SOLD BY TOP DEALERS

Unauthorized Albums On Increase In N.Y.

By ROBERT SOBEL & JIM FISHEL

NEW YORK—Unauthorized or bootleg records, spiced by overt displays and open exposure in bins, are pepper ing the coun  ters of major local retail stores in increasing numbers, a canvass of outlets reveals. The stores represent full-line retailers such as Colony, Sam Goody, King Karel and Record Hunter. Also included in the search, which uncovered questionable records in substantial numbers, are Dayton's and Doubleday's Fifth Avenue outlets.

Each store carries an assortment of suspect product ranging from dramatic material taken from old ra dio broadcasts to jazz to original film music. Some of the stores handle the items in depth, depend ing on the label involved, and in vol ume, depending on the traffic flow and the buying demands of the par ticular store.

In most cases, the retailer buys the records either through established distributors, complete with billing, purchase orders, etc., or direct from the label.

An RIAA-industry definition of bootlegging states that it is the una uthorized reproduction of compositions and/or arrangements of any copyrighted musical work for which a royalty fee is due, or is the unauthorized reproduction of records, as defined by law.

(Continued on page 10)

Col's Saines Tees Unique Classic Push

By ROBERT SOBEL

NEW YORK—Marvin Saines, di rector of Columbia Masterworks, U.S., is launching an ambitious, in nov ative program of communica tion and education designed for both the retailer and the general buying public.

As a highly respected record retailer, Saines now occupies a new and unusual position in the record industry. It is from this position that he plans to rely on his past experiences and use them for large-scale projects encompassing both the label and dealer worlds.

For starters, he has already put into motion special promotional tools, special discount policies, a record "audition," a Record of the Month, novel sampler, and a liaison arrangement between Columbia, the label and the consumer.

The Record of the Month is a new feature. See p. 16.

A day in the life of RKØ General's Paul Drew... a new feature. See p. 16.

(Continued on page 6)

Congress Passes Piracy, Copyright Package, 292-101

By MILDRED HALL

WASHINGTON—In the final hours of the 93rd Congress last week, the House passed the antipiracy and copyright extension bill in Senate copyright package S.3976, 292 to 101.

The House amendments lowering the antipiracy felony penalties in the original McCullum bill were quickly adopted by the Senate and the legislation sent to the President for signature.

The opponents of the bill in the House concentrated their fire on the copyright extension of the three-part bill. S.3976 had passed the Senate in September as an interim bill until the House could act on a general copyright revision in 1975. They also opposed the costs of the proposed Commission to make a three-year study of the impact of computer and copying technologies.

(Continued on page 4)

Billboard Gives Trendsetter Awards To 11 Achievers

By EARL PAIGE

LOS ANGELES—Billboard salutes as innovators in the music and recording industry individuals and companies in 11 categories with the publication's sixth annual Trendsetter Awards.

The winners typify the steady international impact of recordings, emerging music categories such as black gospel and progressive country, more sophisticated entrepreneurship and advancing technology.

The list of winners:

• John Boyden, A&R director for London-based Music for Pleasure, Inc., who is guiding force behind the successful Classics for Pleasure line of classical product which has sold more than 4 million albums.

• Stig Anderson, president and general manager of Sweden's Music AB, who demonstrates that Scandinavian music can produce an internationally accepted act like Abba.

• Bernard Chevry, who has builtMidem into a vital music publishing and recording international marketplace.

• Elton John, who shows that artists can transcend super showmanship by achieving success in the business areas with his successful Rocket Records operation.

• Gary Naseef, Las Vegas promoter, and Leonard Martin, talent buyer at the Sahara Hotel, who brought rock concerts into the predominantly MOR show capital, with concerts that far out of Stu & Family Stone, Eric Burdon, Loggins & Messina.

(Continued on page 9)

MSCAP's Dispute In Supreme Court

WASHINGTON—The Supreme Court will decide whether radio music played over multiple speakers by restaurants or other commercial users, requires licensing and payment of royalties to copyright owners.

The court will review a lower court decision in which ASCAP-licensed 20th Century Music Corp. lost a challenge to a fast-food restaurant chain.

The U.S. Third Circuit Court of Appeals ruled that the restaurant owner, George Allen, did not need a license for the use of radio music relayed over loudspeakers from a single set for its customers.

(Continued on page 6)
Riding to #1 in the Country
on
Bang Records

★ Billboard

M. McCarty
Widespread Action On Antipiracy Front

NEW YORK—In separate legal actions against unauthorized music duplication, law officials in Oklahoma City, New York, and Harrisburg, Pa., sentenced one man to jail on 17 counts of copyright infringement, have seized more than 17,000 allegedly illicitly duplicated 8-track tapes from another, and arrested the

Congress OKs Warranty Bill

WASHINGTON—A compromise bill with tough federal consumer warranty standards was voted by the House and the Senate last week. The bill calls for clear and explicit warranty claims, easily understood by consumers and legally enforceable, but with the right to bring individual or class actions in court against violators, although an appeal settlement proceeding must be gone through first. The bill also broadens Federal Trade Commission authority.

LOS ANGELES—Wireless microphones have long been a staple in news coverage, movie making and sometimes with Las Vegas entertainers, but John Kay and Steppenwolf are probably the first rock artists to use such microphones heavily in the music genre.

"There have been attempts to use the wireless microphones in recent years," says Kay, leader of the recently reformed Steppenwolf, "but they were always too cumbersome to be practical."

"But, he continues, "a company called Vegas has been making the remote units since last summer. We used them for marine equipment, direction finding and such things. They have also been making a wireless microphone using a normal Shure model.

When the band reformed, Kay says, they decided on a stage set that would conceal noong wire and amplifiers. They also began thinking seriously of the limitations placed on stage mobility because of wire mess, forbidding group members from switching positions on stage.

IMCO Suit Against Taxe Gets Dismissal

LOS ANGELES—The local superior court judge in a case against IMCO alleged that Richard Taxe transferred Datux Corp., real estate holdings which were financial for IMCO pinch rollers, has dismissed without prejudice.

The complaint (Billboard, Dec. 14) claimed Taxe also illegally transferred five other IMCO owned properties to his parents, Dave and Rose Taxe. These parcels could not be turned over in late 1972, the suit charged, because a loan required for the IMCO pinch rollers, has been dissolved earlier by order of the California secretary of state for non-payment of corporate taxes.

Piracy Costs Pubs $1 Mil

NEW YORK—Music publishers have spent more than $1 million in the past five years combating record piracy, according to a survey taken by the National Music Publisher's Assn. The figure is for legal fees and related costs. The focus of the survey centered on the years 1970 through 1974, when music piracy began to explode in the US, thereby resulting in a peak push by the publishers to combat it.

Whatever the reason, the survey revealed that publishers have been successful in stopping piracy, and prevailing in their action against piracy.

"We do so, they have written new law in the courts which established the guilt not only of the manufacturer and distributor of licensed recordings, but also of retail establishments selling them and even of those involved in their advertising," he says.

Awards To Three For Contributing To Chicago Jazz

CHICAGO—Three Chicago jazz musicians were presented awards by the Chicago chapter, The Recording Academy, for musical and personal contributions to Chicago music during a five-hour jazz celebration at the Old Town School.

Red Saunders, "Muhl" Richard Abrams and Wilbur Campbell received awards from Ray Allan, president of the chapter, and Chuck Schir, NARAS Institute, for "musical and personal contributions to Chicago music, and steadfast devotion to the highest standards of musicianship and the disciplined freedom of jazz."

The program, planned to benefit the educational fund of NARAS featured The New Buxley Green Quintet, Phil Upchurch Quintet, Joe Dye's Special Group, By The Lewis And The Brass Forefront, The Helen Merrill/Kenny Sodberk Musical Band and the John Bishop Trio.

Special guests included Louie Bellson, Dave Baker, Phil Woods, Rich Matteson, Larry Novak, Howl Wood and Rufus Reid.

Jeff Kruger, Mark Raitt, John Young, Cy Touff, Voon Freeman, Art Hodex, Francis Jackson, Victor Spencer, Sandy Moore and Larry Novak.

Radio personalities acting as hosts were Dick De Akker, Stu- pher, John Stomp (WBEZ), Charley Ker, Rowley (WBBM), Scotti, Ray Towne and Neil Turner (WBNM), Morris Ellis (WLS), and Joe McClure (WWMW).
Sultan Transforms Bistros Into Discos

By DAVE DEXTER JR.

LOS ANGELES—Another trans- planted Londoner, John Sultan, has entered the mobile discotheque field here. Sultan has driven around in his lavishly equipped Dodge van putting on dancing-light spectacles, and providing private parties, he contracts with cocktail lounges and small clubs to install his equipment on a mobile basis.

“With the dual turntable, the maze of lights, the records and the amps, I furnish a beautiful girl to operate it all,” Sultan says.

His big competition is another former Britisher, Jane Brinton, whose Aristocrat firm (Nov. 2, 1972) is believed to have been the first travel-

ging disco in the Southern California area.

Sultan works out of suburban Bog-

head, where for several years he has designed and manufactured speakers and amps for many rock groups.

Because of his dual business interests, he is in a position to plug as many as eight side speakers and “four to ten” for normal entertainment audiences as large as 10,000.

Last month at a gala rock concert at the Hollywood Palladium, he says, “I handled an immense crowd with a rotating sound and spectacular light show that was passed on by both the press and the audience members.”

One of the most impressive features of Sultan’s operation constitutes a first class plug and lamp for security purposes. In addition to coilers, Sultan has assembled young women who are bright enough to operate the light sound-class and split the fee $25-$25 with each. He claims one console, which he constructs himself, would retail at “about $5,000 to $8,000.”

Sultan intends to concentrate on the cocktail lounge operation. “The idea is to increase commercial i.e. the opening of places which would double their gross if they tried my disco setups,” he says.

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General News

Miami Moves Up As Soul Center
Henry Stone’s T.K. Productions The Major Thrust

By ART KAPER

MIAMI—George McCrae, KC and the Sunshine Band, Latin Lover, La Ti moire, Betty Wright, Clarence Reid ... they’re all hot and moving. Even the city’s that challenging Philadelphia as the soul center of the 70’s.

Henry Stone, Miami’s “soul mer-
can,” who operates here since Cali-

fornia in 1962 to open Tone Distribu-
tors, heads T.K. Productions, which launched George McCrae.

T.K. Productions is an independent group of record labels, distributed through its own nationwide network of distributors and one-stops in the United States. The company, which was founded in 1970, now distributes 170 different labels as Gladys, Cat, Blue Candle, Stone Dogg, Bold, Chain, International Brothers, Weird World, Dig, Dash, Drive, Sunset, New Sound, Great Plaza and Shasta.

Soul charts recording are Benny LaToomee’s “Let’s Straighten It Out,” Little Jonn’s “I’ll Never Be the Same” by George McCrae’s new one following his chart busting “Rock Your Baby,” “I’m Scared of You, Baby,” Betty Wright’s “Shooah! Shooah!,” “I’m so Hot” by Toni Stone, and Miami’s “Party Fawks.”

“Not bad for a new company,” says Stone. “Most of the labels are truly an independent company. We can’t go to the corporate well for more funds, but instead we must promote, work and promote the product into the markets. We get the airplay. All our distributors have to do is concentrate on selling our product. If they really hustle for us, we swing with them. If it doesn’t sell, we take it back.

In many markets, our distribution situation is such that we bolster it by selling to one-stops and retail market accounts directly. We know where to go with the merchandise.”

T.K.’s sound is the undulating push of George McCrae, the raw girl-in-a-body soul of Betty Wright and the2

pious passion of La Ti moire, the redneck swagger of the KC party, the funk of Claude Reed, and Beatrice’s high emotional voice and racy-fuffy guitar work.

Betty Wright says the Miami sound reflects the mix of Afro-American-Cuban-Calypso-Funk, with a little bit of sunshine to make your heart feel good.”

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Executive Turntable

ILBERMAN............ROTH ...............EICKHORN ..............FRANKS

Mel Iberman named to the new post of division president, RCA Records commercial operations, with general counsel Myron Roth succeeding him as division vice president, business and talent affairs. With marketing, business and talent matters as well as all promotional and publishing to him, Iberman will have responsibility for day-to-day commercial operations, freeing President Ken Glancy to devote more personal attention to building the artist roster and expanding for RCA tradecraft. In addition, marketing, talent and booking aspects of recording artists are taking on added responsibility for special products including TV packages, premium discs. Mike Berenker, who joined this summer as a pop executive producer, named director, pop ad, another new post. Jon Walton promoted from staff counsel to senior counsel.

BASF Systems, Inc. has named Guenter Grohla as president, succeeding Harro Muenzberg. He was formerly head of BASF computer systems marketing in Germany. Robert Black, former Proctor & Gamble brand manager, fills Tom Dempsey’s slot as vice president, audio products marketing. Mardin VanOrder, manager of manufacturing, named vice president, operations, Jan. 1, and Dr. Uwe Boesing, former BASF group vice president in Spain, takes over as vice president, finance and administration. M. I. Remaining in their posts are Gerry Berberian, national sales manager, audio products, and Woody Howard, manager of BASF Records.

Columbia Records promoted Mickey Eichner to president, East Coast ad, from director independent projects, and Jonathan Collins to newly created post of director, new artist development from associate director, product development. John M. Franks, 10-year veteran with the label, named to newly created position of general sales manager, Columbia special products. Tony Buck has joined as local promotion manager, Columbia/Epic Custom Labels, New Orleans region.

Donald L. Scott new national accounts coordinator, Rockwell International Corp. Admiral Groth, who had been vice president, sales, for Wald Sound Division of Verti Industries. Burt Mazzucca, up from production manager to operations manager for Glenburn Corp. William La-

man assistaant as director, Columbia Corp.

Tom Thickett boosted to western regional manager, audio products, at AKAI America, Ltd. Bernard A. Grae moves from RCA audio division to the newly created position of industrial sales manager at Tandy Electronics manufacturing of Redwood Shag.

Warren D. Schaub elected vice president and controller, ABC, Inc., Tony Martinez new manager of technical systems with Audio Visual Light division of Reeves Telestripa. Irwin Pisnus in manag-

ed Frank Music West, new Hollywood office of Frank Music Corp., New York. Peter R. Pashley named ASCAP’s new director of computer development, the recent death of Herb Gottlieb, when he became acting director, left the society. He was replaced by Ted Maloney, formerly western membership representation manager, who also became the Sacken vice president. Thomas R. D’Angeio is the new manager, sales and administration, for the headphone and audio equipment manufacturer. Donald L. Scott set na-

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Billboard Names 11 Trendsetters

Sony, Richie Havens and John McLaughlin’s Mahavishnu Orchestra.

- George Hamilton IV, Tennessee: Ernie Ford and Sandy Burnett, who expanded country music by taking shows to Russia for the first time.

- KOME-FM, Austin, Texas, who pioneered a new format with its progressive programming under the direction of station president Ron Rother and general manager Ken Moyer.

- Rev. James Cleveland, Cleveland, who started as a pianist with the Carav-

an and now heads Gospel Music West, which has created a worldwide gospel creative force, which is expanding the impact of black gospel.

- 3M for developing a new coating that raises the high frequency response up to 50 percent over previous surfaces.

- Scepter Records and president Florence Greenberg, who was mo-

mentarily stymied because of short radio playlists but found radio sup-

port after she got “Do It (’Til You’re Safished),” by T. B. Express into discothèques and then became the first label to effect specialized discothèques.

- CBS Records International for arranging reciprocal licensing of masters for Soviet marketing of LPs by American artists—a first—and for continuing the distribution of Russian Melodiya albums in the U.S.

ASF Unveiling A Tape Library

LOS ANGELES—The American Song Festival has opened a tape library here designed to accommodate ad executive and music producers.

Malcolm C. Klein, president, says ASF is stocked with 700 songs in a variety of formats. The library, received in the 1971 fest, songs which received the highest ratings by the screening committee, but which did not qualify for the festival finals. The library, at 425 South Fairfax, is open from 8 a.m. to 4:30 p.m. daily, Klein says.
Miles Davis. Another bitch. A different brew. "Get Up With It" is stirring airplay coast to coast.

Miles is receiving heavy FM and black airplay in New York, Los Angeles and all major cities in between. "Get Up With It" features Herbie Hancock, John McLaughlin and Billy Cobham, among others, and is picking up the kind of response that whipped "Bitches Brew" to the top of the charts.

The magic horn explores everything from the staccato of honky tonk to the sinuous rhythms of the blues. And people are listening intently.

"Get Up With It!" KG 33238
New from Miles Davis
On Columbia Records

Appearing January 14-16 in San Francisco and January 17-19 in Los Angeles.
Soviet Music To Macmillan

- Continued from page 1

performing rights society affiliated with ASCAP.

The BMI deal covers performing rights in the Republic of Georgia within the former Soviet Union.

While the negotiations have been ongoing for several months, they have faced challenges due to political factors.

ASCAP has a long-standing relationship with Macmillan, as they have successfully worked together in the past.

Russian musical works will be funneled into both G. Schirmer (ASCAP) and Associated (BMI). No indication was given as to guide lines that will determine whether any particular piece of material will fall under ASCAP or BMI's jurisdiction.

The sale of this contract is a significant milestone for ASCAP and BMI, as it represents a new opportunity for their respective member composers and artists.

Supreme Court

- Continued from page 1

The case goes to the heart of the issue by the American Society of Composers, Authors and Publishers (ASCAP) and BMI, as they seek to protect their members' interests in the rapidly evolving digital landscape.

The BMI/VAA/ASCAP agreement is similar to older BMI/ASCAP deals but extends to a broader range of countries.

The sale of this contract is a significant milestone for ASCAP and BMI, as it represents a new opportunity for their respective member composers and artists.
Each week Billboard's Tape/Audio/Video Department covers the action in consumer electronics — your growing marketplace! Our coverage will be expanded for this special C.E.S. Show distribution issue to spotlight:

- Blank Tape Technology and Sales Explosion
- Quad Equipment — What's New
- Growth in Car Stereo
- Accessories: Disc/Tape Care, Carry Cases, Needles
- The Speakers Share in Upgrading to Quad
- Multi-City Dealer Outlook for '75... and more!

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

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

ISSUE DATE: January 11  AD DEADLINE: December 27
PICKWICK INTERNATIONAL

off the Ticker

quasar brands, expects lower earnings and higher sales in the current six month period, ending May 20.

HANDELMAN CO., Detroit, declared a quarterly dividend of 10 cents a share payable Jan. 8 to stockholders of record Dec. 23. international stores Inc., New York, expects to break even or show a slight profit for the year ending Dec. 31. in 1974, the company lost $107.1 million on sales of $209.7 million. the company, which disposed of more than 100 discount stores in the past year, is operating under Chapter 11 of the Bankruptcy Act.

HARMAN INTERNATIONAL Industries, New York; parent company of Harman-Kardon and James B. Lansing, reported earnings of $3,607,000, or 87 cents a share (82 cents fully diluted), on sales of $31,267,000 for the first quarter ended Nov. 30, compared to earnings of $3,145,000, or 75 cents a share (71 cents fully diluted), on sales of $31,838,000 for the same period a year ago.

the company expects sales of $131 million and per earnings of $1.26 a share in full year (fully diluted) for the year ending Aug. 31, 1975.

directors declared a 10 percent stock dividend and a 5 cent a share cash dividend to stockholders of record Dec. 27.

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AD DEADLINE: January 17

Lay it on your local billboard account exec today!
BILLBOARD

TOP LABEL – COUNTRY SINGLES
#1 RCA

TOP COUNTRY ALBUM LABEL
#1 RCA

TOP LABEL – POP SINGLES
#4 RCA

POP ALBUMS – TOP LABELS
#5 RCA

CLASSICAL ALBUMS – TOP LABELS
#2 RCA

COUNTRY SINGLES
#1 “There Won’t Be Anymore” – Charlie Rich

POP ALBUMS
#2 “John Denver’s Greatest Hits”

TOP COUNTRY ALBUM ARTIST
#1 Charlie Rich
#4 Elvis Presley
#5 Charley Pride

TOP NEW SOUL SINGLES ARTISTS
#5 The Hues Corporation

TOP MALE VOCALIST – POP SINGLES
#1 Charlie Rich
#5 John Denver

COUNTRY ALBUMS
#4 “There Won’t Be Anymore” – Charlie Rich

TOP ARTIST – EASY LISTENING SINGLES
#1 Charlie Rich
#5 John Denver

EASY LISTENING SINGLES
#5 Annie’s Song

TOP NEW COUNTRY SINGLES ARTIST
#3 John Denver

TOP LABELS – EASY LISTENING SINGLES
#4 RCA

TOP ARTIST IN POP ALBUM
#4 John Denver

TOP MALE ARTIST IN POP ALBUM
#4 John Denver

TOP ARTIST – COUNTRY SINGLES
#5 Ronnie Milsap

WE‘RE VERY PROUD.
(But not surprised.)
Unauthorized Disks On Increase In N.Y.

Who do you have to be to join ASCAP?

Applications for membership in the American Society of Composers, Authors & Publishers who meet the following requirements will be accepted as members.

Welles: Any composer or author of a copyrighted musical composition who shall have had at least one work of his composition or writing regularly published or commercially recorded.

Any composer or author of a copyrighted musical composition who is not found to be eligible to membership in the participating class may be elected as an associate member.

Applicants for membership in ASCAP must furnish a certificate of publication containing the following information:

1. Lincoln Plaza
   New York, N.Y. 10013
   (212) 595-3050

Jeff Teitelbaum, record buyer for Sam Goody, claims his chain is not selling any unauthorized albums and would welcome any information to the contrary.

"We refuse to stock any product that is not authorized and we aren't in the business of selling it in any way, shape or form," he says. The Swing Treasury and Jazz Showcase lines were dropped from our stock when we found they were unauthorized.

These two companies were served in the New York area by Mel Albert of Empire Distributors, according to Teitelbaum. "If we do have any albums that are unauthorized, we would welcome this information."

Jay Sonin, owner-manager of the Record Hunter, says he doesn't stock unauthorized product under any condition. "We don't carry any records that aren't 100 percent legitimate, he says. "We do carry a full, nostalgic line including the RCA Vintage and Monmouth, but all of it is legitimate product."

The manager of the 12th St. Dayton's store, who refused to identify himself by name, states he is unaware of any unauthorized product being sold in his store. When questioned about specific product purchased there, he denied stocking it.

Ernst Hauft, a buyer executive at Doubleday's 3rd St. store, says: "I am not aware that we are stocking any unauthorized records." Asked about one of the lines, Memorabilia, he says, its product will be removed from the store if shown to be unauthorized. He adds that these records have been carried at Doubleday for about a year and "no one has complained."

King Karol, for example, a few months ago displayed records issued by Memorabilia, a California-based operation, in the window of its 44th St. store. Memorabilia specializes in a series called "When Radio Was King," which represents programs taken from old radio broadcasts.

An investigation into these records reveals that very few, if any, have ever been authorized by either the estates involved or by the present licensor, which in many cases is the radio network.

Ben Karol, a partner in the King Karol operation, put much of the blame for the selling of unauthorized records on the owners of the rights. There is a wealth of material...
Thanks.
I love my friends.

BILLBOARD’S 1974 YEAR-END AWARDS
The #1 Pop Male Singles Vocalist
The #3 Pop Male Album Artist
The #1 Country Single (There Won’t Be Any More)
The #1 Country Singles Artist
The #1 Country Album (Behind Closed Doors)
The #1 Country Album Artist
The #1 Easy Listening Artist
Presenting the noisiest trade ad in history.

Clap your hands if you love The Spinners.

The new Spinners album, produced by Thom Bell, including the million-selling hit, "Then Came You" by Dionne Warwick and The Spinners. On Atlantic Records and Tapes.
**Southeast Region**

**TOP ADD ONS:**
- **America** - Love's Amazed (Capitol)
- **Carole King** - You've Got A Friend (Columbia)
- **Cher** - Look What They've Done To My Song/My Love ( Warner Bros.)
- **Doobie Brothers** - Black Water ( Warner Bros.)
- **John Denver** - Sweet Surrender ( RCA)
- **Kris Kristofferson** - To Love Someone (RCA)
- **Wanda Jackson** - I'm Just A Little Bit Country ( Polygram)
- **Wanda Jackson** - Not Too Much Love ( Polygram)
- **Garth Brooks** - The Dance ( RCA)
- **George Strait** - Mindsets ( MCA)

**PRIME MOVERS:**
- **America** - Love's Amazed (Capitol)
- **Doobie Brothers** - Black Water ( Warner Bros.)
- **Bob Seger & The Silver Bullet Band** - Night Moves (Elektra)
- **Vanilla Ice** - Theoretically Speaking ( Capitol)
- **Garth Brooks** - To Love Someone (RCA)
- **Wanda Jackson** - I'm Just A Little Bit Country ( Polygram)

**BREAKOUTS:**
- **America** - Love's Amazed (Capitol)

**Mid-Atlantic Region**

**TOP ADD ONS:**
- **Carole King** - You've Got A Friend (Columbia)
- **Donna Summer** - I Feel Love ( Warner Bros.)
- **George Strait** - Mindsets ( MCA)
- **George Thorogood** - That's What I Like (MCA)
- **Joe Cocker** - I Can't Stand It ( Warner Bros.)
- **John Denver** - Sweet Surrender ( RCA)
- **Kris Kristofferson** - To Love Someone (RCA)
- **Wanda Jackson** - I'm Just A Little Bit Country ( Polygram)
- **Wanda Jackson** - Not Too Much Love ( Polygram)
- **Garth Brooks** - The Dance ( RCA)
- **George Strait** - Mindsets ( MCA)

**PRIME MOVERS:**
- **Carole King** - You've Got A Friend (Columbia)
- **Vanilla Ice** - Theoretically Speaking ( Capitol)
- **Garth Brooks** - To Love Someone (RCA)
- **Wanda Jackson** - I'm Just A Little Bit Country ( Polygram)

**BREAKOUTS:**
- **Garth Brooks** - To Love Someone (RCA)

**Northeast Region**

**TOP ADD ONS:**
- **John Lennon** - Imagine (Epic)
- **Paul McCartney** - The Long And Winding Road (Capitol)
- **Billy Joel** - Only The Good Die Young (Columbia)
- **Carole King** - You've Got A Friend (Columbia)
- **Kris Kristofferson** - To Love Someone (RCA)
- **Wanda Jackson** - I'm Just A Little Bit Country ( Polygram)
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- **Garth Brooks** - To Love Someone (RCA)

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** Billboard Singles Radio Action **

**Top Add Ons** and Prime Movers are determined by the Billboard's Chart Dept.

December 28, 1994

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Once upon a time, in 1974, there was a man with tight pants, guitar and a terrific voice — This man was a great Country Singer and he made a bunch of #1 Country records, that everybody was crazy about. During the summer he had a #1 Country record called 'Rub it in,' and it was hotter than the 4th of July, everybody raved about it even the pop fans. About a month later he made another record called 'Ruby baby' ABC 12036, and it looks like this could be his biggest hit yet. Even the pop fans like it — Billy Crash Craddock is living happily everafter in Hitsville.

The End

Watch for Crash on the Midnight Special, Jan. 10.
A Day In The Life Of...Paul Drew

16

Paul Drew starts his day with a call from his den.

Harvey Metnick and Drew discuss promotions.

Drew (below). On the phone, a typical way one finds Drew at work.

A musical moment: (above), listening to something new.

This is the first in a series of features in which a Billboard reporter observes an industry leader during a normal working day in this real world. Drew employs the terms "long distance" and "local" to mean what everyone else calls it, "long distance" and "local." His friends are his family. He is a remarkable person.

Drew works start shortly after 6 a.m. at home, talking with various program directors at their stations on the phone. He has a big sheet taped to his bulletin board that he calls "My Plan." On it are the names of stations with whom he talks. The plan is to call them all a couple of times a week.

Drew's schedule includes a couple of hours of reading legal books. He has just bought the 10 percent or 15 percent interest in one of the big real estate deals of the week.

Because he has a new program director at KRTH, Los Angeles, Drew spends a lot of time in the office talking to him.

Drew always has a radio on, even at lunch in a restaurant.

Harvey Metnick, vice president of promotion, comes in: "Am I calling Gerry Peterson or are you?"

Both later end up calling Peterson, the KRK program director.

Paul does a letter to all program directors: "As you can see, there are big guys making mistakes. Emmerson to them, not to mention this will be included against them at license renewal time." He includes a letter to the New York office about the expenses being cut. The letter is written on a company card. Long discussion over checks to New York office immediately.

Metnick comes into the room, points to a huge picture on the wall of Paul Drew with Paul, Don Knotts, and the money they've spent on the program. "One of the worst interviews we ever did because the swimming pool you see in the background: it was a hot day and everyone around the pool was noisy. But Paul McCarty was very cooperative on the interview."

Drew makes another trip into the nearby office of Bruce Johnson, president of RKO General Radio. Johnson comments about KRTH being appraised at over $5 million. "I'm not going to sell it, but if we did ... well, right now we have a cash flow of $400,000 a year. But, if a firm bought the station for the $5 million, it had to pay the 10 percent or 15 percent interest it would immediately be in a negative cash flow as compared to what it's firing now."

Drew goes back into his own office and dictates a memo to the head of the accounting department in the New York office, about the expense that the man he talked to earlier.

Drew speaks of the growth to the associate program directors:

"In the above, I will open to the new program director of WXYT-FM in Minneapolis to ask him about the $450,000 that his father makes at WOR in New York. But he's a hell of a negotiator."

