 8-3

WCFL—Chicago

- JETHRO TULL—Bungle In The Jungle (Chrysalis)
- GLORIA GAYNOR—Never Can Say Goodbye (MGM)
- NO POSITION CHANGE

WOKY—Milwaukee

- NONE
- PERRY COMO—Christmas Dream (RCA) 25-10
- GLORIA GAYNOR—Never Can Say Goodbye (MGM) 27-16

WZJU-FM—Milwaukee

- POLLY BROWN—Up In A Puff Of Smoke (GTO)
- JOHN DENVER—Sweet Surrender (RCA)
- DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM) 10-6
- BARRY MANILOW—Mandy (Bell) 11-8

WIFE—Indianapolis

- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- ELVIS PRESLEY—Promised Land (RCA)
- EAGLES—Best Of My Love (Asylum) 28-17
- PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.) 29-19

WIRL—Peoria, IL

- NONE
- DOOBIE BROTHERS—Black Water (W.B.) 21-15
- MAC DAVIS—Rock 'N Roll (I Gave You The Best Years Of My Life) (Col) 25-19

WDGY—Minneapolis

- DAVID BOWIE—Changes (RCA)
- TONY ORLANDO & DAWN—Look Into My Eyes Pretty Woman (Bell)
- DOOBIE BROTHERS—Black Water (W.B.) 29-18
- JIM STAFFORD—Your Bulldog Drinks Champagne (MGM) 30-19

KDWB—Minneapolis

- PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.)
- STYX—Lady (Wooden Nickel)
- CARPENTERS—Please Mr. Postman (A&M) 19-12
- PAUL McCARTNEY & WINGS—Sally G./Junior's Farm (Apple) 17-11

KOIL—Omaha

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- DOOBIE BROTHERS—Black Water (W.B.)
- STEVIE WONDER—Boogie On Reggae Woman (Tamla) 28-15
- BARRY MANILOW—Mandy (Bell) 24-14

KIOA—Des Moines

- PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.)
- EAGLES—Best Of My Love (Asylum)
- HARRY CHAPIN—Cat's In The Cradle (Elektra) 11-3
- BARRY WHITE—You're The First, The Last, My Everything (20th Century) 15-7

KKLS—Rapid City, SD

- CAROLE KING—Nightingale (Ode)
- AMERICA—Lonely People (W.B.)
- CARPENTERS—Please Mr. Postman (A&M) 18-9
- GRAND FUNK—Some Kind Of Wonderful (Capitol) 14-7

KQWB—Fargo, ND

NO NEW LIST

KXOK—St. Louis

NO NEW LIST

KSLO-FM—St. Louis

- GLORIA GAYNOR—Never Can Say Goodbye (MGM)
- NEIL SEDAKA—Laughter In The Rain (MCA) 19-10
- OHIO PLAYERS—Fire (Mercury) 20-14

WHB—Kansas City

- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- JOHN LENNON—#9 Dream (Apple)
- GLORIA GAYNOR—Never Can Say Goodbye (MGM) EX-18
- CAROL DOUGLAS—Doctor's Orders (Midland International) EX-25

North Central Region

TOP ADD ONS:

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- MICHAEL HOLM—When A Child Is Born (Mercury)
- POLLY BROWN—Up In A Puff Of Smoke (GTO)

PRIME MOVERS:

- CARPENTERS—Please Mr. Postman (A&M)
- BARRY MANILOW—Mandy (Bell)
- LINDA RONSTADT—You're No Good (Capitol)

BREAKOUTS:

- LINDA RONSTADT—You're No Good (Capitol)
- CAROL DOUGLAS—Doctor's Orders (Midland International)
- GRAND FUNK—Some Kind Of Wonderful (Capitol)

CKLW—Detroit

- MICHAEL HOLM—When A Child Is Born (Mercury)
- BARRY MANILOW—Mandy (Bell) 24-17
- EAGLES—Best Of My Love (Asylum) 26-22

WGRD—Grand Rapids

- NONE
- BARRY MANILOW—Mandy (Bell) 18-10
- CARPENTERS—Please Mr. Postman (A&M) 14-9

Z-96 (WZZM-FM)—Grand Rapids

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- BARRY MANILOW—Mandy (Bell) 11-4
- THREE DEGREES—When Will I See You Again (Philadelphia Int'l) 20-14

WTAC—Flint, MI

- OHIO PLAYERS—Fire (Mercury)
- LINDA RONSTADT—You're No Good (Capitol)
- CARPENTERS—Please Mr. Postman (A&M) 18-10
- CAROL DOUGLAS—Doctor's Orders (Midland International) 30-21
- WIXY—Cleveland, Ohio

(Continued on page 14)

JANUARY 4, 1975, BILLBOARD

Billboard Singles Radio Action

Top Add Ons and Prime Movers are Determined by Radio

Stations. Breakouts are Determined by Billboard's Chart Dept.

Playlist Top Add Ons ●

Playlist Prime Movers ★

Based on station playlists through Thursday (12/26/74)

Continued from page 13

NO NEW LIST

13-Q (WKPO)—Pittsburgh

- LINDA RONSTADT—You're No Good (Capitol)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- CARPENTERS—Please Mr. Postman (A&M) 19-11
- NEIL SEDAKA—Laughter In The Rain (MCA) 18-13

KQV—Pittsburgh

- CAROL DOUGLAS—Doctor's Orders (Midland International)
- POLLY BROWN—Up In A Puff Of Smoke (GTO)
- DOOBIE BROTHERS—Black Water (W.B.) 14-7
- EAGLES—Best Of My Love (Asylum) 17-13

WKBW—Buffalo

- GLORIA GAYNOR—Never Can Say Goodbye (MGM)
- GLADYS KNIGHT & THE PIPS—I Feel A Song In My Heart (Buddah)
- CAROL DOUGLAS—Doctor's Orders (Midland International) 25-16
- JETHRO TULL—Bungle In The Jungle (Chrysalis) 26-22

WGRQ—Buffalo

- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- AMERICA—Lonely People (W.B.)
- BARRY MANILOW—Mandy (Bell) 20-15
- NEIL SEDAKA—Laughter In The Rain (MCA) 5-3

WSAI—Cincinnati

- NO NEW LIST

WCOL—Columbus

- JOHN LENNON—#9 Dream (Apple)
- CAROLE KING—Nightingale (Ode)
- STYX—Lady (Wooden Nickel) 26-15
- EAGLES—Best Of My Love (Asylum) 22-12

WAKY—Louisville

- COMMODORES—I Feel Sanctified (Motown)
- CHARLIE ROSS—Thanks For The Smiles (Big Tree)
- GRAND FUNK—Some Kind Of Wonderful (Capitol) 28-10
- LINDA RONSTADT—You're No Good (Capitol) 18-6

WTUE—Dayton, OH

- AMERICA—Lonely People (W.B.)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- DOOBIE BROTHERS—Black Water (W.B.) 36-25
- LINDA RONSTADT—You're No Good (Capitol) 37-26

WBGW—Bowling Green, KY

- POLLY BROWN—Up In A Puff Of Smoke (GTO)
- CHARLIE DANIELS BAND—The South Will Rise Again (Kama Sutra)
- CARPENTERS—Please Mr. Postman (A&M) 9-2
- TELLY SAVALAS—If (MCA) 20-16

WJET—Erie, PA

- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- CARPENTERS—Please Mr. Postman (A&M) 14-5
- BARRY MANILOW—Mandy (Bell) 6-1

Southeast Region

TOP ADD ONS:

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- JONI MITCHELL—Big Yellow Taxi (Asylum)
- CAROLE KING—Nightingale (Ode)

PRIME MOVERS:

- LINDA RONSTADT—You're No Good (Capitol)
- STEVIE WONDER—Boogie On Reggae Woman (Tamla)
- GLORIA GAYNOR—Never Can Say Goodbye (MGM)

BREAKOUTS:

- EAGLES—Best Of My Love (Asylum)
- TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell)
- GLORIA GAYNOR—Never Can Say Goodbye (MGM)

WQXI—Atlanta

- NO NEW LIST

WFOM—Atlanta

- JONI MITCHELL—Big Yellow Taxi (Asylum)
- CAROLE KING—Nightingale (Ode)
- JOHN DENVER—Sweet Surrender (RCA) 37-28
- TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell) 28-21

Z-93 (WZGO-FM)—Atlanta

- JIM STAFFORD—Your Bulldog Drinks Champagne (MGM)

NO POSITION CHANGE

WBBQ—Augusta

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- TELLY SAVALAS—If (MCA)
- AMERICA—Lonely People (W.B.) 36-26
- GLORIA GAYNOR—Never Can Say Goodbye (MGM) 20-14

WSGN—Birmingham, AL

- NO NEW LIST

WHYY—Montgomery, AL

- RINGO STARR—No No Song (Apple)
- STYX—Lady (Wooden Nickel)
- LINDA RONSTADT—You're No Good (Capitol) 19-12
- MARIA MULDAUR—I'm A Woman (Reprise) 28-20

WTOB—Winston/Salem, NC

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- DOOBIE BROTHERS—Black Water (W.B.)
- PAUL McCARTNEY & WINGS—Sally G. (Apple) 23-14
- DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM) 24-15

WPGA—Savannah, GA

- FRANKIE VALLI—My Eyes Adored You (Private Stock)
- EAGLES—Best Of My Love (Asylum) 17-10
- BARRY MANILOW—Mandy (Bell) 12-7

WTMA—Charleston, SC

- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- GLORIA GAYNOR—Never Can Say Goodbye (MGM)
- STEVIE WONDER—Boogie On Reggae Woman (Tamla) 27-19
- CARPENTERS—Please Mr. Postman (A&M) 13-7

WKIX—Raleigh, NC

- JOHN LENNON—#9 Dream (Apple)
- TONY ORLANDO & DAWN—Look In My Eyes Pretty Woman (Bell)
- LINDA RONSTADT—You're No Good (Capitol) 27-17
- EAGLES—Best Of My Love (Asylum) 21-14

WORD—Spartanburg, SC

- NO NEW LIST

WAYS—Charlotte, NC

- NO NEW LIST

WNOX—Knoxville, TN

- NO NEW LIST

WGOW—Chattanooga

- NONE

PAUL McCARTNEY & WINGS—Junior's Farm (Apple) 21-8

- HARRY CHAPIN—Cat's In The Cradle (Elektra) 22-10

KAAY—Little Rock

- NO NEW LIST

WHBQ—Memphis

- MICHAEL HOLM—When A Child Is Born (Mercury)
- PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.)
- OHIO PLAYERS—Fire (Mercury) 28-10
- GLORIA GAYNOR—Never Can Say Goodbye (MGM) 25-18

WMPS—Memphis

- BROWNSVILLE STATION—Mama Don't Allow No Parkin' (Big Tree)
- ELTON JOHN—Lucy In The Sky With Diamonds (MCA) EX-4
- BARRY MANILOW—Mandy (Bell) 14-11

WMAK—Nashville

- NO NEW LIST

WLAC—Nashville

- NO NEW LIST

WQAM—Miami

- EAGLES—Best Of My Love (Asylum)
- PAUL DAVIS—Ride 'Em Cowboy (Bang)
- STEVIE WONDER—Boogie On Reggae Woman (Tamla) 25-17
- GLORIA GAYNOR—Never Can Say Goodbye (MGM) 13-5

WFUN—Miami

- NO NEW LIST

Y-100 (WHYI-FM)—Miami/Ft. Lauderdale

- NONE
- STEVIE WONDER—Boogie On Reggae Woman (Tamla) 20-14
- JETHRO TULL—Bungle In The Jungle (Chrysalis) 25-19

WLCY—Tampa

- NO NEW LIST

WQPD—Lakeland, FL

- GEORGE HARRISON—Ding Dong Dong (Apple)
- JOHN DENVER—Sweet Surrender (RCA)
- LINDA RONSTADT—You're No Good (Capitol) 26-12
- EAGLES—Best Of My Love (Asylum) 16-10

Mid-Atlantic Region

TOP ADD ONS:

- JOHN LENNON—#9 Dream (Apple)
- DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM)
- DOOBIE BROTHERS—Black Water (W.B.)

PRIME MOVERS:

- DOOBIE BROTHERS—Black Water (W.B.)
- CARPENTERS—Please Mr. Postman (A&M)
- EAGLES—Best Of My Love (Asylum)

BREAKOUTS:

- DOOBIE BROTHERS—Black Water (W.B.)
- JOHN LENNON—#9 Dream (Apple)
- DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM)

WFIL—Philadelphia

- DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM)
- NO POSITION CHANGE

WIBG—Philadelphia

- DOOBIE BROTHERS—Black Water (W.B.)
- GEORGE HARRISON—Ding Dong Dong (Apple)
- EAGLES—Best Of My Love (Asylum) 25-17
- PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.) 27-19

WPGC—Washington

- NO NEW LIST

WRC—Washington

- NO NEW LIST

WCAO—Baltimore

- STYX—Lady (Wooden Nickel)
- JOHN LENNON—#9 Dream (Apple)
- GEORGE HARRISON—Dark Horse (Apple) 22-15
- JETHRO TULL—Bungle In The Jungle (Chrysalis) 17-12

WLPL-FM—Baltimore

- DISCO TEX & THE SEX-O-LETES—Get Dancin' (Chelsea)
- DAN FOGELBERG—Part Of The Plan (Epic)
- DOOBIE BROTHERS—Black Water (W.B.) 26-17
- GLORIA GAYNOR—Never Can Say Goodbye (MGM) 23-15

WGH—Newport News, VA

- NO NEW LIST

WYRE—Annapolis, MD

- JOHN LENNON—#9 Dream (Apple)
- MAC DAVIS—Rock 'N Roll (I Gave You The Best Years Of My Life) (Columbia)
- NO CHANGE IN POSITIONS

WLEE—Richmond, VA

- JOHN LENNON—#9 Dream (Apple)
- LYNYRD SKYNYRD—Free Bird (MCA)
- CARPENTERS—Please Mr. Postman (A&M) 13-4
- DOOBIE BROTHERS—Black Water (W.B.) EX-24

Northeast Region

TOP ADD ONS:

- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- DISCO TEX & THE SEX-O-LETES—Get Dancin' (Chelsea)
- AMERICA—Lonely People (W.B.)

PRIME MOVERS:

- BARRY MANILOW—Mandy (Bell)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- CARPENTERS—Please Mr. Postman (A&M)

BREAKOUTS:

- AMERICA—Lonely People (W.B.)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- GRAND FUNK—Some Kind Of Wonderful (Capitol)

WABC—New York City

- NO NEW LIST

WPIX-FM—New York City

- NO NEW LIST

WBBF—Rochester, NY

- NO NEW LIST

WRKO—Boston

- DISCO TEX & THE SEX-O-LETES—Get Dancin' (Chelsea)
- DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM) 15-9
- CARPENTERS—Please Mr. Postman (A&M) 17-11

WMEX—Boston

- GRAND FUNK—Some Kind Of Wonderful (Capitol)

NEIL SEDAKA—Laughter In The Rain (MCA) 13-7

- ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 10-5

WYBF-FM—Framingham, MA

- NO NEW LIST

WPRO—Providence

- NO NEW LIST

WORC—Worcester, MA

- POLLY BROWN—Up In A Puff Of Smoke (GTO)
- GEORGE HARRISON—Ding Dong Dong (Apple)
- BARRY MANILOW—Mandy (Bell) 23-11
- PAUL McCARTNEY & WINGS—Sally G. (Apple) 13-8

WDRG—Hartford

- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- AMERICA—Lonely People (W.B.)
- ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 13-5
- AL MARTINO—To The Door Of The Sun (Capitol) 14-6

WPOP—Hartford

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- GRAND FUNK—Some Kind Of Wonderful (Capitol)
- CARPENTERS—Please Mr. Postman (A&M) 22-12
- AMERICA—Lonely People (W.B.) 28-23

FIRST CABIN

ALL OVER THE COUNTRY... ALL OVER THE WORLD. EITHER WAY, YOU TRAVEL FIRST CLASS IN BILLBOARD'S "THE WORLD OF COUNTRY MUSIC"

RANCH STYLE BEANS

F-3cw

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JANUARY 4, 1975, BILLBOARD

Radio-TV Programming

Radio May See An Increase In Disco Music, Less Of Nostalgia

• Continued from page 3

self as a programmer, has been setting the pace for many of the younger men. George Wilson himself has contributed immensely to the growth of both air personalities and program directors associated with him.

These younger program directors, usually without exception, have formulated highly involved concepts about Top 40 radio and put them into practice. These concepts, usually, pare a radio's air sound down to the nitty gritty, the ultimate tools in audience reach. When, in Los Angeles a few months ago, one particular radio station came in extremely strong in young adult women, one of the program directors was able to whip out a slide rule and prove that the station had somehow acquired more women listeners than existed in the city.

Years ago, a program director more than likely would have never known that an opposing station had committed skulduggery; uniquely enough, no program director might have known enough to even attempt such a ratings manipulation.

And these program directors are quite competitive. There have been cables chopped, currents changed, studio fires, and even one tower demolished—all without any proof, of course, of foul play.

In general, the competition has been on the air.

But even on the air, the younger breed are making definite strides and, usually, winning. Rick Carroll at KKDJ has been able to keep Bill Drake, the radio hero of a few years ago, from doing as well as he might have with KIQQ.

Tom Straw at KSEA in San Diego has been able to do quite well against older professionals in that market.

This is not to infer that the world of radio is for the young... just that they have been able to invade and hold their ground so far. Jim Maddox took over a loser—KDAY—that had never done well in Los Angeles as a Top 40 station and went soul with it, using the same concepts prevailing on FM Top 40 to knock off the long-time soul leader in Los Angeles, WGFJ.

By the same token, several changes are happening in country radio and time may prove their value. For instance, KGBS in Los Angeles is using record sweeps and keeping the sound "gentle."

Radio may also make several strides technically in the next few months... and not just in the use of automation equipment in combination with air personalities to regulate and control the air sound. For one thing, the FCC may see fit to approve a particular discrete quadraphonic broadcasting system this year. The results of the experimental tests in San Francisco are in.

Too, there have been enormous strides in research in the past few months that will grow into wider use in the coming year. For instance, the computer analyzing project developed by Jack McCoy and Doug Herman for Bartell Media. This project can decipher an ARB ratings survey into common language and then make suggestions on what the program director can do to improve his market situation.

In San Francisco, Sebastian Stone and Willis Duff have harnessed the rather unorthodox methodologies of

Dr. Tom Turicchi and his CRI firm to evaluate records, air personalities, commercials—all facets dealing with the on-air sound of a radio station. These studies will more than likely be used by more and more radio stations and record companies during the coming months as Turicchi can also evaluate such esoteric factors as "listener fatigue" and tuneout.

Some of the more interesting things that you can expect more of in coming months include the simulcasting of radio stations on TV. This is not new. WLW in Cincinnati has long been simulcasting a TV show in that market and attempts in the past to do away with the audio part of the TV show on the radio station have met with instant outcries from the audience.

But there have been several shows on TV—specifically the contemporary music programs—that have been simulcast on FM because of the better audio and the stereo capability of FM.

KMET in Los Angeles broadcast the recent Rose Bowl Parade in matrix quad... live... simulcasting with local TV station channel 11.

While TV audio has the capability for broadcasting in stereo and even quad matrix, it's monaural; thus the FM simulcasts make sense and there may be even more such specialized programming in days to come.

Last, you can expect several improvements during the coming year in the overall approach to radio. Many radio men today are totally fed up with lack of proper treatment and representation at the association level. There has been an "awakening" by FM broadcasters and a stronger, more aggressive voice through the National Assn. of FM Broadcasters. You can expect some movement of radio men toward this younger, more alert organization that seems to offer more value and interest for radio.

But the recession—whether here now or coming or merely the scare of it—has caused many radio and television people to do a double-think in the past few weeks. And this tendency to run scared will increase in weeks and maybe months to come.

It has ramifications ranging from the music played on the air, programming in general, the air personalities, and the technical advancements just around the corner.

But first, we should consider the financial situation that many radio men feel will be hampering radio in days to come. It should be noted that, however, the mere scare of a recession might be beneficial, as it will bring about even more efficiency.

The first phase of this enforced efficiency is being felt right now. The firms that manufacture equipment for automation can not supply the demand. And, although the main force is in FM radio, AM radio is also automating either fully or partially at a decent pace. One major facility in Los Angeles, for example, has been exploring automation equipment to use in conjunction with live air personalities.

A survey by the National Assn. of FM Broadcasters, just released, reveals that 25.3 percent of all FM stations are fully automated, with another 25.2 percent partially automated.

The survey also points out that 33.6 percent of all FM stations are now featuring some syndicated radio programming, which is another sign of efficiency movement. The so-

phistication today in automation equipment allows many radio stations to program and operate better at less cost.

Alan Clark, president of Alto Communications, Los Angeles, and his general manager Bill Ezell, produce programming for automation, among other services. They estimate that a radio station can automate for \$30,000 to \$35,000. Their own programming, depending on market size, might cost anywhere from \$1,500 to \$3,500.

A lot of FM stations that are automated are, of course, producing their own programming material themselves.

Not all radio stations believe that automating is the answer. It's true that the national dollar has been withdrawn, to a great extent, from local radio, mostly because TV is a cheaper buy.

Dick Rosenfeld, general manager of KILT in Houston, said recently at a programming conference in Kansas City that national business was hurting because the radio advertising representative has been wiped out. "They're on their knees." But, because more timebuyers were out on the street, they were going to be looking at radio again more seriously.

At that same meeting, Stan Kaplan, owner of WAYS in Charlotte, N.C., pointed out that out of the \$1 million in national business on his station, station management had helped create it in some way. "The tradition has been to let your representative sell the national business... that's nonsense, in my opinion. By defying the system... going direct instead of crying about poor business... you can come up with some great ideas."

George Wilson, head of radio for Bartell Media, was also on the panel and he advised program directors to get more interested in the bottom line at their radio stations. "We have a game in our company. It's called: How far did you get this week toward where you're going?"

In general, the feeling among radio managers throughout the nation is that strong local sales efforts are the answer to any loss in national business or any recessionary trends in the economy.

Lombardo On Rock FMer

PITTSFIELD, Mass.—WGRG-FM will sign on the air here New Year's Eve with a progressive format, according to Jerry Graham, owner.

"Guy Lombardo is about to make his first and last appearance on the progressive rocker, playing 'Auld Lang Syne' at the stroke of midnight," Graham says.

The 24-hour station, located at 95.9 megahertz, is a companion to WGRG-AM, a three-year-old adult rock station built from scratch by Graham and the later Bernie Ruttenberg. Graham was formerly program director of WNEW-AM, New York, and Ruttenberg had just returned to WNEW-AM as program director when he died of a heart attack. The AM station is a daytime only operation.

Vox Jox

By CLAUDE HALL

It's getting late, but **Bob Moke**, WEMP, Milwaukee, has a four-hour Christmas show called "Chestnuts Tinsel And Holly—the Golden Hits Of Christmas" which he's priced according to market size. Call him at the station or 414-272-1250 and he'll rush you a demo of the show... **Jim Ray**, six years of experience in Top 40 and progressive radio, is looking. 803-846-4919... **Julian H. Breen**, president of Broadcasters Workshop, a programming consulting firm, is looking for personalities and you can call him at 415-388-2862.

Joseph Thompson has been appointed general manager of KKEE and KWYT, sister stations in Salinas, Calif... **Reggie Jordan** has been named program director of WKIN, Kingsport, Tenn. He replaces **Charlie O'Day**, who has gone to TV news... New music director at WNEB in Worcester, Mass., is **Roger D. Cofsky**. Lineup at the station includes **Paul Larson** 5-10 a.m., **Jay Laprad** 10 a.m.-2 p.m., program director **Chuck Morgan** 2-6 p.m., and **Steve Stillman** 6-midnight, with weekend men **Dave Russell**, **Jay Bell**, **Jeff Starr**, and **Ronnie Laflash**.

Mike Kalina, pop music critic of the Pittsburgh Post-Gazette, sends me a column of his mentioning the practice of 13-Q radio there—WKTQ—in speeding up singles. "I think the practice of stations speeding up records and 'embellishing' them in other ways shouldn't be permitted." But the truth is that many Top 40 stations, AM and FM, do it. First person I ever heard of doing it was **Buzz Bennett** when he programmed WTIX in New Orleans several years ago. And, of course, he was the person to put 13-Q on the air as a rocker. But **Mike Joseph** always tells me he did everything first. Does anyone feel strong enough—pro or con—to add to this debate? I wouldn't mind printing a whole article on the practice.

I can't say it any funnier—or better—than **Tom Adams** himself. So: "Now it can be told. WIOD traded me to WINZ for a high draft choice and four wins to be named later. Actually, **Dick Casper** offered me the one thing I was looking for—a five-day week—so I could stay in radio and still have time to concentrate on my Electric Weenie. (Try explaining that on the air!) I started mornings (my favorite time) on both WINZ-AM-FM Dec. 9. I had planned to resign anyway at the end of the football season, but hated the thought of never spinning another record. Casper solved that for me." Both stations are in Miami; Casper is manager of WINZ.

WQTC, which bills itself as 15-Q in that Sheboygan and Green Bay area of Wisconsin, has a lineup consisting of **John Barber** 6-10 a.m., **Scott Jeffrey** 10-11 a.m., **Denny Carpenter** 11 a.m.-3 p.m., **Jefferson Keyes** 3-7 p.m., **G.T. Stone** 7-midnight, and **Carl Davies** on weekends along with the syndicated radio shows of **Dick Clark**, **Wolfman Jack**, and **Casey Kasem**. **Howard Johnson** is station manager of the AM-FM rocker and I gather that the station is together and cooking.

Wolfman Jack may end up a bigger recording star than he is an air personality. **Dave Urso** at Warner Bros. Records just called to say

KDWB in Minneapolis and several other darn good rockers are going on a rush-released single called "Todd Rundgren and Wolfman Jack." Oddly enough, this is a reissue. It was in an album of Rundgren's about two years ago. But after "Clap For The Wolfman" by the **Guess Who**, Wolfman is now a hot act. The new single was re-done in the studio to put in more of Wolfman than the original version had.

Varner Paulsen, new general manager at WNEW-AM in New York, has named **Ruth Meyer** as program

(Continued on page 16)

Bubbling Under The HOT 100

- 101—YOU ARE SO BEAUTIFUL, Joe Cocker, A&M 1641
- 102—SAD SWEET DREAMER, Sweet Sensations, Pye 71002 (ATV)
- 103—DO YOUR THING, James & Bobby Purify, Casablanca 812
- 104—BABY BLUES, Love Unlimited Orchestra, 20th Century 2145
- 105—THE CREDIT CARD SONG, Dick Feller, United Artists 535
- 106—FUTURE SHOCK, Hello People, ABC/Dunhill 15023
- 107—GOOD TIMES, ROCK & ROLL, Flash Cadillac & The Continental Kids, Private Stock 45006
- 108—GUILTY, First Choice, Philly Groove 202 (Arista)
- 109—BELIEVE HALF OF WHAT YOU SEE, Leon Haywood, 20th Century 2146
- 110—DEVIL IN THE BOTTLE, T.C. Shepard, Melodyland 60021 (Motown)

Bubbling Under The Top LP's

- 201—GRYPHON, Red Queen To Gryphon Three, Bell 1316 (Arista)
- 202—LES McCANN, Another Beginning, Atlantic SD 1666
- 203—PAUL DAVIS, Ride 'Em Cowboy, Bang 401 (Web IV)
- 204—THE JONESES, Keepin' Up With The Joneses, Mercury SRM-1-1021 (Phonogram)
- 205—LAMONT DOZIER, Black Bach, ABC 839
- 206—ARGENT, Encore, Epic PEG 33079 (Columbia)
- 207—THE SENSATIONAL ALEX HARVEY BAND, The Impossible Dream, Vertigo VEL 2000 (Phonogram)
- 208—JERRY JEFF WALKER, Walker's Collectibles, MCA 450
- 209—SHANKAR FAMILY & FRIENDS, Dark Horse 22002 (A&M)
- 210—STRAY DOG, While You're Down There, Manticore MA6-501S1 (Motown)

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Latin Scene

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Our best also to those who contribute the most to make records available to the listening pleasure of the public: Juan Rafael Meono at Popular KALI. Pepe Lieberman and Mario Lechuga and our compadre

Paco Calderon of XEGM, Radio 95; the best also to successful new program director Pepe Rolon at KWKW; Alfredo Gonzalez, KCAL; Marco Antonio, KOXR; A. Rodriguez, KWAC and many many more throughout the West Coast.

RAY TERRACE

MIAMI

Orlando Contreras is appearing at the Rodeo Club.

The traditional New Year's Eve dance will feature El Cran Combo, Los Chavales De Espana, Conjunto Universal and Iovenes del Hierro and will be held at Dinner Key Auditorium. . . . Gustavo Quintero is the singer on a new LP by Los Graduados, "Super Star" (Zeida Codisco) which also features two Christmas songs. ART "ARTURO" KAPPER

Vox Jox

• Continued from page 15

director of the station. There was some question whether she would be able to control, if that's the right word—maybe "guide" would be better—such legendary air personalities as William B. Williams, Gene Klavan, etc. Someone pointed out that she used to handle such people as Gary Stevens and B. Mitch Reed in the old days on WMCA when it was a rocker. WNEW-AM, of course, doesn't have any major problems. It was, and is, one of the most successful stations in the nation. But some of the glory of old has faded away and perhaps Ruth is just the person to polish the old giant up and put it back in high gear. With air personalities on hand like Willie, Klavan, Ted Brown and the others, that shouldn't be difficult to do.

★ ★ ★

Dave Darin is the new program director at KCRA in Sacramento; he'll continue on the air with a half-hour oldies show week nights and a 10 a.m.-2 p.m. Saturday show from the playlist, which is about 90 percent oldies anyway. Johnny Hyde, a figurehead in the market (he used to program KROY in Sacramento before moving over to program KCRA), has been slowly moving in the direction of TV and is now promotion director of KMUV-TV, channel 31, in Sacramento. I've always considered Hyde one of the better programmers around. Hope he scores well in TV. . . . Larry Clark, 913-341-8719, is looking; has five years of experience. Was on KWKI, a progressive station in Kansas City.

★ ★ ★

Ken Thompson has been appointed general manager of KFRC-FM in San Francisco; he'd been manager of KLZS in Sacramento, Calif. . . . Robert E. Lee, previously of KIIS in Los Angeles, came up with the classic line of the week: "There



THOMPSON

are so many professional radio men just hanging out in Los Angeles that if everyone was fired from every station in town, there'd be immediate replacements." Lee is currently looking for a good programming position—in any town—and you can reach him at 213-650-5720.

★ ★ ★

Warren Duffy, 213-553-4673, is looking for work. He's a pro. Top 40 or progressive. Has worked a lot of major markets, including south Philadelphia. . . . KRLA in Los Angeles is doing a Sunday series called "Keepin' Up . . ." produced by Phil Little. Jose Feliciano was featured on a Nov. 17 hour series; Kenny Rankin on a Dec. 1 hour. These hour shows are replacing the "Super Rock Specials." And lo and behold, another potential item for syndication. By the way, you can expect even more syndication firms in operation next year, most only making side money, but some doing quite well.

★ ★ ★

Varner Paulsen, who'd been general manager of WNEW-FM, New York, has taken over as general manager of WNEW-AM, Metro-media's flagship station. George Duncan, president of radio for Metro-media, had listed himself as manager of the station, but I suppose he felt the station needed a full-time man. Being president of Metro-media Radio is a full-time job in itself.

★ ★ ★

Happy football hangover from New Year's Weekend.

Classical

Crossover & Opera Pace Seen Holding

• Continued from page 6

When it comes to the classical charts, "Snowflakes" was listed as No. 3 in the Dec. 21 issue, continuing a run which began some 27 weeks ago. The album represents a coordinated effort by the Red Seal merchandising and promotion divisions, which combined efforts and spurred sales into pop.

For RCA, "Snowflakes" represents the first Red Seal album to hit the pop chart since Van Cliburn's achievement some 15 years ago with the Tchaikovsky "Piano Concerto No. 1."