Paul Metnick and Drew talk of selling a syndicated radio show to WAVZ in New Haven, ... a show that is jointly produced (a U.S. version) for the states by RKO General Radio. The show has 193 artists and counts down the top 100 records of the year. "It'll be on five of our stations," Metnick says.

At 10 a.m., Drew asks a girl in the office to find him a copy of Mac Davis' LP "Stop And Smell The Roses" and send it to Ham Johnson.

There is a page on the wall of keyboard books. The labeled books contain promotion information: the green-labeled books concern programming. There is a book of each for each program.

At 10:07 a.m., he turns and talks about his weekend in New York City and the clear sky there. "There are times when New York truly is a good place to be," he says. He rented a car and drove around listening to "signals."

The phone rings and he talks about studio time at KHJ at 1:30 p.m. that day to do a phone interview with Elton John. 10:09 a.m. Speaks of the annual convention of the National Assn. of Broadcasters in Houston being "terrible this year."

At 10:30 a.m. Drew and Metnick talk about a Christmas special for ABC Radio Network. 10:21 a.m. Drew dictates a letter to the program director of KFRC in San Francisco—Michael Spears—regarding the Elton John show. They dictate phone down without finishing and ... to meet with the sponsors.

A memo to the director of a program, personal expenses ... the scream from the accountant in New York hasn't subsided yet. You just don't go on vacation and use a

Bruce Johnson, RKO's chieftain (below), gets some programming data from a guide book.

buying a mink collection of sweaters. He tells George: "Let's not buy this on credit. We're billed, we're billed ... I'm aware of all these complaints." They talk about producing some radio shows and Drew wants "a realistic schedule ... like two reels a week."

Bruce Johnson walks in at 10:50 a.m. with a cassette in his hand.

Drew: "Did you hear the full show yet?"

Johnson: "The voice level's a little high." After Johnson leaves, Metnick comes in to discuss high-spending stations. "I've been talking to some engineers and specialists that KHJ is creating. They speak of getting a test tape done by Watermark, Los Angeles."

After lunch, Johnson comments that all of the RKO General FM stations will be profitable next year. "WXLO in New York will make money again this year and WOR, which we once almost sold, is in the black."

One wall of his office is cork. There are 12 November calanders up there with special programming and promotions listed. WGMS in Washington had Nov. 17-20 listed as Beethoven's Birthday Prom. For KFRG in San Francisco, Nov. 3-9 listed: Pre-Harrison Ticket Giveaway. November 28 Drew listens to aircheck from a disk jockey seeking a job from Canada.

Drew cuts off the aircheck to do a memo to Mardi Neibass with copy to Gerry Peterson: "Gerry has a couple of ideas on music which should be helpful to us both. Will discuss with you next week."

A cassette aircheck again. Cassette unit is only slightly louder than the radio on which he is also listening to KRTH.

At 11:31 a.m. Phone interrupts and it's Don Saint-John, program director of KFRG-FM in San Francisco. They talk about sitting on some tapes.

11:37 a.m. Drew dictates letter to the Canadian air personnel, suggesting that he deal directly with the program directors at the individual stations.

11:49 a.m. Asks secretary to get Russ Regan on the phone. When the phone rings again, he asks: "Going to the 'Phantom' premiere tonight? Neither am I." Later: "We'll do a number on 'Towering Inferno.'" Later, he asks about buying 5,000, 10,000, 20,000, 50,000, and 100,000 copies of a given album for a radio station "who wants to give them away in a promotion in a new advertising to radio," says he had been told that 100,000 copies would cost about $2 each; 20,000 copies would be around $2.75.

12:46 p.m. On the phone to Bob Kanner, chief engineer in San Francisco: "Bruce and I were to go 24 hours, no simulcast, with the FM, why do you need two engineers. Back when I was programming there, I used to have one only. I'm just thinking out loud ... some information for Bruce. If you put in some more insta-carts and the brain there, it wouldn't mess up so much." Drew speaks of buying a used transmitter. He asks Kanner to price a transmitter, some insta-carts, other cart machines, and a brain to call with the figures. "I want to make the thing work better than it does now."

A check has been sent to Drew's desk for an hour. He opens it and it turns out to be some large Nestle's candy bars sent by Danny Davis, who bought them from a charity cause.

December 28, 1974, BILLBOARD

Art direction: Bernie Rollins.

Billboard photos by Bonnie Tiegel.
CROWDS AT THE SET

Beverly Hills Disco Is 'Elegantly Funky'

LOS ANGELES—The Set, a six-month-old soft-rock dance room and disco in the high-status Beverly Hills district here, has been a thriving and successful exception to this city's coldness towards dance clubs in recent years.

Until the Set opened up, the only important record-breaking disco in town was Studio One, a predominantly gay room in the cavernous quarters that formerly housed the private-membership Factory.

Set owners Jim Lavett and Darryl Howe spent $200,000 to open up the club, doing the job in only 36 days from signing the lease. Previously four other restaurant or nitero operations had failed at the Dobyer Drive site just south of Wilshire Blvd.

The heart of the Lavett-Howe concept is a combination of live dance music and records in an 'elegantly funky' environment.

Says Lavett, former executive at the Florida-based chain of Big Daddy clubs, "We believe that good live music alternating with records is more exciting than just records all the time. It's like the difference between going to the stadium to see a football game or watching the game on television at your neighborhood bar."

In search of a house band, Howe, a former pro singer turned successful interior designer, auditioned back-up groups of record groups at a Record Plant studio.

"Every act we heard sounded too mechanical, so we wound up assembling the best of the individual musicians who came through into a new group called the Ivory Brothers. They play all the current Top 40 hits, but add their own personalities to the established hit sound," Lavett and Howe now manage and publish the Ivory Brothers and are getting ready to put together a record deal for the group.

Meanwhile, they are closing the arrangements to open another Set in the Marina area and have budgeted $500,000 to convert a rundown West Los Angeles tennis club into an all-around entertainment spa with dancing and shows as well as complete health club services for both sexes.

The Set has had Joannie Sommers appear and is gisting experimenting with a policy of nightly shows as well as dancing. The owners are hoping to avoid turning it into a strictly private club, but Beverly Hills municipal ordinances about dancing and entertaining rooms may forest this step in 1975.

"We're doing what works right now in terms of bringing people in," says Howe, "and I hope we'll always be ready to change our format in order to keep people happy." (Continued on page 18)

B-T Overdrive Remembers The 'Little Guy' Friends

TORONTO — B-T Overdrive, just coming off a No. 1 single and album and currently one of rock's top concert attractions, is giving their downtown club exclusively to a handful of smaller promoters who helped them on the way.

Bruce Allen, the band's manager and head of the Vancouver-based Bruce Allen Associates says, "I believe that we have to give the smaller promoters who were good to the band in the beginning. It would be unfair for us to cut out guys who worked with us when we were nothing. The big guys are now coming around and offering us deals that we weren't interested in at first."

In nearly every case across the U.S., Allen and the band have foregone most of the major promoters to deal with five or six smaller promoters. At the moment they are dealing exclusively with Ken Knecht of Albatross Productions in the Northwest, Dr. Paul of Beaver Productions in about 17 states which include cities such as New York, Boston and Washington; Rick Enger of DeCesar-Engler Productions in the Northwest; Phil Lashinsky of National Sound in Connecticut and Fred Forrest of Fun Productions in the Northwest; and Steve Glantz of Steve Glantz Productions in Michigan.

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WISHBONE ASH
ACADEMY OF MUSIC

The quality of Wishbone Ash's performance Nov. 22 illustrated at times it was clear and crisp and at other times the volume contributed.

The unusual sound achieved by this band is due to the ingenuity of the dual lead guitarists Andy Powell and Laurie Wilt.-field. Their instruments together show well-plotted counterpoint. However, Wilt's solo for the last of Powell. Except for the moments of angularity between the two guitars most of the act was thin and repeti-

tive. It was evident that their dedicated follow-

ers would have liked hearing more of band's guitarist Martin Turner's vocal efforts.

Atlantic's Average White Band was well-

rewarded and light. Vocalist Alan Green and Hamish Stuart sang as if they were from Philadelphia, not Scotland.

Nevertheless, this is a band that is making some of the best dance music around.

JOHN KLEMMER

Bottom Line, New York

If models were handed out to woodwind artists for having new projects honoring classical and easily identifiable sounds, saxophonist John Klemmer would be right up front. The animated

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THE GRASS ROUTS AND EDDIE SANDS both in Lambert & Potter's Capital-distributed house records. Grass Roots has had 37 chart singles (two No. 1 single) since 1965. Eddie Sands, former ABBA writer/composer,"Allegro Of The Morning." The WISHBONE AASH and Duals for, to Denver's Denver Enterprises for booking. He is managed by Albert Goldstahl... Eddie Sands, Bushard artist, to Deep Cover for management... Temperley & Today to Spokane Productions of San Francisco.

Hamilton, Joe Frank & Reynolds to Play flour, represented by Radio II; two personal managers, Joe Colles, Managers Barry and Lambert by ABC Records ASG an affiliate of ABC American Broadcasting Music, Inc. Pains songs have been cut by Sinners, Barry, Goff, Vic, Gayle, Williams, Venice, Cats, and Lettermen.

Susan Jacobs, sister of Jerry Jacobs and co-owners of their record company, to Mercury as solo artist. Hillman Hall, writer-singer, in San Francisco. The president of the John Rodriguez hit... "Pass Me By."

Tom Jones re-recording with Ivanhoe Music as songwriter. The artist's manager: "Frank did an unusual record..." For Hollese & Easy for Hollese, 'Out Of Hand' for Gary Stewart and had his "Lame Arms" covered by more than 50 artists.

Johnny Cash, writer-singer, to Jerry Fuller's Northern Productions... Kenney Kramer, who has had such acts as Three Dog Night, is a new music agent signed to International Agency... Michael Allen to CMA.

Beverly Hills Disco

Continued from page 17

ded to stay on top of what the audience wants.

Meanwhile, two more record discos have opened in Beverly Hills following the set. Billboard's 1974 Number One Awards will be presented at the set next Friday (3).

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CABLE: CRESCERK
Recording Course Offered On Jackson State Campus

JACKSON, Miss.—A comprehensive course in recording and production techniques has been developed at Jackson State University here.

Under auspices of Jackson State, the NARAS Institute and the North American Recording Corp., the course will cover a variety of areas and feature a number of guest lecturers and entertainers.

Like other studio courses set up by the NARAS Institute, this one will let the students get behind the board and discover the finer points of this art.

The primary objective of this course is to provide a quality program of professional and academic studies leading to a concentration in the field of commercial recording, according to program coordinator Dr. Johnny Tolliver of Jackson State.

"The recording field is undergoing a very dramatic growth in the South, at the present time, particularly in Mississippi," he says. "Jackson is becoming an important center for the production of recordings and industry spokesmen have heartily endorsed this program, stating that this area of education needs attention and that the industry needs college-trained talent in the middle and upper level areas." Malcolm Greenwood, studio president and manager of North American Recording, is working out the finer details of this course with Dr. Tolliver and Dr. Robert Smith of the school's mass communications department, and Henry Romera, head of the NARAS Institute.

Jackson State photo

JACKSON STUDIOS—Bob Pickett, far right, chief engineer at North American Recording Corp., explains the studio equipment to Dr. Robert Smith, left, and Dr. Johnny Tolliver, both of Jackson State University, while a student observes. More and more students will utilize the studio's facilities as the newly instituted NARAS course begins to pick up momentum.

Campus Briefs

The late Harry Partch's "The Bewitched" will be presented on the UCLA campus, in Royce Hall, Jan. 5. Unusual instruments like the kithara, whang gun and cloud chamber bowls are featured. ... Talalade University recently granted famed singer Carol Bruce an honorary doctorate. She and her husband, Thomas Casey, have recently been working on the music faculty at the University of Oklahoma. ... The Afro-American Music Opportunities Assn., Inc., has set May 19-23 as the time for its spring symposium, in Minneapolis.

Fest Set For Williams Campus

WILLIAMSTOWN, Mass.—For three weeks starting Jan. 9 Williams College will present its third annual Jazz Festival.

Veteran tenor saxophonist Buddy Tate will provide two days of clinics and also appear in concert with the Williams College Jazz Ensemble. Other notable bands include Milt Hinton, Zoot Sims, David Amram and the orchestras of Count Basie and Machito.

Trumpeter Clark Terry also has been tentatively set as a guest participant.

STUDIO TRACK

New Deal For Old Motown Studio

BY BOB KIRSCH

LOS ANGELES—4007 West Sixth St. is a familiar address to the Los Angeles recording community, for it was here that Motown kept its studio for many years and produced many a hit. Now, the owners of Quad Tech, a new facility at that same address, hope the spot will remain just as familiar.

The studio has only been open since September, but Hank Waring, engineer and one of the owners in the limited partnership agreement that makes up Quad Tech, combined with a potential to record live or live disk recording will help create the facility a major force.

"We have an automated mixer," explains engineer Steve Smith (another owner) that allows us to record directly from live recording to disk or from 16-track to disk. We feel this computer mixing is a key feature, because we're getting pretty close to a perfect mix and saving the generation of 1/4-inch tape.

The final mix dub can be taken home by the producer, engineer or artist. And if he decides that something like one of the voices should be brought up, we can update that and bring it up through the computer's memory bank.

Other equipment in the studio includes a custom console Ampex 16-track tape machine, 3M 250 tape, a noise reduction system through the use of DBX, the automated mixer and the Allen-Neuman studio equipment, carpeting and drapery in the studio, isolation for vocalists and drums and semi-isolation for the piano. AKG condenser makes as well as a number of other brands and JBL monitors.

"You really have to do your own mixing," says Waring, "but the computer remembers what you do mix. What we are trying to do here is give people the sound they will hear at home, not something which sounds great over a studio system but falls on ordinary speakers and under ordinary conditions.

With so many studios already doing well in Los Angeles, why open another one? "We already have DCT Recording," says a studio I was heavily involved in during the 90s. Then I left and went into the land investment business. In the past year, however, I've decided to move back into recording as a full-time occupation."

"As or what we can offer," he continues, "most good studios have good copy." Other studios are trying to offer is a combination of good equipment and good people. And, we can't emphasize the computer mixing enough. We've also got 24-hour maintenance, with someone living on the premises at all times. And we're planning on a second studio, possibly 48-track to accommodate the film industry and to cost between $300,000 and $500,000 to be finished within a year.

The current studio is about 600 square feet, but Waring points out that he's had six strings, brass, bass, drums, piano and voices in the hallway all working at once. "As for instruments," he adds, "all we provide is the piano. When it comes to things like piano and guitar, we've found that most people want to use their own anyway. They either have a special instrument they've bought or a brand they like, so we've found it best to let everyone bring their own.

Waring says the studio already had a pretty good reputation when Quad Tech moved in, primarily as a result of the Motown days, and that a lot of artists felt it to be a lucky spot. "We decided not to change the shell much," he says. "and besides the drapes, the shell was about all that was left. The rest of it we put up and in and we beed the wall up a bit." Another memory bank will be added for panning, and Waring feels the limited partnership, owner operator plan is a good one because everyone works as if he's dealt to him personally—which, in a way, does it.

Artists who have worked in the studio to date include Jimmy Smith, Jimmy Ruffin and the Swiss Movement as well as several from United Artists. Rates are $40 per hour for mono or 2-track, $50 for 4-track, $60 for 8-track, $70 for 16-track and $80 for 24-track. (These rates apply if the user is in the studio three hours or more. Rates increase by $5 in each bracket for less than three hours.) At present, since the facility is a new one, 10 percent discount is offered if it is the user's first time in and an additional 10 percent discount if the fee is paid in cash.

There are three full time engineers at the studio, though freelancers are used. Quad Teck expects to have an official open house sometime after the first of the year to introduce itself to the recording community, but Waring says he is quite satisfied with the way things have worked in the first four months of operation.

"Basically," says Steve Smith, "we're just a little studio that's trying to grow up.

Incorporated/296 weston street/salt Lake, Utah, 84105

should you use
more
noise reduction?

20dB

40dB

60dB

80dB

could you add

dbx

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Billboard photo by Bonnie Tiegel

Engineer Steve Smith in Quad Teck's control room with the automated mixer.
Radio-TV Programming

‘Lying Playlist’ New Ploy

Hamilton Says They’re Used To Placate Prom Men

GRAND RAPIDS, Mich.—The market here is being drastically hurt because of the “lying playlist,” according to Bob Hamilton, national program director of the chain that includes WLAV and WLAV-FM here, as well as WLYV in Fort Wayne, Ind.

“There’s a generalization of shorter lists in just about every market,” Hamilton says. “In Grand Rapids, we have three Top 40 competitors, including one AM-FM combo that lists 60 records on its printed survey, but plays only 16-18 records.

The station in question lists that many records because “record promotion men are only interested in a number that they can report back to headquarters.”

But such a playlist “is an injustice to all program directors trying to program a legitimate list.

“The problem with radio in general is that we’re forcing our listeners to go somewhere else if you play Chicago every hour and a half. We have fractionalized our audience by playing less of our music.

“I’m not saying that playing the hits or oldies is wrong. I play the hits. But there’s more to programming a radio station. If you play too many records, it has to get to the point where being safe means you’re stale.”

For that reason, Hamilton put WLAV-FM live the past September and set out to capture as large an audience of teens and young adults as possible with a different format than that of the AM station.

“On the FM, we want the 16-35 age listener, and do that in a week of 16-24 people. With the AM station, we want 18 years-40 age groups.

“The days when a radio station could be all things to all people are over.

“The FM is pop-oriented in the morning, and that evening gets more progressive. The playlist here includes nine singles and 20-25 current records. “We play the best cuts from them all. The reason is that we feel people ‘listen to our FM all day long.

“The FM does have impact.

“Recently, on a Sunday, the station made an announcement about giving away the new George Harrison LP at a local record store, Flammingo Rat Records. The store gave away all 50 albums within 10 minutes.

“Next to Detroit, Grand Rapids has the highest FM penetration of any city in the nation. Here, FM ratings account for about 64 percent of the entire ARB.

“True, a short-list FM station has been doing well in ratings in Grand Rapids, ‘because of the spectrum of the market.’ But Hamilton expects to improve consistently in ratings with the FM and I don’t think any light list getting hurt on AM.”

“Not by that he takes any chances with low audience on AM. Here, though, he has a broader music base.

“The playlist features 35-38 tunes.

“Whether AM or FM, we aim at the broader in music appeal because surveys revealed that music repetition can be a tune-out factor. Here, you will get two or three records a week, depending on the product available. Most of the new records are first on the FM station, but not necessarily.

“This is where it really pays for a program director to know his market and its past history. For instance, any record that tells a story—such as ‘The Night The Lights Went Out In Georgia’—hits fast here. Or ‘Spiders And Snakes.’ A smart program director can use the impact and stories to his advantage.

“Novely records also do well in Grand Rapids. I don’t use them as power play records, because they can turn into negative factors quickly. For example, the ‘Earsache My Eye’ record by Cheech & Chong. The album was No. 1 in this market, but we had to pull the single long, long before. Billy ‘Crash’ Craddock I’m playing because we’re trying to get radio station listeners to listen.”

“Basicall, we’re looking for longer-quarter-hour listening on AM.

“T’s true, that you have to be more than a jockbox. And we know we’re selling our freebies. But if we don’t add a record on the AM, it won’t sell. The racks buy from our list . . . they know our list is valid.

“What alarms me most is the radio stations around that are featuring by-

Press release

Hit Disks Unavailable In Stores, FM Boss Reports

SAN DIEGO—‘Surprising response’ has been the result of an announcement on the air at XHS, an FM south-of-the-border station that beams into the market, asking listeners to ‘call us when they cannot find records in the stores that they’ve heard on the station’ says Bob Gowa.

“We have found that a good portion of the hits receiving play in San Diego are unavailable in even the largest record outlets.

“It’s interesting—the record folks are always anxious to gain airplay for new product. But when it doesn’t do well, you listeners can’t buy the damn thing,”

“We think it’s time for promotion and distribution to get together. I’d also be quite interested to know to what extent this problem exists in other markets.”

By CLAUDE HALL

Bubbling Under The HOT 100

101. YOU ARE SO BEAUTIFUL, Joe Cocker, A&M
102. SMOKE DIAMOND, Sweet Sensations, 20th Century
103. BMB LIPS, Lee Unlimited Orchestra, Reprise
104. DON’T TAKE YOUR LOVE FROM ME, Manhattans, Columbia
105. THE CREDIT CARD SONG, Dick Feller, Reprise
106. LADY MARMALADE, LaBelle, Epic 8-56048 (Columbia)
107. SATURDAY NIGHT, Ike & Tina Turner, Dunhill
108. WHEN YOU MAKE A MAN, Kool & The Gang, Mercury
109. IN A PUFF OF SMOKE, Pretty Brown, Gord 1007 (Acapella)

Bubbling Under The Top LP’s

201. GYPSYFISH, Red Queen To Gryphon Three, Bell 1316 (Avata)
202. SANS MAGNUS, 100% Cob, Buffalo RSO 326
203. ANDY WILLIAMS, Christmas Present, Columbia
204. LES MCCANN, Another Beginning, Atlantic 30-104
205. JOHNNY MATHIS, Baby, ‘Tina Connolly, Long 401 (Vogue)
206. WINTER HOLIDAY SYMPHONY, Your Thing But Don’t Touch Mine, Columbia 32198
207. THE KORENS, Ring Up the Jovens, Mercury 865-1001 (P=Bone)
208. LAMONT DOZIER, Black Rose, ABC R&O 839
209. AMERICAN, Encore, Epic FPC 31307 (P=Ogien)
210. THE SENSATIONAL ARV HALEY BAND, The Impossible Dream, Vertigo VEL 2001 (P=Ormond)

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The King Biscuit Flower Hour presents The Who
Sunday December 29, 1974.

Celebrate with The Who!
It's their Tenth Anniversary and we've got them. Due to the thousands of requests we're proud to rebroadcast their historic Washington, D.C. concert.
Taped live in Quadraphonic sound.

You'll hear them the way you could see them. The show is hosted by Bill Minkin. Check the listing below for times and stations. For further information, stay tuned to Billboard. Or better yet, contact Bob Meyrowitz or Alan Steinberg at DIR Broadcasting, 237 Madison Ave., N.Y. 10016, or call 212-971-6850.

Send check or money order for $2.50 + 35¢ for postage and handling for a King Biscuit Flower Hour tote bag.

(A actual size 15° x 18°)

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(A actual size 15° x 18°)

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Radio-TV Programming

Vox Jox

T. H. Richards, Inky Records, Holli, N.Y., writes to inform us that the syndicated program his firm has available focuses on Richard Tucker's 30th anniversary, not his 30th. My apology, Mr. Tucker.

I was going to be nice, at least through my New Year's resolution period of Jan. 1, but then comes a letter from Anol Chases, operations manager at WMEX in Boston, who points out that Victor Payne has never been more than vacation relief at WMEX and "Also longevity is good at WMEX, thus your 'thousand plus' inference is not only incorrect, but is defamatory as well. It is unfortunate that you didn't research further. Otherwise, you would have learned the true facts. In all fairness, you owe us an apology and correction."

One of the ways to keep your name alive in a market such as Los Angeles (which is about the gospest town in the world) is to start a rumor. Marston's is the best place if you'd like to start one right away. But Al & Dick is used in New York.

In Los Angeles last week, Don Whittemore of RCA Records was, as a favor, trying to start several rumors about the Red Dan Steele. 'Tell everybody, Claudia, that he's negotiating with one of the soul music radio stations in town.' I replied that I didn't write rumors, tip sheets write rumors. 'But this is a super rumor.' Well, Don, he signed a contract? "No, but he is talking to one of them."

So, if you can't run down to Marston's this evening and Al & Dick's too far, too, then call up Don Whittemore.

The station librarian chooses their records and, between music, news, and commercials, they intermingle their own personal brand of insanity, which is gathered from the newspaper that lies between them at the start of the show and manages to spread all over the studio in the intervening four hours.

The team got started in 1963 when Al Lohman, fearful of losing his job, asked when Metromedia took over KLAC, starting a wonderful "Gransmoke" spoof and invited program director Roy Barkley to help fill out the cast of characters.

Eventually Metromedia was sold on the idea of having a "West Coast Kla轩and Finch" in Los Angeles and Barkley joined the act, staging each program and straight-line comedian Lohman into the proper channels. Lohman insists that he expresses himself much better as a part of a team than he ever did as a single and claims that his greatest pleasure in his partnership has derived from "watching Roy's personality disintegrate from program director to jock." Barkley states that if he didn't really enjoy this line of work he would have gone back into management years ago. Both agree that if you have a good enough time doing your show the audience will have an equally good time listening to it.

From KLAC they drifted to KFWB in 1967 and then on to KFI in October 1968. The team did a TV variety show on KNBC-TV from '68-'70 and the daytime quiz show "Nemocroons" over the NBC-TV network in 1969. During their travels they've acquired a full set of comedy equipment ranging from a xylophone (for IDs) to a hotel desk bell to a prop door covered with autographs from old associates.

The two trade gag ideas during the records and do some prep for their daily soap opera "Light Of My Life," but chiefly adlib the whole program. Lohman has six or eight stock comedy characters (plus 'David Brinkley' and 'Henry Kissinger' and Barkley knows how to continue fluidly with all of them, even when they arrive without warning.

Their combined sense of humor is more than slightly insinuate (of the Kissinger-as-Santa Clau variety) and is utilized in direct proportion to its spontaneity. This show also benefits from a lack of preparation. The team has done three albums -- "Lohman And Barkley's Greatest Hits, Volume 7," which Barkley describes as "the world's best-known secret," and Lohman accuses Daniel Elsberg of trying to steal it a few years ago. They were

Radio Station of the Year

Country Music Has Its Rewards...
U. S. Bicentennial Hailed In Air Series

LOS ANGELES—Diamond P Enterprises is launching a promotional package called "Feel The Spirit," to help radio stations celebrate the Bicentennial of the United States.

Harvey Palash, president of the firm, says the package is slated for broadcast starting April 1; it is designed for 15 minutes of air time.

Included in the package will be a 12-hour music special counting down 200 years of American music. This special will be hosted by Tennessee Ernie Ford.

Like the successful "Have A Happy Day" promotion that Diamond P owns and markets, this Bicentennial promotion will have available colonial mugs, quill pens, buttons and other promotional items that the station can acquire for local use.

The package was produced by Frank Fumio, executive producer at Diamond P. Dick St. John and Sandy St. John wrote the theme song, and the music was written by Ray Pohlman, who also produced all of the music.

Everything will be provided to radio stations on disk, about 45 records in all.

Already, according to Palash, 17 radio stations and the AFRTS have acquired the package for broadcast, which comes complete with a manual containing suggestions for programming.

Almost 600 radio stations around the world have used the "Have A Happy Day" promotion and Diamond P intends to unveil a Canadian push on the "Happy Day" promotion this next year.

***

Visiting Billboard in Los Angeles last week were Newton "Big Boy" Duarte and Pedro Lara, former radio announcers from Radio Mundial, Rio de Janeiro. Big Boy is one of the biggest rock jocks in the country, plays a lot of U.S. product. Lara is music director at the station. They are old friends—Ken Griffis—has a new book coming out on the Sons of the Pioneers. The UCLA Press is publishing it for the John Edwards memorial Foundation. Title of the book is "My Song." Griffis just happens to be one of the authorities on the group, and also one of the driving forces in the Foundation, which is a non-profit organization that collects folks, blues, country materials. If ever you can't find a rare record, write the foundation at the UCLA campus, Los Angeles.

***

I've got 300 college radio staff members in the 10 schools of the University of Wisconsin system irritated (well, a couple of them are even mad) at me because I made a startling remark about their recent seminar studying radio drama improvisation. Pete Nordrep, of WSSU in the Wisconsin Inter-Campus Radio Network, Menomonie, Wisconsin, 54751, writes: "Claude, old buddy, you chose to jump in to a situation...you chose to believe that a lot of gray and grizzled professors who hadn't heard of Major Armstrong were making students do "The Glass Menagerie" on tape or something to that effect. What's really happening is something quite different. Have you heard a situation commercial on radio lately? You know, two people playing Dussin buyers, wine drinkers, drunks looking for new jeans...well, that's state of the art radio improvisation. How about a Cheech & Chong record? That's improvisation as we're doing it here. Mike Nichols and Elaine May? Hudson and Lan-try? That was drama improvisation and that's what we're doing. We do it because it's not hard, it's a hell of a lot of fun, and it's part of radio today. If you still fail to see the light, check out an article by Arthur "Ace" Matthews, faculty advisor here in the current issue of Broadcast Management/Engineering. Or his article in the April 1974 issue of The Journal of College Radio. In summary, you pulled a boner, Claude, you made us look bad. Now own up in print." Ron Dinal reports from in WSDX-FM in Nashville: "Aside from my announcing chores, I'm doing TV and radio commercials on a free lance basis, singing six nights a week in a nightclub, and taking my songs around..." Scott Robbins, currently doing afternoons at WHIL in Hempstead, Long Island, N.Y., has recently started doing weekends also at WYX, New York... WTCL in Warren, Ohio, is now using a solid gold format and morning man is John L. Sullivan, midday man is Ron Bradley, and afternoon personality is Steve Sherwood.

***

Mitch Manning from Mitch's Aquarium in East Northport, N.Y., writes: "I noticed the item about Charlie Wurdock. I remember him when he was a deep at WQAM in Miami. Only conclusion: He's older than I am."