Other albums from other labels, of course, have also spilled over. These include Gunther Schuller's "The Red Back Book" on Angel, of Scott Joplin material; Columbia Records "Switched On Bach," with Walter Carlos; the Josh Rifkin Nonesuch packages of Joplin, and the MGM movie soundtrack of "2001: A Space Odyssey," based on Richard Strauss' "Also Sprach Zarathustra."

On the opera end, more opera was performed and more people attended performances during the 1973-74 season than ever before. More than eight million or some 4 percent of the population flocked to live opera performances between September 1973 and September 1974. Five years ago the attendance was about half that.

A total of 6,676 performances were held during the '73-74 season, representing a 12 percent increase over the season before.

On records, opera fared exceedingly well. Recordings that come to mind are the Mozart's "Cosi Fan Tutte," a London package with Solti and the London Philharmonic, and featuring Pilar Lorengar. The latest classical chart placed it at No. 5, after 10 weeks on the list. Another set which figures high in the opera surge is Boito's "Mefistofele" with Treigle, Domingo and Caballe featured. This package has been on the classical chart for 31 weeks.

New entries showing promise of longevity include the Puccini "La Boheme" with Solti and the London Philharmonic; and Benjamin Britten's "Death In Venice," on London Records. Based on a short story by Thomas Mann and featuring Peter Pears and John Shirley-Quirk, this set and the "Boheme" are already on the chart.

Other new releases which should do well on the sales ladder include: the Seiji Ozawa version on Deutsche Grammophon of Berlioz' "La Damnation de Faust"; the Philips recording of "Moses und Aron" by Schoenberg, which represents the first complete stereo recording of the opera; and a Mirella Freni, Franco Bonisolli recording of "Traviata," on BASF.

The Joplin flood did not make as many waves during the latter part of the year. A glance at the classical chart, at any rate, showed that some of its steam is losing motion, at least in comparison to the sales tidal wave it has been causing in the past several years.

However, as much as this may seem the case, at least two of the labels continue to believe in its commercial strength. Nonesuch again, and this time with a third Rifkin album, and Columbia with a record "Scott Joplin: The Entertainer Ballet," which contains music from the London Festival ballet production. The latter record features Michael Bassett on piano. Both records

should provide the answer in 1975 as to whether Joplin and/or other ragtime music has run its course.

In 1975, too, RCA will follow up on its crossover steam with a new Tomita album which is believed to be "Pictures At An Exhibition" and "A Night on Bald Mountain," two titles that certainly seem natural for the synthesizer's flash and color. Should be a winner. RCA Red Seal will, of course continue its "straight" path, offering a wide choice of both catalog and new material. The latter will bring into focus some of its newly signed artists such as James Levine.

At Columbia Masterworks, where Marvin Saines has taken over the reins in the U.S., look for a new deal to be made soon with Vladimir Horowitz, even though the virtuoso pianist made some off-beat remarks in October concerning his relationship with the company (Billboard, Oct. 28). Money remains the sticky problem. The Columbia/Melodiya deal should also spur sales, aided by a fine "War and Peace."

Also in 1975, most of the labels will begin marking the U.S. bicentennial in earnest, with American composers getting a welcome proportion of the release treatment.

And finally, the price increase and the money pinch seemed to have little effect on the classical buyer in 1974. There's no reason why the adverse factors which apparently will continue should hurt classical sales in 1975, as long as the product remains exciting, interesting, and in good taste, backed by artists of quality and honest endeavor.

Rio Orchestra In Record Bow

RIO DE JANEIRO—The Brazilian Symphony Orchestra, under Isaac Karabtchevsky, has recorded an album of Brazilian music for Phonogram during its recent debut tour of Europe. The disk, including a performance of the Villa-Lobos "Choro No. 6," is due for release in the spring.

Karabtchevsky said the album was produced in Holland because of "inferior" domestic recording facilities in Brazil.

In another development here, Russian pianist Yuri Smirnov has won first prize in this country's international contest held in memory of Villa-Lobos. Cash award was \$2,000. Second and third prizes, respectively, were won by Hungarian Adam Fellegi, and Jorge Fortes, of Brazil.

Arts Groups In Growth Pattern

NEW YORK—The accelerating growth of community arts agencies is documented in a new study which reports 180 formed over the past three years, among the 532 covered.

In all, the councils studied operate on gross budgets totalling more than \$24 million. Their main function is coordinating arts services to member organizations, but more than half the agencies are directly involved with community arts festivals.

The study, called "A Guide to Community Arts Agencies," is published by the Associated Council of the Arts, with the support of the Coming Glass Works Foundation and the National Endowment for the Arts.

JANUARY 4, 1975, BILLBOARD

Billboard SPECIAL SURVEY for Week Ending 1/4/75

Billboard Special Survey Hot Latin LPs

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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	EL GRAN COMBO #6, ECC-06
2	CELIA & JOHNNY Quimbara, Vaya XVS-31	10	ISMAEL RIVERA Traigo De Todo, Tico 1319
3	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX	11	CRACIELA Esa Soy Yo, Yo Soy Asi, Mericana XMS-127
4	ROBERTO TORRES & CHOCOLATE Juntos, Mericana 125	12	WILLIE COLON Willie, Fania ASLP-464
5	PELLIN RODRIGUEZ #5, Borinquen 1270	13	LA CONSPIRACION Cada Loco Con Su Tema, Vaya XVS-29
6	DANNY RIVERA Danny Rivera, Velvet 1481	14	LARRY HARLOW Salsa, Fania SLP-00460
7	ISMAEL QUINTANA Ismael Quintana Fania 466	15	BOBBY VALENTIN In Motion, Fania XSLP-00469
8	ISMAEL MIRANDA En Fa Menor, Fania XSLP-00466		

IN CHICAGO

1	VICENTE FERNANDEZ El Idolito de Mexico, Caytronics 1420	8	JUAN TORRES A Borinquen, Musart 1640
2	ANGELICA MARIA Angelica Maria, Sonido Internacional SI-8009	9	LOS HUMILDES Un Probe No Mas, Fama 524
3	ROSEDA BERNAL La Esposa Olvidada, Latin International 5027	10	FREDDIE MARTINEZ Pure Gold, Freddie 1021
4	LOS FREDDYS Epoca De Oro, Peerless 1769	11	LOS ANGELES NEGRO A Ti, Arcano DKL-1-3271
5	LOS BABYS Como Sufro, Peerless 1769	12	LUCHA VILLA Los Discos De Oro, Musart 1636
6	CELIA & JOHNNY Quimbara, Vaya XVS-31	13	NELSON NED Nelson Ned, United Artists 1550
7	LOS MUECAS Hoguera De Amor, Caytronics 1413	14	EDDIE PALMIERI The Sun of Latin Music, Coco 109XX
		15	CORTIJO & ISMAEL RIVERA Juntos Otra Vez, Coco CLP-113XX

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Scene in Spain

A Billboard Spotlight on Spain

Industry Turnover is Up 15-20 Percent

The Spanish phonographic industry has experienced a great expansion in the past five years, both in the quality of its product and in the number of record companies and recordings released. This expansion is reflected in the annual unit turnover which has grown considerably over the period.

In the past two years, the increase in sales of LP's, the decline in singles sales and the virtual disappearance of the EP have been major factors in the evolution of the industry. Parallel with this there has been a growth in cassette sales to the point where cassettes now account for almost 50 percent of the total market.

The record industry's growth rate has been slowed down by present economic situation in Spain and in Europe generally. However, for 1974 the estimated increase in business at retail level is between 15 and 20 percent compared with 1973. However, unit sales have remained static—this is due to the increase in album and cassette sales this year.

Sales of record players are estimated at 2.35 million and of cassette and tape recorders at 1.15 million. The 8-track market is in a decline and is largely confined to in-car use.

In the artistic field Spanish artists have enjoyed considerable success in America and Europe.

Working in close collaboration with the Spanish Authors' Society, the industry has developed an active campaign against piracy which, in Spain, is limited to cassettes and 8-track cartridges. The results have been highly satisfactory.

In October this year, the first National Record Week took place, sponsored by the Ministry of Information and Tourism. Aside from personal appearances by artists and the exhibiting of product, there were a number of study sessions involving top representatives of the record industry and the Spanish government with a view to establishing a firm basis for the future organization of the music industry in Spain.



An introduction by Luis Sagi-Vela, president of the Industria Fonografica Espanola

— La Industria Fonográfica Española ha experimentado un notable desarrollo en los últimos cinco años, tanto en la calidad de sus productos, como en el número de Compañías editoras y de lanzamientos mensuales. Todo ello se refleja en la cifra anual de discos vendidos, que ha llegado a ser considerable.

En los dos últimos años se han definido claramente las tendencias de aumento de las ventas de los discos LP, de disminución de los singles y de la casi desaparición del EP. Paralelamente, el aumento de ventas de cassettes ha llegado a absorber casi el 50% del mercado total.

Esta evolución se ha visto frenada por la actual coyuntura económica del país, en estrecha relación con la del resto de Europa. Sin embargo, para el actual año 74, podríamos estimar un aumento en la cifra global en pesetas, entre un 15% y un 20% sobre la del año anterior, aunque la cifra de unidades vendidas haya permanecido estacionaria. Esta aparente contradicción se debe por una parte a la elevación del precio del producto y por otra al aumento de ventas de discos LPs y de cassettes.

Paralelamente a esa evolución, el parque de tocadiscos se podría estimar en 2.350.000 unidades y el de magnetofones a cassettes en 1.150.000.

El mercado de cartuchos de 8 pistas es, hasta el momento, reducido, concentrándose su uso, especialmente, en los automóviles.

En el campo artístico asistimos a éxitos internacionales de artistas españoles, con considerable repercusión tanto en América como en Europa.

En estrecha colaboración con la Sociedad de Autores de España, se está desarrollando una activa campaña contra la piratería, que en España se limita exclusivamente a las cas-

(Continued on page 30)

Price Increase Spurs Spanish Record Industry

By Rafael Revert

The world-wide inflationary situation has inevitably begun to make itself felt in the Spanish music industry, particularly in the last six months. Spanish inflation is estimated at 16 percent. Recording and production costs have increased and this has forced up the price of records and tapes.

The result is that while business is likely to show a 20 percent increase this year, most of this gain will be due to price increases rather than a growth in unit volume.

The six largest record companies in the industry introduced a rackjobbing operation this year and are looking to this new development to help boost sales substantially in 1975. Meanwhile some of the companies outside this group are setting up their own rack organizations.

At present cassette sales represent almost 45 percent of the total market. Of the record sales, 55 percent of turnover is derived from LP's and 45 from singles.

With almost three hundred stations, the radio network in Spain provides tremendous support to the record industry but, because of the fact that it is so dispersed, it is difficult to control. Spanish television, with two government-controlled stations, pays little attention to pop music.

In Spain all records and sleeves must be submitted for approval by the Ministry of Information and Tourism before they

can be released, although in recent times this has tended to become a formality and the department concerned seems now to authorize everything that is presented to it.

On the talent front, 1974 has been a good year for Spanish artists in terms of international success. Mocedades achieved a first in getting his song "Eres Tu" in Spanish to the No. 4 spot on the Billboard Hot 100. Waldo de los Rios scored heavily in various countries with his "Operas" LP. Julio Iglesias and Donna Hightower have also found fame abroad.

EMI group Santabarbara have been successful in Belgium, Germany, Switzerland and Latin America, and the consistent hit-maker Raphael (Zzelesta Hispavox) has appeared with great success in the USA, the Soviet Union, Japan and the Latin American countries. Also successful in South America this year have been Joan Manuel Serrat, Camilo Sesto, Luis Aguile, Sergio y Estibalis, Formula V, Juan Bau, Danny Daniel, Juan Pardo and Junior.

As far as foreign artists are concerned, Spain has played host to a number of major international talents this year—and all have played sellout concerts. They include Jethro Tull, Emerson, Lake & Palmer, King Crimson, Demis Roussos, Santana, Leonard Cohen, Blood, Sweat & Tears, Golden Earring, Liza Minnelli, Roberto Carlos, Redbone, Traffic, Queen, Nektar, Stomu Yamash'ta Iva Zanocchi, Suzi Quatro, Titanic, Gilbert O'Sullivan and James Last.

But by far the most successful artist in Spain this year has been Raphael who played 60 consecutive sell-out concerts at the Palacio de la Musica in Madrid.

FACTS & FIGURES

Population: 35 million.
Per capita income: \$1,500 annually.
Exchange rate: \$1 = 58 pesetas.
Radio penetration: 10.5 million (domestic); 1.7 million (in-car)
TV penetration: Monochrome: 4 million. Color: 100,000.
Record player penetration: 2.35 million.
Cassette player penetration: 2.35 million.
Cassette player penetration: 1.15 million.
Cartridge player penetration: 20,000.

	Units	Dollars (retail)
LPs	5 million	22.4 million.
EPs	363,000	689,000
Singles	14 million	21.5 million.
Cassettes	3 million	18.1 million
Total:	22,429,000	63,289,000.

*Spain is one of the few countries in Europe where there are no official statistics for record and tape sales, so figures are approximate although, by general consent, representing a pretty accurate picture of the market. Sales for 1974 are expected to be 20 percent up, mostly due to price increases.

JANUARY 4, 1975, BILLBOARD

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Hispavox Celebrates 20th With a Big Hit

Thanks to the huge success of "Nabucco", from the Waldo de los Rios album "Operas", Hispavox is able to celebrate its 20th anniversary in style this year. The record has been a No. 1 hit in France, Belgium and Switzerland and now that Warners Bros. has acquired the rights to old and new material recorded by the artist, he looks set for further international success. Waldo de los Rios has signed a new contract with Hispavox and will do at least two LP's a year.

An all-Spanish company, Hispavox has its own plant, factory, offices, printing plant and cassette duplication operation at Torrelaguna 102, Parque San Juan Bautista, Madrid 27, just by the city exit to the Madrid Barajas airport.

Among the big names on the label are Tony Landa, Mari Trini, Karina, Maria Ostiz, Miguel Ramos, Miguel Rios, Rachel Maya, Lucero Tena, Los Marismenos, Enrique Monrente, Los Romeros de la Puebla, Los Amigos de Gines, Amina, Los Hermanos Reyes, Serranito, Juan el de la Vara, Juan Varea, Eli Pali, Pepe el de la Matrona, Comin del Regato and Juan Manuel Cano.

Among the top rock and folk groups are Alcatraz, Amigos, Los Angeles, Jose y Manuel y Neuvos Horizontes, Los Mitos, Modulos, Yerbabuena, Queimada, Canovas Rodrigo Adolfo y Guzman, Euterpe and Estel.

On the international side, Alberto Cortez, Cholo Aguirre and Ernesto Bitetti—all from Argentina, the country of Waldo de los Rios, are well-established artists. And from Chile comes Jose Alfredo Fuentes. Other stars are Clemencia Torres (Colombia), Elsa Baeza and Juan Marques (Cuba) and Los Travadores del Paraguay.

Hispavox is constantly searching for new talent, says international director Luis Calvo, and among the new artists added to the roster in 1974 were Paloma San Basilio, who has an amazing voice, Queimada, the 13-year-old Julio Salvador, Paco Martin, Pedro Ruiz, Edmundo "Bigote" Arrochet and the young singer/composer Jose Luis Perales.

On the classical side Hispavox has had outstanding success with a collection of ancient Spanish music, the Coleccion De Musica Antigua Espanola. Other major recordings which have won international acclaim and a number of awards are Las Cantigas de Santa Maria del Rey Alfonso X El Sabio; La Musica en Cataluna Hasta el Siglo XIV; and Vihuelistas Espanoles.

As well as its prodigious local production, Hispavox also handles the repertoire in Spain of the WEA group (Warner, Elektra, Atlantic), United Artists, Famous, Paramount, Blue Thumb, Vanguard, Dot, Disneyland, Project 3, Evolution, (from USA); Rolling Stones, Damont (UK); Amadeo (Austria); Ricordi (Italy); Melodiya (Soviet Union); and the independent productions of Michel Fugain (France) and Frederic Francois (Belgium), among others.

Rising Costs a Major Problem

During the first quarter of 1974, the Spanish record industry was not affected by the general economic crisis. "But more recently," says Fonogram general manager Manuel Bejar, "retailers have become more selective with their orders, particularly in the last three months."

Bejar feels that the importance of Spanish repertoire has increased substantially over the last few years and that today 50 percent of pop music sales are derived from local productions.

Fonogram's top national artists are Ana Belen, El Camaron de la Isla, Formula V, Los Chiches, Paco de Lucia, Patxi Andion, Tartesos, Tony Cruz and Victor Manuel. The company's most important foreign acts are Bachman-Turner Overdrive, Demis Roussos, Genesis, the late Jim Croce, Lobo, Ohio Players, Paul Mauriat, Rod Stewart and Status Quo.

Bejar says the quality of Spanish music has improved greatly over the past few years and Spain is producing more and more artists of international potential.

On the tape market, Bejar says: "This has grown extraordinarily since 1969 when the cassette was first introduced into Spain. In recent years, where certain artists are concerned, cassette sales have topped album sales."

In contrast to the cassette boom, the 8-track cartridge market has scarcely developed at all, says Bejar, largely because the cartridge was only introduced to Spain two years ago, by which time the cassette configuration has built up an unassailable lead.

Bejar feels that the greatest problem faced by the Spanish industry today is the fast-rising cost of manufacture and recording. "Because of the increase in the cost of raw materials, manufacturing costs have risen considerably; and the cost of record production has gone up because of the higher rates now being paid to musicians."

"This means that retail prices for records and tapes in Spain are as high as in many other countries where, however, the purchasing power is much greater. The disposable income available for music in Spain is considerably lower than that in most European countries."

Gema Studios Among The Best In Europe

The Gema Studios, founded in 1961 by Jose Ortiz Almansa (sales manager) and Jose Casas Auge (a&r manager), first started operations in a small way at 15 Sagrado Corazon in Barcelona.

After several years of striving for a better sound by incorporating more and more sophisticated equipment, the directors decided they would have to look for a bigger building in order to create a studio which could compete with the best in the country.

So in 1969 Gema 2 was inaugurated at 228 Cerdana in Barcelona.

The Gema 1 studio is equipped with an Altec console Model 9200, modified, with 20 inputs and four groups of outputs; one Ampex four-track tape recorder; three Ampex two-track tape recorders; one EMT stereo chamber and various ancillary equipment.

Since its formation the Gema studios operation has become one of the most widely-used in Spain. Technical direction is in the hands of Rafael Pock and the recording technicians are Ricardo Casals, Juan Sirvent and Jorge Vidal. Among the record companies using the studios are Hispavox, Belter, Polydor, Fonogram, RCA, CBS, Edigsa, Discophon, Movieplay, Ekipo and Diresa—as well as a number of Spanish and foreign independent producers.

In August the Gema Studios installed some new equipment, including a CADAC quadraphonic console with special modifications; one 24-track 3M tape recorder with Dolby; one 16-track 3M tape recorder with Dolby; one eight-track 3M tape recorder and two two-track Ampex tape recorders with Dolby; one Fairchild limiter 670; four CADAC compressor-limiters; an Altec quadraphonic listening system with Crown amplifiers Model DC 300A; a Moog synthesizer; various Fender musical instruments; Yamaha grand piano; B-3 Hammond organ and Ludwig drums.

With these new additions Gema has become one of the most up-to-date recording studios in Europe.

EMI Cassette Sales Up 60 Percent

Despite a market suffering the consequences of the difficult economic situation, EMI-Odeon S.A. has enjoyed a substantial increase in sales in the last year, with cassettes spearheaded this growth pattern. While the singles market has become sluggish, LP sales continue to increase and cassette sales have exploded.

EMI's sales are derived 60 percent from international repertoire and 40 percent from local production and among the most successful international artists are Paul McCartney, John Lennon, George Harrison and Ringo Starr, Pink Floyd, Deep Purple, Elton John, Suzi Quatro, Grand Funk and France's orchestral specialist Franck Pourcel. Among the Spanish acts meeting with great success both locally and abroad are Los Diablos Santabarbara and Dyango.

On the subject of radio exposure, EMI's general manager Pierre Maget feels that the radio stations collaborate effectively with the record industry in terms of varied musical programming but he feels there's a need for a greater degree of networking to offset the present concentration of regional programmes. He also thinks that television programming should embrace more musical transmissions.

Talking of song festivals as an aid to artist promotion, Maget says that excessive proliferation of these events has diminished their value in the eyes of the public.

EMI is one of several major companies involved in an industry rackjobbing organisation and this is beginning to get a firm foothold in the market. The company is also sharing in the general music cassette boom with a sales increase of 60 percent compared with last year. Maget says that the repertoire sold in the cassette configuration differs slightly from that sold in the cassette configuration differs slightly from that sold on disk. He adds that cassettes outsell cartridges by eight to one.

Regarding the problems facing the industry today, Maget says: "The growing cost of raw materials, the indiscriminate release of large quantities of low-price records, the slow growth of record player sales and piracy are the major difficulties confronting our business. The illegal duplication of cassettes and cartridges has recently developed to an alarming degree and has prompted the industry to start legal actions to protect our rights. I'm happy to report that the present anti-piracy campaign is achieving very good results."

Despite all the difficulties, Maget says he is optimistic about the future development of the record industry in Spain.

Columbia Goes For Expansion

Enrique M. Garea, head of Discos Columbia S.A., says that despite the generally tough economic situation, Spanish record companies are aggressively going for expansion and seeking new markets.

"For example," he says, "Discos Columbia has recently formed a company in Puerto Rico, Alhambra Records Corporation, which has been swift to move into the U.S. Latin American market through its own branch in Miami. This young company is building its own catalog—including such artists as Nydia Caro, who recently won the Latin American equivalent of the Eurovision Song Contest, and Charytin."

"Alhambra product is being distributed throughout South America by the company's licensees and in Spain through Discos Columbia."

Spanish artists, too, are making an increasing international impact. "Spain has shown in the past," says Garea, "that it has artists of genuine international potential. The first Spanish production which became a world hit was 'Black Is Black' by Los Bravos—one of the few Spanish singles to break into those two most difficult of markets, the U.K. and U.S.A."

Garea says it is important when talking of international potential to discriminate between the Latin American market and the rest of the world. "It is easier for our product to score in South America, since our language is widely spoken there. There are, nevertheless, more Spanish artists known around the world than artists from Japan and Germany, which are respectively the second and third largest market in the world. We have had international success with Julio Iglesias and Donna Hightower—and even though Donna Hightower is an American citizen, her success has been achieved with records written, arranged, recorded and produced in Spain."

Other major artists on the Columbia roster are Rocio Jurado, Marife De Triana, Gracia Montes, Bambino and Los Sabinos in the folk field; and, in the classical field, Montserrat Caballe, Teresa Berganza, Placido Domingo and Rafael Fruhbeck de Burgos.

Among the most successful foreign artists are Tom Jones, Engelbert Humperdinck, Gilbert O'Sullivan, Mantovani, the Les Humphries Singers, Al Green, Ann Peebles, the Stylistics and Iva Zanicchi.

In recent years, says Garea, sales of local product have increased considerably, particularly in the singles market. "With albums and cassettes, the balance still favors foreign product, however."

Radio exposure and personal appearances by artists are the major stimuli to record sales in Spain, says Garea, but while song festivals have been important in the past there is only one today of real significance. He quotes the example of Julio Iglesias as one major artist who was launched on his career by success in a song festival.

Salinger Sees Recession

Manuel G. Salinger, head of Southern Music, Spain, feels that the general inflationary economic situation will undoubtedly have an adverse effect on the entire music industry in Spain "since a general recession of buying power of the broader public must be foreseen."

Salinger says that an independent publisher not associated with any record company, is hampered to a certain extent in developing his business, "but a good publishing organization with sufficient technical resources and a strong standard repertoire can succeed since it can render a full service as sub-publisher and collecting agent whenever the creation of local product becomes more difficult."

In the pop field foreign repertoire is more important than local production, says Salinger, but during the last two years local recordings have made great advances in terms of sales. A number of talented singer-songwriters have emerged and today as many as four Spanish titles are often to be found in the Top Ten. The rumba flamenca style has developed considerably, with a good response in Latin America and even, in some cases, in European countries outside Spain. "Typical Spanish repertoire is still strong," says Salinger, "and so is Latin-American material which is often given a new treatment by Spanish artists."

Sheet music sales are developing, with the traditional piano copy being replaced more and more by the song folio and other more elaborate publications.

On the subject of Spanish song festivals Salinger feels they have less influence than in former years, although they are always a good showcase for new talent and new compositions.

Salinger says that one of the most important developments in the Spanish music business today is the impact being made by a number of Spanish singers and groups in foreign countries and the increasing success enjoyed by Spanish compositions in Spanish-speaking countries.

Company Reports

Zafiro Hoping To Cut Costs

Zafiro is currently closely following developments in a move to get the Spanish government to relax the red tape restrictions which make the importation of records and masters such a long-winded, tedious business. Although it means that Spain has no problem with parallel imports, it is, at the same time, a great inconvenience for the record industry.

Zafiro also hopes to see a relaxation of the legislation which complicates the release of records in Spain in the hope that this will reduce the costs of producing records, enable the industry to reduce retail prices and thus make records and tapes available to a larger section of the population.

The company currently derives 90 percent of its turnover from Spanish artists, among the most important of whom are Joan Manuel Serrat, Mocedades, Ma Dolores Pradera, Sergio Y Estibaliz and Marisol. All are well known not only in Spain but in many other countries around the world. Mocedades, in particular has a high international reputation and has had records in the charts of many different countries.

Like all other major Spanish companies, Zafiro has enjoyed a tremendous boom in cassette sales and now derives 50 percent of its turnover from tape. "The tape recorder market," says general manager Garcia Morencos, "is increasing day by day, both for the car and for the home."

A Billboard Spotlight on Spain

JANUARY 4, 1975, BILLBOARD

Experienced Team At Audiofilm

Audiofilm S.A. was founded in 1967 and established its first recording studio in August of that year. The studio complex was designed by Jose Ma. Battle and consists of three sections—Studio A with a capacity for 35 musicians, Studio B with a capacity for 15 musicians and Studio C, which is used for publicity recordings and radio work.

The Studio A control room is equipped with a Neve 24 input quadraphonic mixing desk, Studer A80 16-track, Telefunken M-10 4-track, Telefunken M-15 and M-5 two-track. In addition there are stereo E.M.T. echo plates, AKG BX20 reverb.; full Dolby; Teletronics leveling amplifier, Universal Audio limiters, UREI graphic equalizers, Quad 50E amplifiers and Tannoy monitor speakers.

The studio itself is equipped with Neumann, AKG and Sennheiser microphones and a Hammond organ (X-77), Yamaha piano, Fender piano, Fender amplifiers and a Ludwig drum kit and tympani.

Studio B has the same set-up as Studio A.

Studio C has a Neve mixing desk, Ampex AG-350 recorders (two mono, one stereo), a Telefunken M-5 mono tape recorder and a Garrard record deck.

The technical team at Audiofilm consists of young sound engineers with a great deal of experience. They are Luis Fernandez Soria, Fernando Braso, Antonio Morales, Luis Miguel Gonzalez, Santiago Lardies and Migeul Angel Rojas.

Among the artists who have recorded at the studios are Raphael, Adriano Celentano, Juan Pardo, Joan Manuel Serrat, Trebol, La Compania, Mike Kennedy, the Pop Tops, Camilo Sesto, Donna Hightower, Mocedades, Pedro Ruy Blas, Nuestro Pequeno Mundo, Canarias-Teddy Bautista, Andres Segovia and Peret.

Hits produced at the studio include "El Tren" (Dobarro), "If You Hold My Hand" (Donna Hightower), "Borrquito" (Peret), "Vals de las Mariposas" (Danny Daniel), "Help" (Tony Ronald), "Algo Mas" (Camilo Sesto), "Eres Tu" (Mocedades), "Mamy Blue" (Pop Tops), "Soldadito" (La Compania), "Carmen" (Trebol) and "Te Estoy Amando Locamente" (Las Grecas).

The Audiofilm studios are open all the year round except for the Christmas holidays.

RCA—One Of Spain's Main Pioneers

Next year will see the 25th anniversary of the RCA company in Spain—and in that quarter of a century the company has established itself as one of the top record firms in the country.

Today RCA's installations in Spain, including recording studios and tape duplication plant, are among the most sophisticated in the world. Since the studios were opened in 1970, they have constantly been modified to keep them up to date.

RCA has a highly efficient distribution system and a local repertoire which includes such important artists as Luis Lucena, a long-established name; Jacobo, a fast-rising new artist; Mochi, this year's winner of the Benidorm Song Festival; singer-songwriter Alberto Bourbon; and Junior who has had a number of best-sellers in foreign markets.

The company can also boast one of the best folk and flamenco catalogs, having earned the distinction of numerous awards throughout the year for recordings in these cate-

gories. Its seven-LP set "Gran Antologia Flamenca" contains selections by the great masters of the "cante". Currently RCA has under contract the brilliant Joe Menese, who has a triumphant debut at the Paris Olympia in November.

In the publishing field RCA has expanded considerably in recent years and is today one of the major publishing houses in Spain with many highly successful composers under exclusive contract.

In many ways RCA has been a pioneer in the Spanish market. In 1958 it was the first company to introduce the single in a market which had hitherto been dominated by the EP. And around the same time, through Reader's Digest, it initiated mail order and record club sales. These new outlets gave a tremendous boost to record consumption in Spain which in turn led to an increase in the sale of record players and thus greatly enlarged the market.

At the end of the sixties, RCA achieved its most spectacular development in terms of growth and took its place among the leading Spanish companies.

Despite the universal economic problems and the shortage of raw materials, the industry in Spain continues to grow, and RCA grows with it."

Doors Still Open To Indie Publishers, Says Regatero

"Music publishing firms in Spain," says Luis Regatero, manager of Canciones del Mundo, "follow the same patterns and paths as are followed by publishers everywhere in the world.

"Some time ago, when record companies began to create their own music publishing affiliates, it was believed in some quarters that independent publishing companies would be threatened and that the record company publishing offshoots would develop into mere royalty-collection agencies.

"Generally speaking, however, this has not been the case. It is a fact that some publishing companies in the various countries do act as mere collection agencies, but with the creation of so many music publishing companies in recent years, it is natural that they should operate on a wide variety of levels, some being relatively unenterprising, others aggressively promoting their catalogs.

"Success in publishing is still there to be had—it is within reach of publishers big and small, independent or tied to a record company. And when a publisher knows how to find a hit, how to "dress" it properly and exactly when to set about selling it—then the doors of the record companies are always opened to him, wherever he may come from.

"Today, more than ever before, success depends on the song and the personality and drive of the publisher becomes increasingly important."

No Sign Of Stagnation Says Bonk

Problems over both the expense and availability of television exposure for pop product are stressed by Robert Bonk, international manager of Discophon.

While he is quite happy with the many radio stations in Spain, and the many possibilities of promoting records both locally and nationally, he says there are only two television channels available, and both have only a few programmes of musical content.

And he says: "Buying television advertising spots really is too expensive to be economically defensible at this time."

Bonk finds the economic situation affecting Spain and the world in general has not much affected sales. "Of course we could argue for hours about the extent to which inflation is hindering an even greater increase in sales. But there's certainly no sign of stagnation, no appreciable drop in any area, and that is comforting. Generally speaking, the retail prices of records and tapes have followed the inflationary trends."

His reading of the company's sales percentage of local artists as against foreign talent has the Spanish side ahead by some 80 percent to 20 percent from abroad.

In terms of all-round sales, he mentions Discophon artists Antonio Machin, Antonio Molina, Moncho, Bruno Lomas, Emilio "El Moro" and Fernando Esteso. As for the ability of the Spanish industry to produce artists of international stature, he is particularly pleased with the increasing popularity of Spanish performers in Spanish-speaking countries of South America.

Returning to the tape scene, Bonk says: "Business is very good, and getting better every day as far as cassettes are concerned. We can forget open-reel tape, which practically has no market at all in Spain.

"But the cassette has really cracked open the market and, in certain areas, even surpassed the record. The sale of cartridges, however, is still limited, we find—the balance is approximately twenty cassettes sold for every cartridge.

"No, our main problem is not on sales. It is on the questions of raw material shortages and costs."

Bonk says he is confident that the piracy situation, which was causing great concern to the Spanish industry, is no longer a major problem because of recent successful police action against the bigger pirate outlets.

Discophon does not promote concerts for its artists, local or foreign, but Bonk feels this area is something of "an economic adventure." However he stresses the continued importance of personal appearances for promoting both artist and record.

But whereas some record company people believe song festivals to be important in terms of artist promotion and record sales, Bonk says his impression is they are getting less and less important—and in some cases even "dangerous" for artists taking part, because the only one who "saves" himself is the winner. "And not always even the winner doesn't always emerge with credit," he says.

His view of distribution in Spain, another controversial topic: "Normally every company distributes independently and directly to retailers and also, in order to cover all the market, to wholesale dealers. Rackjobbing has, over the past year, been introduced more seriously in Spain, but still has only a modest share of the market. Sales through mail-order companies and record clubs are increasing."

Spanish Distribution "Primitive" says Munoz

According to Tomas Munoz, managing director of CBS, Spain, the biggest problem confronting the Spanish music industry is the vexed question of piracy, even greater as a threat than the increase in taxes and manufacturing costs.

He says: "Though piracy is, here, a comparatively new phenomenon, if that is the word, it most definitely is growing into a serious threat.

"Obviously increase in taxes is another problem, because they lead to increases on the retail prices, and the increase in manufacturing costs has been alarming of late.

"However there has been a considerable improvement in the distribution system here over the past few years—it is still in many ways deficient, but it certainly is improving."

He adds that the whole industry is getting together to fight the piracy problem, and is generally optimistic about getting it under control.

Stressing that personal appearances by Spanish and foreign artists did help promote record sales in Spain, Munoz said that there was generally no profit from shows and concerts by the international artists. "This is due to the weakness of our currency compared with stronger currencies where these artists usually perform."

Though he feels that song festivals as a rule helped make new artists known to the public, a typically Spanish problem was that there were perhaps too many festivals, so preventing one really big and strong event coming through.

The general picture of the balance for CBS between local product sales and foreign product is about 50-50, he esti-

mates. Most important local artists through the CBS stable: Cecilia, Las Grecas, Juan Carlos Calderon, Bertice Reading, La Compania and Trebol. The top foreign acts include Simon and Garfunkel, Andy Williams, Ray Conniff, Santana, Roberto Carlos, Jorge Carfrune, Vicente Fernandez, Gigliola Cinquetti, Bob Dylan and Los Panchos.

And he feels that Spain is producing more and more artists of true worldwide potential—he names Waldo de los Rios, Donna Hightower, Julio Inglesias, Peret, Miguel Rios and Raphael as examples of million-sellers round the world in recent years.

On the tape scene in Spain, he says: "It's a rapid-growth market. My belief is that approximately 40 percent of sales are cassettes, with cartridges accounting for some eight percent of that figure. I also believe that figures are still rising in terms of tape equipment for the car and the home—in fact, tape-players are selling more than record-players."

And on the tape subject, he says that the Spanish industry is problem-free over the direct importation of product—records as well as tapes—and that the general inflationary atmosphere did not seem to be affecting the industry.

But on a rather more pessimistic note, he admits that the general distribution patterns in Spain are in what he calls a primitive state and stage. "Besides independent dealers, the wholesale trade is gaining ground. We all foresee development of rackjobbers, mail order systems and other distribution ideas used in other countries of the world."



Top names in Spain but also big enough for your country

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JOSE ALFREDO FUENTES
KARINA
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CARLOS LUENGO
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Some of them are
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hitmakers!*

Company Reports

"Enormous Potential In Song Festivals"

Song festivals in Spain can give enormous potential to the winning artists and thus generate substantial record sales, according to Julio Guiu, general manager of Armonico, one of Spain's most important independent publishers.

Guiu also feels that Spain is currently producing artists with great international potential.

Armonico—or to give it its full name Grupo Editorial Armonico-Clipper's—as well as publishing a great deal of standard Spanish material, also has representation of some of the most important of the world's publishing catalogs.

Among these are ATV Music Ltd., Northern Songs Ltd., Levine & Brown Music Inc., Island Music Ltd., Barn Publishing Ltd., Lawrence Wright, Campbell Connelly, the Joni Mitchell Publishing Corp. and Garrett Music Enterprises.

Says Guiu: "When you realize that the foreign catalogs we control are associated with such artists as Paul McCartney & Wings, John Lennon, the Rubettes, the Sweet Dreams, Slade, Paul Simon, Chuck Berry, Barry Blue, Tony Orlando, Gordon Lightfoot, the Guess Who, Cat Stevens, Sparks, Rod Stewart and Status Quo, among others, you will appreciate the strength of the Armonico operation."

Cassette Growth "Spectacular"

Although the general inflationary economic situation has not seriously affected the Spanish music industry as yet, it is likely to cause a recession in 1975 unless the situation changes dramatically.

This is the view of Alain Milhaud, head of Compania Fonografica Espanola. Aside from the economic crisis, Milhaud regards the two main problems confronting the Spanish industry currently as the lack of artists with real personality and originality combined with a lack of original songs; and, secondly, the extreme saturation of the market.

For C.F.E. the two major acts on the roster are the Pop Tops on a national level and Dalida on an international level. Where singles are concerned Milhaud estimates the balance of sales between national and international repertoire as being roughly 50-50, but looking at total sales the proportion would be 60-40 in favor of foreign product.

Radio is still the most important medium for record promotion, says Milhaud. "The radio stations have also been active in selling commercial spots to the industry to promote records—but the high costs involved and the uncertainty of the market make this kind of promotion extremely risky."

Milhaud says that the growth of the cassette market in the last two years has been spectacular, but there has unhappily been a corresponding surge of pirate tapes. The industry has been taking effective action on this front "but what we cannot stop is cassette duplication by private individuals and this accounts for an appreciable percentage of the cassettes in use in Spain."

Concerts and personal appearances in Spain do help record sales, says Milhaud, "although there have been cases where the high fees demanded by artists, the high cost of transportation of tons of equipment have required tickets to be priced out of the reach of many young people. The result has been that the organizers have lost money."

Festivals also have helped record sales, but the recent proliferation has been counter-productive and today only the winners of the Benidorm Festival can count on achieving record success.

Not Enough TV Exposure, Says Roses

The fragmented nature of the Spanish radio system, making it difficult to co-ordinate and control record promotion on a national—and rational—basis, is a serious problem for record companies in Spain, according to Francisco Roses of Belter Records.

And compounding the problem is the fact that Spanish television gives very little exposure to national artists, even the most celebrated of them. This is particularly difficult for a company like Belter which depends on local artists for 90 percent of its sales.

Among the major Belter artists are Manolo Escobar, Emilio Jose, Rumba Tres, Andres Do Barro, Salome, Tres Sudamericanos, Lola Flores, Carmen Sevilla, Dolores Vargas and, in the Flamenco catalog, Juanito Valderrama, Fosforito and Pepe Marchena. Leading foreign artists distributed by Belter are Daniel Boone, the James Boys, Sweet Dreams, Stephanie de Sykes and Rain and Pentangle.

On the international potential of Spanish artists, Roses says: "We must admit that the number of Spanish artists who have achieved celebrity abroad is very low—but we have noted recently an increasing international interest in our artists and this may well be the time for Spanish companies to concentrate on more powerful foreign promotion for their product."

Like most of his colleagues in the industry, Roses believes that the effectiveness of Spanish song festivals in terms of promoting record sales has diminished dramatically over the years. "Only the Beniform Festival has any real credibility—and this more as a nostalgic exercise than as a means of selling product."

Too Many Festivals Counter-Productive Says Pujol

Spain like most countries in Europe is involved in an economic crisis whose end is difficult to foresee, but, happily, the situation in the record and tape market is not as grave as it is in other sectors.

Ariola-Eurodisc S.A. in Barcelona is enjoying good sales of product by such local artists as Camilo Sesto, Peret, Jairo, Manolo Galvan, Juan Pardo, Luis Aguile and Maria del Mar Bonet. And in the international field leading artists are Cat Stevens, Uriah Heep, Traffic, King Crimson, Roxy Music; Emerson, Lake & Palmer; Mike Oldfield, Captain Beefheart, the Carpenters, Carole King, Rick Wakeman, Herb Alpert, Burt Bacharach, Mireille Mathieu, Adriano Celentano, Jethro Tull and Leo Sayer.

Foreign repertoire accounts for 60 percent of Ariola's sales, but increasingly Spain is producing local artists of genuine international potential. Some of Ariola's artists have had chart-topping records in various South American countries and have also had hits in Germany.

Exposure given to records by the Spanish radio stations plays a big part in the development of sales but the Ariola management feels that more emphasis could be given to pop music by television.

On the tape front a healthy growth is noted for the cassette configuration but 8-tracks cartridges enjoy relatively insignificant sales are confined almost exclusively to the car market.

Alberto Serra Pujol, managing director of Ariola, believes that the biggest problem confronting the Spanish industry today is the fact that Spain tends to be economically and politically sealed off from the rest of Europe.

"We cannot engage fully in international relations with other European countries and this naturally limits our activities," he says.

One problem which the Spanish industry does not have to contend with is that of direct imports because of the complicated import regulation and high duty payable. This, however, does tend to create problems with sample records and tapes.

As well as radio plays and personal appearances by artists, Pujol thinks that song festivals in Spain help to promote record sales, "although the proliferation of these festivals could be counter-productive. One or two really well organized events each year would be very beneficial to our industry."

As far as distribution is concerned, Pujol says that the traditional patterns are still the most effective in Spain. Rackjobbing has gained in importance over the last two years and there is growth in the record club sector; but mail order sales seem to have reached a plateau.

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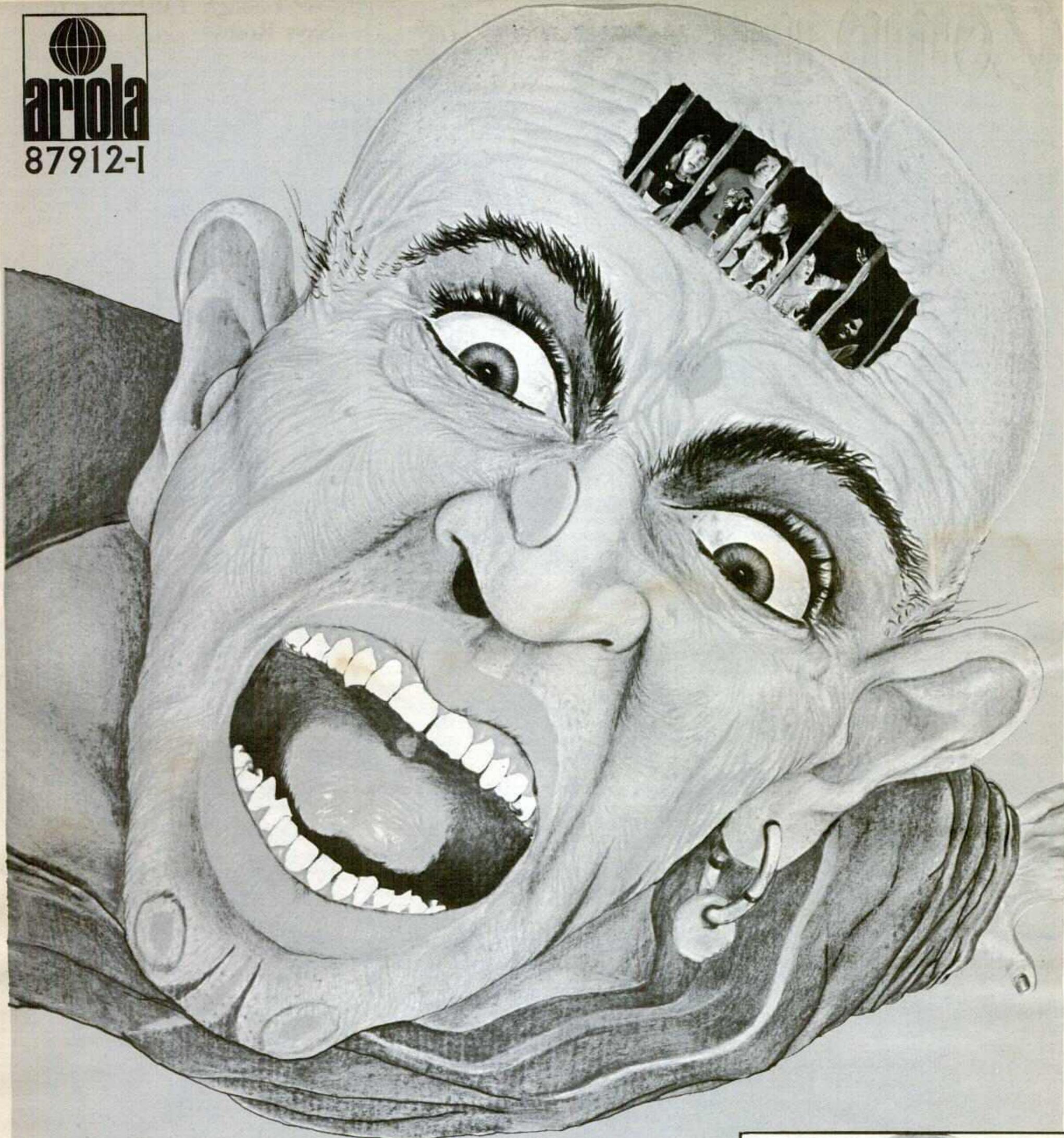
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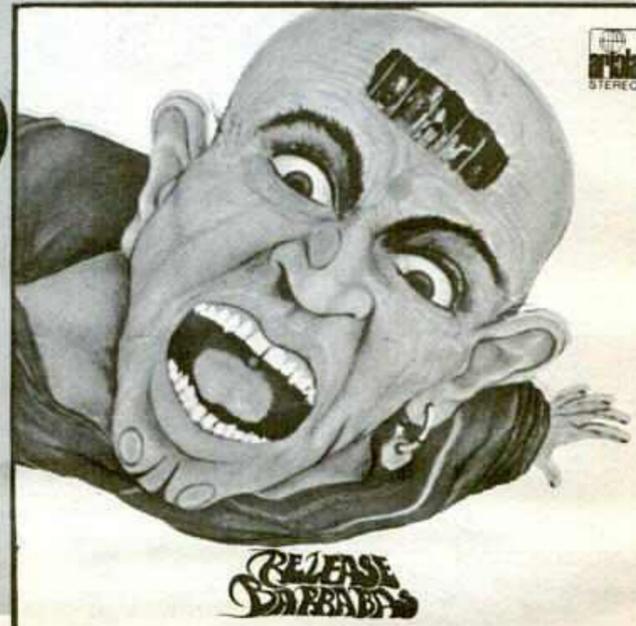

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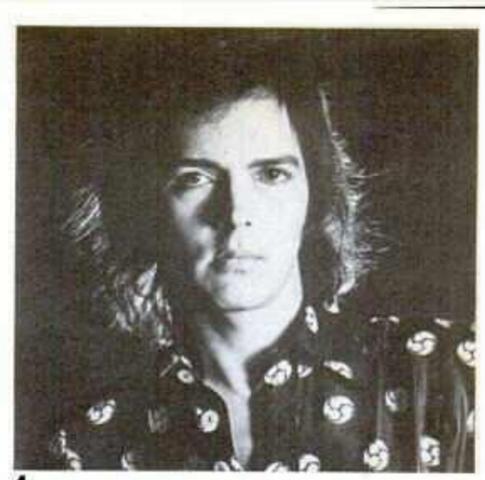
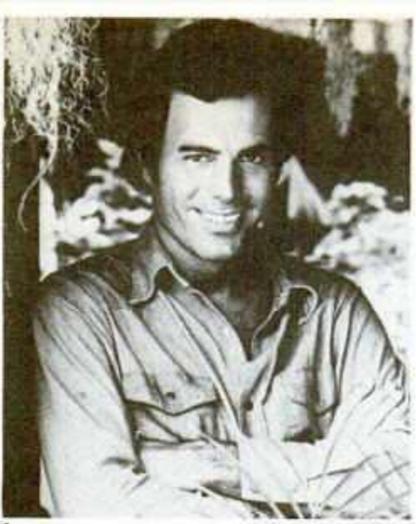
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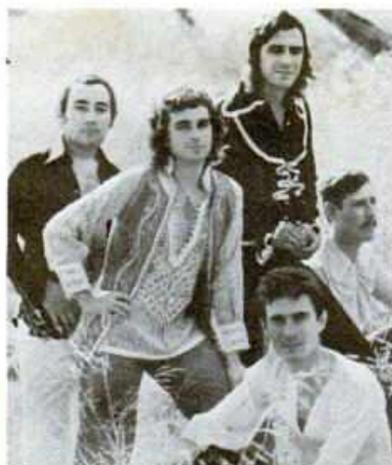
RELEASE
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A Billboard Spotlight on Spain



JANUARY 4, 1975, BILLBOARD



ESTUDIOS GEMA S.L.

Seen in Spain

1. JULIO IGLESIAS (Columbia) known all over Europe by his "Un canto a Galicia" and one of the three biggest artists in Latin America.
2. MARI TRINI (Hispanvox) receives a gold record in the presence of the a&r manager Rafael Trabucchelli (left) and the DJ Miguel de los Santos (right).
3. LAS GRECAS (CBS) have sold more than 25,000 copies this year of their single "Te estoy amando locamente" and more than 60,000 LP's and cassettes in Spain alone.
4. JUNIOR (RCA) sold more than 500,000 copies of his "Perdoname" in Brazil.
5. TONY RONALD is the biggest seller of Movieplay and has had several hits in Latin America.
6. LOS DIABLOS (EMI) have sold their "Un rayo de sol" in several European countries and in Spain they are the biggest sellers of all time.
7. TRIANA (Movieplay) one of the most interesting groups in the flamenco-pop line.
8. MANOLO ESCOBAR (Belter) is the biggest seller in Spain of popular flamenco songs.
9. DONNA HIGHTOWER (Columbia) is American, lives in Spain and has had several hits in Europe.
10. LOS PUNTOS (Polydor) is another group specializing in summer songs and have had three consecutive hits.
11. JACOBO (RCA) is one of the most promising singers for 1975.
12. DANNY DANIEL (Polydor) had a big hit this year in Spain and Mexico with "Por el amor de una mujer."
13. JUAN PARDO (Ariola) is one of the most important Spanish musicians and also works as an independent producer, aside from releasing every year two of his own LPs.
14. CECILIA (CBS), one of the most important Spanish singers, is going to release one of her records in English in the United States.
15. CAMILO SESTO (Ariola) was this year the biggest single seller in Spain and a big success in various Latin American countries.
16. FORMULA V (Philips) is one of the specialists in summer songs and have a strong hit every year.
17. DON MARIANO DE ZUNIGA, general manager of Fonogram and of Polydor, awards gold record and cassette to Demis Roussos for selling more than 100,000 copies of each configuration with his album "For Ever and Ever."
18. RUMBA TRES (Belter) is one of the most important groups in the rumba flamenco style or Spanish popular song.
19. MOCEDADES (Zafiro) had a big hit in the USA with "Eres tu" in Spanish and are the biggest selling group in Spain.
20. JUAN BAU was this year the number two seller of singles in Spain, and three of his records made the Top 10.
21. MANOLO OTERO (EMI) is a success with his Spanish version of "Another Time."
22. WALDO DE LOS RIOS (Hispanvox) after his hit "Sinfonias" world-wide, is beginning to have another success with "Operas."



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SPAIN'S

1974 CHART-TOPPERS

Singles

1. Algo Mas—Camilo Sesto (Ariola)—11 weeks.
2. La Distancia—Roberto Carlos (CBS)—nine weeks.
3. Ayudadme—Camilo Sesto (Ariola)—six weeks.
Tomame O Dejame—Mocedades (Zafiro)—six weeks.
5. Love's Theme—Love Unlimited Orchestra (Movieplay)—four weeks.
Rock Your Baby—George McCrae (RCA)—four weeks.
7. La Estrella De David—Juan Bau (Zafiro)—Three weeks.
Someday, Somewhere—Demis Roussos (Philips)—three weeks.
9. El Sonido de Filadelfia.—MFSB (CBS)—two weeks.
Le Me Get To Know—Paul Anka (Hispavox)—two weeks.
11. 48 Crash—Suzie Quatro (EMI)—one week.

LPs

1. Joan Manuel Serrat—Joan Manuel Serrat (Zafiro)—nine weeks.
2. El Sonido De Filadelfia—MFSB (CBS)—nine weeks.
3. Foreigner—Cat Stevens (Ariola)—seven weeks.
Per El Meu Amic—Joan Manuel Serrat (Edigsa)—seven weeks.
5. Rhapsody In White—Barry White (Movieplay)—four weeks.
6. Band On The Run—Paul McCartney & Wings (EMI)—three weeks.
7. Ringo—Ringo Starr (EMI)—two weeks.
Journey To The Centre Of The Earth—Rick Wakeman (Ariola)—two weeks.
9. Nuestros Exitos Del Ano (Vol. 3)—Various Artists (CBS)—one week.
Goat's Head Soup—Rolling Stones (Hispavox)—one week.
Todo Por Nada/Algo Mas—Camilo Sesto (Ariola)—one week.
Mocedades 5—Mocedades (Zafiro)—one week.



SOUND RECORDING STUDIOS

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Major Festival planned for Mallorca

One of the major events in the Spanish musical calendar next year will be Musical Mallorca 75, a new annual song festival sponsored by the Mallorca Tourist Board.

The festival will be held in the new Auditorium in Palma from April 17 to 19 and will comprise national and international sections.

Directed by Augusto Alguero, former general manager of Canciones del Mundo, the festival will offer cash prizes of \$10,000, \$2,500 and \$1,000 respectively to the songs placed first, second and third, together with gold, silver and bronze trophies.



Mallorca Festival organizer Augusto Alguero, left, with Armando Moreno, general secretary of the International Federation of Festival Organizations (FIDOF).

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Company Reports

Tagarro Sees Rock Breakthrough In 1975

Development of the tape market in Spain has been much faster than most people would have thought possible. So says Saul Tagarro, head of Polydor in Spain. He breaks down the tape market as being 90 percent to cassettes and ten percent to eight-track cartridges.

In his view, Polydor sales of local artists as against foreign stars rests at roughly 50-50, with the main non-local talent sales coming from Eric Clapton, Sergio Mendes, Terry Jacks, John Mayall and James Brown. Top Spanish artists in sales importance: Danny Daniel, Los Puntos, Daniel Velasquez.

Expressing his delight at the sales of certain Spanish artists in South America, Tagarro has some doubts about the general problems of promoting artists. He is, he says, reasonably satisfied with some aspects of the radio and television networks as promotional "aids," but he thinks more could be done about personal appearances by artists tying in with radio or TV.

"There's no doubting the fact that personal appearances here do have a direct relation to sales increases. But there are tremendous price differences between the money paid to national and international artists. Payment for a top international star can reach one million pesetas, and for a top Spanish act some 300,000 pesetas.

As for the value of song contest, of which Spain has a goodly number, Tagarro believes they are no longer of much promotional interest. He believes that while the winner may pick up some big sales from a tie-in record, the "losers" often become more difficult to sell. "Certainly it is true to say that no artist has found great national success out of the last batch of song festivals here."

Saying that customs problems over imports were growing as piracy problems were now almost under control, Tagarro says the biggest problem of all now is over there being no free importation of hardware equipment. Increased prices because of inflation generally had been inevitable for all companies in the Spanish recording industry.

Finally, on the distribution side, Tagarro said he firmly believed that 1975 would see many inroads into the distribution channels by rackjobbers. As for a general breakdown, he says the retail trade commands 75 percent of the distribution outlets, with 20 percent through wholesalers, and five percent the rest.

Industry Turnover Is Up 15-20 Percent

• Continued from page 17

settes y cartuchos de 8 pistas. Los resultados obtenidos son altamente satisfactorios.

En el mes de Octubre ha tenido lugar en Pontevedra la primera Semana Nacional del Disco, patrocinada por el Ministerio de Información y Turismo. Aparte de las manifestaciones artísticas y de la exposición del producto, han tenido lugar varias sesiones de trabajo entre altos representantes del Gobierno Español y la Industria, quedando establecidas las bases para una futura ordenación de las ediciones sonoras en todas sus vertientes.



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F-4ca

Kirios To Add Swimming Pool

Kirios Studios were built in 1966 and were one of the first studio facilities to be established in Spain. Among leading artists who have recorded at Kirios are Albert Hammond, Los Bravos, Gigliola Cinquetti, Los Canarios, France Gall, Raphael, Juan Pardo, Basilio, Joan Manuel Serrat, Alfredo Kraus, Pablo Sorozabal, Moreno Torroba, Julio Iglesias and Los Pekenikes.

As well as making recordings for the record industry, the Kirios operation also handles film sound tracks, publicity jingles and TV programmes for many different countries.

The Kirios complex consists of three studios, a restaurant and bar and a car park, and in the near future a swimming pool will be added.

Studio One can hold about 100 musicians. It is equipped with a grand piano, Hammond organ, percussion and other instruments. There is a small adjoining studio which is mainly used for obtaining better separation of certain instruments or of voices.

The control room is equipped with a Neve desk with 24 input channels and 16 outputs. The monitoring system comprises four J.B. Lansing speakers with four Quad 303 amplifiers. The main tape recorder, a 16-track Studer A-80, has a Dolby M-16 unit connected. In addition there is a Scully 8-track recorder, an Ampex 440 four-track and two Telefunken M-15s, one mono and one stereo. The control room is equipped with closed circuit TV for recording simultaneously in both studios.

For special effects Studio One has phasing units, graphic equalizers, a moog, a melotron and other ancillary equipment.

Studio Two can hold between 40 and 50 musicians and is equipped with a grand piano, Hammond organ and other instruments. The Neve desk has 16 input channels and 16 output channels and the monitoring system comprises four J.B. Lansing speakers powered by four Quad 303 amplifiers.

The main tape recorder is a 3M 16-track machine. There is also a Scully 8-track recorder, an Ampex 440 four-track machine and two Telefunken M-15 stereo recorders.

Studio Three is equipped for demo recordings, voice tracking and copying.

The echo system is formed by three echo plates, two stereo and one mono, plus a natural echo chamber, and can be used by all three studios.

Kirios also has a mobile unit equipped with a Pye desk of 24 input channels and eight output channels, with a Scully eight-track recorder, an Ampex 440 four-track and a monitoring system comprising two J.B. Lansing speakers with two Quad 303 amplifiers.

Kirios offers 24-hour service seven days a week and is staffed by Ma. Luisa Pombo (general director); Francisco Perez (studio manager); Jose Loeches (formerly with Pye in the U.K.); Juan Vinader, Enrique Rielo, Jose Fernandez and Antonio Olariaga (recording engineers); and Miguel Dominguez (maintenance engineer).

More Spanish Artists Find Success Abroad

Proof of the fact that more and more Spanish artists are finding success outside their own country according to Movieplay, is provided by the fact that Spanish records are appearing on the charts of Europe and South America and even the United States.

Among Movieplay's most important Spanish artists are Andres Segovia, Lluís Llach, Tony Ronald, Raimon, Nuestro Pequeno Mundo, Triana, Joaquin Diaz, Gloria, Miguel Angel and the Pekenikes. Leading foreign artists represented by the label are Stevie Wonder, Deodato, Charles Aznavour, Barry White, Jacques Brel and Marvin Gaye.

Manuel Sancho, general manager of Movieplay, believes that the greatest problem facing the industry at present is the general economic situation. The repercussions on the music industry are not serious at present, but they could worsen in the coming months.

Meanwhile business remains healthy and the tape market, in particular, is in full spate, with cassettes outselling cartridges in the proportion of nine to one.

There are developments on the distribution front, too, with two record clubs doing well and others starting up, and rackjobbing gaining strength.

Sancho says there is a considerable amount of piracy in Spain at present, particularly in the tourist areas but the industry and the authorities are taking steps to eradicate it.

CREDITS

Billboard's Scene in Spain supplement was compiled by Rafael Revert and Maria Aracil and edited by Mike Hennessey and Peter Jones. Art Direction: Lee Lebowitz.

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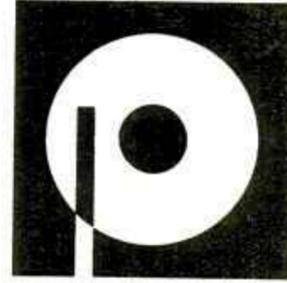
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NASHVILLE—Recording sessions took one of their largest numerical and percentage increases in history in 1974, the annual Billboard survey shows.

Working again with the cooperation of the recording companies, the studios, and local 257 of the American Federation of Musicians, it was determined that 19,057 sessions were

held here, up from 15,877 a year ago. This marks the seventh consecutive year of increase, and there was such strength at the close of the year that the outlook for 1975 seemed even brighter.

"December was our biggest month ever," said Norm Anderson of Columbia Studios. RCA's Cal Everhart noted that his studios are go-

ing six sessions a day right through the holiday season, and that RCA had shown an increase every year. This was despite the fact that two of the studios were closed down for a portion of the year for remodeling. Woodland's Glen Snoddy called November and December two of the best months, and indicated that the new year showed considerable promise.

The large gain was particularly heartening in light of the slowdown last year. The 1973 increase was up only about 800 from the preceding year, after having shown substantial gains prior to that time.

Although the major studios (RCA, CBS, Bradley's Barn, Woodland, Clement, Ray Stevens) still were doing the bulk of the business, there were ten other studios which did anywhere from 500 to 800 sessions during the year, and their growth rate was phenomenal. Audio Media, one of those showing a massive gain, plans to build two new studios in the Warner Brothers Building. There currently are 55 studios in active operation in the city.

As in the past, additional data concerning up to date figures on the operation of the music industry here will appear in subsequent issues of Billboard.

Bailey Hiring Marks New P.R. Trend By Disk Firms

NASHVILLE—The defection of one of this city's top reporters from his newspaper into the public relations fold of country music points up a growing trend in this direction here.

Jerry Bailey, who has covered the music beat as an objective newsman for the Tennessean, the morning daily, has joined the staff of ABC and Dot as director of public relations for their country product.

This follows the move of the other majors in that same direction, establishing full-scale public relations departments for country, completely separated from record promotion.

CBS has established a highly-effective team in Dan Beck and Mary Ann McCready. Both blessed with writing ability and the knack of communication, they have established a successful tandem which makes quickly available background information, direct lines of communications to check out leads on stories, and complete access to policy information which has been cleared.

RCA, recognizing the trend, brought in Paul Randall from the field, and moved him into a public relations position, which he has filled well. Again, implementing accessibility has been one of the strong factors. Where there once were bottlenecks, there now is free flowing access.

Carolyn Baker was added to the staff of Warner Bros., again for this specific purpose, giving not only credibility but an added aura of importance to country product.

Promotion director Bill Williams of Capitol is in the process of putting together a similar operation for that label, under the guidance of Frank Jones.

Monument, going strong with such artists as Charlie McCoy, Boots Randolph, and Billy Swann, set up a P.R. department headed by Jan Wohling.

Newsletters also have become a

major source of information, and are becoming increasingly meaningful. Most major companies now have them, and Tom Williams at Warner Bros. has utilized guest editorialists.

The public relations concept has spread beyond the record labels. The Shorty Lavender Talent Agency, with Claudette Duncan heading the department, now has its own staff. Tandy Rice at Top Billing, once a public relations man himself, has brought in attractive, efficient Charlene Bray to head that department for him now. Buddy Lee has operated under this concept for a number of years.

Charlie Rich has Peter Simone working for him on the West Coast, and Rollye Bornstein handling all phases of his office here. Her background was with Epic Records. The Jim Halsey account now is handled by Hecht-Harman-Vukas Creative Communications.

The move of Bailey, however, was one of the big developments in this trend. He made it abundantly clear that he would have an "open door" policy to all news media, would be amenable to the development of concepts or ideas with newsmen, and would shy away from hype.

The action on the part of labels, talent agencies and individuals, however, does not diminish the activities of established public relations firms. Chief among them is the Bill Hudson Agency, with which Betty Hofer recently rejoined to form one of the strongest units in the business, representing individuals and firms. Maggie Cavender and others also are continuing their representations in this field.

The importance, however, is the recognition of the labels of public relations and its need in the country field.