"Bluff Burns and Mark Stevens, deejay team at KFIZ in Fort Worth, sent me a cassette aircheck of their show for a Christmas Card. Thanks, men; pretty good show. There's a new pocketbook out about Dr. David Hey, the psychic, who has a syndicated radio show many stations carry. Book is by Pocket Books, New York, and written by John Godwin. Ray Sheltom, air personality at WHAS in Louisville, Ky., has been named director of publicity at the station."

Don Imus, morning personality on WNBCAM in New York, will continue to record for RCA Records as a country vocalist, but will do comedy LP's for Bang Records. First LP is "This Hotky's Nut." This particular LP was recorded live at Jimmy's In New York during a 10-day engagement. One of his engagements.

(Continued on page 22)

Radio-TV Programming

Saul Foos and Sid Sexner Proudly Announce the Opening of Our Company

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Jim Ruddle, WMEX Television, Chicago
Warner Saunders, WBBM Television, Chicago
Bob Wallace, WBBM Television, Chicago
Fred Winston, WLS Radio, Chicago

Contact us at 312/236-5810, or write us at SEGEE
200 West Monroe Street, Chicago, Illinois 60606

www.americanradiohistory.com
**Soul Sauce**

A No-Soul Christmas This Year?

By LEROY ROBINSON

LOS ANGELES—It appears the music industry has canceled Christmas this year. The most surprising news this week is that for music black which, heretofore, always managed to save the soul of the next day's musical fare. Christmas, albeit not truly (or historically) a part of our heritage, has nonetheless felt the participation in the almost two-thousand year old tradition. Black people have only known a little more than one hundred years of this celebration, therefore, one can accept the limited, but memorable, contributions made by black artists.

The late Nat King Cole's vocalizing of Mel Torme's "The Christmas Song" is usually the most rewarding experience anyone who likes music can have. It has certainly been a song that, thanks to Cole's rendering, has become a festive favorite.

Unfortunately, there has been little else to follow that has buttressed the increased interest of Cole's vocal treatment, or has been capable of drawing in the seasonally emotional moods.

There have been scattered presentations by black artists of the traditional music of Christmas. Such legendary r&b figures as Sonny Til and the Orioles gave us the spirit of Christmas (and love) back in the late 1940s and 1950s. There was "The Sound of Christmas" but the feeling and the lyrics definitely confined it to an appropriate season. And there was the warm and poignant treatment of "My Prayer" by Sonny Tildon which, also, was not reflective of Christmas but greatly accepted, especially in the Christmas celebrations of black people.

Other outings by, say, Ramsey Lewis for years, has enjoyed a yearly and seasonal return. Lewis' well known albums have always served the "soul folk," albeit the ra...
What's Playing?
A weekly programming profile of current and oldie selections from locations around the country.

ALBUQUERQUE, N.M.: EASY LISTENING

Dolores Ancon
Studio Records, 2319 Fourth St., N.W., 87107

"Longfellow Serenade," Neil Diamond
"When I See You Again," Three Dog Night
"My Melody Of Love," Bobby Vinton, ABC 13202
"Wishing You Were Here," Chicago, Columbia 1000
"Mandy," Barry Manilow
"You're The First, The Last, My Everything," Barbra Streisand
"Angie Baby," Helen Reddy
"Call To The Castle," Harry Chapin
"Fairytale," Pointer Sisters

CHICAGO-SOUL PURCHASES

Jethro Drones
332 E. 57th St. (Nw), 60615

"You're The First, The Last, My Everything," Barry White
"Bengal On Reggae Woman," Steve Winwood
"Woman To Woman," Shirley Brown
"Baby You're A Virgin," Willie Clayton
"Faw 3044"
"Where Are All My Friends," Harold Melvin & The Blue Notes
"I'll Be Home For Christmas," Jackson 5
"Sha-La-Le-La," MC Green

DELPHI, IND.: COUNTRY PURCHASES

Red River Music Co., 412 E. 34th St., Indianapolis 875-3102

"It's Time To Pay The Fiddler," Cal Smith, RCA 4-4512
"Morning Side Of The Mountain," Donna
"Mandy," Barry Manilow
"Legend In My Time," Ronnie Mixup, RCA 7265
"Another You," Faron Young, Mercury
"Can't Get Enough," Bad Company, Swan
"Kung Fu Fighting," Carl Douglas

NORTHERN, NEW-ENGLAND PURCHASES

Mercury Records
345 Fifth Ave., New York City 10016

"Have A Nice Day," John Davidson, 20th Century
"Out Of Hand," Gary Stewart, Victor 10041
"Ain't No Fun To Feel," Mark Williams, Jem 14047
"Poor Baby," Joan Baez, Folkways, F-403
"No Woman's Woman," Fred Howard, Capitol 3907
"Rock On Baby," Brenda Lee, RCA 4041
"Please Mr. Patman," The Carpenters
"Don't Look How To Say Goodbye," Andy & Patti Williams, 409
"Mandy," Barry Manilow
"Rock 'n Roll," Malcolm
"My Eyes Adore You," Frankie Valli, Private 54130
"Hungry Fallin' Out," Steely Dan, Avco 4047
"You Got The Love," Burning Heavens 1002

PEORIA, ILL.: MIXED PURCHASES

Las Montanas
Los Montanas Photographic Services
912 E. 10th St., Peoria, Ill., 61604

"Most Beautiful Girl," Bobby Vinton, ABC 1208
"Big City Love," Eagles, Asylum 45218
"Dancin' Fool," Guess Who
"Santa Navidad," Latin Cultural Arts, F-4503
"Easy To Love," Frank Sinatra, Victor 10120
"He Can't Fill My Shoes," Jerry Lewis, Mercury 729
"It's Time To Pay The Fiddler," Cal Smith, RCA 4041
"You Only Live Once," Black Oak, ABC 6020
"Mandy," Barry Manilow

MIA MI

Alhambra Records is now shipping Sesame Street In Spanish LP, featuring Jose Feliciano, Vicki Carr and Jorge Salinas. On the same label, the LPs by Julio Iglesias and Nydia Caro are selling well, and an LP by La Bamba is being released this week. They are a group of five- and six-year-olds from Spain singing popular songs.

Velvet Records is releasing LPs by Conjunto Universal, Creacion 75, Pooh Jimenez and Orch. Biltmore. Danny Daniel (Miami) has a new single out, "Nina, No Te Pienses," which has been a hit in Colombia.

LATIN SCENE

Miami is a young man who is becoming famous for his acting in soap opera, was a smash hit at the Million Dollar Theater. The program brought big crowds since they also had famous Irma Serrano, Felice Arpitta, the romantic voice of Juan Luis and a terrific newcomer, Eva Torres. She is not only a good performer but also a good composer. We also saw Leopoldo Gonzalez, one of the pioneer Latin artists here in California and also official of AGVA.

This holiday season will be bring-

La Rodger Young Hall, Eddie Palermo at the Convention Center, Office Martinez has the Museum and Los Talamas on another date, with Perez Prado will be at hand with Los Diablos. All these artists are so good that one cannot make a choice where to go.

RARE TERRACE

MAYHAM'S COLLEGIATE RECORDS BIG WITH THE COLLEGIANS

"MARY ANN McCArTHY"

B/W "My S.O.S. To You"

"FORTITUDE"

B/W "Rock Rollin' Honey"

NORRIS THE Troubadour

Write to Morningatitude Station Box 46
New York, N.Y., 10102

"RUBY ARLINA"

B/W "You're Going Too Fast" By NORRIS THE Troubadour

Write to ONEIDA VIDEO-AUDIO TAPE CORPSET JONE 710 Blakely Street
New York, N.Y. 10025
Col’s Saines Puts Retail Acumen To Work For Label

Columbia will continue to push its catalog items. He said that the prime motivation will continue to be putting out interesting releases. He said, too, that Columbia would record what ever live concert is exciting.

Regarding the recent deal with Motel, Saines said that there would be at least 25 selections of Russian Product released the first year of their agreement. Upcoming in February will be a release honoring the memory of David J. Ostrik. Foreword will be by Isaac Stern. It will consist of reissued product with special packaging.

Saines’ repertoire plans also include a more heavily involvement in the vocal scene and a continuation of the black composer series. Upcoming too are a Berlin “Requiem” to be conducted by Leonard Bernstein, to be recorded in France late next year. Already recorded by Bernstein, during his trip to Israel, is Schumann’s Second Symphony and a Mozart piano concerto, on which he performs, with the Israel Philharmonic.

The Odyssey series will contain recordings never released before and recordings not previously available, also a departure in several aspects from past directions.

Musexpo ‘75 Folk Get Hotel Rate Cut

NEW YORK—Participants attending International Musexpo ‘75 in Las Vegas next September will get special rates at some of that city’s top hotels, according to arrangements made by Roddy Shabaka, President of International Music Industries, sponsors of the trade show.

The Expo is designed as an exposition and forum for record companies, music publishers, licensing organizations, studio and accessory people, and others active in the music industry.

90 Registered For 1975 MIDEM Meet

NEW YORK—More than 90 music industry companies in the U.S. and Canada have registered for MIDEM ‘75, the international record and music publishing market scheduled for Cannes, France, Jan. 18-24.

Judging from registrations to date, John Nathan, U.S. representative for MIDEM, is confident that U.S. and Canadian registrants at next year’s show will break all previous records.


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MISCELLANEOUS

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

Vox Jox

Bill O'Shaughnessy, once an air personality on WNLW-AM in New York, has just bought 100 percent of WVOW-FM in New Rochelle, which is located just outside the New York area. He has been at the station, one of the first suburban-programmed operations of any kind, since 1965. Congratulations, Bill. And that reminds me that Jim Davenport, owner of WFOM in Marietta, Ga., just in the suburb area of Atlanta, will be ready to turn over his mortgage up around Christmas Day. I hope all of you people have a Merry Christmas. I know that Jim is going to really be celebrating a great one.
Billboard's ANNUAL Talent In Action

Year's Most Popular
2800 Recording Stars
and their Labels
How you can contact artists
and their managers
10,000 Albums and Singles Listed
More than 50 Pop Charts

Also in this issue:
Special Report on
Las Vegas
Lake Tahoe
Reno
THANK YOU RCA AND WILLIAM MORRIS FOR ALL YOUR HELP WITH THE "CHICO AND THE MAN" SCORE.

José Feliciano—And The Feeling's Good

RCA Records and Tapes

WILLIAM MORRIS AGENCY
TOP ARTISTS OF 1974 (Based on Billboard's Charts)

The information compiled for the top artist's survey is based on the weekly chart positioning and length of time records were on the respective charts from the issue dates of Nov. 24, 1973 through Oct. 26, 1974. Points were assigned to each week a record was in the Top 40 and no points were assigned beyond that. No partial points were assigned, so that on the chart appearing one week a record would be listed at No. 20, and on the following week it would be listed at No. 1, the record was assigned 18 points, one to each of the 18 positions above the No. 1 position. A record would be listed at No. 40, and no points would be assigned. No points were assigned to records which were not listed in the Top 40. The chart was updated by Billboard's editors. The listings, categories, and listings are compiled and put in the categories represented. In addition, the number one position each week was assigned bonus points equal to the total number of positions on its respective chart. In this way all the records of a particular artist, publisher or producer were compiled, combined and placed in total point strength order. A record was shared by more than one artist, publisher or producer, and each was known in his or her right, the points were divided equally. Each artist, publisher or producer, however, was given credit for the record. All listings were compiled by the staff of Billboard's Music Popularity Charts Dept. under the direction of Bill Wardlow and Bob White, with assistance from Diane Kirkland, Carrie Otto, Carolyn Thacker, Ann Myer and Gail Rosenbluth.


TOP RECORDS OF 1974 (Based on Billboard's Charts)

The information compiled for the top records survey is based on the weekly chart positioning and length of time records were on the respective charts from the issue dates of Nov. 24, 1973 through Oct. 26, 1974. These recaps, as well as the weekly charts, do not reflect actual sales figures. The ratings take into account the number of weeks the disk was on the chart, plus the weekly positions it held during its chart life. Each disk was given points accordingly for its respective chart, and in addition, the number one disk each week was assigned bonus points equal to the total number of positions on its respective chart. These recaps were compiled by the staff of Billboard's Music Popularity Charts Dept. under the direction of Bill Wardlow and Bob White, with assistance from Diane Kirkland, Carrie Otto, Carolyn Thacker, Ann Myer and Gail Rosenbluth.

LOS ANGELES--The top winners in Billboard's 1974 annual Talent In Action year-end charts truly continue to demonstrate the overall music trend towards softer, more sophisticated productions that can develop high intensity emotional content without racousness of erspitting volume.

A perfect example of this is the late Jim Croce replacing as top album artist 1973's hard rock Deep Purple.

Elton John's impeccably produced, ballad-oriented "Goodybye, Yellow Brick Road" is top album of 1974, while his more recent "Can't Slow It Down" which concentrates on driving, uptempo numbers featuring The Tower Of Power horns is only 65. In 1973, the top album was the complex but basically funny, "The World Is A Ghetto" by War.

Glady's Knight & The Pips, the year's top female act in pop and soul singles plus soul albums, are another made to order example of achieving universal success by creating musical excitement with polished intensity and sophistication, rather than crude loudness. Gladys picked up no less than four no. one spots this year, as against three last year, by beating out Al Green as top soul album chart topper.

Charlie Rich's softly progressive crossover sound dominated the country field this year far more than it did in 1973. Rich won more no. one spots than anybody this year with six, including top easy listening artist and top male pop vocalist.

Interestingly, Rich won top slots with both current CBS products and his greatest hit album, "The Legend of the Grand ole Opry". His single "There Won't Be Anymore:" RCA beat out CBS for top charted country label of 1974. And Rich's show opener when they both debuted, after Oliva Newton-John, is this year's top female vocalist.

A surprise winner was soul giant Motown for top easy listening single, Diana Ross's "Tony Orlando & Dawn's "Last Time I Saw Him." And Playboys Records' third chart in three years, Tom Takayoshi, put the label on a winning streak with best new country artist Mickey Gilley.

The year's top pop single, Barbra Streisand's "The Way We Were," first both its strength on easy listening ballad airplay, another indication of the winning trend towards softer hits. The song's composer Marvin Hamlisch, won top single instrumental for "The Entertainer." Jazz-rock drummer Bill Cobham was a left-field winner as top new pop album artist, and top pop album instrumentalist, as well as top new male pop album chart.

Philadelphia International was top soul label and its Thom Bell was the year's top pop producer, with the operation's Mighty Three top pop and soul publisher.

Another 1974 success story was hard-touring Bachman-Turner Overdrive, with top pop singles new group and new artist slots.

CBS continues to grab the majority of top label titles, followed by ABC and CBS for several years.

Robert's "Feel Like Making Love" was top single, the O'Jays' "Ship Ahoy" was top album and the top new act was Earth, Wind & Fury.

Although Seals & Crofts didn't have a no one album in 1974, they remained top pop album group, a tribute to their overall chart strength. Top new "album group was Diana Ross & Marvin Gaye for Motown.

Chesko & Chang & Ray "Skeewix" Stevens were 1974 comedy's top album and singles artists, respectively. In jazz, Debato remained top artist although Herb Nick Stone's "Heads Hunters" was top album.

Total sales continued to top classical albums with Angel's "Red Book" no. one for 1974. Helen Reddy held on to her no. one pop album as female artist slot.

Pop's top new female artists were Maria Muldaur in singles and Minnie Riperton in albums.

Looking over all these winners, newly singles-oriented Bachman-Turner Overdrive is the only mainstream hard rock act to come on strong in a chart year dominated by sounds of soft intensity.

Country Cross-Over to Pop Grows

By BILL WILLIAMS

Crossover of country music onto the pop music chart was an actually long time before it ever became a part of the musical lexicon. Much like other cycles, it was strong in certain periods of history, had its valleys and plateaus, and now seems to be reaching its next strength against all the others.

Virtually every veteran country act has experienced this situation called crossover, and many of the new artists on the scene are seeking it, while it happens today. And while no real country artist will ever admit in advance that he or she hopes the latest release makes the jump, there is that secret desire. Not so much for the sales impact this has on the product.

Back in 1957 when Bobby Helm's recorded "Fauliere," he went no one on one on the Billboard singles chart (country) and stayed there a record 52 weeks. Little did anyone realize it would also absorb many of those weeks on the pop chart as well. He followed that with "My Special Angel," and did nearly as well.

But the precedent had been set long before then. Eddy Arnold had been crossing over since 1949, the year the Billboard country chart came into being. Others who recorded country hits and crossovers include Dean Martin, Bing Crosby, The Browns, Johnny Cash, Red Foley, Lefty Frizzell, Ferlin Husky, Sonny James, Hank Locklin, George Morgan, Merle Haggard, Bobby Bare, Robbins, Hank Thompson, Kitty Wells and Slim Whitman, not to mention Hank Snow. He first crossed over in 1950, and was still doing it past 1959. The point is, all of these crossovers pre-dated Helm.

Now, add to that list if you will, the names of Patti Page, Carl Perkins, Elvis Presley and others, all which consider them country singers. Maggie Whiting and Jimmy Wakely were combining on crossover duets some 25 years ago.

The point is, this whole matter, which lately seems to have generate excitement, has been going on for a quarter century. Yet there is not really different about it, except for the fact that it seems to be peaking again after having come out of the most recent valley. This always the question of categorization. It a good song is a good song, it should (and frequently does) make it you also know the in fact that country singers are recording "pop" and, conversely the pop if it and other singers are doing country numbers, then, too, has been a way of life for many years. Perhaps more common than ever before is the arrival of the so-called pop artists on the country chart, coupled with the tendency of pop artists of the past to go country ways. Add to this the expansion of country music into all directions and expanded categories (i.e. country-rock, progressive country, town country, country soul, modern country, food music, country, ad infinitum). What was not accepted country at first can now be considered an integral part of it today (despite objections to the contrary by some of the traditional artists and a dwindling number of disk jockeys).

Among these are Olivia Newton-John, John Denver, The Eagles, Charlie Rich, Anne Murray, Glen Campbell, Hoyt Axton, Billy Swan, Kris Kristofferson, the Pointer Sisters, Sam Neely, Mac Davis, Brenda Lee, and Marie Osmond, and the old time rockers such as Bobby G. Rose, Jerry Lee Lewis, Billy "Crash" Craddock, and Roy Head.

Meanwhile, jumping over to the Hot 100 today are such strong country artists as Donna Fargo, Doby Parton, Tom T. Hall, Lorrie Lynn, Lynn Anderson, "Charley Pride, Mickey Gilley, Conway Twitty, Larry Gatlin, Jeanne Pruett, Freddie Hart, Ronnie Milsap, and a handful of others.

There is an abundance of types and, even more important, of consumer preference these days, that it stands to reason a good country song probably will make the jump, just as a strong middle of the road song will hop onto the country list.

Country also gets a healthy share of the Easy Listening chart as well. Even a totally country act such as Dolly Parton, and another such as Dick Feiler, were on the same chart, among others.

So the country artists of the past were the ones who have dominated consistency on the part of some artists to do this crossing over, but a great deal of it has to do with song selection.

A pop song which is successfully and is easily converted to country normally is done by some artist that in field in short order and, conversely, an adaptable country piece will be picked up by a rock or MOR artist and introduced quickly into that market.

The accent on the song is demonstrated even more convincingly in the revival craze which has been taking place for some time now. Hits of the past were the same sort of steady comeback in country that they were making in other fields. Mickey Gilley did it twice in a row, and went to the top two times. "Charlie Rich" s basic back to his old tunes (from past chart) and there are revivals by Glen Campbell ("Bonsaparte's Retreat"), Ronnie Milsap's "To Be A Legend In My Time," Johnny Darrell ("Orange Blossom Special") and scores of others pointed out the timelessness of greatness.

A country study of jokesters also will verify the homogenization going on. Boxes which once were exclusively a single type of music today contain a strange mixture of rock, MOR and country.

Radio station playlists told the same story. A song programing the Carpenters and the Nitty Грitty Dirt Band also had Conway Twitty and a few dozen other country artists on the list. The fact that 52 percent of all stations in the nation now program country music either full or part time would be one outstanding factor in the crossover renaissance.

This, of course, makes the crossover of the past even more significant, in that there were few programmers of country, and a country record rarely had to have power to make the jump. Consumers were more clearly defined in those days as well. Back when the small retailer dominated the market, and racks were yet a dream, there was a clear cut definition of the buying public, and for a country record to be bought by pop clientele was nothing short of a phenomenon.

The one-stop, of course, is by far the greatest buyer of country singles, and the move of country music into more pop music has added the leap today.

Honest songwriters freely admit that they gun for the pop market, but also that there is no other market for all boxes in mind. Others are geared at the crossover airplay stations, and make their records as single to the young men zero in on the program directors in these markets, just as they (Continued on page 46)
Thank you for the Way you Are,
Barbra

From all your friends at Columbia Records

Barbra Streisand's "The Way We Were."
Voted Billboard's Top Single of the Year 1974.
Billboard 1975 Trendsetter Awards
Based On Achievements In 1974

JOHN BOYDEN for his work in expanding the UK classical market by creating the Classics for Pleasure budget label, which in four years and sold over 4 million albums.

STIG ANDERSON for his creative abilities as publisher and producer in Scandinavia, most recently in guiding Abba to a number of international successes.

BERNARD CHEVRY for creating MIDEM, an international marketplace for music.

ELTON JOHN for advancing and enhancing the art of musical showmanship and combining the savvy of the businessman with the glamour of the artist.

GARY NASEEF and THE SAHARA HOTEL's LEONARD MARTIN for opening the Las Vegas Strip to regular rock concerts and filling the musical vacuum for contemporary music buffs.

KOKE-FM, AUSTIN, TEXAS for innovating a progressive country format and allowing a new form of country music to gain a public platform.

GEORGE HAMILTON IV, TENNESSEE ERNIE FORD, SANDI BURNETT for taking American country music into the Soviet Union for the first time.

REV. JAMES CLEVELAND for expanding the market for black gospel music through his Gospel Music Workshop of America, thus opening new audiences around the country.

3M for recognizing 8-track's growth by developing a new higher efficiency ferric oxide blank coating.

SCEPTER RECORDS for being the first label to make specialized mixes for discotheques.

CBS INTERNATIONAL for creating an interchange between the U.S. and the U.S.S.R. for the release of pop and classical recordings.
Congratulations!
HELEN REDDY

#1 Female Artist–Albums
Top POP SINGLES

Pos. TITLE-ARTIST-LABEL (Distributing Label)
1. THE WAY WE WERE—Barbra Streisand—Columbia
2. SEASONS IN THE SUN—Terry Jacks—Bell
3. LOVE'S THEME—Love Unlimited Orchestra—Twentieth Century
4. COME AND GET YOUR LOVE—Redbone—Epic (Columbia)
5. DANCING MACHINE—Jackson Five—Motown
6. THE LOCIO MOTION—Grand Funk Railroad—Capitol
7. TSOP—MFSL—Philadelphia International (Columbia)
8. THE STRAIGHT—Ray Stevens—Barnaby
9. BENNIE AND THE JETS—Elton John—MCA
10. ONE HELL OF A WOMAN—Mac Davis—Columbia
11. UNTIL YOU COME BACK TO ME (THAT'S WHAT I'M GONNA DO)—Aretha Franklin—Atlantic
12. JUNGLE BOOGB—Kool and the Gang—De-Lite (P.I.G.)
13. MIDNIGHT AT THE OASIS—Maria Muldaur—Reprise
14. YOU MAKE ME FEEL BRAND NEW—Stylistics—Avco
15. SHOW AND TELL—Al Wilson—Rocky Road (Bell)
16. SPIDERS AND SNAKES—Jim Stafford—MCA
17. ROCK ON—David Essex—Columbia
18. SUNSHINE ON MY SHOULDER—John Denver—RCA
19. SIDE SHOW—Blue Magic—Atco
20. WORKED ON A FEELING—Blue Swede—DMP (Capitol)
21. BILLI DON'T BE A HERO—Bo Donaldson and the Hammywood—ABC
22. BAND ON THE RUN—Paul McCartney and Wings—Apple (Capitol)
23. THE MOST BEAUTIFUL GIRL—Charlie Rich—Epic (Columbia)
24. TIME IN A JAR—B.J. Thomas—ASCAP
25. ANNIE'S SONG—John Denver—RCA
26. (YOU'RE) HAVING MY BABY—Paul Anka—United Artists
27. LET ME BE THERE—Olivia Newton-John—MCA
28. SUN DOWN—Gordon Lightfoot—Reprise
29. ROCK ME GENTLY—Andy Kim—Capitol
30. BOOGIE DOWN—Eddie Kendricks—Tamla (Motown)
31. YOU'RE SIXTEEN—Ringo Starr—Apple (Capitol)
32. IF YOU LOVE ME (LET ME KNOW)—Olivia Newton John—MCA
33. DARYL—Cher—MCA
34. BEST THING THAT EVER HAPPENED TO ME—Gladdy Knight and the Pips—Buddah
35. FEEL LIKE MAKIN' LOVE—Roberta Flack—Atlantic
36. JUST DON'T WANT TO BE LONELY—Maxine Daniels—Phonogram
37. NOTHING FROM NOTHING—Billy Preston—A&M
38. ROCK YOUR BABY—George McCrae—TK
39. TOP OF THE WORLD—Carpenters—A&M
40. THE JOKER—Smiley Wilson Band—Capitol
41. I'VE GOT TO USE MY IMAGINATION—Gladdy Knight and the Pips—Buddah
42. HOW MUCH LOVE—Three Dog Night—ABC/Dunhill
43. LOCK THE BOAT—Hues Corporation—RCA
44. LIVING FOR THE CITY—Stevie Wonder—Tamla (Motown)
45. SMOKIN' IN THE BOYS ROOM—Brownsville Station—Big Tree (Atlantic)
46. THEN CAME YOU—Donna Warwick and the Spinners (Atlantic)
47. THE NIGHT CHICAGO DIED—Paper Lace—Mercury (Photogram)
48. THE ENTERTAINER—Marvin Hamlish—Domino (Capitol)
49. WATERLOO—Abba—Atlantic
50. THE AIR THAT I BREATHE—The Hollies (Atlantic)
51. RIKKI DON'T LOSE THAT NUMBER—Stevie Ray—A&M
52. MOCKINGBIRD—Carlos Simon—Elektra
53. HELP ME—Joni Mitchell—Asylum
54. YOU WON'T SEE ME—Anne Murray—Capitol
55. TIE—NEVER NEVER GONNA GIVE YOU UP—Bryan White—21st Century
56. TELL ME SOMETHING GOOD—Rufus—Warner Brothers
57. YOU AND ME AGAINST THE WORLD—Helen Reddy—Capitol
58. ROCK AND ROLL HEAVEN—Richie Havens—Brothers of the Cap
59. HOLLYWOOD SWINGIN'—Kool and the Gang—De-Lite (P.I.G.)
60. BE THANKFUL FOR WHAT YOU GOT—William DeVaugh—Ridgely
61. HANG ON IN THERE BABY—Johnny Bristol—MCA
62. ERES TU (TOUCH THE WIND)—Noodor—Tico (Capitol)
63. TAKING CARE OF BUSINESS—Bachman-Turner Overdrive—Mercury (Photogram)
64. RADAR—Bell—Epic
65. PLEASE COME TO BOSTON—Dave Loggins—Capitol
66. KEEP ON SMILIN'—Wet Willie—Capricorn (Warner Brothers)
67. LOOKIN' FOR A LOVE—Bobby Womack—United Artists
68. PUT YOUR HANDS TOGETHER—O'Jays—Philadelphia International (Columbia)
69. OH YOUNG—Gladdy Knight and the Pips—Buddah
70. OH VERY YOUNG—Cat Stevens—A&M
71. LEAVE ME ALONE (RUBY RED DRESS)—Helen Reddy—Capitol
72. GOODBYE YELLOW BRICK ROAD—Elton John—MCA
73. I'VE BEEN SEARCHIN' SO LONG—Chicago—Columbia
74. OH MY MY—Ringo Starr—Apple (Capitol)
75. FOR THE LOVE OF MONEY—O'Jays—Philadelphia International (Columbia)
76. I SHOT THE SHERIFF—Eric Clapton—RSO (Atlantic)
77. JET—Paul McCartney and Wings—Apple (Capitol)
78. DON'T LET THE SUN GO DOWN ON ME—Elton John—MCA
79. TUBULAR BELLS—Mike Oldfield—Virgin (Atlantic)
80. LOVE SONG—Anne Murray—Capitol
81. I'M LEAVING IT ALL UP TO YOU—Donny and Marie Osmond—MGM
82. HELLO, IT'S ME—Tedd Sundman—Bears (Warner Brothers)
83. I LOVE—Tom T. Hall—Mercury (Phonogram)
84. CLAP FOR THE WOLFMAN—Guess Who—RCA
85. I'LL HAVE TO SAY I LOVE YOU IN A SONG—Jim Croce—ABC
86. THE LORD'S PRAYER—Sister Janet Medd—A&M
87. TRYING TO HOLD ON TO MY WOMAN—Lamont Dozier—ABC
88. DON'T YOU WORRY BOUT A THING—Stevie Wonder—Tamla (Motown)
89. A VERY SPECIAL LOVE SONG—Charlie Rich—Epic (Columbia)
90. MY GIRL BILL—Jim Stafford—MGM
91. HELEN WHEELS—Paul McCartney & Wings—Apple (Capitol)
92. MY MISTAKE WAS TO LOVE YOU—Irma Ross and Marvin Gaye—Motown
93. WILDWOOD WOOD—Jan Stafford—MGM
94. REACH BABY—First Class—UK
95. ME AND BABY BROTHER—War—United Artists
96. ROCKIN' ROLL BABY—Stylistics—Avco
97. I HONESTLY LOVE YOU—Olivia Newton—John—MCA
98. CALL ON ME—Chicago—Columbia
99. WILD THING—Fancy—Big Tree (Atlantic)
100. MIGHTY LOVE, Part 1—Spinners—Atlantic

Top Pop Singles LABELS

Pes. LABEL (Distributing Label) No. of
1. COLUMBIA 45
2. CAPITOL 31
3. MCA 23
4. RCA 30
5. ABC 25
6. ATLANTIC 23
7. A&M 20
8. MGM 12
9. EPC (Columbia) 13
10. TAMLA (Motown) 13
11. MERCURY (Phonogram) 16
12. 20th CENTURY 14
13. MOTOWN 15
14. APPLE (Capitol) 7
15. PHILADELPHIA INTERNATIONAL (Columbia) 8
16. UNITED ARTISTS 11
17. WARNER BROTHERS 20
18. ABC/Dunhill 12
19. BUDHA 7
20. ASYLUM 12
21. BIG TREE 3
22. AVOCADO 8
23. REPRISE 7
24. STAR (Columbia) 9
25. ELEKTRA 7
THANKS
THANKS
THANKS

TO OUR FRIENDS
FOR MAKING THIS
A GREAT YEAR

WHERE YOUR FRIENDS ARE!