Sherri Brown at MGM, although not confined solely to PR, has done a great deal of this sort of work during her time here.

At the turn of the year, it was spreading in all directions.

Country Folk To Adjust

Continued from page 3

on promoters, and on virtually anyone who would listen.

Paradoxically, the two organizations (The "Opry" and CMA) did not work in concert, except that WSM did provide facilities for the CMA to gather, and gave its support to the CMA (as did many others).

Today, country artists are being booked for as much as \$25,000 plus a percentage of the gate. They are working the great halls of this nation and abroad. Some 52 percent of the stations in America are programming country music on a full or part time basis. Hundreds of sidemen in Nashville alone are playing some 15,000 sessions a year, in nearly 60 studios. Booking brings in excess of \$100 million to the economy of the city.

All of this growth is more than coincidental, and there are other factors as well. The flexibility of country music in itself has been the biggest of these. Inflexible forms of music tend to fade into obscurity. Even the so-called traditionalists of today are far-removed from the traditionalists of yesterday. Bluegrass and Newgrass can please the same audience, and the lush strings backing a Tammy Wynette are no different really than those behind an Olivia Newton-John or a Tanya Tucker. The horns behind a Marty Robbins are no different than those played behind Bob Wills many years ago. Nor has traditionalism suffered any during these expansions of country music. Happily, country remains the one place in the world where singers (and instrumentalists) can linger for 30 or 40 years and still retain popularity.

Pee Wee King, recently named to the Country Music Hall of Fame, was considered a radical in his day. But he was not rejected. The room was expanded to let him in.

The same could be said of count-

Billboard
Hot Country LPs
 Billboard SPECIAL SURVEY
 for Week Ending 1/4/75

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* Star Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	24	BACK HOME AGAIN—John Denver, RCA CPL1-0548
2	2	12	MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Merle Haggard & The Strangers Capitol ST 11331
3	3	26	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
4	6	8	MISS DONNA FARGO—ABC/Dot D0SD 2002
5	4	6	PRIDE OF AMERICA—Charley Pride, RCA APL1-0757
6	8	7	GET ON MY LOVE TRAIN—La Costa Capitol ST 11345
7	5	9	DON WILLIAMS, VOL. III—ABC/Dot D0SD 2004
★	15	3	THE SILVER FIX—Charlie Rich, Epic PE 33250 (Columbia)
★	20	3	I CAN HELP—Billy Swan, Monument KZ 33279 (Columbia)
10	12	14	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
11	7	30	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
★	16	28	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
★	17	4	CITY LIGHTS—Mickey Gilley, Playboy PB 403
★	35	2	SHE CALLED ME BABY—Charlie Rich, RCA APL1-0685
15	9	8	HAVING FUN WITH ELVIS ON STAGE—Elvis Presley, RCA CPM1-0818
16	13	9	CLASSIC CLARK—Roy Clark, ABC/Dot D0SD 2010
17	11	19	COUNTRY—Anne Murray, Capitol ST-11324
18	10	22	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS-602 (PIP)
19	22	31	PURE LOVE—Ronnie Milsap, RCA APL1-0500
★	34	2	SONGS OF FOX HOLLOW—Tom T. Hall, Mercury SRM-1-500 (Phonogram)
★	26	4	REUNION—Glen Campbell, Capitol SW 11336
★	28	7	LIKE OLD TIMES AGAIN—Ray Price Myrrh 6538 (Word/ABC)
23	18	5	WHAT A MAN MY MAN IS—Lynn Anderson, Columbia KC 33293
24	29	7	GREATEST HITS—Mel Tillis MGM M3G 4970
25	14	10	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-10012 (Phonogram)
★	32	3	COUNTRY HEART 'N SOUL—Freddie Hart, Capitol ST 11353
27	21	7	WOMAN TO WOMAN—Tammy Wynette Epic KE 33246 (Columbia)
28	31	13	LOVE IS LIKE A BUTTERFLY—Dolly Parton, RCA APL1-0712
29	19	12	MONSTER'S HOLIDAY—Buck Owens, Capitol ST 11332
★	39	2	HEART LIKE A WHEEL—Linda Ronstadt, Capitol ST 11358
★	40	2	HIGHLY PRIZED POSSESSION—Anne Murray, Capitol ST 11354
32	24	13	THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia)
33	36	4	LATEST & GREATEST—Danny Davis, RCA APL1-0774
34	37	29	GREATEST HITS VOL. II—Loretta Lynn, MCA 420
35	23	17	I'M NOT THROUGH LOVING YOU YET—Conway Twitty, MCA 441
36	25	9	TAKE ME HOME TO SOMEWHERE—Joe Stampley, ABC/Dot D0SD 2006
37	42	89	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
38	27	8	FAMILY & FRIENDS—Roy Clark, ABC/Dot D0SD 2005
39	44	17	PLEASE DON'T STOP LOVING ME—Porter 'N' Dolly, RCA APL1-0646
★	NEW ENTRY		BREAK AWAY—Kris Kristofferson & Rita Coolidge, Monument PZ 33278 (Columbia)
41	41	6	GREATEST HITS—Diana Trask, ABC/Dot D0SD 2007
42	46	10	LIVING PROOF—Hank Williams Jr., MGM 4971
43	43	4	INSIGHT INTO HANK WILLIAMS IN SONG AND STORY—Hank Williams & Hank Williams Jr., MGM M3G 4975
44	33	13	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn, MCA 444
45	30	18	ROOM FULL OF ROSES—Mickey Gilley, Playboy 401
★	NEW ENTRY		I WISH I HAD LOVED YOU BETTER—Eddy Arnold, MGM M3G 4961
47	50	8	PLEASE DON'T TELL (That Sweet Ole' Lady Of Mine)—Johnny Carver, ABC ABCD 843
48	48	3	IT'LL COME BACK—Red Souvine, Chart 2056 (Buddah)
49	47	17	GREATEST HITS—Johnny Paycheck, Epic KE 33091
50	45	6	A MAN & HIS MUSIC—Faron Young, Mercury SR4-1-101 (Phonogram)

JANUARY 4, 1975, BILLBOARD

Nashville Scene

By BILL WILLIAMS

Jan Howard, Ray Pillow and Jerry Wallace wound up the year on a familiar note: getting bad checks from a promoter in Birmingham. Grandpa Jones did about as badly. He and George McCormick went all the way to Shreveport only to find his date had been canceled. . . . Bill Anderson didn't fare much better. Visiting at a J.C. Penney store (the firm which does the wardrobe for his entire show), he removed his diamond ring in the washroom, forgot to pick it up, and it's among the missing. It had been a gift from his wife, Becky. . . . Jean Shepard, a little annoyed over

the routine done by comedian Jerry Van Dyke on the "Tonight" show, said she wired Johnny Carson that she and Ferlin Husky made more money off that song than Van Dyke has made in his career as a comedian.

Del Reeves says he has been asked by Bill Starnes to do 10 days a month for the next year for the Democratic party in various states. He has accepted six months of the offer. . . . Sometimes even the best intentions go astray. Justin Tubb sang the song "Red Necks, White Sox and

(Continued on page 36)

less others, including the late Fred Rose, who made his mark first in New York's Tin Pan Alley, and Owen Bradley, the one-time pop piano player (Ted Weems Orchestra and the Bluefoot Five). Steve Sholes, also in the country music Hall of Fame, headed RCA's pop division.

And thus it will always be with country music as long as it leaves the

door open and the walls flexible. It has, over the years, absorbed the music from the hills, the bluegrass, the cowboy and western, the French Cajun, the cotton patch blues, the rockabilly, and even the foreign sounds of today.

As long as it doesn't confine itself, the growth pattern will continue, and everyone will benefit.

Nashville Scene

Continued from page 35

Blue Ribbon Beer" on the Schlitz-sponsored portion of the "Grand Ole Opry," while **Stonewall Jackson** alluded to his Saturday night performance as the "Friday night" show. . . . **Connie Hurt**, the attractive aide to RCA's **Jerry Bradley**, sneezed and broke her ear drum. She's doing well following hospitalization. . . . **Skeeter Willis** presented a big birthday cake by the "Opry" last week, a show he and his brothers joined in 1946.

The versatile **Four Guys** do the backup singing for **Ernie Ashworth** on his new single and LP for the IRC label. . . . **Roy Wiggins**, one of the best steel men in the business, has really paid his dues. He now has belonged to the Nashville local for 30 years. So, as soon as he reaches his 55th birthday, he'll be paid up for life. . . . **Wilma Lee** and **Stoney Cooper** aren't going to Japan unprepared. Wilma Lee is a linguist (she now speaks French fluently), and she's studying Japanese in a crash college course prior to their departure. . . . **Jim Ed Brown** loaned his guitar to one of his sidemen, **Earl Erb**, and Erb's place was robbed. Naturally, they got Jim's guitar.

Vicky Fletcher has signed with **Buddy Lee Attractions** for representation in all fields. . . . **Bobby Wyld** and business partner **Allen Passerin** will introduce their first release on their new label, **WYTRA Records**. They've also signed a female singer named **Faith**, and there'll be a big tour upcoming. . . . **Diana Trask**, who took up golf and tennis in Las Vegas, has added ice skating to that at the indoor rink at the Fairmont in Atlanta. . . . **Peer-Southern**, headed in Nashville by **Brad McCuen**, has expanded its staff, adding **Bob Witte**, the well-known music row personality. . . . It's three generations for the **Lucky Moeller** family now. Lucky's son-in-law, **Jack Andrews**, has brought in his son, **Scott Andrews**, to join the group. Moeller continues to recover from a recent stroke. . . . Recording engineer-producer, and very talented individual **Phil York** now is at the Autumn Sound Studio in Garland, Tex. It's a 24-track operation.

A.V. "Bam" Bamford, a long-time country music personality, has sold his interest in **K-BER** in San Antonio and set up at least for the time being in San Luis Obispo, Cal., working on talent and promotion. . . . **Paul Click** is back on crutches after reinjuring a leg broken last year. But he's still working his personals. . . . RCA's **Bobby Bare** and writer **Shel Silverstein** are doing another concept album. . . . Songwriter **Vic McAlpin** hospitalized again. . . . **LaCosta**, the great talent who is just beginning to bloom, was presented with a calf after working a cattle show in Colorado. That calf's sister, by the way, sold for \$17,000. . . . Two children of GRT's **Mel Street** injured in an auto accident, but both are recovering.

Kermit Goell had his biggest week ever, with songs recorded by **Barbara Mandrell**, **Joe Stampley** and **George Jones** and **Tammy Wynette**. . . . **Dottie West** taking month of January off for her first vacation in several years. . . . **Advanced Techniques of Commercial Songwriting**, the course jointly sponsored by the Nashville Songwriters Assn. and the University of Tennessee at Nashville, will be offered again on Tuesday evenings, Jan. 7, thru Feb. 25, 1975 at UTN.

JANUARY 4, 1975, BILLBOARD

Billboard

Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 1/4/75

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This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
Rank	Star	Change	Rank	Star	Change			Rank	Star	Change	Rank	Star	Change		
1	★	2	11	★	50	3	THE DOOR—George Jones (P. Sherrill, M. Wilson), Epic 8-50038 (Columbia) (Algee, BMI)	68	★	77	5	LONG DISTANCE KISSES—Larry Hosford (L. Hosford), Shelter 40312 (MCA) (His & Her, BMI)			
2	★	4	9	★	36	8	RUBY, BABY—Billy "Crash" Craddock (J. Lieben, M. Stoller), ABC 12036 (Hill & Range/Quintel/Freddy Bienstock, BMI)	69	★	85	2	BUTTERFLY—Eddy Arnold (Gerard, Bernet, David, Curb), MGM 14769 (Sabachani, ASCAP)			
3	★	3	9	★	37	14	KENTUCKY GAMBLER—Merle Haggard (D. Parton), Capitol 3974 (Owens, BMI)	70	★	71	6	I MAY NOT BE LOVIN' YOU—Patti Page (G. Richey, N. Wilson, B. Sherrill), Avco 603 (Al Gallico/Algee, BMI)			
4	★	5	12	★	38	41	OUT OF HAND—Gary Stewart (T. Jans, J. Barry), RCA 10061 (Almo, ASCAP/Broadside, BMI)	71	★	81	3	THAT'S HOW MY BABY BUILDS A FIRE—Johnny Russell (J. Foster), RCA 10135 (Adventure, ASCAP)			
5	★	7	11	★	39	4	LIKE OLD TIMES AGAIN—Ray Price (J. Weatherly), Myrrh 146 (Word/ABC) (Kecca, ASCAP)	72	★	NEW ENTRY	1	I BELIEVE THE SOUTH IS GONNA RISE AGAIN—Tanya Tucker (B. Braddock), Columbia 3-10069 (Tree, BMI)			
6	★	12	6	★	40	57	(I'd Be) A LEGEND IN MY TIME—Ronnie Milsap (D. Gibson), RCA 10112 (Acuff-Rose, BMI)	73	★	82	3	SALLY G—Paul McCartney & Wings (P. McCartney), Apple 1875 (Capitol) (McCartney/ATV, BMI)			
7	★	13	10	★	41	43	ROCK ON BABY—Brenda Lee (J. Wilson, G. Dobbins), MCA 40318 (Chappell, ASCAP)	74	★	92	3	HOPPY, GENE AND ME—Roy Rogers (S. Garrett, Dorff, Brown), 20th Century 2154 (Pesco/Lowery, BMI)			
8	★	9	10	★	42	8	MY WOMAN'S MAN—Freddie Hart (G. Richey, B. Peters), Capitol 3970 (Al Gallico/Ben Peters, BMI)	75	★	84	2	WHOLE LOTTA DIFFERENCE IN LOVE—George Kent (R. Porter, B. Jones), Shannon 824 (MaRee/Porter-Jones, ASCAP)			
9	★	10	13	★	43	53	U.S. OF A.—Donna Fargo (D. Fargo), ABC/Dot 17523 (Prima-Donna, BMI)	76	★	90	2	CHAMPAGNE LADIES AND BLUE RIBBON BABIES—Farlin Husky (D. Frazier, A.L. "Doodle" Owens), ABC 12048 (Acuff-Rose/Hill & Range, BMI)			
10	★	11	11	★	44	51	IT'S MIDNIGHT/PROMISED LAND—Elvis Presley (B.E. Wheeler, J. Chestnut), RCA 10074 (Imagination, ASCAP/Geronimo, BMI)	77	★	83	3	LIVIN' IN THE SUNSHINE OF YOUR LOVE—Ray Pillow (D. Hall, B. Duke), ABC/Dot 17526 (Mimoso, BMI/Bob Moore, ASCAP)			
11	★	22	5	★	45	6	CITY LIGHTS—Mickey Gilley (B. Anderson), Playboy 6015 (T.N.T., BMI)	78	★	NEW ENTRY	1	YOU ARE THE ONE—Mel Tillis & Sherry Bryce (K. Westberry, H. Habour), MGM 14776 (Sawgrass, BMI)			
12	★	1	11	★	46	58	WHAT A MAN, MY MAN IS—Lynn Anderson (G. Sutton), Columbia 3-10041 (Rodeo Cowboy, BMI)	79	★	86	6	EARLY MORNING LOVE—Sammi Johns (S. Johns), GRC 2021 (One, BMI)			
13	★	15	10	★	47	5	FOR A MINUTE THERE—Johnny Paycheck (J. Foster, B. Rice), Epic 8-50040 (Columbia) (Hall-Clement, BMI)	80	★	80	6	THE WALLS OF THE BOTTLE—David Allen Coe (Troy Seals, D. Goodman), Columbia 3-10024 (Danor, BMI)			
14	★	16	11	★	48	54	POOR SWEET BABY—Jean Shepard (B. Anderson), United Artists 582 (Stallion, BMI)	81	★	NEW ENTRY	1	SWEET SURRENDER—John Denver (J. Denver), RCA 10148 (Walt Disney, ASCAP)			
15	★	20	8	★	49	52	I'VE GOT MY BABY ON MY MIND—Connie Smith (W. Shafer), Columbia 3-10051 (Acuff-Rose, BMI)	82	★	88	5	SEE SAW—Patsy Sledge (R. Davis, H. Pratt, C. Sutton), Mega 1217 (PIP) (Arc, BMI)			
16	★	18	10	★	50	5	FORBIDDEN ANGEL—Mel Street (J. Riggs, M. Street), GRT 012 (Chess/Janus) (Heavy Music/Livisa Music, BMI & Prater Music, ASCAP)	83	★	89	4	POUR IT ALL ON ME—Del Reeves (W. Cross, R. Bowling, P. Richey), United Artists 564 (Brougham-Hall, BMI)			
17	★	6	15	★	51	64	SON OF A ROTTEN GAMBLER—Anne Murray (C. Taylor), Capitol 3955 (Blackwood/Back Road, BMI)	84	★	91	2	SOMETHING JUST CAME OVER ME—Charlie Rich (M.A. Rich), Mercury 73646 (Phonogram) (Makamillion, BMI)			
18	★	17	13	★	52	21	HERE WE GO AGAIN—Brian Shaw (S. Throckmorton), RCA 10071 (Reaction/Unart, BMI)	85	★	73	8	RIGHT OUT OF THIS WORLD—Jerry (Max) Lane (E. Rabbitt, Even Stevens), ABC 12031 (Briarpatch/Deb Dave, BMI)			
19	★	28	11	★	53	63	WRONG ROAD AGAIN—Crystal Gayle (A. Reynolds), United Artists 14490 (Jack, BMI)	86	★	87	6	IN AT EIGHT & OUT AT TEN—Don Drumme (S. Barrett, R. Mareno), Chart 5223 (Buddah) (Ricci Mareno, SESAC)			
20	★	26	7	★	54	7	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Moe Bandy (W. Shafer, D. Owens), GRC 2036 (Acuff-Rose/Hill & Range, BMI)	87	★	99	2	LOVING YOU WILL NEVER GROW OLD—Luis Johnson (D. Silver), 20th Century 2151 (Hank Williams Jr., BMI)			
21	★	29	5	★	55	23	IT'S TIME TO PAY THE FIDDLER—Cal Smith (D. Wayne, W. Haynes), MCA 40335 (Coal Miners, BMI)	88	★	95	2	WHOEVER TURNED YOU ON, FORGOT TO TURN YOU OFF—Little David Wilkins (D. Wilkins, T. Marshall), MCA 40345 (Emerald Isle/Battleground, BMI)			
22	★	25	8	★	56	34	I WONDER WHOSE BABY (You Are Now)—Jerry Wallace (M. Powell), MCA 40321 (4 Star, BMI)	89	★	94	2	I'VE NEVER LOVED ANYONE MORE—Linda Hargrove (L. Hargrove, M. Nesmith), Elektra 45215 (Window, BMI)			
23	★	24	9	★	57	3	SUSAN WHEN SHE TRIED—Statler Bros. (D. Reid), Mercury 73625 (Phonogram) (American Cowboy, BMI)	90	★	NEW ENTRY	1	ROCK 'N ROLL (I Gave You The Best Years Of My Life)—Mac Davis (K. Johnson), Columbia 3-10070 (Tree, BMI)			
24	★	33	6	★	58	27	DEVIL IN THE BOTTLE—T.G. Shepard (B. David), Melodyland 6002 (Motown) (Dunbar, SESAC)	91	★	NEW ENTRY	1	COME ON DOWN—Tennessee Ernie Ford (J. Hayford, S. Stone) Capitol 3916 (Mandina, BMI)			
25	★	35	4	★	59	65	THEN WHO AM I—Charley Pride (D. Owens, D. Frazier), RCA 10126 (Hill & Range/Acuff-Rose, BMI)	92	★	93	3	CHOO CHOO CH'BOOGIE—Asleep At The Wheel (M. Gabler, V. Horton, D. Darling), Epic 8-50045 (Columbia) (Ryvoc, ASCAP)			
26	★	40	6	★	60	70	GREAT EXPECTATIONS—Buck Owens (B. Owens), Capitol 3976 (Bluebook, BMI)	93	★	NEW ENTRY	1	I'LL BELIEVE ANYTHING YOU SAY—Sami Jo (J. Andrick), MGM 14773 (Lowery, BMI)			
27	★	30	8	★	61	62	EASY TO LOVE—Hank Snow (D. Burgess), RCA 10108 (Singletree, BMI)	94	★	96	2	RAIN—Kris Kristofferson & Rita Coolidge (L. Gatlin), Monument 8630 (Columbia) (First Generation, BMI)			
28	★	32	11	★	62	68	SOMEONE CARES FOR YOU—Red Steagall (R. Steagall, G. Sutton), Capitol 3965 (Pala Duro/Rodeo Cowboy, BMI)	95	★	98	2	YOU'RE THE ONE—Jerry Inman (B. Morrison), Chelsea 3006 (Glenwood/Arcane, ASCAP)			
29	★	38	4	★	63	4	THE TIES THAT BIND—Don Williams (V. Corso, C. Otis), ABC/Dot 17531 (T. Eden, BMI)	96	★	97	4	FROM THIS MOMENT ON—Bonnie Guitar (B. Guitar), MCA 40306 (4-Star, BMI)			
30	★	36	9	★	64	3	THAT'S THE WAY LOVE SHOULD BE—Brian Collins (M. Blackford, J. Dougherty, D. Gillon), ABC/Dot 17527 (Famous, ASCAP)	97	★	100	2	WATCH OUT FOR LUCY—Tony Booth (L. Mack), Capitol 3994 (Danor/Dadgum, BMI)			
31	★	39	6	★	65	72	ANOTHER YOU—Faron Young (J. Peppers), Mercury 73633 (Phonogram) (Coal Miners, BMI)	98	★	NEW ENTRY	1	YOURS AND MIND—O.B. McClinton (T. Strong, M. Littlefield), Enterprise 9108 (Columbia) (Hardhead, BMI)			
32	★	19	10	★	66	75	ANGELS ARE HARD TO FIND—Hank Williams Jr. (H. Williams Jr.), MGM 14755 (Hank Williams Jr., BMI)	99	★	NEW ENTRY	1	ME AS I AM—Chip Taylor (C. Taylor), Warner Bros. 8050 (Blackwood/Back Road, BMI)			
33	★	8	13	★	67	74	I CAN HELP—Billy Swan (B. Swan), Monument 8-8621 (Columbia) (Combine, BMI)	100	★	NEW ENTRY	1	EASY LOOK—Kenny Price (S. Throckmorton, C. Putman), RCA 10141 (Tree, BMI)			
34	★	42	7	★			WHATCHA GONNA DO WITH A DOG LIKE THAT—Susan Raye (B. Morris), Capitol 3980 (Blue Book, BMI)								

* STAR Performer—Singles registering greatest proportionate upward progress this week.

MARKETPLACE

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More Market News
See Page 44

Soul Sauce

'75 Can Be Better Year For Blacks

By LEROY ROBINSON

LOS ANGELES—One of the reasons for welcoming in the New Year is that you can look back on the previous year as (possibly) a loss, and the new year as (hopefully) a period of success. Considering all that didn't happen in the music field, one can understand why 1975 had better be an improvement.

Inflation did happen, and all of its accompanying setbacks. A cutback in producing and manufacturing records, and the trimming of artists rosters, because of a lack of vinyl was felt by all in the business, especially the black artist.

It was not the familiar "last hired, first fired" situation with blacks in the record industry. It was more like trimming rosters of those acts that had but marginal possibilities. This, of course, was not easy to do since most record companies, in finding that little else but black music was selling, had herds of black talent to unload.

The heavyweight superstar acts were naturally retained, and a few of the stars of the past had their stars polished. Never really lacking luster, just a new reason to shine, were the ebullient talents of Bill Withers and Nancy Wilson. Both made 1974 musically worthwhile with their return to recording and the product they gave us.

Recognition finally reached Stevie Wonder as the one true superstar in the music business. And a major breakthrough was made by a major force in music, Quincy Jones. His "Body Heat" album, albeit full of all the ignitable qualities that made it the success it was in 1974, became a test of the taste of the record industry, radio stations and the public. The ultimate testimony, however, will have to come from Jones' peers during the Grammy Awards.

We missed the usual contributions of Aretha Franklin and Roberta Flack, but welcomed the continued

(Continued on page 50)

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Wish all of our friends a Happy and Healthy Holiday Season.

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Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 1/4/75