20TH CENTURY
RECORDS
A SUBSIDIARY OF
20TH CENTURY-FOX FILM
CORPORATION
Top Pop Singles ARTISTS

Pos. ARTIST (No. of Charted Singles) Label (Distributing Label)
1. GLADYS KNIGHT & THE PIPS—(4) RCA
2. CHARLIE RICH—(4) Epic (Columbia) (3) RCA
3. ELTON JOHN—(4) MCA
4. JIM CROCE—(4) ABC
5. OLIVIA NEWTON-JOHN—(4) MCA
6. JIM STAFFORD—(4) MGM
7. PAUL McCARTNEY AND WINGS—(4) Apple (Capitol)
8. HELEN REDDY—(4) Capital
9. JOHN DENVER—(4) RCA
10. STYLISTICS—(4) Avco
11. GRAND FUNK RAILROAD—(4) Capitol
12. STEVIE WONDER—(4) Tamla (Motown)
13. RINGO STARR—(4) Apple (Capitol)
15. CHICAGO—(4) Columbia
16. THREE Dog NIGHT—(4) ABC/Dunhill
17. EDWIN STREUSAND—(4) Tamla (Motown)
18. BACHMAN-TURNER OVERDRIVE—(4) Mercury (Phonogram)
19. ARETHA FRANKLIN—(4) Atlantic
20. CHEER—(4) MCA
21. BILLY PRESTON—(4) ABC
22. JAMES BROWN—(4) Polydor
23. RALPH DAVID—(4) Columbia
24. ANN MURRAY—(4) Capitol
25. BARBRA STREISAND—(4) Columbia
26. BARRY WHITE—(4) 20th Century
27. O'JAYS—(4) Philadelphia International (Columbia)
28. CARPENTERS—(4) A&M
29. JONI MITCHELL—(4) Asylum
30. BO DONALDSON & THE HEYWOODS—(4) ABC
31. BROWNSVILLE STATION—(4) Big Tree (Atlantic)
32. BLUE SWede—(4) Capitol (EMI)
33. AL WILSON—(4) Rockin' Road (Bell)
34. CARLY SIMON—(4) Elektra
35. SPINNERS—(4) Atlantic
36. DE FRANCO FAMILY—(4) 20th Century
37. CAT STEVENS—(4) A&M
38. STAPLE SINGERS—(4) Stax (Columbia)
39. EARTH, WIND AND FIRE—(4) Columbia
40. JACKSON FIVE—(4) Motown
41. MAIN INGREDIENT—(4) RCA
42. GUESS WHO—(4) RCA
43. DIANA Ross AND MARVIN Gaye—(4) Motown
44. RAY STEVENS—(4) Barnaby
45. ROLLING STONES—(4) Rolling Stones (Atlantic)
46. BLUE MAGIC—(4) Motown
47. RIGHTEOUS BROTHERS—(4) Capitol (Motown)
48. HEAVEN (Capitol)
49. GORDON LIGHTFOOT—(4) Reprise
50. AL GREEN—(4) London (1) London
51. DAVID ESSEX—(4) Columbia
52. FIRST CLASS—(4) UK (London)
53. JIMMY Ruffin—(4) Bell
54. TERRY JACKS—(4) Bell
55. LAMONT DOZIER—(4) ABC
56. REDBONE—(4) Epic (Columbia)
57. STEELY DAN—(4) ABC
58. LOVE UNLIMITED ORCHESTRA—(4) 20th Century
59. STEVE MILLER BAND—(4) Capitol
60. CHEECH AND CHONG—(4) ODE (A&M)
61. PAUL ANKA—(4) Fed-N United Artists
62. WILLIAM De VAUGHN—(4) Roxbury (1) Chelsea
63. ABBA—(4) Atlantic
64. MARIA MULDAUR—(4) Reprise
65. TONY ORLANDO AND Dawn—(4) Bell
66. HUES CORPORATION—(4) RCA
67. ELVIS PRESLEY—(4) RCA
68. WAR—(4) United Artists
69. GEORGE McCrae—(4) TK
70. ANDY Kim—(4) Capitol
71. PAPER LACE—(4) Mercury (Phonogram)
72. RUFUS—(4) ABC
73. ISLEY BROTHERS—(4) T.Neck (Columbia)
74. BOBBY WOMACK—(4) Atlantic
75. MARVIN Gaye—(4) Tamla (Motown)
76. ROBERTA FLACK—(4) Atlantic
77. TODD RUNDGREN—(4) Bearsville
78. FOUR Tops—(4) ABC/Dunhill
79. DIONNE WARWICK AND SPINNERS—(4) Atlantic
80. GOLDEN EARRING—(4) MCA
81. TOM T. HALL—(4) Mercury (Phonogram)
82. WET WILLIE—(4) Capricorn (Warner Brothers)
83. MARVIN HAMLISH—(4) MCA
84. THE HOLLIES—(4) Epic (Columbia)
85. ERIC CLAPTON—(4) RSD (Atlantic)
86. SAMI JO—(4) MGM
87. SMOKY ROBINSON—(4) Tamla (Motown)
88. FANCY—(4) Big Tree (Atlantic)
89. TEMPTATIONS—(4) Gordy (Motown)
90. CHILI-LITES—(4) Brunswick
91. GARFUNKEL—(4) Columbia
92. JOHNNY BRISTOL—(4) MGM
93. JOHN LENNON—(4) Apple (Capitol)
94. MOCEDADES—(4) Tara (ABC)
95. HAROLD MELVYN & THE BLUE NOTES—(4) Philadelphia International (Columbia)
96. DIANA Ross—(4) Motown
97. DAVE LOGGINS—(4) Epic (Columbia)
98. BLOODSTONE—(4) London
99. JOHNNY TAYLOR—(4) Stax (Columbia)
100. OHIO PLAYERS—(4) Mercury (Phonogram)

Top Pop Singles NEW ARTISTS

Pos. ARTIST (No. of Charted Singles) Label (Distributing Label)
1. BACHMAN-TURNER OVERDRIVE—(4) Mercury (Phonogram)
2. BO DONALDSON & THE HEYWOODS—(4) ABC
3. BLUE SWede—(4) EMI (Capitol)
4. BLUE MAGIC—(4) Atco (Atlantic)
5. MFSB—(4) Philadelphia International (Columbia)
6. LAMONT DOZIER—(4) ABC
7. WILLIAM De VAUGHN—(3) Roxbury (1) Chelsea
8. ABBA—(4) Atlantic
9. MARIA MULDAUR—(3) Reprise
10. PAPER LACE—(3) Mercury (Phonogram)
11. RUFUS—(3) ABC
12. GOLDEN EARRING—(3) MCA
14. MARVIN HAMLISH—(3) MCA
15. FANCY—(3) Big Tree (Atlantic)
16. JOHNNY BRISTOL—(3) MGM
17. MOCEDADES—(3) Tara (ABC)
18. DAVID LOGGINS—(3) Epic (Columbia)
19. DONNY & MARIE OSMOND—(3) MGM
20. BILLY JOEL—(3) Columbia
21. SISTER JANET MEAD—(3) A&M
22. FIRST CLASS—(3) UK (London)
23. RICK DERRINGER—(3) Blue Sky (Columbia)
24. CLIFF De YOUNG—(3) MCA
25. MICKEY GILLEY—(3) Astro (1) Playboy
THANKS TO ALL FOR A FINE YEAR.

(A CENTRALIZED ORDER)
BACK DOOR • BAD COMPANY • BEDLAM • MAGGIE BELL
BLACK OAK ARKANSAS • BLACK SABBATH • BROWNSVILLE STATION
JOE COCKER • JAMES COTTON BAND • DAVID CROSBY • EARTH, WIND & FIRE
EMERSON, LAKE & PALMER • FOCUS • FOGHAT • FRAMPTON'S CAMEL
J. GIELS BAND • GENTLE GIANT • GOLDEN EARRING • GROUNDHOGS • GRYPHON
HEADS, HANDS & FEET • HUMBLE PIE • JAMES GANG • JETHRO TULL
JO JO GUNNE • KING CRIMSON • LINDISFARNE • REEVE LITTLE
LITTLE FEAT • MARK ALMOND • JOHN MARTYN • DAVE MASON
JAMES MONTGOMERY BAND • MONTROSE • MOUNTAIN • MYLON
GRAHAM NASH • POCO • POUSSETTE-DART STRING BAND
PFM (PREMIATA FORNERIA MARCONI) • PROCOL HARUM
ROXY MUSIC • SANTANA • JOHN SEBASTIAN • SHARKS
SLADE • SNAFU • SPARKS • SPOOKY TOOTH • STAMPEDE
STEEL-EYE SPAN • STRAWBS • STRAY DOG • LIVINGSTON TAYLOR
10 c.c. • TEN YEARS AFTER • THE WHO • TIR NA NOG • TRAFFIC
TRANQUILITY • ROBIN TROWER • RICK WAKEMAN • MUDDY WATERS
WILD TURKEY • DUKE WILLIAMS & THE EXTREMES
EDGAR WINTER • JOHNNY WINTER
YES • NEIL YOUNG

Copyrighted material
Top Pop Singles MALE VOCALISTS

Pos. ARTIST (No. of Charted Singles) Label (Distributing Label)
1. CHARLIE RICH (4) Epic (Columbia) (3) RCA
2. ELTON JOHN (4) MCA
3. JIM CROCE (5) ABC
4. JIM STAFFORD (3) MGM
5. JOHN DENVER (4) RCA
6. STING (4) Atlantic (Motown)
7. RINGO STARR (3) Apple (Capitol)
8. EDDIE KENDRICKS (5) Tamla (Motown)
9. BILLY PRESTON (3) A&M
10. JAMES BROWN (4) Polydor
11. MAC DAVIS (2) Columbia
12. BARRY WHITE (3) 20th Century
13. AL WILSON (3) Reprise
14. CAT STEVENS (2) A&M
15. RAY STEVENS (2) Barnaby
16. GORDON LIGHTFOOT (2) Reprise
17. AL GREEN (3) H (London)
18. DAVID ESSEX (2) Columbia
19. TERRY JACKS (2) Bell
20. LAMONT DOZIER (2) ABC
21. STEELY DAN (2) ABC
22. PAUL ANKA (1) FAME (United Artists) (1)
23. ROBERTA FLACK (1) Atlantic
24. ELVIS PRESLEY (3) RCA
25. GEORGE McRAE (2) TK

Top Pop Singles FEMALE VOCALISTS

Pos. ARTIST (No. of Charted Singles) Label (Distributing Label)
1. OLIVIA NEWTON-JOHN (3) MCA
2. HELEN REDDY (3) Capitol
3. ARETHA FRANKLIN (3) Atlantic
4. CHER (4) MCA
5. ANNE MURRAY (2) Capitol
6. BARBRA STREISAND (2) Columbia
7. JONI MITCHELL (3) Asylum
8. CARLY SIMON (2) Elektra
9. MARIA MULDAUR (1) Reprise
10. ROBERTA FLACK (1) Atlantic
11. DANA ROSS (2) Motown
12. SISTER JANET MEAD (1) A&M
13. CAROLE KING (2) Ode (A&M)
14. LINDA RONSTADT (2) Asylum
15. DONNA FARGO (2) ABC / Dot
16. TANYA TUCKER (2) Columbia
17. BETTE MIDLER (2) Atlantic
18. ANN PEEBLES (1) Hi (London)
19. MARIE OSMOND (1) MGM
20. MELBA MONTGOMERY (1) Elektra

Top Pop Singles DUOS, GROUPS

Pos. ARTIST (No. of Charted Singles) Label (Distributing Label)
1. GLADYS KNIGHT AND THE PIPS (4) Buddah (1) Soul (Motown)
2. PAUL McCARTNEY AND WINGS (3) Apple (Capitol)
3. THE STYLISTICS (4) Arko
4. GRAND FUNK RAILROAD (3) Capitol
5. KOOL AND THE GANG (4) De-Lite (PIP)
6. CHICAGO (4) Columbia
7. THREE DOG NIGHT (3) ABC / Dunhill
8. BACHMAN-TURNER OVERDRIVE (4) Mercury (Phonogram)
9. O'JAYS (2) Philadelphia International (Columbia)
10. CARPENTERS (2) A&M
11. BO DONALDSON AND THE HEYWOODS (2) ABC
12. BROWNSVILLE STATION (4) Big Tree (Atlantic)
13. BLUE SWED (1) Capitol (1) EMI (Capitol)
14. SPINNERS (3) Atlantic
15. DE FRANCO FAMILY (3) 20th Century
16. STAPLE SINGERS (3) Stax (Columbia)
17. EARTH, WIND AND FIRE (4) Columbia
18. JACKSON FIVE (3) Motown
19. MAIN INGREDIENT (2) RCA
20. GUESS WHO (2) RCA
21. DIANA ROSS AND MARVIN GAYE (3) Motown
22. ROLLING STONES (3) Rolling Stones (Atlantic)
23. BLUE MAGIC (2) Atco (1) Atlantic
24. RIGHTOUS BROTHERS (2) Capitol (1) Haven (Capitol)
25. MFSB (2) Philadelphia International (Columbia)

Top Pop Singles INSTRUMENTALISTS

Pos. ARTIST (No. of Charted Singles) Label (Distributing Label)
1. MARVIN HAMLISCH (1) MCA
2. MIKE OLDFIELD (1) Virgin (Atlantic)
3. HERBIE HANCOCK (1) Columbia
4. COZY POWELL (1) Chrysalis (Warner Bros.)
5. ATLANTA RHYTHM SECTION (1) Polydor
6. BLACKBYRDS (1) Fantasy
7. HERB ALPERT & Tijuana Brass (1) A&M
8. CRUSADERS (1) ABC / Blue Thumb
Intone my servant the verses of your Lord
Let me hear you sing — let your voice ring
Throughout cities of men’s hearts

©1973 Dawnbreaker Music (BMI)

Seals & Crofts thank Billboard for naming them 1974’s top album duo.

Watch for Seals & Crofts’ next album, I’ll Play For You, on Warner Bros. records and tapes.
### Top Pop PRODUCERS

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Producer</th>
<th>No. of Charted Singles on Hot 100</th>
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<tbody>
<tr>
<td>1.</td>
<td>Thom Bell</td>
<td>(11)</td>
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<tr>
<td>2.</td>
<td>Kenny Gamble &amp; Leon Huff</td>
<td>(10)</td>
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<tr>
<td>3.</td>
<td>Richard Perry</td>
<td>(6)</td>
</tr>
<tr>
<td>4.</td>
<td>Phil Gerhard</td>
<td>(6)</td>
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<tr>
<td>5.</td>
<td>Gus Dudgeon</td>
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<td>6.</td>
<td>Barry White</td>
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<td>7.</td>
<td>Todd Rundgren</td>
<td>(5)</td>
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<tr>
<td>8.</td>
<td>Paul McCartney</td>
<td>(4)</td>
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<tr>
<td>9.</td>
<td>Terry Cashman &amp; Tommy West</td>
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<td>10.</td>
<td>Tom Catalano</td>
<td>(6)</td>
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<td>11.</td>
<td>Steve Barry</td>
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<td>12.</td>
<td>Billy Sherrill</td>
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<td>13.</td>
<td>Kenny Kerner &amp; Richie Wise</td>
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<td>14.</td>
<td>Stevie Wonder</td>
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<td>15.</td>
<td>Dennis Lambert &amp; Brian Potter</td>
<td>(9)</td>
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<td>16.</td>
<td>Kool &amp; Gang Enterprises, Inc.</td>
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<td>17.</td>
<td>Milton Okun</td>
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<td>18.</td>
<td>Rick Hall</td>
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<td>19.</td>
<td>James William Guercio</td>
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<td>20.</td>
<td>Tom Dowd</td>
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<td>21.</td>
<td>Hal Davis</td>
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<td>22.</td>
<td>John Farrar</td>
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<td>23.</td>
<td>Frank Wilson &amp; Leonard Carson</td>
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<td>24.</td>
<td>Jimmy Jenner</td>
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<td>25.</td>
<td>Randy Bachman</td>
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<td>26.</td>
<td>Snuff Garrett</td>
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<td>27.</td>
<td>Lenne Warboden</td>
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<td>28.</td>
<td>Peter Scheurmeier</td>
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<td>29.</td>
<td>Billy Preston</td>
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<td>30.</td>
<td>James Brown</td>
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<td>31.</td>
<td>Lou Adler</td>
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<td>32.</td>
<td>Brian Ahern</td>
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<td>33.</td>
<td>Silvester, Simmons &amp; Gooding</td>
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<td>34.</td>
<td>Bung Palmer</td>
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<td>35.</td>
<td>Willie Mitchell</td>
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### Top Pop PUBLISHERS

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Publisher</th>
<th>Licensee No. of Charted Singles on Hot 100</th>
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<tbody>
<tr>
<td>1.</td>
<td>Mighty Three</td>
<td>BMI (22)</td>
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<td>2.</td>
<td>Jobete, ASCAP</td>
<td>(18)</td>
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<td>Screen Gems Columbia</td>
<td>BMI (10)</td>
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<td>4.</td>
<td>Stone Diamond</td>
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<td>Almo, ASCAP</td>
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<td>6.</td>
<td>Colgems, ASCAP</td>
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<td>7.</td>
<td>American Broadcasting</td>
<td>ASCAP (11)</td>
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<td>8.</td>
<td>Al Galluccio</td>
<td>BMI (5)</td>
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<td>9.</td>
<td>ABC-Dunhill</td>
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<td>Big Elk</td>
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<td>Blackwood</td>
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<td>12.</td>
<td>Keg, ASCAP</td>
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<td>13.</td>
<td>Stein &amp; Van Stock</td>
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<td>ATV</td>
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<td>East/ Memphis</td>
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<td>Dick James</td>
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<td>Warner-Tamerlane, BMI (8)</td>
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<td>Con-Estoga</td>
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<td>Hill &amp; Range, BMI (6)</td>
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<td>Spanka, BMI</td>
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<td>January</td>
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<td>Bulletproof</td>
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<td>Groovesville</td>
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<td>Shari Lynn</td>
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<td>Fullness</td>
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<td>37.</td>
<td>Ahab, BMI</td>
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<td>E.J. Marks, BMI</td>
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<td>Promopub, ASCAP</td>
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<td>Big Leaf, ASCAP</td>
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<td>43.</td>
<td>Moore, Capac</td>
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<td>Unichappell</td>
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<td>Delightful</td>
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<td>Levine &amp; Brown, BMI</td>
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<td>59.</td>
<td>Jocim, BMI (2)</td>
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<td>61.</td>
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<td>Viva, BMI</td>
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<td>Chrisyals, ASCAP</td>
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<td>Skystory, BMI (1)</td>
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<td>66.</td>
<td>Howarth, ASCAP</td>
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<td>67.</td>
<td>High Ground, BMI</td>
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<td>Hallnote, BMI</td>
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<td>72.</td>
<td>Boq, ASCAP</td>
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<td>Radium, ASCAP</td>
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The images include pages from a Billboards Talent in Action issue, featuring listings for Top Pop PRODUCERS and Top Pop PUBLISHERS. Details include names of producers and publishers, and their affiliations, along with other information related to the music industry. The text is organized in tables with clear headings and entries, making it easy to read and understand.
Thank you for the many awards from our wonderful artists and ourselves.

POPULAR SINGLES
Top Artists
#4 Jim Croce
Top Male Vocalists
#3 Jim Croce
Top Labels
#5 ABC

POPULAR ALBUMS
Top Albums
#5 "You Don't Mess Around With Jim" Croce
Top Artists
#1 Jim Croce
Top Male Artists
#1 Jim Croce

COUNTRY SINGLES
Top Singles
#5 "Rub It In" Craddock

SOUL SINGLES
Top Labels
#4 ABC

EASY LISTENING SINGLES
Top Artists
#3 Jim Croce

GOSPEL ALBUMS
Top Albums
#4 "Don't Let Him Down" Pilgrim Jubilee Singers
#5 "It's Gonna Rain" Sensational Nightingales
Top Labels
#3 Peacock (ABC)

TOP "NEW"
Top New Country Singles Artists
#5 Jim Mundy
Top New Pop Male Singles Artists
#1 Lamont Dozier
Top New Pop Duos/Groups Singles Artists
#2 Bo Donaldson & The Heywoods

Top Album Instrumentalists
#9 Crusaders (Blue Thumb)
Top Singles Instrumentalists
#8 Crusaders (Blue Thumb)
Top New Pop Singles Artists
#2 Bo Donaldson & The Heywoods
#6 Lamont Dozier
#11 Rufus

abc Records
**Top POP ALBUMS**

1. **GOODBYE YELLOW BRICK ROAD**—Elton John—MCA
2. **GREATEST HITS**—John Denver—RCA
3. **BAND ON THE RUN**—Paul McCartney—Apple (Capitol)
4. **INNERVISIONS**—Steve Wonder—Tamla (Motown)
5. **YOU DON'T MESS AROUND WITH JIM**—Jim Croce—ABC
6. **AMERICAN GRAFFITI**—Soundtrack—MCA
7. **IMAGINATION**—Gladdys Knight & The Pips—Buddah
8. **BEHIND CLOSED DOORS**—Charlie Rich—Epic (Columbia)
9. **THE STING**—Soundtrack—MCA
10. **TRES HOMBRES**—Z.Z. Top—London
11. **DARK SIDE OF THE MOON**—Pink Floyd—Harvest (Capitol)
12. **BACHMAN-TURNER OVERTURE II**—Bachman Turner Overdrive—Mercury (Phonogram)
13. **COURT AND SPARK**—Joni Mitchell—Asylum
14. **SUNDOWN**—Gordon Lightfoot—Reprise
15. **MILDAUR**—Mama Mildaur—Reprise
16. **I GOT A NAME**—Jim Croce—ABC
17. **BRAIN SALAD SURGERY**—Emerson, Lake & Palmer—Manticore (Atlantic)
18. **SHIP AHOY**—Jay's—Philadelphia International (Columbia)
19. **FULL SAIL**—Loggins & Messina—Columbia
20. **A FEW PEACEFUL**—Kool & The Gang—De-Lite (P.I.P.)
21. **HEAD HUNTERS**—Herbie Hancock—Columbia
22. **TUBULAR BELLS**—Mike Oldfield—Virgin (Atlantic)
24. **LIFE & TIMES**—Jim Croce—ABC
25. **CHICAGO VII**—Chicago—Columbia
26. **LED ZEPPELIN**—Led Zeppelin—Atlantic
27. **TALKING BOOK**—Stevie Wonder—Tamla (Motown)
28. **THE BEST OF BREAD**—Bread—Elektra
29. **LOS COCHINOS**—Cheech & Chong—ODE (A&M)
30. **RINGO**—Ringo Starr—Apple (Capitol)
31. **Houses Of The Holy**—Led Zeppelin—Atlantic
32. **BUDDHA AND THE CHOCOLATE BOX**—Carl Stevens—A&M
33. **LAID BACK**—George Allen—Capricorn (Warner Bros.)
34. **WHAT WERE ONCE VICES ARE NOW HABITS**—Doobie Brothers—Warner Bros.
35. **SPECTRUM**—Billy Cobham—Atlantic
36. **HOTCAKES**—Carl Simon—Electra
37. **UNDER THE INFLUENCE**—Love Unlimited—20th Century
38. **OPEN OUR EYES**—Earth, Wind & Fire—Columbia
39. **THE JOHN**—Steve Miller Band—Columbia
40. **DIAMOND GIRL**—Seals & Crofts—Warner Bros.
41. **PRETZEL LOGIC**—Steele Dan—ABC
42. **STONE GYM**—Barry White—20th Century
43. **THE CAPTAIN AND ME**—Doobie Brothers—Warner Bros.
44. **SHININ' ON**—Grand Funk—Capitol
45. **BRIDGE OF SIGHS**—Robin Trower—Chrysalis (Warner Bros.)
46. **LETS GET IT ON**—Marvin Gaye—Tamla (Motown)
47. **WAR LIE**—War—United Artists
48. **ON THE BORDER**—Eagles—Asylum
49. **LYNYRD SKynyRD**—Lynyrd Skynyrd—Columbia
50. **THE WAY WE WERE**—Barbra Streisand—Columbia
51. **LOVE IS THE MESSAGE**—MFSL—Philadelphia International (Columbia)
52. **UNBORN CHILD**—Seals & Crofts—Warner Bros.
53. **MIGHTY LOVE**—Spinners—Atlantic
54. **QUADROPHENIA**—The Who—MCA
55. **BACHMAN-TURNER OVERTURE**—Bachman-Turner Overdrive—Mercury (Phonogram)
56. **Piano Man**—Billy Joel—Columbia
57. **Love Song For Jeffrey**—Helen Reddy—Capitol
58. **Skin Tight**—Ohio Players—Mercury (Phonogram)
59. **Chicago V**—Chicago—Columbia
60. **Apostrophe**—Frank Zappa—Discreet (Warner Bros.)
61. **Don't Cry Now**—Linda Ronstadt—Asylum
62. **Back To Oakland**—Tower Of Power—Warner Bros.
63. **Brothers And Sisters**—Alman Brothers Band—Capricorn (Warner Bros.)
64. **On Stage**—Loggins & Messina—Columbia
65. **Caribou**—Elton John—MCA
66. **Second Helping**—Lynyrd Skynyrd—Columbia
67. **Don't Shoot Me I'm Only The Piano Player**—Elton John—MCA
68. **Head To The Sky**—Earth, Wind & Fire—Columbia
69. **Diana & Marvin**—Diana Ross & Marvin Gaye—Motown
70. **1967-1970**—Beatles—Apple (Capitol)
71. **Burn**—Deep Purple—Warner Bros.
72. **Over-Nite Sensation**—The Mothers—Discreet (Warner Bros.)
73. **Love Song**—Anne Murray—Capitol
74. **For everyman**—Jackson Browne—Asylum
75. **Planet Waves**—Bob Dylan—Asylum
76. **Jonathan Livingston Seagull**—Neil Diamond—Columbia
77. **Body Heat**—Quincy Jones—A&M
78. **Sabbath Bloody Sabbath**—Black Sabbath—Warner Bros.
79. **Rockin' Roll Baby**—Stylistics—Arco
80. **PayBack**—James Brown—Polydor
81. **All American Boy**—Rick Derringer—Blue Sky (Columbia)
82. **Moontan**—Golden Earring—MCA
83. **If You Love Me, Let Me Know**—Olivia Newton-John—MCA
84. **Goat's Head Soup**—Rolling Stones—Rolling Stones (Atlantic)
85. **Tales From Topographic Oceans**—Yes—Atlantic
86. **Euphoriads River**—Main Ingredient—RCA
87. **Bette Midler**—Bette Midler—Atlantic
88. **461 Ocean Boulevard**—Eric Clapton—RSO (Atlantic)
89. **Light Shine**—Jesse Colins Young—Warner Bros.
90. **Back Home Again**—John Denver—RCA
91. **Killing Me Softly**—Roberta Flack—Atlantic
92. **Very Special Love Song**—Charlie Rich—Epic (Columbia)
93. **Journey To The Center Of The Earth**—Rick Wakeman—A&M
94. **Rhapsody In White**—Love Unlimited Orchestra—20th Century
95. **1962-1967**—Beatles—Apple (Capitol)
96. **Claudine (Soundtrack)**—Gladdys Knight & The Pips—Buddah
97. **The Long Hard Climb**—Helen Reddy—Capitol
98. **Let's Put It All Together**—Stylistics—Arco
99. **New Ragtime Follies**—Tony Orlando & Dawn—Bell
100. **Livin' For You**—Al Green—Hi (London)
Numero Uno

Thanks to Everyone who made it possible

Cheech Marin
Tommy Chong

Produced by Lou Adler
Ode Records, Inc. Distributed by A&M Records, Inc.
Top Pop Albums ARTISTS

Pos. ARTIST (No. of Charted Albums) Label
1. JIM CROCE (4) ABC/Dunhill
2. ELTON JOHN (3) MCA
3. CHARLIE RICH (3) Epic (2) RCA (1)
4. JOHN DENVER (4) RCA
5. SEALS AND CROFTS (4) Warner Bros.
6. GLADYS KNIGHT & THE PIPS (2) Buddah (3) Soul (Motown)
7. BACHMAN-TURNER OVERDRIVE (3) Mercury (Phonogram)
8. KENNY LOGGINS/JIM MESSINA (4) Columbia
9. CHEECH (2) Capitol
10. DOOBIE BROTHERS (3) Warner Bros.
11. PINK FLOYD (3) Harvest (Capitol)
12. LED ZEPPELIN (2) Atlantic
14. BARRY WHITE (3) 20th Century
15. PAUL McCARTNEY & WINGS (3) Apple (Capitol)
16. MARVIN GAYE (3) Tamla (Motown)
17. CHEECH & CHONG (3) Int'l (Columbia)
18. O'JAYS (2) Philadelphia Int'l (1) Columbia
19. PAUL MCCARTNEY (1) Apple (Capitol)
21. HELEN REDDY (4) Capitol
22. NEIL DIAMOND (3) MCA (2) Columbia
23. LYNDRY SKYNYRD (2) MCA
24. LOVE UNLIMITED (3) 20th Century
25. WAR (3) United Artists
26. STEVIE WONDER (3) Tamla (Motown)
27. EMERSON, LAKE & PALMER (2) MCA
28. BILLY COBHAM (2) Atlantic
29. CARPENTERS (2) A&M
30. BREAD (2) Elektra
31. CAT STEVENS (2) A&M
32. BEATLES (3) Apple (Capitol)
33. BOB DYLAN (2) Columbia (1) Asylum
34. HERBIE HANCOCK (2) Columbia (1) Warner Bros.
35. ELVIS PRESLEY (9) RCA
36. GRAND Funk (2) Capitol
37. JESSE COLLIN YOUNG (2) Warner Bros. (1) Capitol
38. STYLSTICS (2) ATO
39. Z.Z. TOP (1) London
40. GORDON LIGHTFOOT (1) Reprise (1) United Artists
41. BEACH BOYS (2) Reprise (1) Capitol
42. KOOOL & THE GANG (3) De-Lite (P.I.P.)
43. JONI MITCHELL (1) Asylum
44. MIKE OLDFIELD (2) Virgin (Atlantic)
45. MARIA MULDAUR (1) Reprise
46. STEELY DAN (3) ATO
47. BETTE MIDLER (2) Atlantic
48. ROLLING STONES (1) London (1) Rolling Stones (Atlantic)
49. BARBRA STREISAND (2) Columbia
50. DAVID BOWIE (3) RCA
51. JAMES BROWN (2) Polydor
52. ALLMAN BROTHERS BAND (1) Capricorn (Warner Bros.)
53. CARLY SIMON (2) Elektra
54. EDGAR WINTER GROUP (2) Epic (Columbia)
55. OLIVIA NEWTON-JOHN (2) MCA
56. STEVE MILLER (2) Capitol
57. LINDA RONSTADT (1) Capitol (1) Asylum
58. RINGO STARR (1) Apple (Capitol)
59. ANNE MURRAY (2) Capitol
60. GRATEFUL DEAD (2) Grateful Dead (1) Warner Bros.
61. MOTT THE HOOPLE (2) Columbia (1) Atlantic
62. GREGG ALLMAN (1) Capricorn (Warner Bros.)
63. MARSHALL TUCKER BAND (2) Capitol (Warner Bros.)
64. ALICE COOPER (3) Warner Bros.
65. SANTANA (2) Columbia
66. OHIO PLAYERS (1) Mercury (Phonogram) (1) Westbound (Chess'/Janus)
67. EAGLES (2) Asylum
68. AL GREEN (3) Hi (London)
69. ROBIN TROWER (2) Chrysalis (Warner Bros.)
70. AMERICA (2) Warner Bros.
71. TODD RUNDGREN (2) Bearsville (Warner Bros.)
72. WHO (2) MCA
73. CAROLE KING (3) Int'l (ATO)
74. DIANA ROSS (4) Motown
75. MAC DAVIS (4) Columbia
76. JACKSON BROWNE (2) Asylum
77. TOWER OF POWER (2) Warner Bros.
78. MFSB (1) Philadelphia International (Columbia)
79. ISLEY BROTHERS (5) T-Neck (Columbia)
80. LOU REED (3) RCA
81. SPINNERS (1) Atlantic
82. BILLY JOEL (1) Columbia
83. FRANK ZAPPA (1) Discreet (Warner Bros.)
84. FRANK SINATRA (2) Reprise
85. NEW BIRTH (2) RCA
86. ERIC CLAPTON (2) P/SO (Atlantic)
87. RICK WAKEMAN (2) A&M
88. ISAAC HAYES (3) Enterprise (Stax)
89. BOB MARLEY & THE WAILERS (1) Motown
90. THREE DOG NIGHT (2) ABC/Dunhill
91. MODERATORS (1) Discreet (Warner Bros.)
92. YES (2) Atlantic
93. QUINCY JONES (1) A&M
94. TEMPTATIONS (2) Gordy (Motown)
95. BLACK SABBATH (1) Warner Bros.
96. NEIL YOUNG (2) Reprise
97. RICK DERRINGER (1) Blue Sky
98. URAH HEP (2) Warner Bros. (1) Mercury (Phonogram)
99. GOLDEN EARRING (1) MCA
100. J. GEILS BAND (3) Atlantic

Top Pop Albums NEW ARTISTS

Pos. ARTIST (No. of Charted Albums) Label
1. BILLY COBHAM (2) Atlantic
2. GREGG ALLMAN (1) Capricorn (Warner Bros.)
3. BILLIE JOEL (1) Columbia
4. DIANA ROSS & MARVIN GAYE (1) Motown
5. RICK DERRINGER (1) Blue Sky (Columbia)
6. GOLDEN EARRING (1) MCA
7. GENESIS (2) Charisma (Atlantic) (1) London
8. MAJOR INDEPENDENT (1) RCA
9. BLUE MAGIC (1) ATO
10. GRAHAM CENTRAL STATION (2) Warner Bros.
WE TOO HAVE TALENT IN ACTION

Our Chefs • Our Salad Men
Our Bakers • Our Bartenders
Our Waiters,... all of us at...

Nesvivo

RESTAURANT

163-65 West 48th St., New York, N.Y. (245-6138)

The Gourmet's Haven for Fine Italian Cuisine

All Major Credit Cards Honored
# Top Pop Albums

**MALE ARTISTS**

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST (No. of Charted Albums) Label (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>JIM CROCE (4) ABC (Dunhill)</td>
</tr>
<tr>
<td>2.</td>
<td>ELTON JOHN (2) MCA</td>
</tr>
<tr>
<td>3.</td>
<td>CHARLIE RICH (2) RCA (1) London (3)</td>
</tr>
<tr>
<td>4.</td>
<td>JOHN DENVER (4) RCA</td>
</tr>
<tr>
<td>5.</td>
<td>BARRY WHITE (3) 20th Century</td>
</tr>
<tr>
<td>6.</td>
<td>MARVIN GAYE (3) Tamia (Motown)</td>
</tr>
<tr>
<td>7.</td>
<td>PAUL McCARTNEY (1) Apple (Capitol)</td>
</tr>
<tr>
<td>8.</td>
<td>NEIL DIAMOND (3) MCA (2) Columbia</td>
</tr>
<tr>
<td>9.</td>
<td>LYNYRD SKynyRD (2) MCA</td>
</tr>
<tr>
<td>10.</td>
<td>STEVIE WONDER (3) Tamia (Motown)</td>
</tr>
<tr>
<td>11.</td>
<td>CAT STEVENS (2) A&amp;M</td>
</tr>
<tr>
<td>12.</td>
<td>BOB DYLAN (2) Columbia (1) Asylum</td>
</tr>
<tr>
<td>13.</td>
<td>ELVIS PRESLEY (5) RCA</td>
</tr>
<tr>
<td>14.</td>
<td>JESSE COLLIN YOUNG (2) Warner Bros. (1)</td>
</tr>
<tr>
<td>15.</td>
<td>GORDON LIGHTFOOT (1) Reprise (1)</td>
</tr>
<tr>
<td>16.</td>
<td>STEELY DAN (3) ABC</td>
</tr>
<tr>
<td>17.</td>
<td>DAVID BOWIE (3) RCA</td>
</tr>
<tr>
<td>18.</td>
<td>JAMES BROWN (2) Polydor</td>
</tr>
<tr>
<td>19.</td>
<td>STEVE MILLER (2) Capitol</td>
</tr>
<tr>
<td>20.</td>
<td>RINGO STARR (1) Apple (Capitol)</td>
</tr>
<tr>
<td>21.</td>
<td>GREGG ALLMAN (1) Capitol (Warner Bros.)</td>
</tr>
<tr>
<td>22.</td>
<td>ALICE COOPER (3) Warner Bros.</td>
</tr>
<tr>
<td>23.</td>
<td>AL GREEN (2) Hi Hi (London)</td>
</tr>
<tr>
<td>24.</td>
<td>TODD RUNDGREN (2) Bearsiville (Warner Bros.)</td>
</tr>
<tr>
<td>25.</td>
<td>MAC DAVIS (4) Columbia</td>
</tr>
</tbody>
</table>

**FEMALE ARTISTS**

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST (No. of Charted Albums) Label (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>HELEN REDDY (4) Capitol</td>
</tr>
<tr>
<td>2.</td>
<td>JONI MITCHELL (1) Asylum</td>
</tr>
<tr>
<td>3.</td>
<td>MANI MULDAUR (1) Reprise</td>
</tr>
<tr>
<td>4.</td>
<td>BETTE MIDLER (2) Atlantic</td>
</tr>
<tr>
<td>5.</td>
<td>BARBARA STREISAND (2) Columbia</td>
</tr>
<tr>
<td>6.</td>
<td>CARLY SIMON (2) Elektra</td>
</tr>
<tr>
<td>7.</td>
<td>OLIVIA NEWTON-JOHN (2) MCA</td>
</tr>
<tr>
<td>8.</td>
<td>LINDA RONSTADT (1) Capitol (1) Asylum</td>
</tr>
<tr>
<td>9.</td>
<td>ANNE MURRAY (2) Capitol</td>
</tr>
<tr>
<td>10.</td>
<td>CAROLE KING (3) Ode (A&amp;M)</td>
</tr>
<tr>
<td>11.</td>
<td>DIANA ROSS (4) Motown</td>
</tr>
<tr>
<td>12.</td>
<td>ROBERTA FLACK (1) Atlantic</td>
</tr>
<tr>
<td>13.</td>
<td>ARETHA FRANKLIN (2) Atlantic</td>
</tr>
<tr>
<td>14.</td>
<td>CHER (2) MCA</td>
</tr>
<tr>
<td>15.</td>
<td>MARIE OSMOND (2) MGM</td>
</tr>
<tr>
<td>16.</td>
<td>RITA COOLIDGE (1) A&amp;M</td>
</tr>
<tr>
<td>17.</td>
<td>BOBBY HUMPHREY (1) Blue Note (United Artists)</td>
</tr>
<tr>
<td>18.</td>
<td>MINNIE RUPERTON (1) Epic (Columbia)</td>
</tr>
<tr>
<td>20.</td>
<td>SYREETA (1) Motown</td>
</tr>
<tr>
<td>21.</td>
<td>SUZ QUATRO (2) Bell</td>
</tr>
<tr>
<td>22.</td>
<td>MAGGIE BELL (1) Atlantic</td>
</tr>
<tr>
<td>23.</td>
<td>PHOEBE SNOW (1) Shelter (MCA)</td>
</tr>
<tr>
<td>25.</td>
<td>VIKKI CARR (2) Columbia</td>
</tr>
</tbody>
</table>

**DUOS, GROUPS**

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST (No. of Charted Albums) Label (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>GELS AND GROTH'S (4) Warner Bros. (2)</td>
</tr>
<tr>
<td>2.</td>
<td>GLADYS KNIGHT &amp; THE PIPS (3) Buddah (2) Soul (Motown)</td>
</tr>
<tr>
<td>3.</td>
<td>BACHMANN-TURNER OVERDRIVE (2) Mercury (Phonogram)</td>
</tr>
<tr>
<td>4.</td>
<td>KENNY LOGGINS/JIM MESSINA (4) Columbia</td>
</tr>
<tr>
<td>5.</td>
<td>CHICAGO (7) Columbia</td>
</tr>
<tr>
<td>6.</td>
<td>DOBBIE BROTHERS (3) Warner Bros.</td>
</tr>
<tr>
<td>7.</td>
<td>PINK FLOYD (3) Harvest (Capitol)</td>
</tr>
<tr>
<td>8.</td>
<td>LED ZEPPELIN (2) Atlantic</td>
</tr>
<tr>
<td>10.</td>
<td>PAUL McCARTNEY &amp; WINGS (1) Apple (Capitol)</td>
</tr>
<tr>
<td>11.</td>
<td>CHEECH &amp; CHONG (3) Ode (A&amp;M)</td>
</tr>
<tr>
<td>12.</td>
<td>O'JAYS (2) Philadelphia International (Columbia)</td>
</tr>
<tr>
<td>14.</td>
<td>LOVE UNLIMITED (3) 20th Century</td>
</tr>
<tr>
<td>15.</td>
<td>WAR (2) United Artists</td>
</tr>
<tr>
<td>16.</td>
<td>EMERSON, LAKE &amp; PALMER (2) Marimara (Atlantic)</td>
</tr>
<tr>
<td>17.</td>
<td>CARPENTERS (2) A&amp;M</td>
</tr>
<tr>
<td>18.</td>
<td>BREAD (2) Elektra</td>
</tr>
<tr>
<td>19.</td>
<td>BEATLES (2) Apple (Capitol)</td>
</tr>
<tr>
<td>20.</td>
<td>GRAND Funk (2) Capitol</td>
</tr>
<tr>
<td>21.</td>
<td>STYLISTICS (2) Arco</td>
</tr>
<tr>
<td>22.</td>
<td>Z.Z. TOP (1) London</td>
</tr>
<tr>
<td>23.</td>
<td>BEACH BOYS (2) Reprise (1) Capitol</td>
</tr>
<tr>
<td>24.</td>
<td>KOOL AND THE GANG (3) De-Lite (P.I.P.)</td>
</tr>
<tr>
<td>25.</td>
<td>STEELY DAN (3) ABC</td>
</tr>
</tbody>
</table>

**INSTRUMENTALISTS**

<table>
<thead>
<tr>
<th>Pos.</th>
<th>ARTIST, (No. of Charted Albums) Label (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>BILLY COBHAM (2) Atlantic</td>
</tr>
<tr>
<td>2.</td>
<td>HERBIE HANCOCK (1) Warner Bros. (2)</td>
</tr>
<tr>
<td>3.</td>
<td>MIKE OLDFIELD (2) Virgin (Atlantic)</td>
</tr>
<tr>
<td>4.</td>
<td>RICK WAKEMAN (2) A&amp;M</td>
</tr>
<tr>
<td>5.</td>
<td>DONALD BYRD (2) Blue Note (United Artists)</td>
</tr>
<tr>
<td>6.</td>
<td>MAHAVISHNU ORCHESTRA (2) Columbia</td>
</tr>
<tr>
<td>7.</td>
<td>DONATO (2) CTI</td>
</tr>
<tr>
<td>8.</td>
<td>WEATHER REPORT (1) Columbia</td>
</tr>
<tr>
<td>9.</td>
<td>CRUSADERS (3) ABC / Blue Thumb</td>
</tr>
<tr>
<td>10.</td>
<td>HERBIE MANN (2) Atlantic</td>
</tr>
</tbody>
</table>
Thank you.

BILLY COBHAM '74.

#1 new pop album artist.
#1 new pop male album artist.
#1 top album instrumentalist.

On Atlantic Records and Tapes.
All over the world, anytime of the day or night, you'll hear country talent singing...

My heartiest thanks to everyone that helped make 1974 a big year for me.

- Al
Top COUNTRY ALBUMS

Pos. TITLE—Artist—Label (Distributing Label)
1. BEHIND CLOSED DOORS—Charlie Rich—Epic
2. LET ME BE THERE—Olivia Newton-John—MCA
3. VERY SPECIFICHIRESONS—Charlie Rich—Epic
4. THERE WON'T BE ANYMORE—Charlie Rich—MCA
5. IF YOU LOVE ME LET ME KNOW—Olivia Newton-John—MCA
6. YOU'VE BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty—MCA
7. A LEGENDARY PERFORMER VOL. 1—Elvis Presley—RCA
8. STOP & SMELL THE ROSES—Mac Davis—Columbia
9. SPIDERS & SNAKES—Jim Stafford—MGM
10. BACK HOME AGAIN—John Denver—RCA
11. AMAZING LOVE—Charley Pride—RCA
12. WHERE MY HEART IS—Ronnie Milsap—RCA
13. WE'RE GONNA HOLD ON—George Jones & Tammy Wynette—MCA
14. FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall—Mercury (Phonogram)
15. COUNTRY PARTNERS—Loretta Lynn & Conway Twitty—MCA
16. THIS TIME—Waylon Jennings—RCA
17. BOBBI BARE SINGS LULLABIES, LEGENDS & LIES—Bobby Bare—RCA
18. COUNTRY BUMPKIN—Cal Smith—MCA
19. NEW SUNRISE—Brenda Lee—MCA
20. ROY CLARK'S FAMILY ALBUM—Roy Clark—ABC/Det
21. FASTEST HARP IN THE SOUTH—Charlie McCoy—Monument
22. COME LIVE WITH ME—Roy Clark—ABC/Det
23. SAYWILL—Mel Tillis—MGM
24. THE BEST OF CHARLIE RICH—Charlie Rich—Columbia
25. WOULD YOU LAY WITH ME—Tanya Tucker—RCA
26. LOVE IS THE FOUNDATION—Loretta Lynn—MCA
27. RUB IT IN—Billy "Crash" Craddock—ABC
28. ENTERTAINER—Roy Clark—ABC/Det
29. HOKY TONK ANGEL—Conway Twitty—MCA
30. MY THIRD ALBUM—Johnny Rodriguez—Mercury (Phonogram)
31. PURE LOVE—Ronnie Milsap—RCA
32. AN AMERICAN LEGEND—Terry Oates—Capitol
33. GREATEST HITS VOL. II—Loretta Lynn—MCA
34. IF WE MAKE IT THROUGH DECEMBER—Merle Haggard—Capitol
35. JOLENE—Dolly Parton—RCA
36. THE MIDNIGHT OIL—Barbara Mandrell—Columbia
37. ALL ABOUT A FEELIN'—Donna Fargo—ABC/Det
38. ALL EYES ON ME—Johnny Rodriguez—Mercury (Phonogram)
39. HELLO LOVE—Hank Snow—RCA
40. PRIMROSE LANE/DON'T GIVE UP—Jerry Wallace—MCA

Top Country ALBUMS ARTISTS

Pos. ARTIST (No. of Charted Albums) Label (Distributing Label)
1. CHARLIE RICH (3) Epic (Columbia) (1) Mercury (Phonogram) (1) RCA
2. OLIVIA NEWTON-JOHN (2) MCA
3. ROY CLARK (5) ABC/Det (1) Capitol
4. ELVIS PRESLEY (4) RCA
5. CHARLEY PRIDE (4) RCA
6. LORETTA LYNN (4) MCA
7. RONNIE MILSAP (2) RCA
8. JOHNNY RODRIGUEZ (3) Mercury (Phonogram)
9. FREDDIE HART (3) Capitol
10. TOM T. HALL (2) Mercury (Phonogram)
11. CONWAY TWITTY (2) RCA
12. DOLLY PARTON (3) RCA
13. MAC DAVIS (3) Columbia
14. JERRY LEE LEWIS (2) Mercury (Phonogram)
15. MARIE OSMOND (2) MGM
16. JIM STAFFORD (1) MGM
17. JOHN DENVER (1) RCA
18. WAYLON JENNINGS (2) RCA
19. LORETTA LYNN & CONWAY TWITTY (2) MCA
20. BRENDA LEE (2) MCA
21. CHARLIE MCCOY (2) Monument (Columbia)
22. MEL TILLIS (2) MGM
23. BILL "CRASH" CRADDOCK (2) ABC
24. GEORGE JONES & TAMMY WYNETTE (1) Epic (Columbia)
25. TANYA TUCKER (2) Columbia
26. MERLE HAGGARD (3) Capitol
27. BOBBY BARE (1) RCA
28. RAY STEVENS (3) Barnaby
29. LYNN ANDERSON (2) Columbia
30. CAL SMITH (1) RCA
31. GLEN CAMPBELL (2) Capitol
32. JEANNE PRUETT (2) RCA
33. CONNIE SMITH (3) Columbia (2) RCA
34. KIRS KRISTOFFERSON (2) Monument (Columbia)
35. BARBARA MANDRELL (2) Columbia
36. HANK SNOW (2) RCA
37. JENNY WALLACE (2) MCA
38. GEORGE JONES (2) Epic (Columbia) (2) RCA
39. BARBARA FAIRCHILD (3) Columbia
40. TER RITTER (1) Capitol
41. DON DISSEN (1) Hickory (MG M)
42. JOHNNY PAYCHECK (2) Epic (Columbia)
43. DONNA FARGO (1) ABC/Det
44. STANLEY BROWN (2) Mercury (Phonogram)
45. JIM REEVES (2) RCA
46. JERRY REED (2) RCA
47. DANNY DAVIS & THE NASHVILLE BRASS (2) RCA
48. DON WILLIAMS (1) MCA
49. JOHNNY CASH (3) Columbia
50. PORTER WAGONER & DOLLY PARTON (2) RCA

Top Country PUBLISHERS

Pos. PUBLISHER, Licensee (No. of Charted Singles)
1. TREE, BMI (41)
2. ALADDIN, BMI (22)
3. JACK & BILL, ASCAP (18)
4. AL GALLOCCIO, BMI (18)
5. BLUE BOOK, BMI (14)
6. EVIL EYES, BMI (7)
7. OLSMAR, BMI (5)
8. KOFF ROSE, BMI (5)
9. HILL & RANGE, BMI (10)
10. BLUE CREST, BMI (9)
11. FOUR STAR, BMI (7)
12. JACK, BMI (12)
13. HALLNOTE, BMI (7)
14. SHADE TREE, BMI (4)
15. SAWGRASS, BMI (6)
16. TWITTY BIRD, BMI (5)
17. ACOUSTIC, BMI (4)
18. RICO MORENO, SESAC (4)
19. SCREEN GEMS-COLUMBIA, BMI (10)
20. DARON, BMI (6)
21. ROSE BRIDGE, BMI (3)
22. MILENE, ASCAP (3)
23. GOLDEN HORN, ASCAP (6)
24. KECA, ASCAP (5)
25. BEN PETER, BMI (6)
26. TIE CHAPPELL & CO., ASCAP (5)
27. CEDARBROOK, BMI (6)
28. AHAH, BMI (2)
29. COMBRE, BMI (4)
30. WIND, BMI (7)
31. MARIPOSA, BMI (3)
32. STALLION, BMI (5)
33. PH GRAM, BMI (4)
34. HANK WILLIAMS JR, BMI (2)
35. BARON, BMI (2)
36. BERT HART, ASCAP (4)
37. HOUSE OF GOD, BMI (4)
38. DUCHES, BMI (2)
39. PETER INTERNATIONAL, BMI (4)
40. WILDERNESS, BMI (3)
41. PRIMA DONA, BMI (3)
42. FIRST GENERATION, BMI (4)
43. WARNER BROS, ASCAP (5)
44. CENTRAL SONGS, BMI (3)
45. BLUE ECHO, ASCAP (5)
46. AMERICAN COWBOY, BMI (3)
47. BIRKAY PATCH, BMI (3)
48. CHARLES RICH, BMI (1)
49. LADY JANE, BMI (2)
50. ROADMASTER, BMI (3)
Congratulations, Mickey Gilley on having just been named Billboard's "Top New Country Singles Artist," and Radio & Records "New Country Artist Of The Year."

Playboy Records and Tapes
Top SOUL SINGLES

Pos. TITLE—Artist—Label (Distributing Label)
1. FEEL LIKE MAKING LOVE—Robertות
   Farc—Atlantic—ABC
2. BOOGIE DOWN—Eddie Kendricks—Tama
   (Motown)
3. JUNGLE BOOGIE—Kool and the Gang—De Life (P.I.P)
4. BEST THING THAT EVER HAPPENED TO ME—Gladdis Knight & the Pips—Buddah
5. LOOKIN' FOR LOVE—Bobby Womack—United Artists
6. ROCK YOUR BABY—George McCrae—T.K.
7. THE PAYBACK—James Brown—Polydor
8. MIGHTY LOVE, Part 1—Spinners—Atlantic
9. DANCING MACHINE—Jackson Five—Motown
10. SEXY MAMA—Mottels—Stang (All Platinum)
11. PUT YOUR HANDS TOGETHER—O-Jays—Philadelphia International
12. ROCK THE BOAT—Hues Corporation—RCA
13. TSP—MFSL—Philadelphia Intl. (Columbia)
14. I'M IN LOVE—Aretha Franklin—Atlantic
15. CAN'T GET ENOUGH OF YOUR LOVE, BABE—Barry White—20th Century
16. TRYING TO HOLD ON TO MY WOMAN—Isaac Hayes—Tanda Orchestra
17. OUTSIDE WOMAN—Bloodstone—London
18. BE THANKFUL FOR WHAT YOU GOT—William DeVaughn—Roxbury
19. TELL ME SOMETHING GOOD—Rufus
   featuring Chaka Khan—ABC
20. LIFT UP FOR YOU—Al Green—Hi (London)
21. LET YOUR HAIR DOWN—Tempatations—Gordy (Motown)
22. I LIKE TO LIVE THE LOVE—B.B. King—ABC
23. TILL YOU COME BACK TO ME (That's What I'm Gonna Do)—Aretha Franklin—Atlantic
24. IF YOU'RE READY, COME GO WITH ME—Staple Singers—Stax (Columbia
25. HANG ON IN THERE BABY—Johnny Bristol—Motown
26. I'LL BE THE OTHER WOMAN—Soul Children—Stax (Columbia
27. LIVING FOR THE CITY—Steve Wonder—Tamla (Motown)
28. LET'S GET MARRIED—Al Green—Hi (London)
29. TOUCH A HAND, MAKE A FRIEND—Staple Singers—Stax (Columbia
30. I'VE GOT TO USE MY IMAGINATION—Gladdis Knight & the Pips—Buddah
31. HOLLYWOOD SWINGIN'—Kool and the Gang—De Life (P.I.P)
32. MIGHTY, MIGHTY—Earth, Wind & Fire—Columbia
33. JUST DON'T WANT TO BE LONELY—Main Ingredient—RCA
34. YOU HAVEN'T DONE NOTHING—Stevie Wonder—Tamla (Motown)

Top Soul Singles ARTISTS

Pos. ARTIST (No. of Charted Singles) Label
1. GLADYS KNIGHT & THE PIPS (5) Buddah
   (Stax (Motown)
2. JAMES BROWN (5) Polydor
4. EDDIE KENDRICKS (4) Tamla (Motown)
5. STEVIE WONDER (4) Tamla (Motown)
6. CHI-LITES (4) Brunswick
7. STAPLE SINGERS (3) Stax (Columbia
8. TEMPTATIONS (4) Gordy (Motown)
9. BARRY WHITE (2) 20th Century
10. ARETHA FRANKLIN (3) Atlantic
11. FOUR TOPS (4) ABC/Paramount
12. STYLISTICS (4) Verve
13. ISLEY BROTHERS (1) Columbia (3) T-Neck (Columbia
14. EARTH, WIND & FIRE (4) Columbia
15. TYRONNE DAVIS (4) Dada (Brunswick
16. JOHNNIE TAYLOR (4) Stax (Columbia
17. AL GREEN (3) Hi (London
18. INDEPENDENTS (4) Wand (Scepter)
19. SPINNERS (3) Atlantic
20. BOBBY WOACKACK (4) United Artists
21. BOBBY BLUE BAND (3) ABC/Danhill
22. DELLS (4) Capitо (Columbia
23. O'JAYS (2) Philadelphia Intl. (Columbia
24. NATHALIAN (3) Capitol
25. CURTIS MAYFIELD (4) Tamla (Buddah
26. TAVARES (4) Epic
27. BILLY PRESTON (3) Alm
28. MOEY ROBBINSON (3) Tamla (Motown)
29. MOMENTS (3) Stang (All Platinum)
30. BOB SIMON (3) Spring (Polydor)
31. BLUE MAGIC (2) Atco (1) Atlantic
32. AMONT DOZIER (2) ABC
33. NEW BIRTH (3) RCA
34. DRAMATICS (2) Cadet (Chess / Janus)
35. BLOODSTONE (3) London
36. B.B. KING (3) ABC
37. MILLIE JACKSON (3) Spring (Polydor)
38. GRANT WINS, PASSION, AND PAIN (3) Roulette
39. OHIO PLAYERS (2) Mercury (Phonogram)
40. ISAAC HAYES (3) Enterprise
41. MARVIAN GAYE (3) Tamla (Motown)
42. AL WILSON (3) Rocky Road (Bed
43. TOWER OF POWER (3) Warner Brothers
44. JACKSON FIVE (3) Motown
45. ROBERTA FLACK (2) Atlantic
46. WILLIAM DE VAUGHN (2) Roxbury
47. HAROLD MELVIN AND THE BLUE NOTES (2) Philadelphia International (Columbia
48. RUFUS (3) ABC
49. FRED WESLEY AND THE J.B.'s (4) People
   (Polydor)
50. ROLLIE (4) GRC

Top Soul Singles LABELS

1. ATLANTIC (24)
2. TAMLA (Motown) (16)
3. STAX (Columbia) (21)
4. ABC (14)
5. PHILADELPHIA INTERNATIONAL
   (Columbia) (16)
6. MOTOWN (20)
7. 20TH CENTURY (13)
8. CURTOM (Buddah) (11)
9. RCA (14)
10. COLUMBIA (13)

Top Soul Albums LABELS

Pos. LABEL (Dist. Label) (Number of Charted Albums)
1. PHILADELPHIA INTERNATIONAL (Columbia) (9)
2. MOTOWN (18)
3. TAMLA (Motown) (8)
4. COLUMBIA (6)
5. 20TH CENTURY (11)
6. UNI TED ARTISTS (8)
7. BUDDAH (9)
8. ATLANTIC (11)
9. RCA (5)
10. POLYDOR (5)
A NICE Big Juicy THANK YOU FROM THE O'JAYS.