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	8	BOOGIE ON REGGAE WOMAN —Stevie Wonder (S. Wonder), Tamla 54254 (Motown) (Jobete/Black Bull, ASCAP)	33	50	6	GUILTY —First Choice (R. Roker, G. Shury), Philly Groove 202 (Arista) (ATV, BMI)	68	48	12	I ENJOY LOVING YOU —Sidney Joe Qualls (L. Simpson, A.J. Tribble, C. Davis), Dakar 4537 (Brunswick) (Julio-Brian, BMI)
2	2	11	KUNG FU FIGHTING MAN —Carl Douglas (C. Douglas), 20th Century 2140 (Chappell, ASCAP)	34	51	4	RHYME TYME PEOPLE—Kool & The Gang (D. Thomas, P. Sanders), De-Lite 1563 (PIP) (Delightful/Gang, BMI)	69	65	6	MASTER PLAN —Kay Goss (R. Bell, Kay Goss), Gang 1322 (PIP) (Delightful/Gang, BMI)
3	3	9	YOU'RE THE FIRST, THE LAST, MY EVERYTHING —Barry White (B. White, T. Sepa, P.S. Radcliffe), 20th Century 2133 (Sa-Vette/January, BMI)	35	53	4	STRUTTIN' —Billy Preston (B. Preston, G. Johnson, L. Johnson), A&M 1644 (Irving/WEP, BMI)	70	76	4	TELL ME WHAT YOU WANT —Jimmy Ruffin (J. Ruffin), Chess 2160 (Chess/Janus) (Ruffin-Ready, BMI)
4	5	10	FUNKY PRESIDENT (People It's Bad) —James Brown (J. Brown), Polydor 14258 (Dynatone/Belinda/Unichappell, BMI)	36	54	3	MIDNIGHT SKY Part 1 —Isley Bros. (R. Isley, D. Isley, R. Isley, M. Isley, C. Jasper, E. Isley), T-Neck 8-2255 (Columbia)	71	82	3	TOBY/THAT'S HOW LONG —Chi-Lites (E. Record, B. Achlin/A. Powell, T. Boyd), Brunswick 55515 (Julio-Brian/Ocean Blue/ Tamerlane, BMI)
5	4	15	WHEN WILL I SEE YOU AGAIN —Three Degrees (K. Gamble, L. Huff), Philadelphia International 8-3550 (Columbia) (Mighty Three, BMI)	37	40	8	PLAYING ON YOU —Jerry Butler (Z. Grey, L. Hutson), Mercury 73629 (Phonogram) (Butler, ASCAP)	72	84	2	I WON'T LAST A DAY WITHOUT YOU/ LET ME BE THE ONE —Al Wilson (P. Williams, R. Nichols), Rocky Road 30202 (Arista) (Almo, ASCAP)
6	11	7	FROM HIS WOMAN TO YOU —Barbara Mason (B. Crutcher, L. Snell), Buddah 441 (East/Memphis, BMI)	38	29	10	WORDS (Are Impossible) —Margie Joseph (D. Janssen, B. Hart), Atlantic 45-3220 (ATV, BMI)	73	91	2	I GET LIFTED —George McCrae (H.W. Casey, R. Finch), tk 1007 (Sherlyn, BMI)
7	8	8	WITHOUT LOVE —Aretha Franklin (R.J. Huotter, C. Franklin), Atlantic 45-3224 (Probe II/Pundt/Alghan, BMI)	39	44	7	DO YOUR THING —James & Bobby Purify (I. Hayes), Casablanca 812 (East/Memphis, BMI)	74	80	6	HOT DAWGIT —Ramsey Lewis & Earth, Wind & Fire (M. White, C. Stepany, Columbia 3-10056 (Sagittaire/Elbur, BMI)
8	10	9	LONG AS HE TAKES CARE OF HOME —Candi Staton (P. Mitchell), Warner Bros. 8038 (Muscle Shoals, BMI)	40	47	5	I CAN'T MAKE IT WITHOUT YOU —Tyrone Davis (R. Parker), Dakar 4538 (Brunswick) (Julio-Brian, BMI)	75	81	3	GIVE THE LITTLE MAN A GREAT BIG HAND —William DeVaughn (W. DeVaughn), Roxbury 2005 (Melomega/Coral Rock/ American Dream, ASCAP)
9	6	16	SHE'S GONE —Tavares (D. Hall, J. Oates), Capitol 3957 (Unichappell, BMI)	41	52	4	MY MAIN MAN —Staple Singers (B. Crutcher, M. Rice, B. Manuel, L. Nix), Stax 0227 (Columbia) (East/Memphis, BMI)	76	86	2	LOVE, DON'T GO THROUGH NO CHANGES ON ME —Sister Sledge (P. Grant, G. Guthrie), Atco 457008 (Music Montage/Atco, BMI)
10	15	8	I WOULDN'T TREAT A DOG (The Way You Treat Me) —Bobby Blue Bland (M. Price, D. Walsh, S. Barri, M. Omartian), ABC/Dunhill 15015 (American Broadcasting/Holcathus/Golden Clover, ASCAP)	42	60	3	HAPPY PEOPLE—Temptations (J. Bowen, D. Baldwin, L. Richie), Gordy 7138 (Motown) (Jobete, ASCAP)	77	63	8	SAD SWEET DREAMER —Sweet Sensations (D.E.S. Parton), Pye 71002 (ATV) (Leeds/Jacklone, ASCAP)
11	16	10	DON'T TAKE YOUR LOVE FROM ME —Manhattans (A. Felder, B. Sigler, R. Versey), Columbia 3-10045 (Mighty Three/Golden Fleece, BMI)	43	31	10	I'VE GOT TO SEE YOU TONIGHT —Timmie Thomas (W. Hale), Glades 1723 (TK) (Sherlyn, BMI)	78	83	5	I CAN'T GO ON—Truth (P. Giraldo, J. White), Roulette 7160 (Big Seven/O'Boy, BMI)
12	14	9	I FEEL SANCTIFIED —Commodores (J. Bowen, B. Miller, Commodores), Motown 1319 (Jobete, ASCAP)	44	22	13	THREE RING CIRCUS —Blue Magic (B. Eli, V. Barrett), Atlantic 45-7004 W.M.O.T./Friday's Child/Mighty Three, BMI)	79	72	7	TRUSTING HEART —Trammps (M. Steals, M. Steals), Golden Fleece 8-3255 (Columbia) (Mighty Three/Golden Fleece/Steals Bros., BMI)
13	35	4	FIRE —Ohio Players (J. Williams, C. Satchel, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73643 (Phonogram) (Ohio Players/Unichappell, BMI)	45	62	8	I WANT TO TAKE YOU HOME (To See Mama) —Syl Johnson (D. Carter, B. Johnson), Hi 2275 (London) (Jec, BMI)	80	NEW ENTRY	→	JUST AS LONG AS WE'RE TOGETHER (In My Life There Will Never Be Another) —Gloria Scott (B. White, V. Wilson, F. Wilson), Casablanca 815 (Box Fanfare/Very Own, BMI)
14	7	11	WHATEVER YOU GOT, I WANT —Jackson 5 (M. Larson, J. Marcellino, G. Marcellino), Motown 1308 (Jobete, ASCAP)	46	56	5	BELIEVE HALF OF WHAT YOU SEE (And None Of What You Hear) —Leon Haywood (L. Haywood), 20th Century 2146 (Jim-Edd, BMI)	81	85	6	COMIN' FROM ALL ENDS —New Birth (J. Baker, M. Wilson), RCA 10110 (Dunbar/Rutri, BMI)
15	9	11	HEAVY FALLIN' OUT —Stylists (Hugo & Luigi, G.D. Weiss), Avco 4647 (Avco Embassy, ASCAP)	47	49	8	BEYOND THE MOUNTAINS (Part 1) —Montclair (P. Perry), Paula 409 (Jewel) (Frye/Su-Ma, BMI)	82	79	6	FIRST ROUND KNOCKOUT —New Censation (V. McCoy), Pride 7600 (Atlantic) (Warner-Tamerlane/Van McCoy, BMI)
16	24	5	ONE TEAR —Eddie Kendricks (L. Gaston), Tamla 54255 (Motown) (Stone Diamond, BMI)	48	43	9	LOOK ON THE GOOD SIDE —Invitations (R.L. Martin), Silver Blue 818 (Polydor) (Oceans Blue/Marxix, BMI)	83	93	2	YOU'RE AS RIGHT AS RAIN —Nancy Wilson (T. Bell, L. Creed), Capitol 3973 (Assorted/Bellboy, BMI)
17	21	9	I BELONG TO YOU —Love Unlimited (B. White), 20th Century 2141 (Sa-Vette/January, BMI)	49	34	18	LET'S STRAIGHTEN IT OUT —Latimore (B. Latimore), Glades 1722 (T.K. Prod.), Sherlyn, BMI)	84	88	5	IT'S YOURS TO HAVE —Freda Payne (R. Dozier, M. Jackson), ABC/Dunhill 15018 (Bullet-Proof, BMI)
18	12	10	WHERE ARE ALL MY FRIENDS —Harold Melvin & The Blue Notes (V. Carstarphen, G. McFadden, J. Whitehead), Philadelphia International 8-3552 (Columbia) (Mighty Three, BMI)	50	61	5	MAN TO WOMAN —Lionie Youngblood (F. Murphy, M. Thomas), Shakat 708 (Chess/Janus) (Jans, BMI)	85	90	2	FEEL THE NEED —Graham Central Station (A. Tilmann, Warner Bros. 8061 (Bridgeport, BMI)
19	23	6	HEARTBREAK ROAD —Bill Withers (B. Withers), Sussex 629 (Interior, BMI)	51	57	9	I AM YOUR LEADER —Walter Heath (W. Heath), Buddah 435 (Jasmine/Seven Valley, ASCAP)	86	92	3	NEVER CAN SAY GOODBYE —Gloria Gaynor (C. Davis), MGM 14748 (Jobete, ASCAP)
20	26	7	PICK UP THE PIECES —Average White Band (R. Ball, H. Stuart, Average White Band), Atlantic 45-3229 (AWB, BMI)	52	66	4	DON'T CHA LOVE IT —Miracles (F. Perren, C. Varian), Tamla 54256 (Motown) (Jobete, ASCAP)	87	89	3	PARTY IS A GROOVY THING —People's Choice (S. Brunson), TSOP 8-4759 (Columbia) (Mighty Three, BMI)
21	13	12	YOU GOT THE LOVE —Rufus Featuring Chaka Khan (C. Khan, R. Parker), ABC 12032 (American Broadcasting, ASCAP)	53	46	7	KEEP SMILIN' —Bunny Sigler (B. Sigler, A. Felder), Philadelphia International 8-3554 (Columbia) (Mighty Three/Golden Fleece, BMI)	88	94	2	BABY LET'S TALK IT OVER —Al Downing (A. Downing), Chess 2158 (Chess/Janus) (Heavy/Elbomo, BMI)
22	33	6	LET ME START TONITE —Lamont Dozier (L. Dozier), ABC 12044 (Dozier, BMI)	54	67	5	GIRLS (Part 1) —Moments and Whatnots (H. Ray, A. Goodman, V. Dodson), Stang 5057 (All Platinum) (Gambel, BMI)	89	97	2	PEOPLE SAY —Metars (L. Nocentelli, A. Neville, J. Modeliste, G. Porter, Jr.), Reprise 1314 (Phonolander, BMI)
23	17	13	I FEEL A SONG (In My Heart) —Gladys Knight & The Pips (T. Camillo, M. Sawyer), Buddah 433 (Etude/Kama Surra, BMI)	55	68	3	SUNSHINE Part II —O'Jays (B. Sigler, P. Hurt), Philadelphia International 8-3558 (Assorted, BMI) (Columbia)	90	98	2	VANISHING LOVE —John Edwards (S. Dees), Aware 045 (GRC) (Moonson, BMI)
24	30	7	BABY HANG UP THE PHONE —Carl Graves (C. McManus, L. Pedroski), A&M 1620 (Tiny Tiger, ASCAP)	56	36	16	SHOE-SHOE SHINE —Dynamic Superiors (N. Ashford, V. Simpson), Motown 1324 (Nick O'Val, ASCAP)	91	99	2	MS. GRACE —Tymes (J. Hall, J. Hall), RCA 10128 (Hall, BMI)
25	20	8	YOU AND I —Johnny Bristol (J. Bristol), MGM 14762 (Bushka, ASCAP)	57	37	15	LOVE DON'T LOVE NOBODY Part 1 —Spinners (C. Simmons, J. Jefferson), Atlantic 45-3206 (Mighty Three, BMI)	92	95	3	SINCE I FOUND MY BABY —Cornelius Brothers & Sister Rose (E. Cornelius), United Artists 534 (Unart/Stage Door, BMI)
26	42	5	DOCTOR'S ORDERS —Carol Douglas (G. Stephens, Greenaway, Cook), Midland International 60113 (RCA) (Cookaway, ASCAP)	58	58	13	LONELINESS HAD GOT A HOLD ON ME/IF I COULD LOVE YOU FOREVER —Roy C. (R. Hammond), Mercury 73605 (Phonogram) (Johnson-Hammond/Unichappell, BMI)	93	NEW ENTRY	→	I'M A PUSHOVER —K.C. & The Sunshine Band (H.W. Casey), TK 1008 (Sherlyn, BMI)
27	38	6	I AM, I AM —Smokey Robinson (W. Robinson), Tamla 54251 (Motown) (Tamla, ASCAP)	59	55	8	LET YOUR LOVE COME DOWN (Let It Fall On Me) —Paul Kelly (P. Kelly), Warner Bros. 8040 (Tree, BMI)	94	NEW ENTRY	→	LOVE IS A FIVE LETTER WORD —Jimmy Witherspoon (G. Barge), Capitol 3998 (Cheris, BMI)
28	18	11	I'LL BE YOUR EVERYTHING —Percy Sledge (G. Soule), Capricorn 0209 (Warner Bros.), (Muscle Shoals, BMI)	60	64	4	LOVE IS WHAT YOU MAKE IT —New York City (J.B. Jefferson, B. Hawes, C. Simmons), Chess 3008 (Mighty Three, BMI)	95	NEW ENTRY	→	GET DOWN Pt. 1 —Joe Quarterman and Free Soul (J. Quarterman), Mercury 73637 (Phonogram) (Free Soul/Unichappell, BMI)
29	19	12	ROCKIN' SOUL —Hues Corporation (W. Holmes), RCA 10066 (Jimi Lane, BMI)	61	45	11	SHOORAH! SHOORAH! —Betty Wright (A. Toussaint), Alston 3711 (TK) (Marsaint/Warner-Tamerlane, BMI)	96	NEW ENTRY	→	AIN'T NO NEED OF CRYING —Rance Allen Group (D. Porter), Truth 3210 (Stax) (Robosac, BMI)
30	25	14	SHA-LA-LA (Makes Me Happy) —N Green (A. Green), Hi 2274 (London) (Jec/Al Green, BMI)	62	39	21	SEXY IDA (Part 1) —Ike & Tina Turner (T. Turner), United Artists 528 (Huh/Unart, BMI)	97	87	4	HARLEM —5th Dimension (B. Withers), Bell 45612 (Arista) (Emanay, ASCAP)
31	27	15	WOMAN TO WOMAN —Shirley Brown (J. Banks, E. Marion, H. Tigpen), Truth 3206 (East/Memphis, BMI)	63	41	10	LET ME BACK IN —Little Milton (M. Bollison), Stax 0229 (Columbia) (Ark/Julio-Brian, BMI)	98	100	2	BREAKIN' BREAD —Fred Wesley & The New JB's (J. Brown, F. Wesley), People 648 (Polydor) (Dynatone/Belinda/Unichappell, BMI)
32	28	13	A NICE GIRL LIKE YOU —Intruders (K. Gamble, L. Huff), TSOP 8-4758 (Epic) (Mighty Three, BMI)	64	71	6	BUMPIN' —Ground Hog (L. Hutson), Gemigo 100 (Aopa/Silent Giant, ASCAP)	99	NEW ENTRY	→	WICKY-WACKY —Fatback Band (B. Curtis, J. Flippin), Event 219 (Polydor) (Cliza, BMI)
				65	75	4	LADY MARMALADE —LaBelle (B. Crewe, K. Nolan), Epic 8-50048 (Columbia) (Stone Diamond, BMI/Tanny Boy/Kenny Nolan, ASCAP)	100	77	5	TESTIFY —Parliaments (G. Clinton, D. Taylor), Casablanca 811 (Groovesville, BMI)

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	2	6	FIRE Ohio Players, Mercury SRM-1-1013 (Phonogram)	★	46	2	AVERAGE WHITE BAND Atlantic SD 7308
★	5	5	EXPLORES YOUR MIND Al Green, HI SHL 32087 (London)	★	41	3	FOR YOU Eddie Kendricks, Tamla T6-335 (Motown)
3	3	8	SOUTHERN COMFORT Crusaders, ABC/Blue Thumb BTSY-9002-2	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
4	1	7	I FEEL A SONG Gladys Knight & The Pips, Buddah BDS 5612	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
5	4	15	LIVE IT UP Isley Bros., T-Neck PZ 33070 (Columbia)	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
★	13	11	TOGETHER FOR THE FIRST TIME LIVE B.B. King & Bobby Blue Bland, ABC/Dunhill DSX-50190	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
7	9	6	CAUGHT UP Millie Jackson, Spring SPR 6703 (Polydor)	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
8	10	6	DO IT 'TIL YOU'RE SATISFIED B.T. Express, Scepter SPS 5117	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
9	8	7	HEAVY Stylistics, Avco AV 69004	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
10	6	22	FULLFILLINGNESS' THE FIRST FINALE Stevie Wonder, Tamla T6-33251 (Motown)	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
11	14	13	THE KIDS & ME Billy Preston, A&M SF 3645	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
12	12	7	WHITE GOLD Love Unlimited Orchestra, 20th Century T-458	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
★	22	5	FLYING START Blackbyrds, Fantasy F-9472	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
14	16	29	THAT NIGGER'S CRAZY Richard Pryor, Partee PBS-2404 (Stax)	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
★	19	30	RAGS TO RUFUS Rufus Featuring Chaka Khan, ABC ABX-809	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
★	26	4	SATIN DOLL Bobbi Humphrey, Blue Note BN-LA344-G (United Artists)	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
17	7	14	THRUST Herbie Hancock, Columbia PC 32965	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
★	23	7	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
19	20	17	CAN'T GET ENOUGH Barry White, 20th Century T-444	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
20	11	36	SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
★	27	5	ALL IN LOVE IS FAIR Nancy Wilson, Capitol ST 11317	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
22	24	5	ROCKIN' SOUL Hues Corporation, RCA APL1-0775	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
★	38	2	NEW AND IMPROVED Spinners, Atlantic SD 18118	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
24	25	12	LIGHT OF WORLDS Kool & The Gang, De-Light DEP 2014 (PIP)	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
25	18	10	DO IT BABY Miracles, Tamla 334V1 (Motown)	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
26	15	11	IN HEAT Love Unlimited, 20th Century T-443	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
27	17	6	GOT TO FIND A WAY Curtis Mayfield, Curtom CRS 8604 (Buddah)	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
28	29	8	BORBOLETTA Santana, Columbia PC 33135	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
★	36	4	THE BADDEST TURRENTINE Stanley Turrentine, CTI 604851 (Motown)	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
★	37	3	GREATEST HITS Bobby Womack, United Artists UA-LA199-G	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)
★	48	2	WITH EVERYTHING I FEEL IN ME Aretha Franklin, Atlantic SD 18116	★	44	4	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)

Billboard FMAction

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

1	ALVIN LEE & CO, IN FLIGHT , Columbia: WNEW, KL0L, WZMF, WRAS, WIOT, WPLR, WABX, KZAP, KSML, WOWI, KSHE, KZFW, WOUR, WVVS, W149, WLIR, WQFM, KFMV, WBAB, WORJ, WMMR, KZEL, KMET.
2	STANLEY CLARK, Nempor : KTMS, KSML, WAFR, KMYR, KOME, KFMV, KZEL, WOWI, WOUR, WKTK, WMMR, WABX, WIOT, KL0L, WORJ, WBRU, KZAP, KCFR, WQEM, WBAB, CJOM, KLBJ.
3	KINKY FRIEDMAN, ABC : KSML, KZEL, KL0L, WOWI, KFMV, KTMS, KOME, KSHE, WOUR, W149, WORJ, WABX, KBPI, WBRU, WKTK, KLBJ, KZAP, WPLR, WNEW, WIOT.
4	ARGENT, ENCORE , Epic: WLIR, KTMS, KL0L, WTUL, WRAS, WZMF, WNEW, WVVS, KZEL, WBAB, WOUR, KFMV, KZAP, WIOT, WAER, WQFM, WMMR.
5	MELANIE, AS I SEE IT NOW , Neighborhood: KMYR, WNEW, WLIR, KL0L, WBAB, WOUR, WRAS, WPLR, KTMS, KFMV, WVVS, CJOM, WQFM, WSDM, WZMF, KLBJ.
6	RUFUS, RUFUSIZED , ABC: KTMS, KZEW, WOUR, KL0L, KZEL, WABX, WQFM, WPLR, W149, KFMV, WBAB, WIOT, WORJ, WSDM, KZAP.
	JOE WALSH, SO WHAT , ABC: WPLR, KSML, WVVS, W149, KSHE, WNEW, CHUM, WIOT, WORJ, WOUR, WSDM, KL0L, KZEL, KMET, WZMF.
	JADE WARRIOR, FLOATING WORLD , Island: KZEL, WOWI, WOUR, KSHE, WLIR, KL0L, WPLR, KSML, WRAS, WITO, WKTK, KCFR, WQFM, KFMV, CHUM.
7	TOM FOGERTY, MYOPIA , Fantasy: KZEL, KSHE, KL0L, WBAB, WOUR, KFMV, WBEU, KOME, WIOT, W149, WQFM, WMMR, WZMF.
	FLORA PURIM, STORIES TO TELL , Milestone: KSML, KMYR, KZEL, KOME, WAER, WOWI, WOUR, KFMV, WBEU, WPLR, WIOT, WABX, KZAP.
8	MILES DAVIS, GET UP WITH IT , Columbia: KCFR, WTUL, WAER, WSDM, WITO, WMMR, WOWI, CJOM, KZAP, WQFM, KSML, WORJ.
	LES McCANN, ANOTHER BEGINNING , Atlantic: KTMS, KSML, KMYR, KL0L, WAER, WOWI, KFMV, KZAP, WIOT, W149, WABX, WQFM.
9	GALLAGER AND LYLE, LAST COWBOY , A&M: WIIR, WOWI, CJOM, KZAP, WIOT, KFMV, WAER, CHUM, WBAB, WQFM.
	MAHOGANY RUSH, MAXOON , 20th Cent: WRAS, KOME, KSHE, WOUR, WKTK, WBAB, WQFM, WPLR, W149, KZAP.
10	MICHAEL O MARTIAN, WHITE HORSE , Dunhill: WOWI, WLIR, W149, WNEW, CHUM, WQFM, KFMV, WSDM.
11	BITTER END YEARS , Roxbury: KZEL, WOUR, WQFM, WBAB, KMYR, WBEU, KFMV.
	PAUL HORN, SPECIAL EDITION , Island: KSML, WRAS, WIOT, WQFM, WOUR, WSDM, KZEL.
	RAMSEY LEWIS, SUN GODDESS , Columbia: WOUR, WALR, WSDM, WOWI, WQFM, CHUM, WIOT.
	DAVID RUFFIN, ME AND ROCK N' ROLL ARE HERE TO STAY , Motown: W149, WABX, WOUR, KZAP, KMET, KSAN, KOME.
12	JOE McDONALD, COUNTRY JOE , Vanguard: KSML, WOWI, WOUR, WMMR, WKTK, KZAP.
	STRAY DOG, WHILE YOU'RE DOWN THERE , Manticore: KMLT, WQFM, WIOT, KSML, KOME, KZEL.
	JUNIOR WELLS, ON TAP , DeMark: WPLR, KSML, WOWI, WOUR, KZEL, KZAP.
	WHO, A QUICK ONE (HAPPY JACK)/THE WHO SELL OUT , MCA: KL0L, WABX, WQFM, KLBJ, WZZQ, WBRU.
13	SEVERN BROWN, THE NEW IMPROVED SEVERN BROWN , Motown: WORJ, WRAB, WQFM, KFMV, KZEL.
	KEITH JARRETT, FACING YOU , Polydor: WOWI, WOUR, KMYR, WPLR, KZEL.
	ROTO Rooter GOOD TIME CHRISTMAS BAND , Vanguard: WOWI, WMMR, WAER, WNEW, WKTK.
14	PAUL BLEY, OPEN TO LOVE , ECM: WOWI, KCFR, WIOT, WABX.
	ALBERT HAMMOND, Mum : WQFM, KFMV, WTUL, CHUM.
	SONNY ROLANDS, CUTTING EDGE , Milestone: KMYR, KSML, WOWI, WIOT.
15	CATALYST, UNITY , Muse: KMYR, KSML, WSDM.
	DINO AND SIMBELLO, A&M : WRAS, WQFM, KZAP.
	ELOY, FLOATING (Import) , EMI: WRAS, WBEU, KSHE.

Disco Action

Top 50 Disco Hits Of '74

(New York City)
In Alphabetical Order

1	ASK ME —Ecstasy, Passion & Pain—Roulette	26	LOVE IS THE MESSAGE —MFSB—Phila. Intl. (LP Only)
2	BOOGIE DOWN —Eddie Kendricks—Tamla (LP Version)	27	MACHINE GUN —The Commodores—Motown
3	CAN'T GET ENOUGH —Barry White—20th Century-Fox (Vocal & Inst.)	28	MAINLINE —Ashford & Simpson—Warner Bros.
4	DANCE MASTER —Willie Henderson—Playboy (Part 1 & 2)	29	MELTING POT —Boris Gardiner—Dynamic (Import, Jamaica)
5	DOCTOR'S ORDERS —Carol Douglas—Midland International	30	MIGHTY CLOUDS OF JOY —Mighty Clouds Of Joy—ABC (LP Only)
6	DO IT (Till Your Satisfied) —B.T. Express—Scepter (Disco-Mix)	31	NEVER CAN SAY GOODBYE —Gloria Gaynor—MGM
7	DREAM WORLD —Don Downing—Scepter (Disco-Mix)	32	ROCK ME AGAIN AND AGAIN AND AGAIN —Lyn Collins—People
8	EVERLASTING LOVE —Carl Carlton—Backbeat	33	ROCK THE BOAT —Hues Corporation—RCA
9	EXPRESS —B.T. Express—Scepter (LP Only)	34	ROCK YOUR BABY —George McCrae—T.K.
10	GOOD THINGS DON'T LAST FOREVER —Ecstasy, Passion & Pain—Roulette	35	SHAME, SHAME, SHAME —Shirley And Company—Vibration
11	GOT TO GET YOU BACK —Sons Of Robinstone—Atco	36	SISTERS & BROTHERS —Rita Fortune—Columbia (Vocal & Inst.)
12	HANG ON IN THERE BABY —Johnny Bristol—MGM	37	STOP, I DON'T NEED NO SYMPATHY —Lyn Roman—Brunswick
13	HAPPINESS IS JUST AROUND THE BEND —The Main Ingredient—RCA	38	SUGAR PIE GUY —The Joneses—Mercury (Part 1 & 2)
14	HEY BABY —The Joneses—Mercury (Part 1 & 2)	39	TELL ME WHAT YOU WANT —Jimmy Ruffin—Chess (English-Polydor)
15	HEY GIRL COME AND GET IT —Stylistics—Avco (LP Only)	40	THE BOTTLE —Gil Scott-Herold—Strata East (LP Only)
16	HONEY BEE —Gloria Gaynor—MGM & Columbia	41	THEN CAME YOU —Dionne Warwick—and The Spinners—Atlantic
17	HONEY PLEASE —Barry White—20th Century-Fox (Vocal & Inst.)	42	THE PLAYER —The First Choice—Philly Groove (LP Version)
18	I CAN'T FIGHT YOUR LOVE —The Modulations—Buddah	43	TSOP —MFSB—Phila. Intl.
19	I'LL BE HOLDING ON —Al Downing—Chess (Disco-Mix)	44	WATERBED —LTG Exchange—Wand (Part 1 & 2)
20	I WOULDN'T GIVE YOU UP —Ecstasy, Passion & Pain—Roulette	45	WHAT GOES AROUND COMES AROUND —Black Ivory—Ewamza
21	GET DANCIN' —Discotex And The Sex-O-Lettes—Chelsea	46	WHEN THE FUEL RUNS OUT —Executive Suite—Babylon
22	GUT LEVEL —The Blackbyrds—Fantasy (LP Only)	47	WHERE DO WE GO FROM HERE —The Tramps—Golden Fleece
23	LA LA PEACE SONG —O.C. Smith—Columbia	48	WHERE THERE IS LOVE —The Whispers—Janus (LP Only)
24	LOVE EPIDEMIC —The Tramps—Golden Fleece	49	YOU LITTLE TRUSTMAKER —The Tymes—RCA (Unreleased Orig. & Released Version)
25	LOVE IS THE ANSWER —The Stylistics—Avco (Vocal & Inst.—LP Only)	50	YOUR THE FIRST, THE LAST, MY EVERYTHING —Barry White—20th Century-Fox (Vocal & Instrumental)

By Audience response Top 15

This Week	1	I'LL BE HOLDING ON —Al Downing—Chess
	2	EXPRESS —B.T. Express—Scepter (LP Only)
	3	E-MAN BOOGIE —Jimmy Castor—Atlantic (Not Commercially Avail. Yet)
	4	SHAME, SHAME, SHAME —Shirley & Company—Vibration
	5	LOVE DON'T YOU GO THROUGH NO CHANGES ON ME —Sister Sledge—ATCO
	6	BLUE EYED SOUL —Carl Douglas—20th Century Fox (LP Only)
	7	HEY GIRL COME AND GET IT —The Stylistics—Avco (LP Only)
	8	DOCTOR'S ORDERS —Carol Douglas—Midland International
	9	NEVER CAN SAY GOODBYE —Gloria Gaynor—MGM
	10	LADY MARMALADE (45)/CAN I DO FOR YOU? —Labelle—Epic (LP)

Colony Records

This Week	1	DOCTOR'S ORDERS —Carol Douglas—Midland International
	2	ESCAPE FROM TOMORROW —Lalo Shiffrin—20th Century-Fox
	3	I'LL BE HOLDING ON —Al Downing—Chess
	4	YOU'VE GOT TO TRY HARDER —Ronnie Walker—Event
	5	VOODOO MAGIC —The Rhodes Kids—GRC
	6	LOVE DON'T GO THROUGH NO CHANGES ON ME —Sister Sledge—Atco
	7	BUMP ME BABY —Dooley Silverspoon—Cotton
	8	SHAME, SHAME, SHAME —Shirley And Company—Vibration
	9	LADY MARMALADE —Labelle—Epic
	10	UP IN A PUFF OF SMOKE —Polly Brown—GTO Records (ABC/Dunhill)

Downstairs Records

This Week	1	LOVE DON'T YOU GO THROUGH NO CHANGES ON ME —Sister Sledge—Atco
	2	SHAME, SHAME, SHAME —Shirley And Company—Vibration
	3	UP IN A PUFF OF SMOKE —Polly Brown—GTO Records (ABC/Dunhill)
	4	I'LL BE HOLDING ON —Al Downing—Chess
	5	WAITIN' FOR THE RAIN —Philly Sounds—Phil-LA Of Soul
	6	VOODOO MAGIC —The Rhodes Kids—GRC
	7	EXPRESS —B.T. Express—Scepter (LP Only)
	8	BLUE EYED SOUL —Carl Douglas—20th Century-Fox (LP Only)
	9	HAPPY PEOPLE —Temptations—Gordy
	10	BUMP ME BABY —Dooley Silverspoon—Cotton

Melody Song Shops (Brooklyn, Queens, Long Island)

This Week	1	SATIN SOUL —Love Unlimited Orch.—20th Century-Fox—(LP Only)
	2	ONCE YOU GET STARTED —Rufus—ABC Records (LP Only)
	3	SHAME, SHAME, SHAME —Shirley And Company—Vibration
	4	EXPRESS —B.T. Express—Scepter (LP Only)
	5	BLUE EYED SOUL —Carl Douglas—20th Century-Fox (LP Only)
	6	WHEN WILL I SEE YOU AGAIN —Three Degrees—Phila. Intl.
	7	LADY MARMALADE —Labelle—Epic
	8	DOCTOR'S ORDERS —Carol Douglas—Midland International
	9	BUMP ME BABY —Dooley Silverspoon—Cotton
	10	GET DANCIN' —Discotex And The Sex-O-Lettes—Chelsea

Home Electronics Market A Big 1975 Question Mark

Continued from page 4

all three systems in the promotion end, the top names are still a problem. On the Dec. 21 Top LPs & Tape Chart, only eight of the top 100 releases are available in any quad format.

The first 'Q' releases this month by such superstars as Chicago, John Denver and David Bowie, with more to come, are significant, but even the most bullish labels already committed to one quad format or another readily admit that much remains to be done.

It is certainly not a question of laying the blame in one area or another. The credo "hearing is believing" remains pre-eminent as far as quad is concerned. Only those dealers who got the needed education from the manufacturers on how to sell quad—first and foremost as a stereo-enhancing system—are doing the job. And as one leading rackjobber who services the 100-store Lafayette Radio chain points out, any dealer can get delivery overnight of anything available in 4-channel disk or tape, and can have a representative sampling and supplementary catalog offering set up with little trouble.

The long-promised videodisk presents the industry with yet another hope for the future. Realistically a consumer market is still four to five years away, if one considers a million home players the prime requisite to sell a minimum 10,000 or more disks.

But the decision by Teldec, the joint AEG Telefunken/British

Decca venture, to bring its mechanical TED videoplayer to the West German market this month after a year's delay, and the reported commitment of at least 200 hours of software by major suppliers, is the first positive step following the Cartrivision debacle in this country.

The announced joint venture of MCA Disco-Vision and Philips to produce a laser-based optical system is most significant in that the engineering aspects of both players are reportedly also adaptable in many ways with both the Zenith and TED disks as well. The goal of a single compatible video-disk is seen as possible, if not probable, in the not too distant future.

RCA has also re-entered the lists so to speak by sidelining its holographic SelectaVision videodisk, first shown five years ago, in favor of a capacitance system that has been shown to key potential licensees with excellent response.

With its MagTape home videotape player also apparently sidelined, although rumors of a joint venture with Sony in this area persist, RCA also is expected to make important progress this year.

Car stereo is perhaps the only bright spot in the depressed auto industry facing the lowest new-car sales figures in 10 years. At the recent APAA show, the only smiles were on the faces of autosound manufacturers and importers—yet they also realize that it must take a solid infusion of promotion dollars to keep the after market growing.

Just because consumers are hanging onto their old cars and are receptive to spending several hundred dollars for a good tape player, they still have to be sold on the first buy. And with less than 15 percent of all cars now equipped, the market is wide open for continuing expansion.

Whether in-dash is getting too much of a hype, or if cassette is really growing as fast as many claim, the fact remains that the market for both prerecorded 8-track and cassette product is also expanding. The pattern of more and more car stereo dealers adding at least a small tape library, or the record-tape outlet now carrying several autosound lines, is growing.

This underscores the most important factor in all areas of tape/audio/video marketing—the dealer. And the typical Billboard dealer/reader, who is adding an increasing number of audio, hi fi or car stereo

New Book Spans Care Of Records

NEW YORK—Elpa Marketing Industries, exclusive distributors of Watts record care products, will introduce a new book on record care at the upcoming Winter CES. The firm will also show a new merchandiser rack for audio and record dealers.

According to Shelly Berman, advertising manager of Elpa Marketing, the 24-page book titled, "Just For The Record," incorporates much new material, as well as updates other best-selling Watts books on the subject of record care.

The book, with a price tag of \$1, deals with such subjects as the problems of dust and static, how to handle records properly, the playing of records on both changers and automatic turntables, the rejuvenation of old records, the treatment of 4-channel records, as well as other subjects, which, according to Berman, will prove invaluable to anyone who collects and plays records.

What's Ahead



At CES
Chi/Jan. 5-8

lines to what has long been a basic record/tape/accessory business, is tired of all the promises he has been fed all too long by all too many.

As key Billboard dealer roundups the past six months in such areas as blank tape, quad and car stereo point out most emphatically—every dealer is looking for help from the manufacturer, distributor or rep who services his hardware and software needs.

This is the real answer to the big question mark—the more help the dealer gets, the longer the home electronics market gains will continue.

GE Buys 436 TV Spots For 'Great Sound Sale'

NEW YORK—GE will utilize 436 30-second TV spots in 26 major markets, as well as an unspecified number of spots on network TV, to support its second "Great Sound Sale" scheduled to run through late February and early March.

The promotional package for the sale will also include 30-second prerecorded radio commercials, newspaper ad mats and a wide variety of point-of-purchase materials.

The TV spots will be made available to GE dealers for one-third less than GE's own cost, and according to Norm Huey, GE's advertising

PASSED BY CONGRESS

Consumers May Sue Under Warranty Bill

By MILDRED HALL

WASHINGTON—The Warranty Bill passed in the last hours of the 93rd Congress, sets up strict Federal standards for written guarantees on products sold in interstate commerce, and gives consumers the right to go to court against violators, either individually or in class actions.

The Bill also broadens the scope of Federal Trade Commission authority against any unfair or deceptive practices "in or affecting" interstate commerce.

The Bill passed is a compromise between House Bill H.R. 7917 and Senate Bill S.356. It calls for clear and explicit warranty claims easily understood by consumers.

According to stipulations outlined in the Bill the FTC can now go to court on its own and obtain injunctions, subpoenas and redress for consumers and businessmen injured by unfair practices. Action can be brought against individuals and partnerships, as well as corporations.

The federal warranty standards require that written warranties must plainly declare whether they are "full" or "limited" guarantees. The "warrantor" responsible can be manufacturer, supplier or service contractor.

The full warranty must include free repair, replacement or refund on a defective product within a "reasonable number of tries." If a "limited" warranty is offered, it must clearly state what it does and what it does not cover for the consumer. The FTC will set up rulemaking

to implement the new standards.

No manufacturer has to offer a written warranty, and the duration of the guarantee is up to him. He can stipulate a particular time span, but he may not put any limits on the implicit guarantee of fitness and workability known as the "implied warranty" in trade practice law.

In certain instances, some disclaimers are permitted, if they are spelled out to the consumer, telling him what parts are covered by full or limited warranties, and what the seller will do in correcting defects. Also, the consumer must be told of anything he must do to fulfill the warranty, and nothing "unreasonable" (like shipping the item across country at his own expense) can be required of the customer.

Class actions for damages filed on behalf of consumers must have 100 or more plaintiffs, each with a loss of \$25 or more, with a total of at least \$50,000 involved.

Media carrying advertising are not subject to penalty for violations by the manufacturer or supplier in the warranty claims.

In most cases, the warranty cannot be conditioned on the buying of another article to be used with the product. The law applies only to items costing over \$5.

Nothing in the law will invalidate individual state consumer protection laws. Effective date of the bill is six months after enactment, and will apply only to new products manufactured after that date.

Mitsubishi Acquiring Pilot Radio Company

NEW YORK—National Union Electric Corp. and Mitsubishi International Corp. have agreed in principle to the acquisition of Pilot Radio, an NUE subsidiary, by Mitsubishi. Stockholders of NUE who own 81 percent of Pilot's outstanding stock will vote on the planned acquisition Monday (30). The vote is expected to be favorable.

Under the pact, Mitsubishi which manufactures and markets Onkyo home entertainment products in this country, will continue to produce Pilot Products under the Pilot brand name. Pilot produces a line of high end receivers.

The sale of Pilot by NUE, marks the end of National Union Electric's involvement in the home entertainment products business. The com-

pany will, however, continue to manufacture Eureka vacuum cleaners and Emerson Quiet Kool air conditioners.

In 1972 NUE sold its Emerson and Dumont lines of home entertainment, and since then has been moving further away from the home entertainment products market, according to Arthur Rosenblatt, vice president, director of communications, NUE.