For everybody who helped make "Ship Ahoy" the Top Soul Album of the Year, and P.I.R. the Top Soul Company of the Year, a tall, cool, freshly squeezed thanks.

On Philadelphia International Records and Tapes
Distributed by Columbia/Epic Records
### Top SOUL ALBUMS

**Pos. TITLE—Artist—Label (Distributing Label)**
1. SHIPAHOW—O'Jays—Philadelphia International (Columbia)
2. IMAGINATION—Gladys Knight & the Pips—Dunhill (Atlantic)
3. HEAD HUNTERS—Herbie Hancock—Columbia
4. THE PAYBACK—James Brown—Polydor
5. LIVIN' FOR YOU—Al Green—Hi (London)
6. SKIN TIGHT—Ohio Players—Mercury (Phonogram)
7. LOVE IS THE MESSAGE—MFSL—Philadelphia International (Columbia)
8. LET'S GET IT ON—Marvin Gaye—Tamla (Motown)
9. INNERTHINGS—Stevie Wonder—Tamla (Motown)
10. OPEN OUR EYES—Earth, Wind & Fire—Columbia
11. IT'S BEEN A LONG TIME—New Birth—RCA
12. MIGHTY LOVE—Spinners—Atlantic
13. STONE-GRO—Barry White—20th Century
14. BLUE MAGIC—Blue Magic—Atco (Atlantic)
15. CLAUDINE (SOUNDTRACK)—Gladys Knight & the Pips—Dunhill
17. THAT HUGGER'S CRAZY—Richard Pryor—Partee (Stax)
18. STREET LADY—Donald Byrd—United Artists
19. 70 TEMPTATIONS—Gordy (Motown)
20. UNDER THE INFLUENCE—Love Unlimited—20th Century
21. WAR OF THE GODS—Billy Paul—Columbia
22. LET ME IN YOUR LIFE—Aretha Franklin—Atlantic
23. BODY HEAT—Diana Ross—Tamla (Motown)
24. EUPHORIANS RIVER—Main Ingredient—RCA
25. LOOKIN FOR A LOVE AGAIN—Bobby Womack—United Artists
26. WAR, LIVE—War—United Artists
27. LONDON, ONTARIO—Bill Withers—Sussex
28. HEAD TO THE SKY—Earth, Wind & Fire—Columbia
29. SWEET EXORCIST—Curtis Mayfield—Curtom (Buddah)
30. 3+3—Isaac Hayes—Enterprise (Columbia)
31. LET'S PUT IT ALL TOGETHER—Stevie Wonder—Tamla (Motown)
32. RAGS TO RUPUS—Rufus (featuring Chaka Khan)—ABC
33. LIVE IN LONDON—O'Jays—Philadelphia International (Columbia)
34. FULFILLINGNESS’ FIRST FINALE—Stevie Wonder—Tamla (Motown)
35. DIANA AND MARVIN—Diana Ross & Marvin Gaye—Motown
36. BLACK AND BLUE—Harold Melvin & the Blue Notes—Philadelphia International (Columbia)
37. JET—Isaac Hayes—Enterprise (Columbia)
38. BOOGIE DOWN—Eddie Kendricks—Tamla (Motown)
39. RHAPSODY IN BLUE—Love Unlimited Orchestra—20th Century
40. PURE SMOKY—Smokey Robinson—Tamla (Motown)
41. UNREAL—Bloodstone—London
42. MARVIN GAYE, LIVE—Marvin Gaye—Tamla (Motown)
43. ROCKIN' ROLL BABY—Stevie Wonder—ABC
44. HIS CALIFORNIA ALBUM—Bobby ‘Blue’ Bland—ABC—Dunhill
45. 45 HERE ON MY OWN—Lamont Dozier—ABC
46. THE DOLLS VS. THE DAYSTARS—Delta & Dramatics—Cass/Cass
47. TO KNOW YOU IS TO LOVE YOU—B.B. King—ABC
48. BILLY WHITE—Bobbi Humphrey—Blue Note (United Artists)
49. SCRATCHIN' CRUSADERS—ABC/Blue Thumb
50. SHOW AND TELL—Al Wilson—Rocky Road (BELL)

### Top Soul ARTISTS

**Pos. ARTIST (No. of Charted Albums) Label (Distributing Label)**
1. GLADYS KNIGHT AND THE PIPS (2) Soul (Motown) (2) Buddha
2. MARVIN GAYE (4) Tamla (Motown) (2) Buddha
3. O'JAYS (2) Philadelphia International (Columbia)
4. LARRY WILLIAMS (3) Philadelphia International (Columbia)
5. BARRY WHITE (4) 20th Century
6. JAMES BROWN (2) Polydor
7. STEVIE WONDER (2) Tamla (Motown)
8. HERBIE HANCOCK (2) Columbia (1) Warner Brothers (2)
9. OHIO PLAYERS (1) Mercury (Phonogram) (1) Westbound (Chess/Janus)
10. AL GREEN (2) Hi (London)
11. NEW BIRTH (2) RCA
12. STYLISTICS (2) Arista
13. BILL WITHERS (1) CBS
14. ISLEY BROTHERS (3) T-Neck (Columbia)
15. BLUE MAGIC (1) Blue
16. MAIN INGREDIENT (2) RCA
17. RICHARD PRYOR (1) Reprise (1) Partee (Stax)
18. BOBBY BYRD (2) ABC/Dunhill
19. FOUR TOPS (2) ABC/Dunhill (1) Motown
20. DONALD BYRD (2) Blue Note (United Artists)
21. LOVE UNLIMITED (2) 20th Century
22. QUINCY JONES (2) A&M
23. ARETHA FRANKLIN (2) Atlantic
24. ISAAC HAYES (2) Enterprise (Columbia)
25. BOBBY WOZIKI (2) United Artists
26. DIANA ROSS (3) Motown
27. CRUSADERS (3) ABC/Blue Thumb (1) Motown
28. BILLY JOEL (2) ABC
29. CHIPS LITES (2) Brunswick
30. BILL WITHERS (1) Sussex
31. CURTIS MAYFIELD (2) Custom (Buddah)
32. EDDIE KENDRICKS (2) Tamla (Motown)
33. SMOKY ROBINSON (2) Tamla (Motown)
34. DELLAS (2) Cadet (Chess/Janus)
35. RUFUS (1) ABC
36. DIANA ROSS AND MARVIN GAYE (1) Motown
37. HAROLD MELVIN & THE BLUE NOTES (1) Philadelphia International (Columbia)
38. IMPRESSIONS (2) Custom (Buddah)
39. SHAVER & SIMMONS (2) Warner Brothers
40. STAPLE SINGERS (2) Stax (Columbia)
41. WESLEY YOUNG (1) Epic
42. TAYLOR (2) Capitol
43. LAMONT DOZIER (1) ABC

### Top Soul PUBLISHERS

**Pos. PUBLISHER, LICENSEE (No. of Charted Singles)**
1. MIGHTY THREE, BMI (30)
2. JOBETTE, ASCAP (23)
3. STONE-DIAMOND, BMI (13)
4. JULIO-BRAN, BMI (11)
5. SHERLYN, BMI (15)
6. EAST/MEMPHIS, BMI (16)
7. GROOVESVILLE, BMI (11)
8. UNICAMPUS, BMI (23)
9. BELINDA, BMI (20)
10. ABC/DUNHILL, BMI (12)
11. INTERIOR, BMI (9)
12. GANDI, BMI (6)
13. JEC, BMI (10)
14. KEZA, ASCAP (16)
15. BUTLER, ASCAP (7)
16. STEIN & VAN STOCK, ASCAP (7)
17. BUSHKA, ASCAP (5)
18. BULLET-PROOF, BMI (3)
19. DYNATONE, BMI (10)
20. ACT 1, BMI (7)
21. SAGIPRE, BMI (3)
22. BLACK BULL, ASCAP (5)
23. JANUARY, BMI (6)
24. SAVETTE, BMI (6)
25. BONITA, ASCAP (4)
26. TRELL, BMI (6)
27. GOLDEN FLECE, BMI (7)
28. GANG, BMI (5)
29. TIE: DELIGHTFUL, BMI (5)
30. CURTOM, BMI (69)
31. KAGS, BMI (2)
32. SIX STRINGS, BMI (6)
33. NICK-O-VAL, ASCAP (5)
34. STONEFLOWER, BMI (4)
35. LIFESTYLE, BMI (9)
36. SKYFOREST, BMI (1)
37. FULLNESS, BMI (2)
38. WARNER BROTHERS, ASCAP (4)
39. FAME, BMI (3)
40. BRIDGPORT, BMI (7)
41. COTLLION, BMI (8)
42. SILENT GIANT, ASCAP (9)
43. BLACKWOOD, BMI (7)
44. AL GREEN, BMI (3)
45. MUSCLE SHOALS SOUND, BMI (6)
46. HIGHLAND, BMI (1)
47. ACOLOMBIA, ASCAP (4)
48. GAUCHO, BMI (6)
49. APOA, ASCAP (4)
50. INCENSE, BMI (3)
NUMBER ONE MOR MUSIC PUBLISHER OF 1974.
MOST SINGLES ON EASY LISTENING CHARTS/NUMBER FIVE MUSIC PUBLISHER IN THE WORLD.
IRVING/ALMO/RONDOR
Top EASY LISTENING SINGLES

Pos. | Artist | Label | Distributing Label | Charted
--- | --- | --- | --- | ---
1. | CHARLIE RICH | RCA | |
2. | HERB REDDY | Capitol | |
3. | OLIVIA NEWTON-JOHN | MCA | |
4. | CHICAGO | Columbia | |
5. | ANNE MURRAY | Capitol | |
6. | CHER | MCA | |
7. | JONI MITCHELL | Asylum | |
8. | BARBRA STREISAND | Columbia | |
9. | RINGO STARR | Apple (Capitol) | |
10. | GORDON LIGHTFOOT | Warner Bros. | |
11. | CARPENTERS | A&M | |
12. | ELDON JOHN | MCA | |
13. | CAT STEVENS | A&M | |
14. | ART GARTUNKEL | Columbia | |
15. | DIANA ROSS | Motown | |
16. | LOVE UNLIMITED ORCHESTRA | Reprise | 20th Century |
17. | MOCCADIES | Telarc (ABC) | |
18. | FRANK SINATRA | Reprise (Warner Bros.) | |
19. | TERRY JACKS | Bell | |
20. | PERRY COMO | RCA | |
21. | ROBERTA FLACK | Atlantic | |
22. | MARVIN HAMLISH | MCA | |
23. | JOHNNY MATHIS | Columbia | |
24. | ELVIS PRESLEY | RCA | |
25. | TOM T. HALL | Mercury ( Phonogram) | |
26. | Stylistics | AVEO | |
27. | Jim Stafford | MGM | |
28. | Dave Loggins | Epic (Columbia) | |
29. | AL WILSON | ABC | |
30. | ELDON KING | Reprise | |
31. | NEIL DIAMOND | Columbia | |
32. | JIMMY BUFFETT | ABC/Dunhill | |
33. | Lobo | Big Tree (Atlantic) | |
34. | Kris Kristofferson | A&M | |
35. | MAUREEN McGOVERN | (2) 20th Century | |
36. | BILLY JOEL | Columbia | |
37. | CARLY SIMON | Elektra | |
38. | MAC & MESSINA | Columbia | |
39. | CLIFF DE YONG | MCA | |
40. | PAUL ANKA | (1) United Artists | |
41. | DONNY & MARIE OSMOND | MGM | |
42. | SAMI JO | MGM | |
43. | ANDY WILLIAMS | Columbia | |
44. | TONY ORLANDO & DAWN | Bell | |
45. | GEORGE TISCHOFF | (1) United Artists | |
46. | ALBERT HAMMOND | (2) Murrah | |
47. | WARNER BROS | ASCAP (4) | |
48. | LEVINE & BROWN | BMI (3) | |
49. | ABC/DUNHILL | BMI (3) | |
50. | KECA | ASCAP (6) | |
51. | E.S. BARKER | BMI (2) | |
52. | HALLNUTE | BMI (2) | |
53. | SA VETTE | BMI (5) | |
54. | JANUARY | BMI (5) | |
55. | MACLEN | BMI (1) | |
56. | FULLNESS | BMI (2) | |
57. | SKYFOREST | BMI (1) | |
58. | ROBBINS | ASCAP (3) | |
59. | ACKEL | ASCAP (1) | |
60. | STONEBROOK | ASCAP (3) | |
61. | POCKET FULL OF TUNES | BMI (1) | |
62. | COMBINE | BMI (3) | |
63. | DICK JAMES | BMI (2) | |
64. | GNOSSOS | ASCAP (3) | |
65. | C'EST MAYA | ASCAP (1) | |
66. | VENICE | BMI (1) | |
67. | VIVA | BMI (1) | |
68. | UNITED ARTISTS | ASCAP (1) | |
69. | UNART | BMI (2) | |
70. | STEIN & VAN STOCK | ASCAP (1) | |
71. | KASIER | ASCAP (4) | |
72. | ANNE RACHEL | ASCAP (1) | |
73. | BROOKLYN | ASCAP (1) | |
74. | TIM BURTON | ASCAP (2) | |
75. | RAM'S HORN | ASCAP (2) | |
76. | HUDSON BAY | BMI (1) | |
77. | SONG PAINTER | BMI (2) | |
78. | PAUL SIMON | BMI (2) | |
Wishing you an SRO '75

Tony Bennett

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Top JAZZ ALBUMS

Pos. TITLE, Artist, Label (Dist. Label)
1. HEAD HUNTERS, Herbie Hancock—Columbia
2. SPECTRUM—Billy Cobham—Atlantic
3. BLACK BYRD—Donald Byrd—Blue Note (U.A.)
4. SWEETNIghter—Weather Report—Columbia
5. LIGHT AS A FEATHER—Chick Corea—Polydor
6. CLOSER TO IT!—Brian Auger's Oblivion Express—RCA
7. 2—Deodato—CTI
8. BODY TALK—George Benson—CTI
9. DON'T MESS WITH MR. T—Stanley Turrentine—CTI
10. BLACKS & BLUEs—Bobbi Humphrey—Blue Note (U.A.)
11. SUPER SAX PLAYS BYRD—Supersax—Capitol
12. SOUL BOX—Grover Washington, Jr.—Kudu (CTI)
13. STREET LADY—Donald Byrd—Blue Note (U.A.)
14. BODY HEAT—Quincy Jones—A&M
15. YOU'VE GOT IT BAD, GIRL—Quincy Jones—A&M
16. MR. BOJANGLES—Sonny Stitt—Cadet (Chess/Janus)
17. CROSSWINDS—Billy Cobham—Atlantic
18. LAYERS—Les McCann—Atlantic
19. UNSUNG HEROES—Crusaders—ABC/Blue Thumb
20. LAND OF MAKE BELIEVE—Chuck Mangione—Mercury (Phonogram)
21. HYMN OF THE SEVENTH GALAXY—Chick Corea—Polydor
22. BLACK EYED BLUES—Esther Phillips—Kudu (CTI)
23. TURTLE BAY—Herbie Mann—Atlantic
24. CHAPTER ONE—Gato Barbiere—Impulse (ABC)
25. SCRATCH—Crusaders—ABC/Blue Thumb
26. CONCERT IN JAPAN—John Coltrane—Impulse (ABC)
27. LOVE IS THE MESSAGE—MFSL—Philadelphia Intl. (Columbia)
28. I AM SONG—Ces Laine—RCA
29. STRAIGHT AHEAD—Brian Auger's Oblivion Express—RCA
30. SECOND CRUSADE—Crusaders—ABC/Blue Thumb
31. SUPER FUNK—Funk Inc., Prestige (Fantasy)
32. ELEVENTH HOUSE WITH LARRY Coryell—Larry Coryell—Vanguard
33. PRELUDE—Deodato—CTI
34. WILDFLOWER—Hank Crawford—Kudu (CTI)
35. BLUES BROTHERS—Eddie Harris—Atlantic
36. BIG FUN—Miles Davis—Columbia
37. '73—Ahmad Jamal—20th Century
38. 2 GENERATIONS—Dave Brubeck—Atlantic
39. MYSTERIOUS TRAVELLER—Weather Report—Columbia
40. OOH, SO GOOD 'N BLUE—Taj Mahal—Columbia

Top Jazz LABELS

Pos. LABEL (Dist. Label) Number of Charted Albums
1. COLUMBIA 16
2. CTI 17
3. ATLANTIC 12
4. BLUE NOTE (UA) 5
5. RCA 6
6. POLYDOR 5
7. ABC/IMPULSE 7
8. Kudu (CTI) 4
9. ABC/BLUE THUMB 4
10. PRESTIGE (Fantasy) 6

Top Jazz Albums ARTISTS

Pos. ARTIST (No. of Charted Albums) Label (Dist. Label)
1. DEODATO (4) CTI
2. CHICK COREA (5) Polydor
3. HERBIE HANCOCK (3) Columbia
4. BILLY COBHAM (2) Atlantic
5. DONALD BYRD (2) Blue Note (UA)
6. CRUSADERS (3) ABC/Blue Thumb (1)
7. WEATHER REPORT (2) Columbia
8. BRIAN AUGER'S OBLIVION EXPRESS (2) RCA
9. QUINCY JONES (2) A&M
10. HERBIE MANN (3) Atlantic
11. STANLEY TURRENTINE (3) CTI
12. FREDDIE HUBBARD (4) CTI
13. GEORGE BENSON (1) CTI
14. CLEO Laine (2) RCA
15. SUPER SASSY (2) Capitol
16. BOBBI HUMPHREY (1) Blue Note (UA)
17. JOSHUA RIFKIN (3) Nonesuch (Elektra)
18. GROVER WASHINGTON, JR. (1) Kudu (CTI)
19. MILES DAVIS (2) Columbia
20. GATO BARBIERI (3) Flying Dutchman
21. ESTHER PHILLIPS (2) Kudu (CTI)
22. GENE AMMOND (3) Prestige (Fantasy)
23. MCCOY TYNER (3) Milestone (Fantasy)
24. LES MCCANN (2) Atlantic
25. SONNY STITT (1) Cadet (Chess / Janus)
26. CHARLES EARLAND (2) Prestige (Fantasy)
27. CHUCK MANGIONE (1) Mercury (Phonogram)
28. AHMAD JAMAL (2) 20th Century
29. KETHER JARRETT (3) ECM (Polydor)
30. JOHN COLTRANE (1) Impulse
31. MFSB (1) Philadelphia Intl. (Columbia)
32. GIL SCOTTHERON (2) Flying Dutchman
33. DOUG CARR (2) Black Jazz
34. EDDIE HARRIS (2) Atlantic
35. FUNK, INC. (1) Prestige (Fantasy)
36. LARRY CORYELL (1) Vanguard
37. RAMSEY LEWIS (2) Columbia
38. HANK CRAWFORD (1) Kudu (CTI)
39. DAVE BRUBECK (1) Atlantic
40. TJ MALAH (1) Columbia
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<td>Dec. 31</td>
<td>Colony Hill, N.Y.</td>
<td>Jan. 17</td>
<td>In Concert, ABC-TV</td>
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<td>Chester, Pa.</td>
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<td>Utica, N.Y.</td>
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<td>Ft. Wayne, Ind.</td>
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Honor Roll Of New ALBUM ARTISTS

ARTIST, Label (Distributing Label), Titles on Album Chart

1. BOBBY DYL BAND & THE BAND, Asylum: Before The Flood
2. BAD COMPANY, Atlantic: Bad Company
3. THE SOUTHER HILLMAN-FURAY BAND, Asylum: The Southern Hillman-Furay Band
4. HUES CORPORATION, RCA: Freedom For The Stallion
5. AL WILSON, Bell: Rocky Road (Bell): La La Peace Song; Shoo & Tell
6. GEORGE McCRAE, TK: Rock Your Baby
7. TRINIMURAT, Harvest (Capitol): Illusions On A Double Dimple
8. BOB SCAGGS, Columbia: Atlantic: Slow Dancer; Boz Scaggs
9. BLACKBYRDS, Fantasy: Band (1)
10. NEXTAR, ABC: Passport; Remember The Future

Top Pop Singles - NEW MALE ARTISTS

1. LAMONT DOZIER (2) ABC
2. WILLIAM DE VAUGHN (2) Roxbury (1)
3. MARVIN HAMLISCH (1) MCA

Top Pop Singles - NEW FEMALE ARTISTS

1. MARIA MULDAUR (1) Reprise
2. SISTER JANET MEAD (1) A&M
3. MELBA MONTGOMERY (1) Elektra

Top Pop Singles - NEW DUOS, GROUPS

1. BACHMAN-TURNER OVERTIME (4) Mercury (Phonogram)
2. BO DONALDSON & THE HEYWOODS (2) ABC
3. BLUE SWEDE (2) EMI (Capitol)

Top Soul Singles - NEW ARTISTS

1. ECSTASY, PASSION & PAIN (2) Roulette
2. WILLIAM DE VAUGHN (2) Roxbury
3. MFSB (2) Philadelphia International (Columbia)
4. GEORGE McCRAE (2) TK Records
5. HUES CORPORATION (2) Victor
6. LEON HAYWOOD (3) 20th Century
7. LATIMORE (3) Gladys (T K)
8. JOHN EDWARDS (1) SRC (3) Aware
9. JOHNNY BRISTOL (1) MCA
10. JONESES (2) Mercury (Phonogram)
11. COMMODORES (1) Motown
12. B. Y. ESPRESSO (1) Scepter
13. K. C. SUNSHINE JUNKANOOD (2) TK
14. BROTHER TO BROTHER (1) Turbo (All Platinum)
15. GENERAL CROOK (3) Wand (Scepter)

Honor Roll Of New HOT 100 ARTISTS

ARTIST, Label (Distributing Label), Titles on Hot 100 Chart

1. BACHMAN-TURNER OVERTIME, Mercury (Phonogram): Blue Collar; Let It Ride; Taking Care Of Business; You Ain't Seen Nothing Yet
2. BO DONALDSON & THE HEYWOODS, ABC: Billy Don't Be A Hero; Who Do You Think You Are
3. BLUE SWED, EMI (Capitol): Hooked On A Feeling; Silly Willy
4. BLUE MAGIC, Atco: Stop To Start; Side Show; Three Ring Circus
5. F&B, Philadelphia International (Columbia): TSOP; Love Is The Message
6. LAMONT DOZIER, ABC: Trying To Hold On To My Woman; Fish Ain't Bitin'
7. WILLIAM DE VAUGHN, Roxbury: Chelsea; Be Thankful For What You Got; Blood Is Thicker Than Water
8. ARBA, Atlantic: Waterloo; Honey, Honey
9. MARIA MULDAUR, Reprise: Midnight In The Oasis
10. PAPER LACE, Mercury (Phonogram): Billy Don't Be A Hero; The Night Chicago Died; The Black-Eyed Boys
11. RUFUS, ABC: You Got The Love; Tell Me Something Good
12. GOLDEN EARRING, MCA: Radar Love; Candy's Gonna Bang
13. WET WILLIE, Warner Bros.; Capricorn (Warner Bros.); Country Sided Life; Keep On Smilin'
14. MARVIN HAMLISCH, MCA: The Entertainer
15. FANCY, Big Tree (Atlantic): Wild Thing; Touch Me
16. JOHNNY BRISTOL, MGM: Hang On In There, Baby
17. MOCEDADES, Tara (ABC); Eres Tu (Touch The Wind)
18. DAVE LOGGINS, Epic (Columbia): Please Come To Boston
19. DONNY & MARIE OSMOND, MGM: I'm Leaving It All Up To You
20. BILLY JOEL, Columbia: Piano Man; Worse Comes To Worst; Travelin' Prayer
21. SISTER JANET MEAD, MCA: The Lord's Prayer
22. FIRST CLASS, UK (London): Beach Baby
23. RICK DERRINGER, Blue Sky (Columbia): Rock & Roll Heartache; Kosovo, Teenage Love Affair
24. CLIFF DE YOUNG, MCA: My Sweet Lady
25. MICKEY GILLEY, Playboy: Room Full Of Roses

Top Pop Albums - NEW MALE ARTISTS

1. BILLY COBHAM (2) Atlantic
2. GREGG ALLMAN (1) Capricorn (Warnier Bros.)
3. BILLY JOEL (1) Columbia

Top Pop Albums - NEW FEMALE ARTISTS

1. MINNIE RIPERTON (1) Epic (Columbia)
2. SYREETA (1) Motown
3. SUZI QUATRO (2) Bell

Top Pop Albums - NEW DUOS, GROUPS

1. DIANA ROSS & MARVIN GAYE (1) Motown
2. GOLDEN EARRING (1) MCA
3. GENESIS (2) Charisma (Atlantic) (1) London

Top SOU NDTRACKS

1. AMERICAN GRAFFITI, MCA
2. THE STING, MCA
3. SUNSHINE, MCA
You could make $30,500 with that song that left the music heavies cold.

Remember that song of yours that the "right" people gave the cold shoulder to? The one you knew would click. But somehow never got the chance it deserved because it wasn't a reggae, a high-energy rocker, or a low-key ballad.

Well, lucky you saved it.

It could win you some big money.

As it did last year, the 1975 American Song Festival is giving songwriters a crack at a total of $129,776 in cash prizes. The most offered by any musical competition in the world.

But even more important to your career, your song will get invaluable exposure. Not only with the A&R pros, publishers, and music executives who are our screeners and judges, but also with the public on our LP of the Festival, and on national TV if your song is a finalist.

There are professional and amateur divisions, with categories for rock, country, folk, easy listening, soul, and gospel.

Last year, writers like Kenny Loggins and Bobby Goldsboro entered and made it to the finals. But you don't have to be a "name" to win. Because to ensure fairness, songs are identified by a number only. And none of the judges know whose songs they're listening to.

The 1975 American Song Festival just might be the break you've been looking for.

We are accepting entries now, so mail the coupon today for complete information and an official entry form.

The 1975 American Song Festival
An International Songwriting Competition
With few exceptions, Las Vegas has progressed backwards into a solid frontier for middle-of-the-road acts. The new year will see few innovations on the part of several adventurous entertainment directors to try new programming which appeals to young adults in the 18 to-25 age group to upgrade their entertainment in a different fashion. But in the main its MOR land.

Several years ago hotels along the Strip became conscious of an affluent youth market which was coming to the desert for the first time.

Now, the mood along the Strip with those few exceptions, is that Las Vegas remains an adult over 35 entertainment capital and the acts being presented here are geared to that fact.

Hard rock acts are not welcome in the showrooms, although unknown rock bands are found in a number of the smaller lounges which are keeping the lounge tradition alive.

But in the main, it's the performer who doesn't turn off a parent or grandparent who rules the roost.

The major "critics" Las Vegas faces is how to hold down costs during an era of escalating prices and tight money. Entertainment directors speak of a dearth of new superstars (as they are wont to do each year), but they devise methods of keeping their showrooms booked.

The Hughes chain (Sands, Frontier, Desert Inn, Landmark) banks on Wayne Newton and Robert Goulet who both pay copious weeks for the company.

Walter Kane, entertainment director for Hughes, hopes to innovate something in 1975 by booking Newton for 12 straight weeks in the Sand's grand ballroom. This year, Newton played nine consecutive weeks at the Sands, prompting Kane to note: "No one has ever played 12 consecutive weeks.

And to follow this up, Kane plans booking Newton at one hotel for the entire summer of 1976. "Maybe it'll be 40 weeks," the veteran showroom says in his office in the Sands sprinkled with photos of show business luminaries and several of Howard Hughes, who has known Kane since 1940.

There is a statistic that around 12,000 people come through the town every two days, enabling the same act to stay put at the same place and be ensured of a new audience.

Booking one act as the only entertainment would really be an experiment.

One experiment launched this fall seems to have paid off for the Sahara and outside concert promoter Gary Nasef. The Sahara has become the champion for rock music along the Strip, with a series of concerts called "Command Performances" in the hotel's space center convention facility with a 4,200 seating capacity cabaret style.

Although there have been rock concerts at the Las Vegas Convention Center and the Las Vegas Stadium, there has never been a regular series of rock concerts at any hotel, with the Sahara's series already presenting Sly and the Family Stone and Eric Burdon, Richie Havens and the Mahavishnu Orchestra, Loggins and Messina and slated for Dec. 29 the Beach Boys.

Howard Martin, the Sahara's aggressive entertainment director, counters the attitude that the other hotel buyers by emphasizing that the 21-35 age group "is our market and it hasn't been developed before."