Rosenblatt explained that Pilot had always shared facilities, staff and even distributors with Emerson and Dumont, and when those divi-

(Continued on page 41)

Weltron Will Show New Unit At Winter CES

DURHAM, N.C.—The Weltron Co. will show the latest in its 2000 series of home entertainment centers at the Winter CES. The new unit model 2007 follows the concept of Weltron's "New Shape of Sound" and incorporates a cassette recorder/player along with AM/FM radio and full size record changer.

The totally self-contained system (speakers are built in to the unit) is powered by 10 watts RMS power per channel and weighs about 38 pounds.

Matching optional satellite speakers, model 2006, are available for use with the 2007 which carries a price tag of \$399.

do you

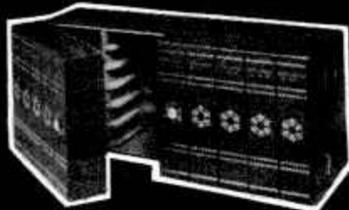
need 8-track lubricated tape, cassette tape, C-O's or loaded cassettes?

Get in touch with **EMPIRE MAGNETIC INDUSTRIES** — the one stop for all your duplication or blank loading requirements at **LOWEST PRICES.**

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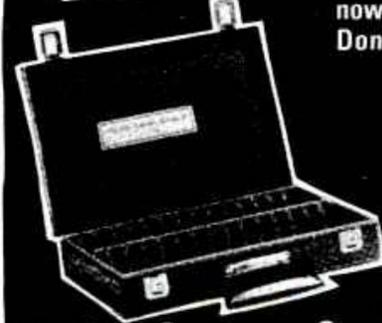
That's right, that's what a letter costs to find out how you can save HUNDREDS, even THOUSANDS of DOLLARS off Prices you are now paying! Don't wait, write today!



#HUL-8



#54



#C-30

Custom Case Mfg. Co., Inc.

6232 Bragg Blvd., P.O. Box 5866, Fayetteville, N.C. 28303

Phone: Area Code 919-867-6111

FREE DUCATS BOOST NEW SPEAKERS

Neb. Promo Ties In Stones Film

LINCOLN, Neb.—Tying into existing consumer enthusiasm for the rock group The Rolling Stones increased traffic for the third and newest location of Custom Electronics, an Omaha-based firm. In addition, attention was focused on the company's newest speaker line, ESS "Professional."

The promotion revolved around offering free passes to the local showing of the full-length filmed concert entitled, "Ladies and Gentlemen . . . The Rolling Stones."

All that people had to do to get free passes was come in to our new store and let us demonstrate any of our speakers in the ESS line," explains Lee Flasnck, manager of the Lincoln branch.

"In our advertising we stressed that people would be hearing our new ESS 'Professional' speakers at the show," Flasnck adds. "We set up almost \$10,000 worth of equipment to power the speakers—a complete quad system in a huge theater."

For fullest impact, a six-minute demonstration recording was prepared and run before each showing. The message reminded the "captive" audience that they would be experiencing Custom Electronics' new speaker line. Short 4-channel capsules of music designed to demonstrate the speakers' capability were played.

Co-sponsoring the event with Custom Electronics were the Stuart Theater of Lincoln and radio station KFMQ-FM. The station ran the BBC documentary on the "Stones" to coincide with the showing of the filmed concert.

"Credit for making most of the arrangements goes to Ray Farrington, sales manager of KFMQ," says Flasnck. "He helped set up things with the Stuart Theater, and worked in a total of 78 spots promoting Custom Electronics. Included were 60 ads that featured a lead-in mention of Custom Electronics involvement in the 'Stones' promotion. In addition, we had 18 full 30-second messages broadcast during the BBC documentary."

The 30-second spots told people that the store was giving away free passes "just for coming in." They mentioned that Custom Electronics would install a special "Surround Sound" System for the run of the film, a regularly billed feature with five showings daily for a week.

"The traffic was 'unreal,'" Flasnck notes. "We saw a lot of new

faces and feel that was one important measure of a truly successful promotion. When you expose your-

self to people who never heard of you, you are mining a new sales potential."

Mitsubishi Acquires Co.

• Continued from page 40

sions were phased out Pilot became "more and more of a splinter organization."

Unaffected in any way by the transaction is Onkyo, a division of Mitsubishi, which also manufac-

tures high end audio equipment.

One of the factors in the realigning of priorities at NUE could be attributed to the fact that the company has itself been acquired by AB Electrolux of Sweden, and is now 91 percent owned by that company.

450.
The Inevitable Teac.

TEAC
450 STEREO CASSETTE DECK
DOLBY SYSTEM

We have two basic requirements for every product we make—it must work well, and it must do so for a long time. The inevitable result of this philosophy in cassette recorder design is the 450. It works well indeed: it has wow and flutter of less than 0.07% WRMS which is better than most reel to reel recorders. It has Dolby* with FM/Copy control, which lets you record Dolby broadcasts (or any other Dolby source) directly, or decode them for listening if your tuner doesn't have Dolby built in. It has a host of other features and impressive specifications. We'd like you to know what they are, and we'd like you to hear the audible improvement they make. If you'd like that too, check out your local TEAC dealer. You can find him by calling this toll free number (800) 447-4700, in Illinois call (800) 322-4400. The 450, from Teac. Inevitably.

TEAC
The leader. Always has been.

*Dolby is a trademark of Dolby Laboratories, Inc.
TEAC Corporation of America, 7733 Telegraph Road, Montebello, California 90640.

JANUARY 4, 1975, BILLBOARD

700 Slides In Pioneer Promo

NEW YORK—A 15-minute audiovisual show which synchronizes 700 slides with music in an effort to demonstrate "moods, thrills and pleasures" derived from true high fidelity sound, is being released to distributors and dealers by U.S. Pioneer Electronics.

The presentation, which is projected onto five screens, traces 90 years of musical progress in this country, and has been described by Pioneer officials as "a sleeper which has been building store traffic for dealers."

The presentation has already been screened at the IHF Show in Los Angeles, the Junior Chamber of Commerce in San Jose, Calif., at Arrow Audio's Hi-Fi Expo, held at New York's Felt Forum last October, and at a number of shopping malls throughout the country.

JANUARY SPECIALS! EXTRA 10% OFF THE BELOW DISCOUNTS ON THE FOLLOWING OPEN REEL TAPES AND CASSETTES: BASF: DP26, 7", LP35 AND LP35LH, 7" ALL "SK" SERIES AND BASF CHROME CASSETTES; AMPEX 364 C60; SCOTCH: ALL 10 1/2" AV SERIES, 206-25H-10", 206-25R-10", 207-36H and 207-36R-10", 211R60, 211R120R-10", 212R180R-10", 213R240R-10", C60LN/HD, C90HE; CERTRON "GAMMA" C60 AND C90.

BASF RECORDING TAPE BLITZ
PLASTIC SWIVEL BOX EXCEPT 10"

QUANTITY	1-9	10	32
900 FT. 5" = LP35	2.37	2.29	2.21
1200 FT. 5" = DP26	3.27	3.15	3.03
1800 FT. 5" = TP18	4.49	4.33	4.13
1800 FT. 7" = LP35	3.94	3.79	3.64
2400 FT. 7" = DP26	5.95	5.79	5.52
3600 FT. 7" = TP18	7.87	7.57	7.27

BASF LOW NOISE/HIGH OUTPUT

900 FT. 5" = LP35-LH	2.54	2.44	2.34
1200 FT. 5" = DP26-LH	3.38	3.25	3.12
1800 FT. 5" = TP18-LH	4.49	4.33	4.13
1800 FT. 7" = LP35-LH	4.58	4.41	4.24
2400 FT. 7" = DP26-LH	6.12	5.89	5.66
3600 FT. 7" = TP18-LH	9.18	8.83	8.48
3600 FT. 10 1/2" = LP35-LH	14.87	14.27	13.72

BASF "LH" CASSETTES
SPECIAL MECHANISMS, SCREW ASSEMBLED CASSETTES, IN GREY SWIVEL BOX, LOW NOISE/HIGH OUTPUT IMPORTED FROM GERMANY

QUANTITY	1-9	10
C60 LH/SM 1 HOUR	1.50	1.15
C120 LH/SM 2 HOURS	2.58	2.15

BASF "SK" SERIES CASSETTES
(IN CLEAR PLASTIC, NORESCO-TYPE BOX) EXTENDED RANGE, LOW NOISE

C-45, LN/SM, 45 MIN	.99	.92
C-60, LN/SM, 1 HOUR	1.14	1.10
C-90, LN/SM, 1 1/2 HOURS	1.68	1.61
C-120, LN/SM, 2 HOURS	2.25	2.16

BASF CHROMDIOXID CASSETTES

C-60, CHROM, 1 HOUR	1.76	1.69
C-90, CHROM, 1 1/2 HRS	2.57	2.47
C-120, CHROM, 2 HOURS	3.41	3.28

BASF SUPER LHS/SM CASSETTES
Special Mechanisms in Clear Plastic Box

C-60 LHS/SM (SCREWS)	1.74	1.68
C-90 LHS/SM (SCREWS)	2.56	2.46
C-120 LHS/SM (SCREWS)	3.50	3.38

BASF-8 TRACK CARTRIDGES
*90 min. low noise/high output 1.99 1.92
*Buy one get 2nd for half price!

AMPEX CASSETTES

#350-C60 "Living Hinge" Mailer	.68	.62
#350-C90 "Living Hinge" Mailer	1.03	.94
#350-C120 "Living Hinge" Mailer	1.58	1.45
#370-C60, Low Noise/Hi Output	.99	.91
#370-C90, Low Noise/Hi Output	1.32	1.27
#370-C120, Low Noise/Hi Output	1.69	1.62
#363-C60 Chromium Dioxide	1.56	1.46
#363-C90 Chromium Dioxide	2.10	1.99

AMPEX 20/20 + Cassettes/8 Track

#364 C60 20/20 + CASSETTE	1.58	1.49
#364 C90 20/20 + CASSETTE	2.38	2.15
#364 C120 20/20 + CASSETTE	3.19	2.94
#388 B4, 84 MIN. 8 TRACK	1.98	1.78

C-90 at \$2.33. GET ONE FREE
Plus a Stackette Storage Case

\$6.99
(Per Deal)
15.87 Value



STACKETTE OFFER
LIMITED TO #370 AND #364 SERIES, AMPEX #370, C-60 STACKETTE DEAL IS: BUY 3 @ 99c GET ONE FREE. TOTAL COST FOR 4 WITH STACKETTE IS \$2.97. AMPEX #370, C-90 STACKETTE DEAL IS: BUY 3, C-90 @ 1.33 GET ONE FREE, TOTAL COST FOR 4, \$3.99.
Mail orders add 70c for shipping 1st Stackette deal 15c ea. add 1 deal. There is no further quantity price on these AmpeX cassettes except in the bulk (without free Stackette).

OPEN REEL TAPE RIOT!
"Polyester" BASF "AMPEX" or Audio/Capitol

QUANTITY	1-9	10	48
600 FT. Hi Perf. BASF	1.27	1.21	1.16
1200 FT. Capitol, Audio	1.59	1.49	1.39
1200 FT. BASF Hi-Perf.	2.27	2.19	2.11
1800 FT. Capitol/Audio	1.95	1.83	1.69
1800 FT. AmpeX #373-15	3.59	3.30	3.19

CASSETTE LABELS

PLAIN WHITE CASSETTE LABELS, NORESCO CASSETTE CLEANERS, FAMOUS BRAND CASSETTES, METAL 10" REELS	10-99	100	1000	10M
QUANTITY				
Cassette Labels (Multiples of 10)	.02	.015	.01	.007
Norelco Cassette Cleaner	.60	.55	.50	.45
Cassette Paper Mailer boxes	.025	.022	.02	.018
*Scotch Cassette SC90HE	3.25	3.10	2.95	2.80
10 1/2" Metal, NAB Reel Used	1.00	.90	.80	.75
*Buy 10, SC-90HE, Get 5 Free				
Plus Postage by Weight and Zone				
Min. Order				\$5.00

Scotch

SCOTCH TAPES COME IN CARDBOARD BOXES WITH THE EXCEPTION OF THE 207 R-90 AND THE 206 R-60 AND CASSETTES

AV Series/Industrial/Educational

QUANTITY	1-9	10	36
176-25R0, 10"	8.20	7.86	7.46
176-25RPS, 10"	8.20	7.86	7.46
177-36R0, 10"	10.89	10.40	9.90
177-36RPS, 10"	10.89	10.40	9.90
178-48RPS, 10"	17.89	17.08	16.27

HI-FI/MASTERING SERIES

206 R-60, 7"	4.35	4.15	3.95
206-25-HUB, 10"	7.46	7.11	—
206-25-R0-10"	9.85	9.39	—
207 R-90, 7"	5.44	5.19	4.84
207-36-HUB, 10"	11.50	10.95	—
207-36-R0, 10"	14.55	13.89	13.23
208-6, 5"	2.20	2.10	—
208-12, 7"	3.60	3.43	—
208-25-HUB, 10"	7.01	6.88	—
208-25-R0, 10"	9.28	8.84	—
209-9, 5"	3.06	2.91	—
209-18, 7"	5.08	4.84	—
209-36, HUB, 10"	10.78	10.27	—
209-36-R0, 10"	13.05	12.43	—
211 R-30, 5"	2.16	2.06	1.96
211 R-60, 7"	3.25	3.10	2.95
211 R-120, 10"	11.99	11.46	10.91
212 R-45, 5"	2.43	2.32	2.20
212 R-90, 7"	4.35	4.15	3.95
212 R-180, 10"	13.69	13.07	12.45
213 R-120, 7"	6.52	6.22	5.92
213 R-240, 10"	22.47	21.26	20.25
214 R-90, 5"	4.33	4.14	3.94
214 R-180, 7"	8.29	7.92	7.55
214 R-360, 7"	2.53	2.42	2.31
229 R-90, 7"	3.61	3.45	3.29

LN/HD/HE CASSETTES

SC-45 LN/HD 45 MIN.	1.43	1.37	1.31
SC-45 HE 45 MIN.	1.79	1.71	1.63
SC-60 LN/HD 1-HOUR	1.64	1.60	1.57
SC-60 HE 1-HOUR	2.15	2.06	1.96
SC-90 LN/HD 1 1/2 Hrs.	2.44	2.32	2.21
SC-90 HE 1 1/2 Hrs.	3.25	3.10	2.95
SC-120 LN/HD 2 Hrs.	3.11	2.97	2.83

SCOTCH CHROMIUM CASSETTES

SC-45-GR, 45 MIN.	1.80	1.72	1.64
SC-60-GR, 1-HOUR	2.16	2.06	1.96
SC-90-GR, 1 1/2 HOURS	3.24	3.10	2.95
SC-120-GR, 2 HOURS	4.32	4.13	3.94

SCOTCH BEST 8-TRACK CARTRIDGES

8-TR-LH, 45 MIN.	1.77	1.69	1.62
8-STR-LN/HD, 45 MIN.	2.15	2.05	1.95
8-STR-LH, 90 MIN.	2.18	2.08	1.98
8-STR-LN/HD, 90 MIN.	2.52	2.41	2.30

CLASSIC

CL-C-45 CASSETTE	3.75	2.99
CL-C-60 CASSETTE	4.35	3.49
CL-C-90 CASSETTE	6.25	4.99
CL-BT-45-8-TRACK	3.75	2.99
CL-BT-90-8-TRACK	5.00	3.99
CL-7R60, 7" REEL	9.95	7.95
CL-7R90, 7" REEL	12.45	9.95
CL-7R120, 7" REEL	16.20	12.95
CL-10R120, 10" REEL	23.70	18.95
CL-10R180, 10" REEL	28.70	22.95
CL-10R240, 10" REEL	37.45	29.95

(WRITE FOR CASE LOT PRICES)

Tape/Audio/Video

RepRap

Paco Electronics, Ltd., Montreal, which acts as sales rep for a number of home electronics lines in Canada, has been appointed exclusive distributor of Innermedia Sound prismatic speakers for the Dominion. Agreement was signed recently by Paco Electronics **William Cohen** and **Michael Reago**, Innermedia executive vice president.

Reago also announced the appointment of the first three U.S. sales reps for the new Sacramento, Calif.-based speaker firm, **Wilkes Marketing Corp.**, Box 1511, Bellevue, Wash. 98009, will cover Wash., Ore.; **Bruce MacPherson Sales Co.**, No. Calif., No. Nev.; and **Arbetter Sales, Inc.**, Mass., R.I., N.H., Vt., and Conn., except Fairfield County.

Three changes in sales rep responsibility for **Nikko Electric Corp. of America** were recently announced by **Allen Novick**, national sales manager. **Paul Hayden & Associates**, Box 90668 East Point, Ga. 30344 (Atlanta), has added Fla., previously handled by **Unirep, Inc.** ... **Gir-Vu Marketing**, 884 S. Lipan, Denver 80225, is now responsible for Utah, Wyo., and Colo., the previously responsibility of **Emerson Sales**, who will continue to service Ariz. and N.M.

Tape Duplicator

Irish Magnetic Recording Tape Co. will exhibit its new Irish Series 187 1/4-inch U-Matic videocassette at the National Audio-Visual Assn. show, Jan. 11-13 in Las Vegas.

According to **Sol Zigman**, Irish president, a demonstration unit will show the quality reproduction obtained with the new product. Packaged in a vinyl dust-proof box, the cassettes and case both have a lined identifying label. The box label reverses to the same label appearing on the cassette to aid the user.

Lengths and suggested list prices for the new series are KC10, \$17; KC20, \$20; KC30, \$25, and KC60, \$35.

Bill Rase Productions Inc., Sacramento, Calif., has moved its duplication and audio/visual studios into new quarters at 955 Venture Court.

Besides offering cassette and reel high speed duplication in all track formats, with labeling and packaging services, the firm also sells Pentagon duplicators, Superscope loaders, TASCAM consoles and tape machines and Crown International tape machines.

Studio facilities include film and video taping, and the use of a mobile video unit for on-location work, as well as a completely equipped sound recording studio.

Dolby Enhancer For Switchcraft

CHICAGO—Switchcraft Inc. has developed a Dolby FM Compensator designed to offer listeners of Dolbyized FM broadcasts as much as 1C dB noise reduction over and above the normal output of an FM receiver with Dolby circuits.

According to **Clyde Schultz**, Switchcraft's vice president, marketing, the Compensator, model 621, functions best when used with Dolby circuits in free-standing receivers or tape recorders.

Schultz discloses that the Compensator, or enhancer, changes conventional 75-microsecond FM de-emphasis characteristic to the 25-microsecond characteristic used in Dolbyized FM broadcasts.

The unit carries a \$12.95 price tag and comes complete with installation and operation instructions.

RETAILER EXPECTS BOOM

FM Dolby Broadcasts Spur Stereo Interest In Oregon

By **KEN FITZGERALD**

PORTLAND, Ore.—Installation of Dolby broadcast equipment in FM stations in Seattle, and plans by at least two stations to bring the system here, has generated considerable enthusiasm on the part of stereo equipment dealers in the area's major marketing areas. The new refinement in broadcast quality is expected to boost sales of receivers and lead to updating of much equipment now in use.

One of Oregon's leading retailers anticipating good potential from the pending development is **Alfred "Burt" Aus**, vice president and general manager of **Oregon HiFi & Recorder Co.**, with two stores here (one downtown and one at Lloyd Center), and a third in Salem.

"Dolby has the capacity to increase the strength of signals 3 to 4 dB's and reduce the signal-to-noise ratio measurably," Aus points out. "We expect that many of the more affluent FM enthusiasts will be updating their systems to take advantage of Dolby reception and this should add a plus to future business."

Jeff Douglas, manager of **King Broadcasting's KINK**, affiliated with **KGW** and **KGW-TV**, expects some delay in the installation here. But he points out that Seattle Dolby broadcasting by the King affiliate in that area (**KING**) is proving highly successful. It provides much greater sophistication in FM reception generally, and even better performance for those who install decoders, he points out.

Oregon dealers need new developments such as Dolby to spur sales all along the line, Aus observes. His company's last fiscal year, ending May 31, wasn't anything to brag about, but sales for the first five months of this year are 11 percent ahead, through November.

Goldmark Develops Movie-Video Transferral Process

NEW YORK—Goldmark Communications Corp. has developed a new system of electronically transferring movies to any videocassette, reports **Joseph Stern**, vice president, engineering, **Goldmark Communications**.

The system is designed to serve markets both domestically and overseas for premium TV in hotels, motels, airlines and CATV networks.

The system for the domestic market is already fully functional and Goldmark Communications has already produced nearly 4,000 videocassette versions of movies using this electronic transfer device.

The overseas system is designated **Transcan**, and has been designed to meet PAL broadcasting standards for European TV, according to **Stern**.

Stern explains that **Transcan** enables real-time transfer of feature

company's last fiscal year, ending May 31, wasn't anything to brag about, but sales for the first five months of this year are 11 percent ahead, through November.

Unit and accessory sales are up, and the repair department is doing well, he notes. Prerecorded tape sales are down about 20 percent from a year ago, but it was a banner year for blank tape.

"If we laid an egg anywhere it was in quad," the Oregon HiFi executive states. He lays the blame primarily on lack of stabilization in the industry where, he maintains, manufacturers have just stumbled along on all fronts.

Too many formats, he says, have confused the dealer as well as the consumer, and a lack of software hasn't created any demand for equipment. Aus isn't optimistic about the future of quad unless some drastic improvements are made. "Manufacturers are still not mature enough to get together on standards," he claims.

The music business generally will keep abreast of inflation in dollar volume, he believes, although predicting a decline in unit sales. The fact that hi fi and stereo equipment is pretty much an accepted home necessity, he points out, should keep business on at least an even keel in the months ahead.

"We're always watching the horizon for fresh developments like the coming of Dolby broadcasting," Aus says. "Innovation and refinement, along with new and improved capabilities, are the lifeblood of our business and the keys to future growth."

JANUARY 4, 1975, BILLBOARD

TAPE RECORDERS

CERTRON CASSETTES
CERTRON H.D. CASSETTES JAM PROOF, ASSEMBLED WITH SCREWS (IN NORESCO TYPE PLASTIC BOX)

QUANTITY	1-9	10	48
C-30 High Density	.52	.48	.45
C-60 High Density	.62	.58	.55
C-90 High Density	.92	.88	.85
C-120 High Density	1.02	.98	.95

CERTRON "GAMMA" CASSETTES
Low Noise, High Energy, High Density, assembled with screws in Norelco-type plastic box (no special bias equalization required).

C-45 LN/HE/HD	.89	.81	.74
C-60 LN/HE/HD	.92	.84	.77
C-90 LN/HE/HD	1.18	1.06	.95
C-120 LN/HE/HD	1.33	1.20	1.08
C-60 Chromium Dioxide	1.49	1.40	1.35
C-90 Chromium Dioxide	1.89	1.78	1.69

the music tape
BY CAPITOL

QUANTITY	1-9	10	36
C-45 CASSETTE	1.47	1.41	1.35
C-60 CASSETTE	1.64	1.57	1.50
C-90 CASSETTE	2.47	2.36	2.25
C-120 CASSETTE	3.31	3.16	3.01
BT-45 8-TRACK			

Yule Surge Spurs January Releases

• Continued from page 1

the seasonal high and low, just as it did during the summer period, which was always considered a quiet time. It has been found that the public still does a lot of spending in the first weeks of the year."

RCA expects a "very buoyant" period between now and February and has lined up several major releases in anticipation. "Christmas this time has been one of the biggest sales periods ever known and usually Christmas selling trends do continue into the New Year. We expect January to be very buoyant despite the economic climate and other problems," a spokesman said.

Among RCA's New Year releases are a new single and album from Elvis Presley, both called "Promised Land." The company expects both to sell well in view of the success of "My Boy," and the fact that Presley's 40th birthday this month is expected to create a lot of publicity. The Arcade 40 Great Hits compilation has also helped to move RCA's Presley back-catalog.

The company is also pinning its hopes on John Denver's new single "Sweet Surrender," and a single by Betty Wright released under RCA's deal with T-K Records and to be promoted as part of its successful Soul Explosion campaign.

Albums scheduled for release include one by Charley Pride (who is due for a U.K. appearance), a budget-price double album from Jack Jones, "And The Feelin's Good" from Jose Feliciano, and an album from the Canadian rock band Guess Who, which is to be given a big promotion campaign.

Pye managing director, Walter Woyda, was also enthusiastic about New Year prospects and said that his company was scheduling for release between six and eight singles a week, and January would also see 30 albums from Pye hit the market. The new releases will be headed by Max Bygraves, Phil Everley, Barbara Mason, Lou Christie and Paul Robeson. "It's the old situation; when people are in gloomy times they listen to music to cheer them up," he explained. "We're watching the situation as we go along, but already we are planning releases for March."

Anchor had a major release of 25 albums on January 1 from the Famous group of labels, the marketing of which the company has taken over from EMI. Apart from this ma-

terial, however, there are also plans for nine further albums in mid-January, featuring acts like Rufus, Three Dog Night and Bobby Wright, and more albums in early February from Anchor's British acts.

A&M is releasing several albums in January, headed by the Strawbs and Paul Williams. Other product will feature new A&M acts. Keith Lewis, marketing director, said: "American affiliate companies usually release the product at the end of November or early December, but we decided to wait until the New Year because our reinforced promotion team starts operating then."

On the other hand, United Artists will not be releasing any albums during January, but will be concentrating promotion on 11 new singles. EMI (US division) reported that 13 albums and 11 singles would be released in January, "which is nothing spectacular," and the U.K. division said that they would also be having an average January release list. "However we do have a lot of releases planned for January," the spokesman added.

Disks As 'Culture' Gaining

• Continued from page 3

a platform for our belief that records should be recognized as cultural material without any restrictions. Now UNESCO has agreed to set up a special committee in 1975, but even so we are not yet home. Between now and the next general conference in 1976 we shall have to make every effort to get our 'baby' home."

He explained that the UNESCO special committee, when set-up, would draft new protocols of the Florence Agreement and these would then be sent to all member states for comments. Changes in the draft could be made and the final draft would then be put to the 1976 conference.

"The IFPI is pleased with the outcome so far and hope that through the continued efforts on a national and local level we will achieve what we have been fighting for," he added.

The IFPI's campaign for taxation privileges was initiated as long ago as May, 1972. One aim was to win international approval for the contention that records should qualify for protection under the Florence Agreement, which covers cultural,

Three Share In 'Naughty' Tour

LONDON—Two record companies and a production firm have combined to finance a nationwide tour by three of the country's best new rock acts—Dr. Feelgood, Chilli Willi and the Red Hot Peppers, and Kokomo—which is scheduled to run from Jan. 28 to March 3 under the title, the Naughty Rhythms Tour.

The companies involved are United Artists, Charisma, and Emka Productions. The latter is run by Kokomo's manager, Steve O'Rourke, but if, as is expected, the band finalizes a record company deal in the near future, then the company involved would be likely to assume Emka's present financial commitment in the tour.

Naughty Rhythms is designed to recapture the fun and informality of '60s package deal tours. The bands will travel together and the performing order will be changed each night. Though venues include prestige sites like Manchester's Free Trade Hall, ticket prices have been kept to a minimum. One in every 10 tickets will be free and a variety of other giveaways is planned for all the 27 dates arranged.

scientific and educational material and has been ratified by 59 countries, none of which charge any import duties.

Although certain recordings are regarded as being educational, and have therefore qualified for the Florence Agreement concessions, it has been the IFPI's ambition to see the advantages extended to recordings of all kinds.

One of their principal arguments has been that records, like books, cover a wide range of material, from the trivial to the masterpieces of the cultural world, and as such their cultural value should be recognized in the same way as books.

International Turntable

Three new directors of EMI Records, U.K., have been appointed by managing director Gerry Oord, plus a new deputy to fill the vacancy caused by the move of Graham Powell to the corporate staff.

Moving into the number two position is Roy Featherstone, a long-serving member of the company who has climbed through the ranks. Newcomers to the board are Alan Kaupé, Mark Abbott and Bob Mercer. The latter two are Oord's most recent executive appointments, both from non-industry positions.

Kaupé, who moved into the records division from the corporate public relations office as head of information and latterly became executive assistant to Oord and most recently a director of the HMV retail chain, is appointed director of administration and services (excluding production which remains under the control of director Roy Matthews).

Abbott, who since July has been head of EMI international, having joined from the audiovisual program subsidiary, becomes director of sales on the home and international fronts. Mercer, who joined EMI in 1973 from a market research company and in a previous EMI reshuffle became U.K. repertoire manager, is promoted to head of repertoire and marketing, the job previously held by Featherstone.

Billboard Hits of the World

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BELGIUM

(Courtesy Of Belgium Radio & TV)
SINGLES

This Week	Last Week	Title
1		LONELY THIS XMAS—Mud
2		I CAN HELP—Billy Swan
3		SING A SONG OF LOVE—George Baker Selection
4		LADY OF THE NIGHT—Donna Summer
5		LONG TALL GLASSES—Leo Sayer
6		JUKE BOX JIVE—Rubettes
7		YELLOW SUN OF EQUADOR—Classics
8		YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive
9		SANCTO DOMINGO—James Lloyd
10		DANS THE KUNG FU—Carl Douglas
ALBUMS		
1		ELVIS FOREVER—Elvis Presley
2		JONATHAN LIVINGSTON SEAGULL—SOUNDTRACK—Neil Diamond
3		20 TOP SPEED HITS—Various
4		SERENADE—Neil Diamond
5		ALBERT HAMMOND

BRITAIN

(Courtesy: Music Week)
LPs

This Week	Last Week	Title
1	1	ELTON JOHN'S GREATEST HITS (DJM)
2	2	DAVID ESSEX—(CBS)
3	23	ENGLBERT HUMPERDINCK'S GREATEST HITS (Parrot)
4	3	ROLLIN'—Bay City Rollers (Bell)
5	5	CAN'T GET ENOUGH—Barry White (20th Century)
6	4	RELAYER—Yes (Atlantic)
7	10	DARK SIDE OF THE MOON—Pink Floyd (Harvest)
8	6	TUBULAR BELLS—Mike Oldfield (Virgin)
9	7	AND I LOVE YOU SO—Perry Como (RCA)
10	9	THE SINGLES 1969-73—Carpenters (A&M)
11	8	SLADE IN FLAME—(Polydor)
12	20	SMILER—Rod Stewart (Mercury)
13	11	SHEER HEART ATTACK—Queen (EMI)
14	12	SHOWADDYWADDY (Bell)
15	15	MUD ROCK—Mud (Rak)
16	17	BAND ON THE RUN—Paul McCartney (Apple)
17	22	LOVE ME FOR A REASON—Osmonds (MGM)
18	26	REMEMBER YOU'RE A WOMBLES—Wombles (CBS)
19	18	STORMBRINGER—Deep Purple (TPS)
20	13	COUNTRY LIFE—Roxy Music (Island)
21	31	ROCK YOUR BABY—George McCrae (Jayboy)
22	19	DAVID LIVE—David Bowie (RCA)
23	28	KEEP ON WOMBLING—Wombles (CBS)
24	—	EVERYBODY KNOWS MILLICAN & NESBITT—(Pye)
25	34	SERENADE—Neil Diamond (CBS)
26	33	BRIDGE OVER TROUBLED WATER—Simon & Garfunkel (CBS)
27	48	RAINBOW—Peters & Lee (Philips)
28	—	BY YOUR SIDE—Peters & Lee (Philips)
29	25	THIS IS THE MOODY BLUES (Threshold)
30	—	GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
31	42	NEIL DIAMOND'S 12 GREATEST HITS (MCA)
32	30	BACK HOME AGAIN—John Denver (RCA)
33	32	THE LAMB LIES DOWN ON BROADWAY—Genesis (Charisma)
34	21	SINGALONGAMAXMAS—Max Bygraves (Pye)
35	36	SIMON & GARFUNKEL'S GREATEST HITS—(CBS)

36	—	THE STING (Soundtrack)—(MCA)
37	49	JUST A BOY—Leo Sayer (Chrysalis)
38	14	SOLO CONCERT—Billy Connolly (Transatlantic)
39	24	MEDDLE—Pink Floyd (Harvest)
40	—	GLEN CAMPBELL'S GREATEST HITS—(Capitol)
41	—	NOT FRAGILE—Bachman-Turner Overdrive (Mercury)
42	47	THE BEST OF JOHN DENVER (RCA)
43	—	THE BEATLES 1967-1970—(Apple)
44	—	TOP OF THE POPS, Vol. 1—(Super Beeb)
45	—	SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles (Parlophone)
46	41	PROPAGANDA—Sparks (Island)
47	16	I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond (MGM)
48	—	THE BEATLES 1962-1966—(Apple)
49	—	TAPESTRY—Carole King (A&M)
50	43	LET'S PUT IT ALL TOGETHER—Stylistics (Avco)

ITALY

(Courtesy Germano Ruscitto)
ALBUMS

This Week	Last Week	Title
1		ANIMA—Riccardo Cocciante (RCA)
2		WHIRLWINDS—Deodato (MCA/MM)
3		CAN'T GET ENOUGH—Barry White
4		E TU—Claudio Baglioni (RCA)
5		BORBOLETTA—Santana (CBS/MM)
6		BABY GATE & MINA—Mina (PDU/EMI)
7		XVILLA RACCOLTA—Fausio Papetti (Durium)
8		E LA VITA LA VITA—Cochi & Renato (Derby/MM)
9		IN CONCERT—James Last (Polydor/Phonogram)
10		CONTRAPPUNTI—Le Orme (Phonogram)
11		ROCK YOUR BABY—George McCrae (RCA)
12		AMERICAN GRAFFITI/SOUNDTRACK—(MCA/MM)
13		TUBULAR BELLS—Mike Oldfield (Virgin/Phonogram)
14		WAR CHILD—Jethro Tull (Chrysalis/Ricordi)
14		IT'S ONLY ROCK 'N' ROLL—Rolling Stones (Rolling Stones/Decca)

MEXICO

(Courtesy Of Ortiz)
SINGLES

This Week	Last Week	Title
1		MI PLEGARIA—Cesar (Capitol)
2		CANDILEJAS—Jose Augusto (Capitol)
3		A FLOR DE PIEL—Julio Iglesias (Polydor)
4		FEELINGS—Morris Albert (Gamma)
5		TOMAME O DEJAME—Mocedades (Ariola)
6		ANOTHER TIME—Marwann (Capitol)
7		EL REY—Jose Alfredo Jimenez (RCA) Hnas. Huerta (CBS)
8		LOS HOMBRES NO DEBEN LLORAR—King Clave (Orfeon)
9		THE NIGHT CHICAGO DIED—Paper Lace (Philips) Macho (Sultanta)
10		CONTIGO Y AQUI—Elio Roca (Polydor)

NEW ZEALAND

(Courtesy N.Z.B.C.)
SINGLES

This Week	Last Week	Title
1		KUNG FU FIGHTING—Carl Douglas
2		(You're) HAVING MY BABY—Paul Anka
3		YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive
4		I HONESTLY LOVE YOU—Olivia Newton-John
5		OUT ON THE STREET—Space Waltz
6		BLACK-EYES BOYS—Paper Lace
7		WINDFLOWERS—Seals & Crofts
8		LOVE ME FOR A REASON—Osmonds
9		THE BITCH IS BACK—Elton John
10		LONGFELLOW SERENADE—Neil Diamond

Ariola Is Tops In Pops

HAMBURG—Ariola-Eurodisc is the most successful record company in Germany, according to an analysis of the pop charts here through 1974. Figures show that 20.9 percent of Ariola pop releases (65 titles) made the charts.

In second place: EMI-Electrola, with 19 percent, and third came Deutsche Grammophon, with 16 percent.

German record companies released 2,363 singles and 3,310 albums. Ariola had 377 singles and 337 albums—EMI-Electrola 350 singles and 279 albums.

Five most successful singles in the German charts: "Sugar Baby Love" (The Rubettes), "Dan The Banjo Man" (Dan The Banjo Man), "Theo Wir Fahr Nach Lodz" (Vicky Leandros); "Seasons In The Sun," Terry Jacks; and "Waterloo," (Abba).

Top albums: "The Beatles 1962-66," "The Beatles 1967-70," "Suzi Quatro," "Heinos Grose Erfolge Und Burn" (Deep Purple), all from EMI-Electrola. Most successful German song: "Theo, Wir Fahr Nach Lodz."

The winners of a popularity poll conducted by record retailers:

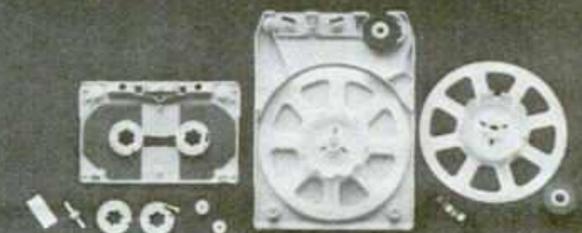
Male singer: Heino (Electrola); Otto (Electrola); Bernd Cluver (Hansa-Ariola); Demis Roussos (Philips); Julio Iglesias (Philips).

Female singer: Suzi Quatro (EMI Electrola); Vicky Leandros (Philips); Mireille Mathieu (Ariola); Katja Ebstein (EMI-Electrola); Gitte (EMI-Electrola).

Groups: The Beatles (EMI-Electrola); Les Humphries Singers (Teldec); The Sweet (RCA); Slade (Polydor); Abba (Polydor).

Orchestra: James Last (Polydor); Max Gregor (Polydor).

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Canada Prices, Push On Talent

• Continued from page 3

will continue to sell, so that if the economy goes in the direction that it appears to be going we'll see hit product selling but people not being able to stock as much catalog. The effect on the manufacturer manifests itself in a temporary reduction of sales. This is going to put a strain on some of the rackjobbers and dealers. We have already seen some people in financial difficulty and I'm concerned that some others might be in the same state."

What of the state of the single in 1975? There has been in camera discussion that the price of a single might be raised from \$1.29 to \$1.49 in April of this year.

"The talk is there certainly," says Reynolds. "There is talk about more selective pricing on albums. It is something that we have to consider. No decision has been made as yet to price rises but our pressing prices, jacket prices, royalty rates and so on have all gone up. When all your costs go up like that, there is only one way to go."

Caravan Stereo Blocked On Disks By Lighthouse

TORONTO—Bernard Solomon, counsel for GRT of Canada Ltd. and the Lighthouse group of companies, has won a decision in the Federal Court of Canada that will block Caravan Stereo Ltd., a Quebec corporation and the defendant in the case, from importing Lighthouse product manufactured in the U.S. and offering it for sale in Canada at prices substantially lower than the normal trade prices.

In an undertaking before the court Caravan Stereo Ltd. agreed "not to import, offer for sale or deal in any way, phonograph records containing musical selections by the group known as Lighthouse."

In addition to a financial settlement, Caravan agreed to publish in its catalog notice that the company will no longer offer for sale any discontinued records of Lighthouse and other Canadian artists distributed by GRT and still current in Canada.

A separate action has been filed against Record Warehouse Ltd. on the same basis by the plaintiffs. Examinations for discovery have been completed and the trial is expected to be heard in the Federal Court of Canada in February.

Quality Records has also taken similar action against the Record Warehouse Ltd. on behalf of the Stampeders.

Reynolds indicates that the CRIA will continue to fight industry battles such as tape piracy, dumping and so on in 1975 but will also move into more positive areas.

"Some of the problems that faced us last year are still being worked on and in some cases we are nearly on top of them," says Reynolds. "We spent a lot of time last year on the Juno awards preparing for the awards night on March 24. Our main areas of exploration at the moment are means of promoting Canadian artists in general, whether it be by cross-country tours or financial incentives for Canadian productions. One area that we have looked into is relief from Canadian sales tax for products, and some sort of inflated tax shelter for production costs similar to what the film industry is looking for so you can write off 115 percent of your production costs. Another possibility is a situation where royalties to Canadian artists can be offset against federal sales tax."

Adds Reynolds: "Our concern is to upgrade consumer awareness of Canadian artists, and one vehicle to do that is a Canadian chart more readily acceptable to rakers. That will be another concern of the CRIA in the new year."

Mel Shaw, president of the Canadian Independent Record Producers Association, president of his own Music World Creations and Orion record labels, as well as manager of Canadian band, the Stampeders, voices some of CIRPA's concerns for the coming year.

Says Shaw: "With the number of records that the major record companies will put out severely reduced, and some of the fringe producers actually going out of business, we have to be concerned about the future of producers who find themselves without label affiliations or acts to produce and more important, without any money to produce. The current economic conditions have curtailed a lot of younger producers' ambitions. In the coming year there will surely be a slimming down of the independents in Canada, with those companies such as Axe, Migration, and so on who have a track record being very active. Those people who have only had the odd label credit will disappear."

CIRPA, though they didn't hold a symposium this year, is planning or organizing one that will coincide with the Juno Awards in March.

Shaw points out that CIRPA's impact is to be found in a number of areas. There will be a special award given to producers this year for the first time and there are plans for some more projects with K-Tel.

Explains Shaw: "Last year K-Tel made a royalty arrangement with CIRPA which gave CIRPA one cent from the sale of an album package that contained all Canadian material under the name "Canadian Mint." The album has to date sold close to 300,000 copies in Canada alone. The money will be used to fly in guest speakers and handle expenses on the symposium."

S.C. Ritchie, managing director of BMI Canada, foresees publishers of Canadian music becoming much more aggressive about exporting their music in the coming year. Explains Ritchie: "They are developing an expertise in getting contacts particularly in the U.S., and around the world for that matter, for the exporting of Canadian music. I don't say that there are dozens of this type of publisher but there are a few more

in existence now who have appreciation of the fact that if they're going to make a living out of music publishing in Canada, this is the knowledge they must develop."

Continues Ritchie: "The recording of Canadian music is attracting much more interest within the major record companies than it ever has before, as far as I can determine from here. I think that it is going to be very alive in the next year."

Ritchie is not particularly alarmed by economic conditions.

"I've been through this before and it has been my experience that music is really the most economical home entertainment and if such a thing as a deep recession does come, people will still seek entertainment and music will play a major part in that."

John Mills, the general manager of CAPAC, senses that the basic Canadian music industry is getting on a more solid businesslike footing and expects this trend to continue in 1975.

"A few years ago many of the young composers or groups would have one of their people whom they had appointed as manager, and you had very few lawyers that were even concerned in the remotest way with the entertainment industry, explains Mills, "Now, more and more artists seem to be relying on professional assistance such as auditors and legal counsel. A lot more people in the legal profession seem to be getting involved and we now have established the Media/Communications branch of the Canadian Bar Association encompassing some 70 lawyers who are involved in all aspects of the entertainment industry."

Mills concludes: "Taking into account the composing, creative and performing talent that there is in this country, and adding to that the much broader understanding of the whole business, I feel that the industry just has to move ahead in the coming year."

Col Reshapes Quebec Staff

TORONTO—A new management structure for its Quebec company as well as a change in its a&r activities has been announced by Columbia Records of Canada Ltd.

John Williams, the former director of Columbia's Canadian recording and publishing activities, has been appointed to the newly-created position of director of CBS Disques, Quebec. In addition to directing the Quebec managers of sales and promotion for all CBS product, Williams will personally conduct a new drive to attract a strong roster of French-Canadian talent to the company, as well as negotiating the leasing and licensing of independent French language productions and labels.

Williams, up to 1968, had managed the Columbia branch operation in Montreal and was responsible, over a 10 year period, for establishing the recording careers of such artists as Gilles Vigneault, Claude Leveille, Monique Leyrac, Pauline Julien, Claude Dubois and Andre Gagnon. Columbia's French-Canadian roster now consists of Edith Butler, Andre Joly, Patsy Gallant and Aut'Chose.

Bob Gallo, former staff producer for Columbia Records of Canada, was appointed at the same time to the post of director of a&r. Gallo's most recent signings to the label are Lick 'n Stick and Bond.

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MISCELLANEOUS

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Campus Activity Dips In '74

• Continued from page 12

even have booklets with feature stories on music and artists.

The current economic woe of the entertainment business as it affects the college campus will be discussed at the upcoming NEC National Convention in Washington, D.C., Feb. 8-12. This organization continues to serve as a clearinghouse for the collegiate talent buyer to find alternatives.

College students continue to buy albums in large volumes and with discriminating taste. Many top art-

ists have almost no following on campuses, while several generally unknown acts have large, loyal cults. This will play a big part in the next year, because acts such as Bonnie Raitt, Jackson Browne, Orleans, Little Feat and Randy Newman are gaining more of a following every week on colleges, while other acts have experienced an increased drop-off.

The outlook for 1975 is uncertain, but most observers are hopeful that colleges will be able to endure and find ways to get around their financial woes.

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Billboard HOT 100 Chart Bound

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STAR ON A TV SHOW—Stylitics (Avco 4649) DING DONG DONG—George Harrison [Apple 1879 (Capitol)] SEE TOP SINGLE PICKS REVIEWS, page 47

Main chart table with columns: THIS WEEK, LAST WEEK, WAS ON CHART, TITLE-Artist, PRODUCER, WRITER, LABEL & NUMBER, DISTRIBUTING LABEL, and a second set of columns for the right side of the chart.

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.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing Co.; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; CRIT = Criterion Music Corp.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA MUSIC; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; SGC = Screen Gems/Columbia; TMK = Triangle Music/Kane; WBM = Warner Bros. Music.

HOT 100 A-Z - (Publisher-Licensee)

A-Z index table listing song titles, artists, and publisher/licensee information.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

Top Album Picks

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Number of LP's reviewed this week **25** Last week **28**

Pop

THE GUESS WHO—Flavors, RCA CPL 1-0636. This group continues to amaze everyone with change after musical change. Still, the focal point of the music falls on the shoulders of the talented pianist-vocalist Burton Cummings. On this effort, the band has slimmed down to four and added one of the finer rock guitarists in many years, Dom Troiano. This album should get a lot of airplay and it will help to secure the group's hold on longevity.

Best cuts: "Dancin' Fool," "Nobody Knows His Name," "Digging Yourself," "Eye," "Loves Me Like A Brother."
Dealers: One of the top rock groups of the past six years, they are still hot on the charts with single after single.

JOE WALSH—So What, ABC DSD-50171. Walsh's remarkably effective LP technique of inserting change-of-pace sensitive ballads into his basic approach of tasteful hard rock is here again as before, but even more polished than ever. Lots of major singles possibilities here for today's market. Walsh even does a synthesizer tour-de-force on the classical Ravel's "Pavane" for one cut.

Best cuts: "Welcome To The Club," "Song For Emma," "Turn To Stone."
Dealers: Time to stack out the Walsh catalog again.

Jazz

HERBIE HANCOCK/FREDDIE HUBBARD/STANLEY TURRENTINE—In Concert Vol. 2, CTI, CTI 6049S1. A welcome addition to the first volume of this all-star band live in concert. The soloing is constantly on a high level of quality, because of the six musicians playing on the side, including Herbie Hancock, Stanley Turrentine, Freddie Hubbard, Ron Carter, Jack DeJohnette and Eric Gale. Each is capable on his own, and together they are frightening to the senses.

Best cuts: "Hornets," "Gibraltar."
Dealers: In-store play and proper display are important for letting the public know about this one.

CHET BAKER—She Was Good To Me, CTI 6050S1. It is wonderful to have Baker back in the recording ranks, especially with such a representative album as this one. As a master of

the trumpet, he really deserves the proper production from Creed Taylor and a great choice of selections. Another plus factor is the list of accompanists that includes such stalwarts as Bob James, Paul Desmond and Ron Carter.

Best cuts: "Autumn Leaves," "She Was Too Good To Me," "With A Song In My Heart," "It's You Or No One."

Dealers: Let buyers see this man's name again because of his loyal following.

DUKE ELLINGTON'S THIRD SACRED CONCERT—The Majesty of God, RCA APL 1-0785. Ellington's third sacred concert has surfaced and it is certainly a nice follow-up to the others. Recorded at London's Westminster Abbey, it aptly shows the composing genius of the Duke. Vocalist Alice Babs is the featured performer, but it is the Ellington genius as played by his band that really hits the spot.

Best cuts: The whole effort should be played to appreciate the concept of the jazz master.
Dealers: What more can you say than the Ellington name.

Classical

MOZART: COSI FAN TUTTE—Caballe, Baker, Gedda, Ganzaroli, Royal Opera House Chorus & Orch. (Davis), Philips 6707 025. Viable competition to the recent hit version by Solti on London. Fact is, true opera collectors find it hard to pass up new quality sets of their favorites, even with one or more already in their libraries, and this qualifies on just about all counts. Cast here is strongest in its female roles, and in Davis' firm artistic control. Sound is also superior and fine use is made of stereo in heightening the action.

Dealers: Colorful packaging is a display asset.

Comedy

GEORGE BURNS—An Evening With George Burns, Pride PD 00011. A memorable distillation of the art of one of America's legendary humorists, who fortunately has lost none of his wit, timing and bite. This twin-disk set presents most of Burns' one-man show in Los Angeles last year, with wild tales and lots of songs from the oddball oldies to Nilsson and Newman. Everything you ever wanted to know about George Burns is on this set.

LENNY BRUCE—Carnegie Hall, United Artists UAS 9800. This reviewer attended the 1961 Bruce concert as a college student, and 14 years later the three-disk set transports me right back to the upper balcony on a snowy midnight. The Carnegie Hall debut had Lenny at the peak of his powers, before harassment by the law drove him near-crazy. It would be a shame if the current glut of Lenny records on the market in conjunction with the hit movie starring Dustin Hoffman canceled out this fine release.



First Time Around

BILL HOUSE—Give Me A Break, RCA BEL 0786. Terry Melcher and Bruce Johnston have an eye for good, new talent and they have scored several points on this record. House is a talented writer-singer-musician and this album doesn't have one weak point. The tunes are distinct and there are several with excellent possibilities for airplay.

Best cuts: "You're No Better Than A Common Thief," "The Damage Is Done," "Love Has Got Its Holds On Me," "We Could Be So Good Together," "Jenny," "He's A Bad Man."

Dealers: A must for in-store play.

THE BAKER GURVITZ ARMY—Janus, JXS 7015. Ginger Baker's drumming is as crispy monster-handed as ever and Adrian Gurvitz's guitar-work and songwriting is as determinedly spacey as in his previous Three Man Army work. It's an effective blending of talents for the more mature heavy metal fans, with a variety of musical approaches within the genre.

Best cuts: "Help Me," "Inside Of Me."

Dealers: All the would-be drum stars in your area will want to keep up with the latest Ginger Baker release.

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

Billboard's Recommended LP's

pop

THE GODFATHER, PART II—Original Soundtrack, ABC ABDP-856. It's a movie truism that sequels never do as well as the original, and certainly "Godfather II" hasn't created those lines around the block that the first blockbuster did at this time two years ago. Still there's lots of pretty, lush new Nina Rota themes here to please the MOR ear. **Best cut:** "Main Title/The Immigrant."

PETE SEEGER—Banks of Marble, Folkways FTS 31040. Finally, a Pete Seeger album that presents him as he should be and really is. Produced by his former stablemate in The Weavers, Fred Hellerman, this album has fourteen cuts that showcase Seeger in a wide variety of ways. More than half of the songs are new ones and there are even a few banjo instrumental thrown in. **Best cuts:** "Don't Ask What A River Is For," "Joy And Temperance," "Two Chinese Songs," "Banks Of Marble," "Garbage," "Quite Early Morning."

JACK JONES—Write Me A Love Song Charlie, RCA APL1-0773. Featuring an entire album of Charles Aznavour songs, Jones

has produced a very fine effort. Recorded in England, where he has enjoyed a large following for many years, he is a song stylist with a flair for performing ballads. This album should hit hard on the easy listening charts. **Best cuts:** "The 'I Love You' Song," "After Loving You," "She," "Yesterday When I Was Young," "The Happy Days."

soul

THE WHISPERS—Greatest Hits, Janus JXS 7013. Strong LP re-packaging of goodies from one of soul's most workmanly crowd-pleasers. Shows the real stature of a group that deserves far more recognition. **Best cuts:** "I Only Meant To Wet My Feet," "A Mother For My Children."

LIONEL HAMPTON—Stop! I Don't Need No Sympathy! Brunswick 9210-754203. The legendary Hampton vibes make pretty ballads in this attempt to cross him over to the mainstream soul market in CTI or Blue Note style. But routine band charts and low-energy production robs the set of much of its potential. **Best cuts:** "Stop! I Don't Need No Sympathy," "Turn Back The Hands Of Time."

JANUARY 4, 1975, BILLBOARD

Top Single Picks

Number of singles reviewed this week **32** Last week **63**

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Pop

GEORGE HARRISON—Ding Dong, Ding Dong (3:12); producer: George Harrison; writer: George Harrison; publisher: Ganga, BMI, Apple 1879 (Capitol). It's a little late getting here for the New Year's eve tie-in that is its most obvious hook, but George has a genuine hit sound to offer here that's just right for those early January time-to-change resolutions. Catchy, heavily percussive production in Harrison's uptempo guru vein. Extremely listenable performance could win fast-spreading airplay. Get on it, jocks.

THE STYLISTICS—Star On A TV Show (3:08); producers: Hugo & Luigi; writers: Hugo & Luigi-George Weiss; publisher: Avco, ASCAP, Avco 4649. More grandiose daydream lyrics from viewpoint of a meditative lover. Sound remains in the familiar Stylistics progressive soul hit groove despite Hugo & Luigi replacing Thom Bell as producer/co-writer. One of today's great pioneer soft-soul crossover acts does it again.

recommended

GENE CLARK—Life's Greatest Fool (3:08); producer: Thomas Jefferson Kaye; writer: Gene Clark; publisher: Irving, BMI, Asylum 45222.

CLAIRE HAMILL—We Gotta Get Out Of This Place (3:18); producer: Raymond Douglas Davies; writers: Mann-Weil; publisher: Screen Gems-Columbia, BMT, Konk 90001 (ABC/Dunhill).

Soul

recommended

BIG EXCHANGE—My Love (Does It Good To Me) Part 1 (4:24); producer: Jerry Ross; writer: McCartney; publisher: Maclen, BMI, Fania 11282 (Scepter).

CON-FUNK-SHUN—Mr. Tambourine Man (3:00); producer: Ted Sturges; writer: B. Dylan; publisher: Screen Gems-Columbia, BMI, Fretone 017.

First Time Around

ALLEN BURTON—Somebody's Burnin' My Bridges (2:59); producer: Rory Bourke; writer: R. Bourke; publisher: Chappell, ASCAP, ABC 12057. Admirable new singer's sweet voice and sensitive phrasing get all the available meaning out of a pleasantly straightforward ballad about being aced out of a love affair.

A FOOT IN COLDWATER—(Make Me Do) Anything You Want (2:59); producer: John Anthony; writer: A Foot In Coldwater; publisher: Freewheeled, ASCAP/CAPAC, Elektra 45224. Reminiscent of the great '60s English hit singles rock

formula. Heartfelt lead vocalizing of the blandly kinky lyrics in front of thick organ fills and wailing guitar break. Gets a most funky romantic feeling.

MOSES DILLARD AND LOVE JOY—Theme From Love Joy (3:30); producer: Bill Lowery; writer: Moses Dillard; publisher: Lowery, BMI, 1-2-3 711. Pretty and cheerful instrumental that owes a lot to Barry White's Love Unlimited Orchestra. Could garner wide soul airplay.

Country

CONWAY TWITTY—Linda On My Mind (2:39); producer: Owen Bradley; writer: Conway Twitty; Twitty Bird (BMI); MCA 40339. A song with strong lyrics, simple melody, and good country harmony, which makes for the ingredients of what's happening today. An excellent production, and another winner for Conway. Flip: No info.

JOHNNY CARVER—January Jones (2:58); producer: Ron Chancey; writer: Rory Bourke; Chappell (ASCAP); ABC 12052. A fine song by an outstanding writer, and Carver really has the knack of delivery down now, under Chancey's production. In all respects, it's excellent. Flip: No info.

DON GIBSON—I'll Sing For You (2:09); producer: Wesley Rose; writer: Bobby Bond; Acuff-Rose (BMI); Hickory 338 (MGM). It's unusual only in that someone else wrote it for him. Otherwise it's another in a long string of Gibson hits, which never seem to elude him. Flip: "Pocatello"; publisher: same; writer: Don Gibson; producer: same.

KENNY O'DELL—Soulful Woman (2:55); producer: Kenny O'Dell; writer: Kenny O'Dell; House of Gold (BMI); Capricorn 0219. It's out of his album, and it's the best of the log. There is no better songwriter around, and who can deliver a song better than its composer? Flip: No info.

JEANNE PRUETT—Just Like Your Daddy (3:21); producer: Walter Haynes; writer: John Adrain; Pick-A-Bit (BMI); MCA 40340. Jeanne has been hot all through 1974, and this won't cool her off at all. She's built up a strong following. Flip: "One More Time"; producer: same; writers: Walter Haynes, Jeanne Pruett; Jeanne Pruett (BMI).

recommended

SOMEBODY'S BURNIN' MY BRIDGES—Allen Burton (2:59); producer: Rory Bourke; writer: Rory Bourke; Chappell (ASCAP); ABC 12057.

BILL NASH—Mama I Can't Come Home (2:36); producer: Jefferson Lee and Michael Thevis; writer: Tamara Scott; Meditation (BMI); GRC 2044.

PRICE MITCHELL & JERRI KELLY—I Can't Help Myself (2:24); producer: Dick Heard & Nelson Larkin; writers: Holland, Dozier, Holland; Jobette (BMI); GRT 016.

RON HARRIS—I Hope You Keep on Crying (no time listed); producer: Frank Gosman; writers: Ricci Mareno, Jerry Gillespie; Ricci Moreno (SESAC); Country Showcase America 159.

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.

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL									
★	1	7	ELTON JOHN Greatest Hits MCA 2128	●	6.98	7.98	7.98				36	36	41	CHICAGO Chicago VII Columbia C2 32810	●	9.98	7.98	9.98	7.95	9.98				71	53	9	TODD RUNDGREN'S UTOPIA Bearsville BR 6954 (Warner Bros.)	●	6.98	7.97	7.97							
	2	11	JETHRO TULL War Child Chrysalis CHR 1067 (Warner Bros.)	●	6.98	6.98	7.97	7.97			★	44	5	BILLY SWAN I Can Help Monument KZ 33279 (Columbia)	●	5.98		6.98	6.98						72	54	10	SANTANA Borboletta Columbia PC 33135	●	6.98	7.98	7.98	7.98	7.98				
	3	11	NEIL DIAMOND Serenade Columbia PC 32915	●	6.98		7.98	7.98			★	45	5	FRANK SINATRA The Main Event—Live Reprise FS 2207	●	6.98		7.97	7.97						73	43	9	FOGHAT Rock & Roll Outlaws Bearsville BR 6956 (Warner Bros.)	●	6.98		7.97	7.97					
★	6	7	OHIO PLAYERS Fire Mercury SRM 1-1013 (Phonogram)	●	6.98		7.98	7.95	7.98			39	26	18	PHOEBE SNOW Shelter SR 2109 (MCA)	●	6.98		7.98	7.98					74	69	8	MONTROSE Paper Money Warner Bros. BS 2823	●	6.98		7.97	7.97					
★	13	4	JONI MITCHELL Miles Of Aisles Asylum 7E-202	●	11.98	13.97	13.97				★	50	3	GRAND FUNK All The Girls In The World Beware Grand Funk SO 11356 (Capitol)	●	6.98		7.98	7.98					★	88	3	MARSHALL TUCKER BAND Where We All Belong Capricorn 2C 0145 (Warner Bros.)	●	6.98		7.97	7.97						
	6	5	JOHN DENVER Back Home Again RCA CPL1-0548	●	6.98		7.95	7.95				41	27	11	DAVID BOWIE Live At The Tower Philadelphia RCA CPL2-0771	●	11.98		12.95	12.95					76	83	6	POCO Cantamos Epic PE 33192 (Columbia)	●	6.98		7.98	7.98					
	7	4	HARRY CHAPIN Verities & Balderdash Elektra 7E-1012	●	6.98		7.97	7.97				42	29	13	JOHN LENNON Walls And Bridges Apple SW 3416 (Capitol)	●	6.98		7.98	7.98					77	73	51	BACHMAN-TURNER OVERDRIVE II Mercury SRM 1-696 (Phonogram)	●	6.98		7.95	7.95	7.95				
	8	9	HELEN REDDY Free And Easy Capitol ST 11348	●	6.98		7.98	7.98			★	57	3	THREE DOG NIGHT Joy To The World/ Their Greatest Hits ABC/Dunhill DSD 50178	●	6.98		7.95	7.95						78	78	5	JOHNNY WINTER John Dawson Winter III Blue Sky PZ 33292 (Columbia)	●	6.98		7.98	7.98					
	9	10	RINGO STARR Goodnight Vienna Apple SW 3417 (Capitol)	●	6.98		7.98	7.98			★	55	11	B.B. KING & BOBBY BLUE BLAND Together For The First Time ABC/Dunhill DSY-50190-2	●	9.98	10.98	10.98							79	67	8	THE GREGG ALLMAN TOUR Capricorn 2C 0141 (Warner Bros.)	●	11.98	12.97	12.97						
	10	19	BACHMAN-TURNER OVERDRIVE Not Fragile Mercury SRM 1-1064 (Phonogram)	●	6.98	7.95	7.95	7.95	7.95			45	39	15	CAROLE KING Wrap Around Joy Ode SP 77024 (A&M)	●	6.98		7.98	7.98					80	70	14	JACKSON 5 Dancing Machine Motown M6-78051	●	6.98		7.98	7.98					
	11	7	THIS IS THE MOODY BLUES Threshold 2THS 12/13 (London)	●	11.98	13.95	13.95				46	34	13	JACKSON BROWNE Late For The Sky Asylum 7E-1017	●	6.98		7.97	7.97					★	112	20	TONY ORLANDO & DAWN New Ragtime Follies Bell B 1130 (Arista)	●	5.98	6.98	6.98	6.98						
	12	7	ROLLING STONES It's Only Rock 'N Roll Rolling Stones COC 79101 (Atlantic)	●	6.98		7.97	7.97				47	35	10	BILLY JOEL Streetlife Serenade Columbia PC 33146	●	6.98		7.98	7.98					83	74	19	TOMITA Snowflakes Are Dancing RCA Red Seal ARL 1-0488	●	5.98	6.98	6.95	7.95	6.95				
	13	14	BARBRA STREISAND Butter Fly Columbia PC 33005	●	6.98		7.98	7.98			★	62	5	TONY ORLANDO & DAWN Prime Time Bell 1317 (Arista)	●	6.98		7.98	7.98					★	95	5	DONNY OSMOND Donny Kolib M3G 4978 (MGM)	●	6.98		7.98	7.98						
★	18	5	LINDA RONSTADT Heart Like A Wheel Capitol ST 11358	●	6.98		7.98	7.98			★	61	4	GENESIS The Lamb Lies Down On Broadway Atco 2-401	●	9.98	10.97	10.97						85	99	64	ELTON JOHN Goodbye Yellow Brick Road MCA 210003	●	11.98	12.98	12.98	12.98						
	15	16	AL GREEN Explores Your Mind Hi HSL 32087 (London)	●	7.98	7.98	7.98	7.95			★	60	6	SHAWN PHILLIPS Furthermore A&M SP 3662	●	6.98		7.98	7.98					★	98	4	OZARK MOUNTAIN DAREDEVILS It'll Shine When It Shines A&M SP 3654	●	6.98		7.98	7.98						
	16	8	LOGGINS & MESSINA Mother Lode Columbia PC 33175	●	6.98		7.98	7.98				51	38	27	ELTON JOHN Caribou MCA 2116	●	6.98		7.98	7.98	7.95				87	77	25	NEKTAR Remember The Future Passport PPS-98002 (ABC)	●	6.98		7.95	7.95					
	17	17	GLADYS KNIGHT & THE PIPS I Feel A Song Buddah B05 5612	●	6.98		7.98	7.98			★	63	3	BILLY COBHAM Total Eclipse Atlantic SD 18121	●	6.98		7.97	7.97					★	107	5	NEIL SEDAKA Sedaka's Back MCA 463	●	6.98		7.98	7.98						
★	22	16	AVERAGE WHITE BAND Atlantic SD 7308	●	6.98		7.97	7.97			★	65	7	BARRY MANILOW II Bell 1314 (Arista)	●	6.98		7.98	7.98					★	101	5	BLACKBYRDS Flying Start Fantasy F-9472	●	6.98		7.98	7.98						
	19	19	B.T. EXPRESS Do It (Til You're Satisfied) Scepter SPS 5117	●	6.98		6.98	6.98			★	64	5	DAN FOGELBERG Souvenirs Epic PE 33137 (Columbia)	●	6.98		7.98	7.98						91	85	10	BOB JAMES One CTI 6043 (Motown)	●	6.98		7.98	7.98					
	20	20	DEEP PURPLE Stormbringer Purple PR 2832 (Warner Bros.)	●	6.98		7.97	7.97				55	32	8	KIKI DEE BAND I've Got The Music In Me MCA 458	●	6.98		7.98	7.98					★	108	3	ARETHA FRANKLIN With Everything I Feel In Me Atlantic SD 18116	●	6.98		7.97	7.97					
★	58	2	GEORGE HARRISON Dark Horse Apple SMAS 3418 (Capitol)	●	6.98		7.98	7.98			★	56	48	12	CHEECH & CHONG'S WEDDING ALBUM Ode SP 77025 (A&M)	●	6.98		7.98	7.98					★	109	2	ROLLING STONES Hot Rocks, Vol. 1 London ZPS 606/7	●	11.98	11.98	11.98						
	22	23	BOBBY VINTON Melodies Of Love ABC ABCD 851	●	6.98		7.98	7.98				57	46	22	STEVIE WONDER Fulfillingness' First Finale Tamlab TG-33251 (Motown)	●	6.98		7.98	7.98	7.95				94	86	18	CROSBY, STILLS, MASH & YOUNG So Far Atlantic SD 18100	●	6.98		7.97	7.97	8.95				
	23	25	MARIA MULDAUR Waitress In The Donut Shop Reprise MS 2194	●	6.98		7.97	7.97			★	79	4	THREE DEGREES Philadelphia International KZ 32406 (Columbia)	●	5.98		6.98	6.98					95	87	15	RETURN TO FOREVER FEATURING CHICK COREA Where Have I Known You Before Polydor PD 6509	●	6.98		7.98	7.98						
	24	15	JEFFERSON STARSHIP Dragon Fly Grunt BFL1-0717 (RCA)	●	6.98		7.95	7.95				59	47	10	OSMONDS Love Me For A Reason MGM M3G 4939	●	6.98		7.98	7.98					96	89	10	STYLISTICS Heavy Avco AV 69004	●	6.98		7.95	7.95					
	25	21	MILLIE JACKSON Caught Up Spring SPR 6703 (Polydor)	●	6.98		7.98	7.98				60	49	10	DAVE MASON Columbia PC 33096	●	6.98	7.98	7.98	7.98					★	117	2	RUFUS FEATURING CHAKA KHAN Rufusized ABC ABCD 837	●	6.98		7.98	7.98					
	26	24	JIM CROCE Photographs & Memories, His Greatest Hits ABC ABCD-835	●	6.98	6.98	7.95	7.95	7.95			61	51	57	JOHN DENVER Greatest Hits RCA CPL1-0374	●	6.98		7.95	7.95					★	157	2	THE PROPHET KAHILL GIBRAN—A MUSICAL INTERPRETATION FEATURING RICHARD HARRIS Atlantic SD 18120	●	6.98		7.97	7.97					
	27	28	ELECTRIC LIGHT ORCHESTRA Eldorado United Artists UA-LA339	●	6.98		6.98	6.98			★	82	3	HERE'S JOHNNY/MAGIC MOMENTS FROM THE TONIGHT SHOW STARRING JOHNNY CARSON Casablanca STNB 1296	●	12.98	13.95	13.95							★	143	4	ANNE MURRAY Highly Prized Possession Capitol ST 11354	●	6.98		7.98	7.98					
	28	33	LOVE UNLIMITED ORCHESTRA White Gold 20th Century T-458	●	6.98		7.98	7.98	7.98			63	56	18	BARRY WHITE Can't Get Enough 20th Century T-444	●	6.98		7.98	7.98					★	111	4	QUEEN Sheer Heart Attack Elektra 7E-1026	●	6.98		7.97	7.97					
	29	30	PAUL ANKA Anka United Artists UA-LA 314G	●	6.98		6.98	6.98	7.95		★	76	5	BRIAN AUGER'S OBLIVION EXPRESS Live Oblivion, Vol. 1 RCA CPL1-0645	●	6.98		7.95	7.95					★	130	3	ERIC BURDON BAND Sun Secrets Capitol ST 11359	●	6.98		7.98	7.98						
★	37	4	SPINNERS New & Improved Atlantic SD 18118	●	6.98		7.97	7.97			★	75	18	DONNY & MARIE OSMOND I'm Leaving It All Up To You Kolib M3G 4968 (MGM)	●	6.98		7.98	7.98					102	109	13	LOVE UNLIMITED In Heat 20th Century T-443	●	6.98		7.98	7.98						
	31	31	CRUSADERS Southern Comfort ABC/Blue Thumb BTSY 9002-2	●	9.98	10.98	10.98				★	80	4	CARL DOUGLAS Kung Fu Fighting & Other Love Songs 20th Century T-464	●	6.98		7.98	7.98					103	91	15	TRAFFIC When The Eagle Flies Asylum/Island 7E-1020	●	6.98		7.97	7.97						
★	40	5	CHARLIE RICH The Silver Fox Epic PE 33250 (Columbia)	●	6.98		7.98	7.98				68	59	26	AMERICA Holiday Warner Bros. W 2808	●	6.98		7.97	7.97					★	114	6	MARLO THOMAS Free To Be You & Me Bell 1110 (Arista)	●	6.98		7.98	7.98					
★	41	6	MOTT THE HOOPLE Live Columbia PC 33282	●	6.98		7.98	7.98				69	72	12	J. GEILS BAND Nightmares... And Other Tales From The Vinyl Jungle Atlantic SD 18107	●	6.98		7.97	7.97					105	92	21	MINNIE RIPERTON Perfect Angel Epic KE 32561 (Columbia)	●	5.98	6.98	6.98						
★	42	5	GEORGE CARLIN Toledo Window Box Little David LD 3003 (Warner Bros.)	●	6.98		7.97	7.97																														