Sixty percent of the people coming to Las Vegas are between 21-35, Martin says, citing a recent survey by the local Hotel Resort Assn. "It's a market here that no one's taking care of."

As for booking rock bands into the main rooms, Martin says the 'hotels aren't bending with the times.' He feels people like James Taylor can be a showroom headliner.

Neil Diamond has been approached by several hotels, Martin claims, but none can pay his price. Today, the open concerts at the sports arenas or auditoriums are Las Vegas' chief competition, paying more money for a concert appearance than this city can dish out and so the acts, from the newer, younger superstars to the more established names like Frank Sinatra, know that one-nighters at the biggest audience potential palace are the answer.

Sid Gathrid, Caesars Palace entertainment director since the hotel opened in 1966, says that Sinatra can make more money one night in Cleveland than "I can pay him for a week."

Sinatra, of course, is Caesars highest paid entertainer (working without a contract).

One innovation which is tied inexorably to the battle of making more money at a time when profit margins are being squeezed, is offering the public two headliners.

The Riviera this year has found that by pairing Petula Clark (dropped by Caesars) with Frank Gorshin, the 5th Dimension and Paul Williams, Don Rickles and the Mills Brothers, Joel Grey, Liza Minnelli, "it brings in a lot more people," says Rivera executive Tony Zoppi. (Ed Torres is the hotel's president-talent buyer, but never seems to be available to discuss the hotel's entertainment policies.)

The Riviera is aware of the potential of contemporary acts; fact Zoppi went to Long Beach, Calif., to scout Kris Kristofferson and was turned off by the singer's onstage language.

In order for an act to play a main room here, it has to non-grate the adults, who after all, are being enticed to stay in a hotel after the show to play in the casino.

Money is on everyone's minds every moment. Caesars Palace, in order to meet its commitment of having nothing but superstars every week of the year, is paying spectacular salaries. The MGM Grand, which celebrated its first birthday Dec. 5, has also been paying more than top dollar for acts to get itself going with a roster.

By contrast, the Sands' Walter Kane, who books an infinitely smaller showroom than Caesar's, the Grand or Hilton, says emphatically: "We're trying to prevent what I saw happen to Hollywood. Hollywood priced itself out of existence. We try to keep prices down, including keeping the salaries for entertainers in a sensible area.

When Sammy Davis worked the Sands he was paid a reported $65,000 a week. Moving to Caesars (after working out his own arrangements to leave the Sands where he owed them 12 weeks and 4 days and the Tropicana was charging $700 a week), the he had points and a pact not to play for any other hotel. Davis opened last November for a reported $175,000 a week.

Other Caesars headliners salaries are Sinatra, reported $240,000 a week and Johnny Carson reported a $200,000 a week.

Kane claims the weekly entertainment cost for all the Hughes hotels is less than what Caesars pays out.

Caesars' Gathrid, in emphasizing the hotel's "determination" to book 52 weeks of "absolute superstars," says that means having to pay the top dollar.

The hotel's lineups includes Steve and Eydie, Alan King, Andy Williams, Paul Anka, Diah Ross, Tom Jones, Davis and Sinatra, with an option for Cher as a backup and negotiations going on to have Bob Hope make his Vegas debut.

"Because of the number of stars we have," Gathrid says, "we cannot give extended weeks of engagements; we can only give them a maximum of six weeks. Because of this, we have to pay them more money."

Caesars (which has bought an ice show for between $20,000 and $25,000 as an opening act), has the distinction of charging the highest ticket price: $35 plus tax for the first engagement.

Admits Gathrid: "We don't know where the prices are going. Musicians union prices went up in November. It's very difficult to make a decision."

(Continued on page 40)
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Vegas Legacy

any showroom pay for itself. We were the first to raise our showroom prices last year from $15 to $17.50 for Tom Jones and then Andy Williams. It's reasonable to assume our prices will go up more, but so will the other showrooms."

Gathrid says the people at the Sands are "living in the past when the 'Rat Pack' (Sinatra-Dean Martin-Davis-Joey Bishop-Peter Lawford) was riding high and $40,000 to $50,000 was the salary high. The cost for talent today has increased radically."

Las Vegas has ceased being a "bargain town" dollar-wise. The cost of everything has gone up and the hotels are cognizant that the public could react -in fact there has been some reaction to the higher costs of the shows, but in the main, the city remains unique and consequently people from all over the world soon flock here.

Cost of seeing a dinner show run this gamut: Grand $15; Sands and Frontier $12.50 to $15; Desert Inn $8.50 to $12.50; Hilton $17.50; Sahara $15; Riviera $15 to $22.50; Caesars $17.50 to $35; Fremont $6.75; Thunderbird $9.50; Hacienda $7.95.

Gathrid points out one important fact: in Vegas there are no covers added on top of the minimums. While in what night clubs there are remaining in New York and Miami, the audience is hit with both.

This fading away of the nites that often allowed an act to develop himself, has affected Vegas. "There is grooming area anymore," Gathrid says. "So you stick with the established names, but some miracle always happens."

The executive acknowledges that the "new important stars are record artists and they fit into the genre which is not suitable for our showrooms. You cannot use a rock group here."

Walter Kane seconds the lack of spawning grounds, adding that they too is teaming dual attractions to make up for the death of new stars. Jerry Vale and comic impressionist Rich Little are the newest confirmations.

Cougled with a general emphasis on MOR type acts, the city has reverted back to the nostalgic feel of open lounges in the casinos. The expensive mini-theater lounges, active in the late 1960s are gone, victims of high costs of operation and dollar returns, even though major names played these rooms. Now these lounges play unknown names but provide an opportunity for a new act to gain exposure and build an audience and then possibly given the nod from the entertainment director, move into the main room.

On a hotel by hotel basis, these are capsule items:

**MGM Grand:** First giving free entertainment to Helen Reddy, Jackson 5, Shirley Maclaine working in the 2,108 seat Celebrity room. Lou Rawls, Fabian, Roger Williams (in February), Johnny Tillson, George Maharis (in January) are all names Leon's Den lounge attractions. Notes entertainment director Rothkopf: "All we need is seven top names. All we have open is four weeks for the rest of 1975. Hotel president Al Benedict says the facility is over its projection by 50-70 percent. The public doesn't complain about the $15 dinner show cost after 1975's February, notes Rothkopf.

**Dean Martin:** The hotel's top draw. It's been said that Frank Sinatra would move to the Grand. Rothkopf smile, when he says: "I've talked casually to the people he's with. I think he'd like to play three-four weeks in Vegas. We'd work with him."

**Hughes Hotels:** Walter Kane, the entertainment director since 1971, says he's had to rebuild the "Sands roster after the Sinatra clan left with Wayne Newton, Phillips Dilller, Bob Newhart, Lena Horne. Donna Summer (out of the Sunday night show which plays the Frontier), Rich Little.

The Sands closed its lounge in mid-1971 in favor of a flow of lounge shows and the new lounge with acts like Sonny King and Bobbie Gurla of Capitol of Canada a favorite MOR singer.

The Frontier also offers an open lounge, with a $1.25 minimum and unknown acts. Of all its attractions, Wayne Newton and Debbie Reynolds at the Desert Inn bring in their own shows and Hughes pays them for the package. Next year Kanee presents the Buck Owens show at the Frontier based on Wayne Newton's recommendation. Kanee says the corporation pays Newton, Robert Goulet and Debbie Reynolds "well over $1 million a year."

The DI with its 600 seat Chrystal Room headlines Juliet Prowse, Bobbi Gentry and Debbie Reynolds. With Jimmy Dean just retiring, Kane has to fill six weeks. Dinner shows go in in January to $15 at the Sands and Frontier.

Kane says that Howard Hughes gets daily reports on who's playing where. Kane was in Freport last September at a time when Hughes was there also. Did he see his old friend? "We have a saying," Kane says, leaning forward. "Those who see him don't and those who see him don't say."

**Hilton Hotels** the Flamingo which eliminated its dinner policy in the Flamingo Room in favor of cocktails, showed the showroom in early December. Entertainers moved to a new area called the Casino Lounge with 550 seating. Lounge acts have moved to the Hilton's lounge which has been closed since August. Entertain director Dick Lane says he hasn't negotiated any new contract for as much as he has done in the past. "And I don't intend to. He plans keeping some kind of lounge open in the Hilton, either the Casino room or the smaller Yett-Yet Virgin (where Louis Prima and Mort Sahl play), Lane, who has been in the job one year, is still playing off paper he inherited. The hotel's top attractions are Elvis Presley, Liberace, Charley Rich, Glen Campbell, Perry Como, Bill Cosby, Johnny Cash, Gladys Knight and the Pips. The Flamingo headlines the Lettermen, Sanders and..."
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Paul Anka: 
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The perception and living in Anka's lyrics can be attributed to his background. "Look, when I was 13, I was working a strip joint in Canada. My professional training was high school hops. In between jobs I worked as a waiter, I collected soup labels and won a contest that sent me on my first trip to New York to see an Alan Freed rock 'n' roll show. The second time I came to New York I lived in a bathtub and a bongo player lent me money so I could live on coffee and donuts," he relates.

"When I was young I had big dreams and a lack of common sense. I had energy and desire, but I had no idea of what I was doing," he says seriously. "I didn't know if I wanted to be a lawyer or be in show business. Writing and recording 'Diana' crystallized my direction. It happened very fast."

He was the youngest performer to headline the Copacabana in New York when he was 19. His hits from the 50s reflect the universal timeless emotions of youth. "Puppy Love, "You Are My Destiny," "Put Your Head On My Shoulders" - songs that while musically limited, nevertheless earned him a popular foundation for a career and $1 million by the time he was 17. He has been through a lot of changes and doesn't dwell on the past, believing in today's music. "I believe in change and never put down what is currently happening in music," he says. "If you don't change naturally, if you don't adapt, you get caught in a groove and your work is quickly eclipsed by other fresher performers."

He has over 20 million selling records to his credit. His new approach makes you realize just how far he has come. His hit "(You're) Having My Baby," mirrors but doesn't copy a similar sound of the soul group. The Stylistics, and a much earlier pop group, Paul & Paula. His music is still influenced by the earlier rhythms and blues and rock n' roll of Chuck Berry, Fats Domino and Sonny James. But it has matured, grown up, along with two generations of fans.

Anka has the gift of not only sniffing out trends and following them but also starting them. Early recording hits by Anka are going to be reissued. Paul bought back the rights to his earlier hits on ABC-Paramount in 1965 for $250,000 because he knew his voice and style were changing and he wanted to keep the earlier records off the market.

However, they became the subject of black market and bootlegging operations, and he has leased the rights back for five years. Anka has just made a "$100,000 deal" with Bill Buster of American Record Sales against royalties to release many of the old songs on albums. All cuts are from the originals and were not redone, though they've been remastered for stereo.

"With the nostalgia thing, we've been getting lots of calls, but until recently we just held them back. Original singles of the early years have been getting $50 and $100 apiece," he comments.

In 1971 Gordon Mills bought Anka's Spanka Music for $500,000 in cash and tied Anka up for five years, of which a year is left.

Because of his new hits on United Artists, plus changing management to Alan Carr, Anka is now working harder than he has in years. He completed a cross-country sellout concert tour. He has extremely lucrative contracts with Harran's in both Reno and Tahoe, the Fontainebleau in Miami Beach and is currently starring at Caesars Palace, Las Vegas.

Whether in nightclubs or in theaters Anka works alone. "I had to fight to do a one-man show. They wanted an opening act. But I convinced them all," he stresses.

"Few places allow a chance for the audience rapport I want and need. I turn down more job offers than I take. New York has had it as a nightclub town. You have a better chance of being showcased properly in Nevada and a little more freedom," he states.

Anka takes sound seriously. He endorses Shure sound equipment, carries and uses Vocal Master. When singing at Caesars Palace he uses 12 brass, 30 violins and percussion.

"Technically the more strings the better," he emphasizes. "You never have enough. With less you only hear a technical sound and they tend to press."

During a year's period he may employ six arrangers. He frequently utilizes four arrangers to put together two different groups in the habit of giving two arrangers the same song. When recording he picks the arranger for the type of music.

He has predicted that Nevada hotels will eventually get down to one show a night, and eliminate the food. At his recent engagement at the Fontainebleau, all tables were cleared from the room in deference to Anka's preference of being presented "in concert." He also personally supervised the complete revision of the stage sound system so as to simulate the sound of a recording studio, and individually raised every instrument in the orchestra. For the first time plexiglass separators between band sections were seen on the Fontainebleau's stage.

His opinions are definite, but his life has changed with the times. "The big change in my life came with 'My Way,'" he says. "Everything that happened to me, made me write 'My Way.' It crystallized as a song for Frank Sinatra."

"People who didn't realize my credentials as a songwriter then discovered that I wrote the theme music for 'The Longest Day' and the theme for 'The Tonight Show.' Johnny's theme earns him over $20,000 yearly in royalties."

"I trapped myself once," he confesses. "I wrote all my hits until as a songwriter I went down. After that, if I offered one of my songs to another singer, they'd say 'it's not good enough for him, who needs it?' So I decided there would be two Paul Ankas."

"But you've got to separate each career, to give respect to the business. Each thing leads to something else. The Vegas thing didn't happen overnight. I had to build a following. You have to give up a certain amount of time for each thing. You can't all of a sudden go heavy rock, that's not what I'm about. It was better for me to give away 'She's A Lady' to Tom Jones than keep it for myself. A writer must respect his song and do what's best for it. Otherwise, I'd have too many of them laying around, and you can't release them all at once."

My songwriting commitments now are for friends. I show them what I'm into and...

(Continued on page 49)
Come to Life!

Harrah's two luxury resort hotels are alive with non-stop excitement, superb dining, excellent accommodations and the world's greatest entertainers.

Coming to life on stage are these top names in show business:

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Lake Tahoe-Reno
Hotels Score Entertainment Coups, Do Well Despite Seasonal Conditions

By Laura Deni

“A Great Place to Gambol” is not only the logo of the Sahara-Tahoe, but be it gambol or gamble, that seems to be the prevailing attitude for 1975 regarding all hotels in the Tahoe-Reno area.

During 1974 several entertainment coups were announced, expansion wasn’t just a press release, but an actual fact and corporate officers smiled a lot, despite the energy crisis, inflation, high interest rates and the nation’s political climate.

While, in contrast, more than one Las Vegas hotel is in serious financial shape, expansion was an unfurled dream-up north.

Why the enormous differences in financial success between the Northern and Southern entertainment and gambling meccas?

“Good management,” neatly sums up Tony Atchley, assistant general manager of the Sahara-Tahoe.

In a unique medley of talents, management of Northern Nevada hotels, be it through corporate structure or a Quill Board, understand two strange breeds of people; entertainers and gamblers. Tahoe Reno hotel officials are quick to think, prepare rather than panic, aren’t afraid to be innovative, while simultaneously keeping an eye on the ledger sheet.

Bill Harrah has two hotels, Harrah’s Tahoe and 56 miles away Harrah’s Reno. Business at both hotels weathered the year of inflation and recession quite well. Profits from any Nevada hotel result from the casino.

“‘To put it simply, as the dollar becomes smaller, the bets grow larger,’” explains Harrah who serves as chairman of the board and chief executive officer.

During recent years Harrah’s has tried to hold entertainment expenditures to less than 10 percent of volume. For the fiscal year ended June 30, 1972 the total entertainment expense was $8,287,000. For the fiscal year ended June 30, 1973 it was $8.5 million, which included 35 stars, an equal number of supporting acts, 136 cabaret attractions and two orchestras. These entertainers performed before over one million customers.

Harrah’s entertainment expense for the fiscal year ended June 30, 1974 was $9.4 million. Besides the operation of two theatre-restaurants and two cabarets, the expense also includes payment to 33 star attractions, 50 supporting acts, 136 cabaret acts and two full time orchestras.

Harrah’s scored three significant entertainment coups during 1974; the announcement in May of the signing of Frank Sinatra, the return of the Smothers Brothers to show business, and Herb Alpert’s return to the entertainment circuit.

Sinatra’s appearance in the South Shore Room at Harrah’s-Tahoe beginning September 4 marked his return to the Tahoe area after a 12 year absence. It was also his first nightclub appearance with both his daughter Nancy and Ken Fol Jr.

The Smothers Brothers introduced a new act at Harrah’s-Reno, after a four year absence from nightclubs.

Harrah’s new entertainment at the Tahoe hotel, after a five-year hiatus, also received excellent response from critics. The same show died in Las Vegas.

Charley Pride also played his first Northern Nevada engagement at Harrah’s-Tahoe during August.

The presentation of the Mike Douglas television show from Harrah’s-Tahoe was another important entertainment event. An estimated 15 million people viewed the show when it was telecast for two weeks and 1,200 people attended each show in the South Shore room. The amount of exposure for Harrah’s nationwide was unprecedented.

Bill Harrah is noted for treating entertainers like visiting royalty. He purchased a Grumman Gulfstream II 34 million jet which brings special customers and entertainers to the Reno and Tahoe hotels.

Lounges are also going strong in Northern Nevada. “I understand that the Las Vegas clubs are really cutting back on lounge entertainment,” remarks Tad Dunbar, director of press relations for both of Harrah’s hotels.

“If that’s true, there, it certainly isn’t here. The lounges at both Reno and Tahoe are going stronger than ever, and there’s no cutback at all now or in the planning for the future.”

Harvey’s, across from Harrah’s, used to play name acts in a small room. Now it concentrates on non name power acts in its Theater Lounge like Showman Ltd., Zella Lefebvre, Linda Luntz.

Down the street at the Sahara-Tahoe Tony Atchley stresses that “The Sahara-Tahoe lounge is one of the few in the state that is really doing well.

“We have a really strong lineup with never less than five groups. The lounge pays for itself and we spend a lot of money for entertainment. We pay what it takes to get the top people, either for the mainroom or for the lounge.”

Atchley adds that the “hotel also caters to the stars. In many instances money isn’t important to the entertainer, but a question of fringe benefits and the courtesy shown by the hotel.”

Corporate officials of Del Webb credit the Sahara Tahoe for being the entity which allowed the corporation to show a profit. The corporation also expanded its hotel holding to four in the state when it purchased the Primmanna casino in Reno.

According to Atchley, the Sahara-Tahoe is heading into its seventh straight record breaking month. It recently signed Dean Martin and Glad Knight and the Pips.

Atchley, who worked his way up through the corporation ranks in publicity, advertising and promotion to management, is openly credited by Del Webb corporate officials as responsible for the enormous financial success of the Sahara-Tahoe.

The Tahoe-Reno area is far more seasonal than Las Vegas. Consequently all hotels operate on an off-season and on-season policy.

The Sahara-Tahoe initiated a fight against inflation by offering entertainment during the off-season, which began Oct. 18, for a $7.50 charge for the complete prime-rib dinner show and $6 for the midnight cocktail show.

“The lower priced shows are particularly exciting because the general trend other showrooms have followed is to raise the price of entertainment. Shows now cost between $15 and $20 and, to my knowledge, our hotel is the only showroom to greatly reduce the price of shows.”

Back at Harrah’s, Tad Dunbar says: “Our showroom dinner prices differ according to the day of the week and the season. The highest minimums are $13.50 for Reno and $15 for Tahoe, though they may be higher on rare occasions for special shows. We have cocktail shows for minimums as low as $7.”

While patrons in Las Vegas paid $35 minimums to see Sinatra and Famit by at Caesars Palace in September, the same show could have been seen a week earlier at Harrah’s-Tahoe for $17.50.

For the first time Sahara-Tahoe superstar Elvis Presley played the house twice in one year.

His Oct. 11-12 engagement marked a departure from the hotel’s traditional dinner and cocktail show format. No telephone reservations were accepted. Instead, Elvis concert tickets went on sale in the hotel lobby Monday, Sept. 2 at 9 a.m.

All tickets were $17.50, which included all tips and taxes. Sales were held to a maximum of six tickets per party per performance.

“The Sahara-Tahoe has been an innovator of entertainment,” Atchley says. “We have the only hotel where Presley, Tom Jones and Engelbert Humperdinck play.”

(Continued on page 47)
**Vegas Legacy**

*Continued from page 49*

Young, Bobby Vinton, Jack Jones. Lane is now switching acts between the two hotels.

Sahara: The Congo room is adding 300 more seats to its 700 which will put it in the market for superstars, says booker Leonard Martin. Formerly a bastion for comics (Rickles, Carson), the hotel now fills in dates with Eddie Arnold, Marty Robbins, Jim Nabors and Charo. The hotel’s rock concerts in its space center have a $5.50 and $6.50 door lab for two shows at 8 p.m. and 2 a.m. The Casbar Lounge has been reposisioned and runs until 5 a.m. There is a Safari lounge which loungers into the wee hours. Martin, in a throwback to the city’s old “giveaway days” gives all his dinner show patrons a free ticket for drink in the Saf Lounge. “What does it cost us to be nice?” he asks.

“Seventeen cents?”

Riveria: Two years ago the hotel tore out its theater lounge where Sheeky Green and Vic Damone used to hold court. Now the lounge plays the main 1,100 seat Versailles Theater. The hotel tries for two headliners, “if you can keep the price for them within;” notes a hotel executive, “and reason is under $150,000, for the package, then it is worth it.”

Caesars Palace: It costs $2 to $5 off the price of a dinner show to see a midnight show in the Circus Maximus room. Booker Sid Gathrid doesn’t believe he’s setting a price pila, eau for all the other hotels by paying the high amounts he does for his superstars. He explains it thusly: “If there’s another Sinatra or Davis then the other hotels have to pay the same kind of money. But you don’t for any other kind of act.”

Nero Nook was closed four years ago at Caesars because the lounge was “losing a great deal of money.” Now there is Cleopatra’s Barge, an 80 seat sittet with Pulp Campo playing for dining.

Thunderbird: Gathrid tries in to bring two in medium priced acts of fairly equal importance and stature. He plans using some country flavored acts like Tom T. Hall and Wex C. Kneal. With the King Country, Bobby Goldsboro, Jack Jones and Leslie Lagganm in the 550 seat Continental Theater. Vocalist-female impersonator. Tom Bailey now works 12 weeks. There is a small dance/ lounge Featuring Dave Burton. Plans to tear down the existing hotel and rebuild it as the Marc Anthony have been delayed.

Tropicana: new management and a departure of a number of superstars leaves the hotel in trouble. Entertainment director Alan Lee choices not to talk about his plans. One of two showrooms is closed.

Freemont: hasn’t booked name act in two years for its Fiesta Room. Runs burlesque revue. Renovation work will give the hotel more room for new lounge. Argent Corp., which owns the Freemont and Stardust also owns the Hacienda which has an ice show in its main room and acts like Jay Orlando and Sumner’s Son in its Sombrero lounge.

**Country To Pop**

*Continued from page 52*

Jerry Vale sings smoothly for the Hughes chain.

there is enthusiasm about the song I’m working on—I say—I’ll finish it for you.

On that basis he composed for his 5th Dimension, Sonny & Cher, Engelbert Humperdink, Andy Williams and the Partridge Family, Anka’s “Let Me Try Again” was the highlight of Sinatra’s return to show business.

“I like to write for great artists: to specifically tailor songs for them,” he explains. “Any kind of writing is a lonely exist-

ence,” he adds. “But the rewards are very unusual, very unique. There’s no question this is the most gratifying aspect of my career. The songwriter performer is here to stay for a long time, and the songwriter who can’t perform, has a problem. But if you have a good song, it’ll get out. Publishers will take a song and place it if it’s good.

“Whenever I’m writing, no one else would do my songs,” he admits. “From 1965 to 1968 I was laying out a pattern. I was always sure that the music scene would change. I was per-

forming, writing, producing and publishing my own material. The Beatles did the same formula, doing their own music. At that time all singers were supposed to do record songs. But I needed the instrumental dates. Publishers were my friends.

“Then the business became more sophisticated. Most per-

formers began to do what I had done from the start of my career. I’m glad I’m not just performer. I’m just as insecure, just as petty as any of them....

For Paul Anka the singer of his own songs it was 15 years between gold records. 1959 and “Lonely Boy” that earned him his last gold record. On October 10, opening night at Caesars Palace United Artists’ president Bill Timmons and hotel manager Jack Silberfeld announced Anka’s return to Las Vegas with a gold record for “(You’re) Having My Baby.” Anka had tears in his eyes.

The National Organization for Women (NOW) sponsored him with one of its annual “Keep Her In Her Place” awards. Even more impressed was Ellen Peck, the founder of NOW (National Organization for Non-Parents). “We’re all men and pregnant, that song could keep me pregnant,” she fumed.

“It’s the personal statement of a man caught up in the af-

fection and joy of childbirth,” Anka countered. But the feminists got to him. Midway through the cross-country tour Anka changed the lyrics to “having OUR baby.”

He defends the lyrics saying it’s a personal song, written for himself and his wife, Anne. He explains that the changes in lyrics was “a concession to Women’s Lib.”

“T will never retire completely,” says the 3-year-old Las Vegas resident. “But I want to exist in a sensible manner. No routine or work pattern, and I don’t want to do anything that isn’t becoming to my expectations. My goal is only to en-

tertain the people who are interested.”

Anka is a great promoter of others. He discovered Olfa Coates, who sings with him on “(You’re) Having My Baby” and “I Can’t Stop Loving You.”

Anka booked with him in his nightclub act. He is putting together an album for her.

He is currently the only major singing star to have a female accompanist, Kelly Stevens. Anka says Kelly also will be doing a solo album soon. Hiring Kelly had nothing to do with Women’s Lib. “It’s a more personal thing. I play with her and it’s a lot of fun,” he says.

Las Vegas News Bureau photo

Helen Reddy adds contemporary zest to the MGM Grand.

Las Vegas News Bureau photo

Liberace enjoys a warm following at the Hilton.
Lake Tahoe/Reno

“... We aren't afraid to take chances and experiment. We might make a mistake now and then, but we only make the mistake once,” he emphasizes.

Another major hotel adding glamour to the Tahoe-Reno area is John Ascuaga’s Nugget in Sparks, two miles outside of Reno. It's showroom features such stars as Roger Miller, Pearl Bailey, Ray Martin, Liberace, Jimmy Dean, and Ray Stevens. Like the Sahara-Tahoe and the Harrah's hotels, the Nugget's lounge is going strong with three acts playing nightly. Lounge headliners include: Four Freshmen, Hank Thompson, The Kirby Stone Co., Ray Anthony, and Ray Stevens.

The Nugget is family oriented. Jim Thompson, director of entertainment and headliner of entertainment for the entire family.

Reno and Lake Tahoe until the early 1970s were very separate and distinct. Now, whether the competitive spirit between the two places shows it or not, Reno and Lake Tahoe are a single recreational area. Of the over 15 million people who came to the area this year, most of them visited the picturesque area.

Vegas-Tahoe-Reno art direction: Bernie Rollins
The following list of artists are those who have appeared on one or more of the Billboard charts (except classical & Latin) from October 21, 1973 through October 28, 1974. All records are on the label listed after the artists names unless otherwise noted.

All records which appeared on the charts during the above period are listed and coded. (See the "Key to Abbreviations at the end of this section.) Yet the" letter "C" indicates a collection of records released at one time. If this had been an earlier chart or had obtained a top ten position prior to October 27, 1974, but were no longer on the charts at the time this chart was compiled, the information is not recorded. Records of Personnel Managers (PM), refer to those sections of the artists' listings. The information listed for each artist was solicited from the personal managers, booking agents, contacts and record companies.

**Key to Abbreviations**

(B) - Hot 100
(BB) - Billboard Top 100
(BS) - Soul Single
(C) - Country Single
(CL) - Country LP
(EP) - EP Single
(LP) - Long Playing
(JP) - Jazz LP
(JP) - Jazz LP
(MO) - Gold Record Award
(BO) - Booking Agent
(MP) - Manager Personal

**U.S. Recording Artists**

(Cont.)
For all the obvious reasons and a few that maybe aren't so obvious, I would like to take this opportunity to thank United Artists Records and radio programmers across America for helping make 1974 a very exciting year for me.

I will be appearing at Caesars Palace from December 26 through January 15. Stop in and say hello if you're in Las Vegas.

Sincerely,

PAUL ANKA
Blue Swede

Management:
Göran Waltner
Frituna Produktion AB
Värtavägen 15, 11528 Stockholm, Sweden
Telephone (08) 63 13 45

Agency:
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<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 of Billboard's Top 5 Classical Albums By ASCAP Members Scott Joplin and George Gershwin</td>
<td>ASCAP Artists</td>
<td>ASCAP Artists are composers and songwriters who have contributed to the world of music.</td>
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(Continued on page 81)
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KRAFTWERK (Vocal & Instrumental Group), Philco, Contact: Beatles. Records: Heaven Knows I'm Miserable Now (EMI, 1979); Kraftwerk LP, (Kraftwerk LP, 1981); Half Man and Full Woman (EMI, 1982).

KRAMER, BLA. (Vocal & Instrumental Group), Contact: Beatles. Records: With the Beatles LP, (Epic, 1963); Help! (EPIC, 1965).


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ECONOMY MAY IMPROVE, KAREL HOPES

No Miracles Due At IHMM Show

MIAMI BEACH—“I truly believe that no miracles are going to be shown at the National Housewares & Mass Merchandise (IHMM) Show, Jan. 11-14 at the Conrad Hilton. But hopefully,” he notes, “the economy will be changing after the winter shows and things will get back to a somewhat more normal mood in the months ahead.”