TOP LPs & TAPE

POSITION
107-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
107	84	30	RICHARD PRYOR That Nigger's Crazy Partee PBS 2404 (Stax)	6.94		7.95		7.95	
108	113	5	EDDIE KENDRICKS For You Tamla TG-335 (Motown)	6.98		7.98		7.98	
109	96	17	MIRACLES Do It Baby Tamla TG-33451 (Motown)	6.98		7.98		7.98	
120	8	8	R.E.O. SPEEDWAGON Lost In A Dream Epic PE 32948 (Columbia)	6.98	7.98	7.98	7.98	7.98	
111	97	18	ISLEY BROS. Live It Up T-Neck PZ 33070 (Columbia)	6.98	7.98	7.98	7.98	7.98	
123	2	2	BLUE MAGIC The Magic Of The Blue A&M SP 36103	6.98		7.97		7.97	
113	121	31	OLIVIA NEWTON-JOHN If You Love Me Let Me Know MCA 411	6.98		7.98		7.98	7.98
114	100	8	KISS Hotter Than Hell Casablanca NBLP 7006	6.98		7.98		7.98	
127	85	85	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98		6.98		6.98	
116	102	11	ROD STEWART Smiler Mercury SRM 1 1017 (Phonogram)	6.98	7.95	7.95	7.95	7.95	
117	103	5	BOBBI HUMPHREY Satin Doll Blue Note BN LA344 G (United Artists)	6.98		7.98		7.98	
118	104	10	DAVE LOGGINS Apprentice (In A Musical Workshop) Epic KE 32833 (Columbia)	5.98		6.98		6.98	
120	105	14	WAYLON JENNINGS The Ramblin' Man RCA APL1 0734	5.98		6.95		6.95	
121	106	7	PAUL WILLIAMS Little Bit Of Love A&M SP 3655	6.98		7.98		7.98	
122	93	12	STANLEY TURRENTINE Pieces of Dreams Fantasy F 9465	6.98		7.98		7.98	
123	81	11	SPLINTER The Place I Love Dark Horse SP 22001 (A&M)	6.98		7.98		7.98	
124	110	37	OHIO PLAYERS Skin Tight Mercury SRM 1 705 (Phonogram)	6.98		7.95		7.95	
125	116	18	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	
126	117	14	GRAHAM CENTRAL STATION Release Yourself Warner Bros. BS 2814	6.98		7.97		7.97	
139	3	3	ENGELBERT HUMPERDINCK His Greatest Hits Parrot PAS 71607 (London)	6.98		7.98		7.98	
128	118	14	RANDY NEWMAN Good Old Boys Reprise MS 2193	6.98		7.97		7.97	
129	119	19	ALICE COOPER Greatest Hits Warner Bros. W 2803	6.98		7.97		7.97	7.95
130	94	5	PRELUDE After The Gold Rush Island ILPS 9282	6.98		7.98		7.98	
131	124	36	MAC DAVIS Stop And Smell The Roses Columbia KC 32582	5.98	7.98	6.98	7.98	6.98	
132	137	24	BAD COMPANY Swan Song SS 8410 (Atlantic)	6.98		7.97		7.97	
133	141	9	VAN MORRISON Veedon Fleece Warner Bros. BS 2805	6.98		7.97		7.97	
134	129	14	FLEETWOOD MAC Heroes Are Hard to Find Reprise MS 2196	6.98		7.97		7.97	
135	136	33	QUINCY JONES Body Heat A&M SP 3617	6.98		7.98		7.98	
136	115	9	LEO KOTTKE Dreams And All That Stuff Capitol ST 11335	6.98		7.98		7.98	
137	126	4	PIANO RAGS BY SCOTT JOPLIN Vol. III Joshua Rifkin Nonesuch H 71305 (Elektra)	3.96				5.97	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
138	132	15	GINO VANNELLI Powerful People A&M SP 3630	6.98		6.98		6.98	
139	135	14	FRANK ZAPPA/ THE MOTHERS Roxy & Elsewhere Discreet 202-2202 (Warner Bros.)	9.98		10.97		10.97	
140	128	14	KOOL & THE GANG Light Of Worlds De-Lite DEP 2014 (PIP)	6.98		7.98		7.98	
151	4	4	DONOVAN 7-Tease Epic PE 33245 (Columbia)	6.98		7.98		7.98	
142	122	13	GENTLE GIANT The Power & The Glory Capitol ST 11337	6.98		7.98		7.98	
154	2	2	CHARLIE DANIELS BAND Fire On The Mountain Kama Sutra KSBA 2603 (Suddah)	6.98		7.95		7.95	
144	131	14	LOU REED Sally Can't Dance RCA CPL1 0611	6.98		7.95		7.95	
158	3	3	THE TRIAL OF BILLY JACK/SOUNDTRACK ABC ABCD 853	6.98		7.95		7.95	
147	138	38	FRANK ZAPPA Apostrophe () Discreet DS 2175 (Warner Bros.)	6.98	6.98	7.97	7.97	7.97	8.95
159	3	3	KRIS KRISTOFFERSON & RITA COOLIDGE Break Away Monument PZ 33278 (Columbia)	5.98		7.98		7.98	
149	133	17	ANDY KIM Capitol ST 11318	6.98		7.98		7.98	
150	140	5	BOBBY VINTON With Love Epic PE 32921 (Columbia)	6.98		7.98		7.98	
151	142	36	LYNYRD SKYNYRD Second Helping MCA/Sounds of the South 413	5.98		7.98		7.98	
152	145	6	HELLO PEOPLE The Handsome Devils ABC/Dunhill DSD 50184	6.98		7.98		7.98	
153	144	38	EAGLES On The Border Aylum 7E-1004	6.98		6.98		6.98	
154	146	26	MARVIN GAYE LIVE Tamla TG-33351 (Motown)	6.98		7.98		7.98	
165	2	2	JOHNNY MATHIS The Heart Of A Woman Columbia KC 33251	5.98		6.98		6.98	
169	4	4	PAUL ANKA Gold Sire SASH 3704-Z (ABC)	7.98		8.95		8.95	
168	4	4	BOBBY WOMACK Greatest Hits United Artists UA LA346 G	6.98		6.98		6.98	
158	147	7	TIM WEISBERG 4 A&M SP 3658	6.98		7.98		7.98	
170	3	3	JOSE FELICIANO And The Feeling's Good RCA CPL1 0407	6.98		7.95		7.95	
177	2	2	RAMSEY LEWIS Sun Goddess Columbia KC 33194	5.98		6.98		6.98	
161	149	6	CAMEL Mirage Janus JXS 7009 (Chess/Janus)	6.94		7.95		7.95	
172	3	3	HISTORY OF BRITISH ROCK (Vol. II) Sire SASH 3705-Z (ABC)	7.98		8.95		8.95	
182	3	3	LABELLE Night Birds Epic KE 33075	5.98		6.98		6.98	
175	2	2	ANDY WILLIAMS You Lay So Easy On My Mind Columbia KC 33234	5.98		6.98		6.98	
165	148	15	NANCY WILSON All In Love Is Fair Capitol ST 11317	6.98		7.98		7.98	
166	150	93	BREAD The Best Of Elektra EKS 75056	6.98	6.98	7.97	7.97	7.97	8.95
167	152	11	CHARLIE RICH She Called Me Baby RCA APL1 0686	5.98		6.95		6.95	
189	2	2	GEORGE BENSON Bad Benson CTI 604551 (Motown)	6.98		7.98		7.98	
189	2	2	DOOBIE BROTHERS What Were Once Vices Are Now Habits Warner Bros. BS 2750	6.98		7.97		7.97	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
181	2	2	P.F.M. Cook Manticore MA6 50251 (Motown)	6.98		7.98		7.98	
171	164	7	DON McLEAN Homeless Brother United Artists UA LA315 G	6.98		6.98		6.98	
172	153	25	BEACH BOYS Endless Summer Capitol SVBB 11307	6.98		7.98		7.98	
173	160	8	DEODATO Artistry MCA 457	6.98		7.98		7.98	
174	161	8	KENNY RANKIN Silver Morning Little David LD 3000 (Warner Bros.)	6.98		7.95		7.95	
175	162	48	JONI MITCHELL Court And Spark Aylum 7E-1001	6.98		7.97		7.97	
187	2	2	NILSSON The Point RCA LSPX 1003	6.98		7.95		7.95	
177	NEW ENTRY		JOE WALSH So What ABC/Dunhill DSD 50171	6.98		7.98		7.98	
178	188	2	CLEO LAINE A Beautiful Thing RCA CPL1 5059	6.98		7.95		7.95	
179	163	167	CHICAGO TRANSIT AUTHORITY Columbia GP 8	5.98		7.98		7.98	
180	NEW ENTRY		CHICAGO Volume II Columbia KGP 24	6.98		7.98		7.98	
181	NEW ENTRY		TRAPEZE Hot Wire Warner Bros. BS 2828	6.98		7.97		7.97	
182	166	67	CHEECH & CHONG Los Cochinos Ode SP 77019 (A&M)	6.98		7.98		7.98	
183	167	34	AEROSMITH Get Your Wings Columbia KC 32847	5.98		6.98		6.98	
184	173	4	BURT BACHARACH Greatest Hits A&M SP 3661	6.98		7.98		7.98	
185	NEW ENTRY		FRANK SINATRA Round #1 Capitol SABB 11357	8.98		10.98			
186	NEW ENTRY		MAC DAVIS Baby Don't Get Hooked On Me Columbia KC 31770	5.98		6.98		6.98	
187	176	73	STEVIE WONDER Innervisions Tamla T 326 L (Motown)	5.98		6.98		6.98	
188	NEW ENTRY		MILES DAVIS Get Up With It Columbia KG 33236	6.98		7.98		7.98	
189	178	28	RUFUS Rags To Rufus ABC ABCX 809	5.98		7.95		7.95	
190	NEW ENTRY		ALVIN LEE & CO. In Flight Columbia PG 33187	7.98		8.98		8.98	
191	183	55	PAUL McCARTNEY & WINGS Band On The Run Apple SO 3415 (Capitol)	6.98		6.98	7.98	6.98	
192	192	2	ROY BUCHANAN In The Beginnings Polydor PD 6035	6.98		7.98		7.98	
193	196	9	STYX Man Of Miracles Wooden Nickel BWL1 0638 (RCA)	6.98		7.95		7.95	
194	186	86	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98	
195	190	3	ANDY KIM'S GREATEST HITS ABC/Dunhill DSDP 50193	6.98		7.95		7.95	
196	191	196	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98	
197	180	25	ERIC CLAPTON 461 Ocean Blvd. RSO SO 4801 (Atlantic)	6.98		7.97		7.97	
198	194	3	TURTLES Happy Together Again Sire SASH 3703-Z (ABC)	7.98		8.95		8.95	
199	200	2	STACKRIDGE Pinafore Days Sire SASO 7503 (ABC)	6.98		7.95		7.95	
200	185	3	THE WHO Magic Bus/The Who Sings My Generation MCA 2 4068	7.98		8.98		8.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith	183
Gregg Allman	79
America	68
Paul Anka	29, 156
Brian Auger	64
Average White Band	18
Burt Bacharach	184
Bachman-Turner Overdrive	10, 77
Bad Company	132
Beach Boys	172
George Benson	168
Blackbyrds	90
Blue Magic	112
David Bowie	41
Bread	166
Jackson Browne	46
B.T. Express	19
Rou Buchanan	192
Eric Burdon	101
Camel	161
George Carlin	34
Johnny Carson	62
Harry Chapin	7
Cheech & Chong	56, 182
Chicago	36, 179
Eric Clapton	197
Billy Cobham	52

Alice Cooper	129
Chick Corea	95
Jim Croce	26
CSNY	94
Crusaders	31
Charlie Daniels	143
Mac Davis	131
Miles Davis	188
Deep Purple	20
John Denver	6, 61
Deodato	173
Neil Diamond	3
Donovan	141
Doobie Brothers	169
Carl Douglas	67
Eagles	153
Electric Light Orch.	27
Emerson, Lake & Palmer	125
Jose Feliciano	159
Fleetwood Mac	134
Dan Fogelberg	54
Foghat	73
Aretha Franklin	92
Gentle Giant	142
Marvin Gaye	154
J. Geils Band	69
Genesis	49
Godspell	88, 119
Graham Central Station	126

Grand Funk	40
Al Green	10
Herbie Hancock	81
George Harrison	21
Hello People	152
History British Rock	162
Engelbert Humperdinck	127
Bobbi Humphrey	117
Isley Bros.	111
Millie Jackson	25
Jackson 5	80
Bob James	91
Jefferson Starship	24
Waylon Jennings	120
Billy Joel	47
Elton John	1, 51, 85
Quincy	

Las Vegas Strip Hotels Provide Record Artists Fertile Promotion Field

• Continued from page 3

bal push one step farther and, while on stage, passes out copies of his latest release, which Zoppi terms "a good gimmick." The audience thinks so too.

"The record companies send us albums which we distribute to the press and radio stations," continues Zoppi. "If they have a hot record going we make sure the radio stations play it and the radio stations are cooperative."

"A&M is especially thorough when one of its acts is playing the hotel. So are RCA and London Records, but I have to say that with Motown it's just unbelievable what they do when one of their artists appears. Nobody does it better than Motown," Zoppi emphasizes. "They host the dinner show and a party in a suite afterwards."

"More and more record companies are participating in buying billboards when their stars are appearing," says Zoppi. "The act's manager works it out with the record company and the record company gets credit on the billboard."

Al Guzman of the Sands echoes that the record companies send out albums which he distributes. Guzman also works with record companies and radio stations in promoting contests where the albums are given away.

"We had a deal with KORK radio where they had a contest and gave away Wayne Newton albums," he says. "In September Chelsea Records came up and recorded Newton live at the Sands. They miked the room themselves and set everything up and we gave the record company people rooms."

"Diana Trask wanted special photographs of the Sands with the name of her album on the marquee," continues Guzman. "We accommodated her by having the sign company come out, take down the marquee, put up 'Diana Trask's Greatest Hits' the way she wanted it, had the photographs taken, and then the regular marquee put back up." The cost was born by the hotel.

The special photographs compose the front and back covers of her ABC album "Diana Trask's Greatest Hits."

"We also had a deal with the record company with Diana Trask where they gave us 120 albums. We made a deal with the Sun (morning newspaper) where they ran a free ad in the classified section where you could win a Diana Trask album. The ad runs every day. The newspaper uses the names of subscribers; five a day are placed somewhere within the classified section. If you find your name you win an album," he says.

Hank Kovell of the Frontier says "We cooperate with them in every way we can." The Frontier also participates in the Sun newspaper classified ad-record giveaway promotion and like the rest of the Strip hotels also sends out records to local DJs.

"In addition, if the record companies have printed promotional material we will distribute it in the showrooms, hotel rooms or both," Kovell offers. "In the case of Wayne Newton we placed free 45 records in every hotel room once a week."

During one of Roy Clark's engagements small bottles of Tabasco sauce were placed by each dinner plate. The label read "Roy Clark, He's Red Hot."

"We also use standup record dis-

plays," continues Kovell. "In some instances we have allowed the artists to sell records in a special booth. Unfortunately, we don't have the proper type of space."

"Teresa Brewer set up a booth and sold records, T-shirts and printed programs," says Kovell. "Jim Halsey's people have a man who does this at fairs and at concerts and he does it here at the hotel when Roy Clark and Diana Trask appear."

"Record people are easy to work with, not very demanding. The things they ask for are easy to comply with," admits Kovell. "We encourage any kind of promotion they would like to do."

"We have an excellent relationship with the record companies without exception," stresses Harvey Diederich of the MGM-Grand.

"In most cases they promote independently. They are very big in outdoor. The local DJs are invited to opening night shows. They are promotion minded and we welcome the opportunity to work with them. We don't fly in the out of town press or DJs, but if the record companies will pick up the air fare we will accommodate them here," he declares.

"Helen Reddy distributed albums to taxi cab drivers around town and to most hotel employees. I don't know the exact number within the hotel, but it exceeded 2,000," he says.

Ron Amos of Caesars Palace reports that, "under normal situations, which means repeats of contract stars such as Steve & Eydie, Tom Jones and the like, if the artist has a new record out or if they are pushing a record the label will send us a batch of records and we'll send them to the DJs."

"If we signed a new star and he or she is appearing for the first time then we'll make a promotion out of it and might possibly co-op. It depends on the case. The last time Paul Anka was here he switched recording companies to United Artists. His '(You're) Having My Baby' was a hit and that's why there was an Anka party after the first show when there wasn't before."

"Now on Andy Williams, if he doesn't have a hit record then the recording companies won't do anything," he says.

Bobby Goldsboro is a major singing star selling records who performs at the Thunderbird. Hotel executive Jim Seagrave is more than happy to cooperate with promotion ideas from either the star or the label. During Goldsboro's last engagement at the T-Bird, he autographed albums in the hotel lobby. This, according to Seagrave, was Goldsboro's own idea.

The Sahara has long been considered as having a showroom for comedians, not singers. Johnny Mathis is an exception. When Mathis celebrated his birthday during an engagement at the hotel all stops were pulled out. The elaborate cake read "Happy Birthday to Johnny from all your friends at the Sahara," and on top of the cake was a disk shaped ornament saying "Congratulations on your 15th anniversary as a Recording Star."

Last but certainly not least is Elvis Presley. He reigns as the Hilton's superstar. It's difficult to determine where his manager, Tom Parker leaves off and either the hotel or the record company takes over. They are totally intermeshed into transforming the Hilton into the Presley Palace the night before Elvis opens.

European producer **Giorgio Gomelsky** was in Miami with partner **Kevin Eggers** to discuss a production deal with drummer **Joe Gallivan** and guitarist **Stephen Nicholas II**, leaders of **Body Music**, a Miami-based group. While in that city, Gomelsky revealed that he had just completed formalities in founding a new label, **Utopia**, and signing British singer **Julie Driscoll Tippett** and her musician husband **Keith**.

The American Song Festival bought two 30-second spots on ABC-TV stations in several cities to advertise the 1975 competition during the rerun airing of the event. . . . **David Essex** will be on hand for the American premiere of his film "Stardust," which opens in Boston later this month. . . . **Jim Roberts**, president of International Theatrical Innovations and its eight subsidiaries, is holding auditions for showcases and workshops to be held at their video cabaret in New York. . . . RCA releasing the first **Stephen Condheim** soundtrack "Stravinsky" his month. . . . Pianist **Mary Lou Williams** and **Cecil Taylor** make rare concert appearance at the New York's Whitney Museum next Friday (10) playing original religious pieces.

In a Saturday night prime-time television "war," **Don Kirschner** was pitted against himself. "Rock Concert" was on the same time as the film "Gigi," for which he owns the publishing rights. . . . D.I.R. Broadcasting premieres "BBC Presents" on Sunday (5) with an hour concert by **Deep Purple**. Future broadcasts will feature **The Kinks**, **Pink Floyd** and **Rory Gallagher**. . . . **John Lennon** was scheduled to play at **George Harrison's** final New York concert, but a last minute argument between the two knocked out the idea.

Walter E. Hurst and **William Storm Hale** are the authors of a new book called "Your Introduction to Music/Record Copyright, Contracts, and Other Business Law." Book was published by 7 Arts Press in Hollywood. Hardbound version of \$10; softback is cheaper. . . . **Norman Seeff**, former UA Records art director turned top record freelance photographer, out with a wild book collection of rock-star photos, "Hot Shot." It's a soft-cover on Flash Books.

Paul Anka postponed his Caesars Palace opening a week. He went to Alabama where he's producing an album for **Odia Coates**. . . . **Walt Disney Prod.** has acquired all **Disney songs** in the **Anne-Rachel** catalog from **Jean Aberbach**. Included are "Zip-A-Dee-Doo-Dah," and "Lavender Blue." . . . **Johnny Tillotson** to MGM

'75 Can Be Better Year

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surgings of **Gladys Knight** and **The Pips**. And while jazz had a major loss in **Duke Ellington**, its exponents, and the music of **Herbie Hancock**, **Donald Byrd**, and **Freddie Hubbard**, made new and viable breakthroughs within the so-called "soul" community.

The roster trimmings didn't eliminate all the new talent deserving a hearing. For instance, two explosive young singers heard on Jones' "Body Heat," **Minnie Riperton** ("If I Ever Lose This Heaven") and **Bernard Ighner** ("Everything Must Change") have, and are, catching on. **Donald Byrd's** "students" from **Howard University**, the **Blackbyrds**, put their teachings to work. The results have been a magna cum laude of praise.

Much of what happened good in

the music industry in 1974 happened because of black music. Too many of the bad things were really uncalled for. Such as award shows like the so-called "American Music Awards" show being acceptable (without a jazz category) while the "Soul And Blues Awards," albeit not with the backing of the former, put into a "forget it" or "Why a Soul And Blues Awards?" category. The question is, why not?

And there was the continuing disregard for the contributions continually made by black artists who have literally kept the music industry alive during 1974, even to the point of breathing some new life (soul?) into country music. Whatever has to be done to make 1975 good for us all, you can bet black music will do its share.

Wayne Newton To Court

• Continued from page 1

have that arbitration, involving the validity of contracts, moved to the exclusive jurisdiction of the California labor commissioner. The brief claims that such arbitration by the commissioner is superior to AFM arbitration because it offers sworn tes-

Denver Label

• Continued from page 3

timony, cross examination and other advantages.

Newton charges that "certain individuals" in the WM office, naming **Sam Weisbord**, **Morris Stoller**, **Phil Kelley** and **Joe Schonfeld**, were promised to aid his TV-movie career, he never even met them. He claims that he came to WM with a prospective western movie script in which he would act. The agency told him the property was not for him and offered to sell him a scenario, written by one of their clients, for \$50,000, he said. He further claims that the WM agency had nothing to do with booking his lucrative Nevada jobs.

Newton says he was given a lifetime honorary membership in the AFM at 12, but never saw a copy of the constitution or bylaws.

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Grand after earlier contract stints at Las Vegas **Hilton Flamingo**.

Tony Newley wrote theme song for ABC-TV "First Annual Comedy Awards" and will perform it on Jan. 2 telecast. Title is "The Men Who Made Us Laugh." . . . **Michel Legrand** scored CBS-TV film "Cage Without a Key."

The original **Blackberries**, superstar studio back-up vocalists **Clyde King**, **Shirley Mathews** and **Venet Fields**, were reunited by producer **Deke Richards** for the first time in several years to sing behind **Beverly Bremers** new Scepter single, "Get Up In The Morning."

Mick Taylor left the **Rolling Stones** to join a new group formed by **Jack Bruce**. That new outfit will feature pianist **Max Middleton** and composer/keyboardist **Carla Bley**. . . . **Judy Collins** and **Janis Ian** stopped by to talk with **Leonard Cohen** following his performance at the Bottom Line. . . . **Wayne Shorter** in the Columbia studios cutting first solo effort. . . . **Journey** has been formed featuring ex-Santana members **Greg Rolle** and **Neal Schon** with **Anysley Dunbar** on drums.

Attending a New York disco party thrown by **Budda Records** for the area's disco deejays were **Walt Frazer**, **Hamilton Bohannon**, **Maunu Dibago**, **Al Gee**, **Frank Crocker**, **Sir Charles Hughes**, **The Whispers**, **Jimmy Jackson**, **J.R. Bailey** and **Denny Greene**.

Waylon Jennings scratched his signature into the master of his new single, "Rainy Day Woman." . . . Los Angeles methadone therapy without waiting list available at Century Institute Of Living. . . . Publisher **Art Wayne** thanks seven Los Angeles major labels for providing giveaway records for his annual Christmas children's hospital music industry visits.

Photography of pianist **Les McCann** will be exhibited at the Studio Museum of Harlem in March. . . . **WRVF** in New York continues its live concert broadcasts from the Village Gate with **Michael Urbaniak**, **Andy Bey** and **Weldon Irvine** on Monday (23). . . . **Ronnie Dyson** was awarded the Emergency Concert to save Energy, Food and People Humanitarian Award for his work with youth organizations. . . . **Frank Sinatra** will appear at the Diplomat Hotel, Hollywood by the Sea, Florida, for one show New Year's Eve.

Bobby Byrd to International Brothers, a division of TK Productions. . . . **Joe Porter** to **Ken Greengrass** for independent promotion work.

Giant Retailer Sues Tower

• Continued from page 1

Over the years, major labels such as CBS, WEA and A&M, as examples, have set up stringent guidelines for processing and approval of co-op advertising chargebacks, in which instances of selling under wholesale price were discouraged. No legal action was taken, as far as is known.

Severe discounting highlighted the holidays in southern California. **Tower**, **Licorice Pizza** and **Wherehouse** ran large and consistent advertising a variety of current hit product under \$3.80. The ad specified in the suit offered other Capitol \$6.98 at \$3.66. **Licorice Pizza** dropped storewide to \$3.66 for one week shortly before Christmas. Dealer wholesale on \$6.98 list product is approximately \$3.30. In addition, several major racked chains in this area advertised specific \$6.98 hit albums at \$3.88, a recent low for their category of retailing.

Joining **Licorice Pizza** at \$3.66 was the entire Sears southern California chain, offering 16 top LP hits from Dec. 26 to Dec. 29 for \$3.66. Included were: **Greatest Hits** by **Jim Croce**, **Elton John** and **Three Dog Night**; **Helen Reddy's** "Free and Easy"; **Neil Diamond's** "Serenade"; **Barbra Streisand's** "Butterfly"; **Jefferson Starship's** "Dragon Fly"; and the **Bobbie Vinton** and **Maria Muldaur** packages. The Top 30 two-pocket LP's by **David Bowie**, **Joni Mitchell** were advertised at \$7.99.

The suit charges **Tower** with "selling **Seraphim Records** at less than their cost," thus depriving **Wherehouse** stores of its customers. It asks the court to set treble damages and seeks an additional \$100,000 damages.

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