With a two-day overlap of the giant National Housewares Manufacturers Assn. (NHMA) exhibit at McCormick Place (13-16), Karel, whose independent Housewares Exhibit, Inc., is based here, is looking for buyer attendance of around 20,000.

“I have noticed that instead of several from one concern coming in for the show, they are cutting down to one buyer for several lines,” he observes. “And from the many hotel reservations I’ve made for buyers at the Hilton, many are coming in for two days, instead of staying for three or more as in previous years.

Noting that the recently launched Consumer Electronics Show set for Jan. 5-8 will be the first of its three raps to be part of the NHMA, Karel explains the re-adoption of his show’s former name (it was the Independent Home Entertainment Show (IHES) for the past year) more truly reflects the buyer he expects to attract.

“I never wanted the pure electronic buyer,” he explains. “I also wanted the department and discount store, drug and variety chains, hardware, toys, department stores, home fashions, catalog and catalogue outlets, appliance, automobile and furniture store buyers.

He lists among home entertainment exhibitors such firms as Jeli-Tone Corp., DT Electronics, Nelson Dubelius, S&K Controls, Bis & Eis Music, Custom Case, Kreo, Sankyo Seiki, Le-Bo, Sharp International, Music Express, Ashley Butler, Fied Tading, Solar Electronics, Samoico Trading, Inland Electronics, Ashbury, Panorama Radio, Mayrhofer Bros. & Sons and Control Loed Shoppers.

Including other giftable and housewares firms, Karel anticipates about 110 exhibitors, including a number of holdouts who “seem to be waiting to the very last minute,” due to the current economic conditions.

One type of exhibitor he’s less concerned about is known to the trade as “wizing,” for their method of showing merchandise in rooms at an convention hotel outside the exhibitors’ building.

A no-consult notes from Donald Newell, Conrad Hilton exhibit manager, notes that 90% of exhibitors states that “due to mere stringent enforcement of regulations by the Chicago Fire Dept. Prevention Bureau, there can be no more room displays except in the Imperial Suite.”

“This will apply to all future conventions,” Newell notes in a letter to the JAPANESE TAKE RAP FOR WHALING

WASHINGTON—As if the Japanese audio industry didn’t have enough to worry about with current activity in various agencies on Fair Trade, countervailing duties, warranties and RMCS requirements, now the Animal Welfare Institute is in after several of their employees for their whaling industry involvement.

At least 18 major conservation groups are urging a boycott against products of Mitsubishi, Sony, Hitachi and Marubeni, among others, for their refusal to curtail activity the groups claim makes the Japanese “the world’s biggest whale killer.”

(Continued on page 32)

INDUSTRY SUPPLIERS FOLLOW AIRLINES

Tripled Production Predicted For Shape Symmetry & Sun Co.

By STEPHEN TRAIMAN

BIDDEFORD, Me.—In less than three years Shape Symmetry & Sun has become an important industry supplier of cassette and 8-track C-6s (unloaded cases), and with the official dedication last month of its new plant addition (Billboard, Nov. 23) it geared to triple production in the next year.

Equally important to the growth plans of president Tony Geller, 33, and brother Paul, 28, plant manager, is the systems design division that already is supplying molding and assembly equipment to duplicators and blank manufacturers in the U.S. and abroad.

With a background as chief engineer at Data Packaging where he spent seven years, and as a consultant to the dedication last month of its own turnstake production at the time, Tony literally slammed $55,000 in his home back in 1971. Joined by Paul, a mechanical engineer, he moved the operation to a 4,000-square-foot building next to a car wash in November, 1972, with the aid of a $150,000 Small Business Administration loan, built the original 16,000-square-foot plant and office at Biddeford Industrial Park.

The Gellers credit the town, the SBAs and the State of Maine for the success to date, as a second $25,000 SBA loan, made possible the recent 20,000 square-foot addition that doubles production/assembly space for potential triple capacity with their three-shift, 24-hour, 6-day operation.

When a second production line of five more automatic cassette threadders goes into operation soon, S&S will be able to produce 250,000 cassette tapes a week. Although 8-track capacity can’t be reached at this time due to pending patents on proprietary automatic equipment, Tony says the new bank of injection molding machines will handle anticipated expanding sales as well as a new high speed 8-track SSB which on testing is now underway for spring production.

Father Anthony, a 20-year Army Corps of Engineers veteran, designed the plant with underground trenches to pipe out methane gas, and a 20-ton completely recirculating water chiller system.

The Gellers plan expanding their disk/cassette/cartridge production, as well as the computer tape reels produced for IBM, S&S’ newest line of promise in the systems design area. “As we develop our own equipment as our own assembly,” Tony notes, “we can share our expertise.

On the side note of the monthly production of the machine shop, hub of the design vision. All equipment at the plant was the work of Tony, down to the lathe design manager Jim Head, control designer Ray Vachon and machine designer John Napoli. A set of

(Continued on page 33)

Tape/Audio/Video

VIDEOTAPE PROMO BAY AREA ‘WASHOUT’

By JACK MCDONOUGH

SAN FRANCISCO—The in-store videocassette record promotion packages, reported as being "well on the way to acceptance in the Bay Area" (Billboard, July 6), has in fact "failed apart," in the words of the manager of the Tower Records outlet where the unit was first tried.

Carl Walters, who designed the "Promo-Vision" unit for the Video Center of nearby Mill Valley, has since left that company.

"The tower manager Stan Goman says, ‘They couldn't get the money out on it, they were breaking promises to the record companies.’

Alan Woods at the Video Center replies that "the record companies were hard to work with. They wanted so many divergent things out of it. And of course they wanted to promote disk/rack rather than the video cassette concept. And they wanted a lot of promotional pieces already done, which is very difficult because they don't do them themselves and they usually don't allow you to do them. When they do record programs themselves they don't always make it available for videocassette. At a firm like Warner Bros. they use them in-house activity.

(Continued on page 33)
Instantly

MAXIMUS SOUND BOWS LINE

GARDEN CITY, N.Y.—Maximus Sound has created a line of competitively priced high quality speakers which it will market under the Maximus brand name to independent high fidelity dealers, reports George Cohen, the firm’s vice president.

Designed and engineered with the audiophile in mind, the speakers will be shown at the upcoming CES, and will be supported at the retail level by a strong promotion and advertising campaign, as well as such dealer incentives as co-op advertising allowances and promotion kits.

Another newcomer to the Maximus line is an integrated family of modestly priced speakers specifically geared for dealers who must turn their "open-to-buy" into immediate inventory.

A/V IMPORTS DOWN, CD SAYS

WASHINGTON — Commerce Department says all home entertainment imports, with the exception of auto radios, were down in units, but up in dollar value for the first nine months of this year in all audio and video products.

The decline in units is said to reflect a continued decrease in unit sales due to a decline in sales of the car sound market.

Imports from Canada, the leading foreign supplier of auto radios, toiled 1.36 billion units, down 30.9 percent from the year-ago period. Imports from Japan had the largest decline, falling 1.34 billion units, down 20.9 percent from the same period last year, which is attributed to the continuing rise of foreign prices.

The Domestic and International Business Administration (DIBA) says that despite a decline in U.S. auto sales, unit imports of auto radio for the nine-month period rose over 16 percent to 3.73 million units.

Craig Promotes Powerplay Unit

LOS ANGELES—The newest addition to the Craig Corp. line, its model 9200 power booster coupled with Craig’s model 1416 in-dash stereo unit, is receiving special national promotion this month via a network of powerplay boos ter retailer outlets. It will also be shown at the January CES.

“Our 9200 converts conventional car stereo to powerplay operation,” says Laurence C. Craig, national publicity manager. “The power booster when hooked up with a conventional car stereo provides 12 watts per channel. That’s almost three times that of typical car stereo players.”

The display unit is compact and can be placed on a small counter. It is terrain, says. “The display is designed to demonstrate how a normal car stereo sound, he adds, “and with the flick of a switch the added increment of power and sound quality is instantly apparent.”

What’s Ahead

MAXIMUS SOUNDS BOWS LINE

At CES

CHI/Jan. 5-8

Le-Bo Accessories Sees $20 Mil Market

MASPETH, N.Y.—With its recent move here to this 100,000-square-foot manufacturing, warehousing and administrative headquarters, and planned expansion into European markets, we’re looking to hit $20 million in accessory sales within five years,” says Leslie Dame, executive vice president of Le-Bo Accessories.

“And that’s more than the entire record/tape accessory business did 10 years ago,” he notes.

Le-Bo will have a number of new products at the winter CES in Chicago, with particular attention to what Dame calls its “high-end” denon line of 8-track and cassette cases from $9.95 to $14.95 that was previewed at the summer CES.

“And we’ve been able to hold these prices since June,” he emphasizes.

Brand new for dealers is a record storage cabinet designed for the living room with a speaker look. The front-opening, walnut-finish unit holds up to 100 LPS, at suggested $29.95 list. Also due are prototypes of a new line of four to six dual cartridge/cassette cases, and the recently introduced cassette storage Roto-Rack at $9.95 that holds either 24 or 32 without cases.

Dame’s main concern is which decision to go in distribution—rack-jobbers or dealer-direct. “There’s no one left to sell on the street,” he observes.

“Only a dozen or so of the racks who are left bother with the accessory business and there’s few distribution routes to sell to dealers where our products go. The record company branches used to handle accessories, but now it’s rough finding really reliable substitutes.”

When Answering Add... Say You Saw It In Billboard

WEBTEK CUSTOM LINERS SMOOTH OUT CASSETTE PERFORMANCE

WEBTEK CORPORATION

4326 W. Pico Blvd.
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With performance most important in cassette recordings, there’s no reason to let scattered winds, electrostatic buildup or friction affect it.

That’s why Webtek custom produced cassette liners are so important.

Eliminate problems with individually die cut liners of unvarying precision and quality designed to your specific case configurations.

Preserve cassette operation as it was intended. The cassette user will appreciate it.

For more information and samples, call or write Webtek.

Save costs and cassette life in cassette and cartridge production

From the world’s largest manufacturer of pressure sensitive, pre-cut tape splices.

Q/Splicer™—7-track cartridge splice. 1-1/4" Mylar/foil laminate for cueing and sensing.

Splicerette™—cassette splice. 1-1/4" Mylar for lead splicing. Also cueing and sensing laminates.

Repro

An aggressive sales effort, advertising aimed toward the high end market, and an optimistic approach will bring a balance in 1975 and a much brighter outlook going into 1976, believes Michael Spira, former vice president, Empire Scientific, and part owner for the last two years of the aggressive Century Sales Ltd., Inc.

Taking a positive stance toward the firm which, since its inception two years ago, has opened offices in San Antonio, Ohio, Dallas, Texas, and Atlanta and has moved into new and larger quarters at 8201 Freeport, Dallas, Tex. (214) 887-1240. The staff now numbers nine, including partners Dave Meyers, former national sales manager, J.B. Wolfsohn, and John Meola, former national sales manager. S.R.

Spira’s aggressive approach involves better communication with his dealers, and formation of additional advertising dollars from his manufacturers to key dealers in order to generate maximum consumer interest. The emphasis on advertising high end product for the coming months is that the 75-75 age gap is finding it difficult to get financing, while those able to get financing are the big ticket liners.

Century reps Pioneer American car stereo (“going very well,”) Sennel, Acoustic Research, BSR, Doubles, Electro-Voice, and Telefunken.

Toshiba America, Inc., has named three new sales reps and extended their territory, advertising magazine Don Flack Marketing, headed by Flack at 7801 Aspen Rd., Northbrook, Ill. 60062, will handle hit in hit and consumer electronics stores in N. Ill., Wis. . . . EC Sales, with Roger Caronick as principal, 19065 Country Rd., 100, 100 Waps Green, Minn. 55121, will be in 60 W. N.D. and S.D. . . . For consumer electronics, Markets Research of the same name firm, fouroo Square Apts., 516, Southaven, Miss. 38671, will represent them in the territory from Texas to Idaho, to include 6a and 6e.


Metro Merges With Helmac

FLINT, Mich.—Helmac Products Corp. has acquired Metro Products, Warren, Mich., and will market the line of tape and record and tape recorders under the name Helmac Organizes to department stores, music shops, general merchandise stores, chains and mass merchandisers throughout a national network. Mrs. Billie Co- jen, sales promotion manager, says, The stackable organizers are molded plastic, from $3.90 to $9.20 retail, and hold tapes and records at a five percent angle to prevent them from falling. The line, to be shown at winter CES, includes four 8-track models, four cassette models, one model each for 45s, 1-LPs and tape reels, and a car caddy for 20-8-track tapes.

Helmac previously marketed a line of tape partners and a line of brushes, and has been in business 17 years.
CINCINNATI: Dealers were quiet on quad as Christmas approached, but stereo was pushed hard. Swallen's audio department staged a massive pre-holiday sale. Steinberg's Appliances and Electronics, with eight greater Cincy stores, guaranteed "the lowest prices anywhere." Example: Zenith AM/FM stereo with 8-track player went for $279.95, and Steinberg's tossed in $25 worth of free LPs.

DETROIT: This layoff-wracked market really needed a break, and audio dealers provided it. Grinnell's, which blankets the metropolitan area with scores of stores, staged welcome "Panasonic Gift Values" promotion early in December. This included Panasonic's AM/FM stereo/phone/8-track record unit for $299.95 and stereo 8-track recorder/player at $179.88. Eight-track decks went for $59.88. Quad, noticeably, was excluded from the promotion.

Lafayette, in conjunction with U.S. Pioneers, also came to Detroit rescue. The massive Lafayette Radio chain offered Pioneer's $219 H2000 8-track system for $188, Pioneer's 30-watt RMS stereo system ($242 for $298, and Pioneer Electronics of America's TP-222 Mini-8 car stereo ($49.95) for $39.88. Other Pioneer car stereo price breaks: TP-777 8-track ($79.95), $29.88; KP-334 cassette ($94.95), $69.88; QP-444 4-channel 8-track ($114.95), $70.83 and TP-700 8-track ($119.95), $88.

RICHMOND: In this half-million-person market, where it's feasible for buyers to comparison-shop, audio retailers locked horns in the Great Christmas Audio Price War of 1974. On the offensive early was Gary's, with two local outlets, offering the Panasonic RE134 AM/FM Stereo/8-track unit ($199.95) for $169.95, the Sony HP 161 compact stereo system for $199.95 and the Soundesign compact stereo ($139.95) for $99.95. It should be noted that Gary's, like many other audio dealers, prominently advertised its service department, hoping to pick up the repair dollars from people determined to nurse their old stereo through another year.

The Carousel, with two active, extensively-stocked outlets in the area, counterattacked with a campaign "guaranteeing" lowest Christmas prices on hi fi and audio components. They launched Sony and Sony sales, offering Sony's DXC3400K 4-channel receiver at $299, Sony's STR205A stereo receiver at $197, Sony's PX161 automatic turntable at $78, BSR's 310AXE automatic turntable at $199.88 and Lloyd's VK392 8-track record/play deck at $79.88. Ampex 3-pack 80-min. blank cassettes sold for 99 cents and Olympic headphones went for $2.77.

LOS ANGELES: Pacific Stereo's big pre-Christmas sale here was another example of the de-emphasis of quad. The chain built a stereo component system around the Sherwood 7010 receiver and sold the package for $199, more than $100 under the usual price. PS also cut the Lear A70 car tape player down to $99.95 and even offered free speaker wire!

RANKING TIME? There are some signs, however, that retailers are far from oblivious to the potential of 4-channel sound. Conditions in the industry and marketplace begged for cautious stocking and promotion this holiday season, but many dealers are starting to prepare now they have convinced themselves to bear the 4-track fruit.

In Charleston, W. Va., for example, Vince Sodaro, owner of Sodaro's Electronics, has rented a vacant building adjacent to his showroom and constructed two plush, 4-channel demonstration rooms. Right now, Sodaro says, the listening rooms provide more of an educational than sales function. Every week a couple hundred more people get exposed to the concept. The foundation for future sales is being laid. When the software and hardware are ready, Sodaro feels, his customers will bite.
TEAC Bows Open Reel Recorders

NEW YORK — The TEAC Corp. of America has introduced three professional open reel recorders specially designed for the serious recording enthusiast, according to Larry Phillips, director of marketing.

The units are a 2-track mastering recorder. A switchable playback head and 1/8-inch reel adaptors; a second model that also takes 10-inch reels and a third unit in a 1/4-inch format. According to Larry Phillips, direct of marketing.

The first British Recorded Tape Development Committee (BRTDC) exhibit booth at the recent Olympia Audio Fair attracted considerable interest from visitors to the exhibit. The BRTDC chairman Walter Boyd reports brisk business from visitors, who complimented the shows, its quadraphonic and classical software.

At Baarn, the Netherlands, Phonocon International recently hosted yet to its European representation of the international tape meeting. Topics included technical developments in cassette design, mechanical and physical qualities, and future tape market industry trends. Motivation to internationalize is the country that it is an obvious opportunity, given the large market potential.

One model offering a very special concern on the latest market programs for this sector. Among others was a presentation by the following speakers: D. Feinblatt, President of the British Tape Association, and Don Keating, Chairman of the BRTDC.

At the meeting were elected for the year: D. Feinblatt (Chairman), D. F. Keating (Vice Chairman), R. C. F. Keating (Secretary), S. J. Keating (Treasurer), and J. Keating (Representative).

The new TEAC open reel recorders are the A-6100, a 1/4-inch model with a motor design, and the A-7010, a 1/2-inch model with a motor design. Both models feature interchangeable heads and adaptors for 1/4-inch and 10-inch reel formats.

Zenith Buys Philco-Ford Plant;
Extends Year-End Closings

CHICAGO — Zenith Electronics Corp., a subsidiary of Zenith Radio Corp., has agreed to buy the $850,000 square-foot Watertown, Pa., plant of Philco-Ford Corp. Purchase is effective at the close of business Dec. 31.

Zenith plans to use the facility to consolidate final assembly of its audio products line, including all compact, stereo and console stereo units. Phaseout of facilities in Chicago will be accomplished throughout 1975.

Philco-Ford recently agreed to sell the remaining assets of its home entertainment business to General Electric Co. (Sylvania), with a complete phaseout by April 1, 1975.

Teko Electronics has begun marketing the Home brand of loudspeakers from West Germany, with plans of selling 4,000 units a year. Retail prices of the four available models range from $3300 (1110) to $1320,000 (1140). Brian Docke has been appointed the EMI group's resident representative in Japan with effect from Dec. 1.

Hitchin is introducing its R&P (recording & playback) combination (actually two heads, one body) to the hi-fi stereo trade. The company has claimed to improve signal-to-noise ratio, even for Dolby cassette decks.

Hiroshi Hamada has succeeded Minoru Abe as president of Nippon EVR. Processing at its Miura Plant will cut 60 percent of 60,000 EVR cassettes a year by reducing the number of workers to 20 from the 110 and eliminating one of the two production lines, video industry sources say.

RASF has started marketing its new line of "LH Super" C60, C90 and C120 cassettes in Japan.

In a move to avoid inventory accumulation, Zenith will extend its regular year-end inventory shut-down, from Dec. 20 to Jan. 6. The firm has extended its Thanksgiving shut-down by three days at nine U.S. facilities, with only the recently purchased Pennsylvania plant remaining open to test newly installed equipment.

Zenith expects the cutbacks to reduce 1974 calendar year sales and profits. The company has announced it is considering the adoption of the LIPO (last in, first out) method of inventory accounting which also would have an effect on calendar 1974 profits.
Country 570,000 ATTENDANCE IN '74-
A Show Business Phenomenon-
50 Years Of 'Grand Ole Opry' 

Los Angeles—With the increasing interest in country music, it was only a matter of time before one decided to devote an encyclopedia to the stars in this field (an excellent one was published nearly a decade ago but has sadly never been revised). In any case, Melvin Shastack has now published his "Country Music Encyclopedia" (Thomas Y. Crowell Company, $13.95), and if not completely definitive in all respects, is nevertheless a perfectly formatted book filled with more than 400 pages of useful information.

Shastack covers some 200 composers of yesterday and today (using some 150 selected and still photos to illustrate his entries), and offering each statistics as birth date and place, spouse, number of and names in addition to the biographical information.

If one wants to find fact, many of the entries appear to be magazine articles or large portions of articles transferred to book form, and these often lack the color and personality than reference entries. These features, as well as the straight bibliographical entries, are entertaining and well written, however, and should provide valuable information to fans, writers and disk jockeys who can pick up lots of chatter points in the volume.

Shastack has also put together an encyclopedia in the strictest sense, he has put together an entertaining, well written and informative work which should have a place on the bookshelves of many fans as well as those in the music business.

Bob Kirshen

A New Act For Nutter In
Night Clubs And Records

Las Vegas, Nev.—May Nutter, the country singer who is active as a "straight" act has crossed the country with his "Rock and Roll" into a new LP and nightclub act.

Nutter plays a character called Bobby Bigelow who is a traveling 1930 style band-leader.

Bigelow, who wants to do the show I don't want to combine my singing and acting because people in Hollywood have a tendency to then type me into a specific box, he admits.

"They also asked me to get the manager, I got two guys from Glen Campbell's band, Billy Graham and Larry McNeely. They play with me as the band of the Haystack Gang," he explains.

"The first episode got so much attention that fans called and asked for more. I put in the show even more rock and roll with a Haystack Gang as a recurring thing. The 1938-34 era is when the Waltons is supposed to be taking place. Bobby Bigelow travels around singing and playing. In those days anybody who could make money in town was a big star," says Nutter.

"I have an idea for the show which is that Rock and Roll West will hot continue. At UCLA there is an organization called "The John Edward Walsh Foundation" which keep all of the country music archives, all of the recordings they can get to for back as recordings were made."

"I'm starting to dig into those and listen to them. I've heard some of the same sound, with our modern technology of course, and will dwell upon them. I've found some songs, banjos, mandolins, flat top understrung guitars like they used in the 1930's. And we will do as much to that kind of music," Nutter relates.

"I talked to the Waltons officials about it and it was developed. The first episode I used we called 'The Little Brown Jug.' I felt I Was Single Again,' and 'Skip To My Lou.' Those are common songs to everybody, but I think there are more songs that those people really have been hearing and more interesting for them to have in the series," Nutter argued. The Waltons officials agreed.

Nutter also plays the nightclub, having done the Waltons, this time with authentic music. Dec. 30. He is also part of a month this month in Los Angeles.

Nutter also plays the night club concert, he has set it up in Las Vegas and opens after the first of the year at Harrah's, Reno. He is now talking about revamping his act to include material of the actual, authentic 1930's music.

"The Hawkins" series and "The Time Team" draw people into seeing my show. I think a concert of that type could appeal to all ages, especially to the college kids," he explains.

Taylor a Country Boy And His New Records Prove It

Nashville—In these days of grappling over what is and what is not country music, and with the listeners desiring to hear from Chip Taylor.

Country Hall Of Fame Popular

Nashville—The Country Music Hall of Fame grew enormously this year, both in attendance and in acquisitions, abetted by the move of the Country Music Association to its new quarters.

Attendance showed a gain of some 20 percent, from quarter-million up to 200,000. It was the most substantial gain in the history. The Country Music Foundation began operating the structure.

It has been utilizing its facilities, moved to a new headquarters in the area, clearing the way for added growth.

Most of the acquisition is done by the Country Music Foundation Board of Directors, which again is the lower level of the Hall of Fame Building. But it is executive director of CMF, and Danny Hatcher is director of the library.

In the past 18 months, the record collection alone has grown to 52,000, which represents an increase of 1,000 percent.

Other recent acquisitions include the vaudeville trunk of Dave Macon, "The Dixie Dregs." containing some of his rare belongings; an equally rare guitar which belonged to Ray Whitley, the first Gibson J-200. Whitley authored "Back In The Saddle Again." The first El-Bitar Mirror, a collection which belonged to Elvis Presley was also donated.

Several of the country music, now extended to full length interviews, has been made available to scholars.

WMW has donated some 200 videotapes of the " Opry" syndicated television series, and Billy Lord TV shows. Johnny Bond donated copies of all of his records, "The County Music Association." Red Sovine gave all his LPs and old 78s, Wesley Rose turned over the original masters of a dozen disks. There were also many individual donations of sheet music, periodicals.

Station WTVS of Jackson, Tenn., turned over more than 2,000 singles from the early days. Also turned over were several hundred songs, some of them in 1900s, most of them on Decca. She now records for the Capstone label. For the first time, the series was developed into a family show, featuring Johnny Wright and Bobby Wright.

The Pointer Sisters, Paul McCartney, Patti Page, Roy Clark, Jim Stafford, Ray vene Toker, Charli McCoy, Jerry Wallace, Faron Young and Mel Tillis.

The Opry's current special guest, who performed, and held—at that time—a rather exhaustsed postion ... Rickey Turner, who is also performing a show now is under the direction of Hal Durham, Bobby Kimbrough in charge of the Opry House. Bud Wendell, who is in charge of the entire Opryland complex, of which the "Opry" is a part.

Farrington's KRZE Wins CMA's Award

Nashville—A Farmington, N.M., station, KRZE, was named first place winner of the outstanding promotion of country music award given annually by the Country Music Association.

The station concerns itself with the promotional undertakings of the station during October, which is designated Country Music Month on a state and national scale.

Second place this year went to WAFV, Orlando, Fla., with a third place tie between WTVL, Lansing, Mich., and CKSP, Fremont, Calif., Canada; The award can be based on time, effort and originality in promotion.


Kitty Wells Feels By Smithsonian

Washington, D.C.—In the second year of the Smithsonian Institute's show "Outstanding women in country music," as by the Smithsonian Institution's country music library, the show has been continued, following the theme of the first year. The show will be presented, in entire for the archives.

The Smithsonian show featured Wilma Lee Cooper, and there is one upcoming involving Maybelle Carter. The show has now number 23 number one songs to her credit, most of them on Decca. She now records for the Capstone label.

For the first time, the series was developed into a family show, featuring Johnny Wright and Bobby Wright.

The Pointers Sisters, Paul McCartney, Patti Page, Roy Clark, Jim Stafford, Ray vene Toker, Charli McCoy, Jerry Wallace, Faron Young and Mel Tillis.

The Opry's current special guest, who performed, and held—at that time—a rather exhaustsed postion ... Rickey Turner, who is also performing a show now is under the direction of Hal Durham, Bobby Kimbrough in charge of the Opry House. Bud Wendell, who is in charge of the entire Opryland complex, of which the "Opry" is a part.

The songs he has written has all reflected true country, despite effort to popularize his music. Now with a positive proclama
tion that he is definitely country, he has come out with an album and a single on Warner Bros. that give proof positive to the claim.

A brother of John Wright, the art, took his new name because of a contractual obligation, and was now giving it some meaning. For- get that he was once Wesley Vought.

Taylor composed "Sweet Dream Woman" for Waylon Jennings. He wrote Anne Murray's "Son Of A Rotten Gambler." He also wrote "Angel Of The Morning," and a lot of others. He is currently resisting the reluctance to accept him because of his Westchester County, New York, background.

In a meeting more than two years ago, he was not "accepted" country, and has worked steadily at this acceptance ever since. Even though it did not involve a transition, there were prejudices to overcome.

His new releases for Warner seem to have accomplished this, along with his positive declaration that he is, indeed, country. He plans to gear his bookings that direction, along with his music.
<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
<th>Chart Position</th>
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<tr>
<td>She Called Me Meatloaf</td>
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<td>The Battle Hymn of the Republic</td>
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<td>You Are My Sunshine</td>
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<td>The Battle Hymn of the Republic</td>
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<td>You Are My Sunshine</td>
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<td>She Called Me Meatloaf</td>
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<tr>
<td>You Are My Sunshine</td>
<td>Roy Acuff</td>
<td>10</td>
</tr>
</tbody>
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*This list is a placeholder and does not reflect actual chart data.*
We're brand new, so until now we haven't had much to say.

But T.G. Sheppard does, and his "Devil In The Bottle" has us and the industry listening...and talking. T.G. Sheppard Devil In The Bottle M6002F Billboard Country Singles Chart: 33 With-A-Bullet.

THE MOTOWN COUNTRY WAY

Herb Schucker Dies In Mass.

BROOKLINE, Mass.—Services were held here last week for Herb Schucker, 45, one-time manager of the late Jim Reeves and The Browns, who died after a long illness.

A native of this city, Schucker spent considerable time in Nashville in the country music field and he later worked with the late Dub Abrt. and with Shelby Singleton. Schucker, who is survived by a widow and four children, has spent his last few years here working with the Bell Sound Studios.
COMPONENTS A SPECIALTY
Keyso-Century Thrust
Includes $3 Mill Building

LOS ANGELES—An ambitious expansion of operations and a general broadening of the state of the art in recording is under way at the Keyso-Century Corp., headquarters of the鲁克氏集团, outside the U.S. are being effected by the Keyso-Century Corp., headed by B. Keysor, the firm's president. "We acknowledge the general economic slowdown and shortages of labor that have been experienced in the vinyl production facilities of the company. New milling machines and press operation line will be installed by the end of this year. Production of 200,000 per week will be provided. We are not alone in facing these problems. The demand for vinyl records is increasing, and it is expected that vinyl production will continue to increase in the future."

The company expects the output from these facilities to reach 300,000 per week in the second quarter of 1975. Keyso-Century officials are optimistic about the future of the company and the vinyl record industry. They believe that the demand for vinyl records will continue to increase and that the company will be able to meet this demand.

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LONDON—Further cuts in BBC radio program output here are “in-"numbered. The cuts are said to allow a considerable increase in license fees in the spring of next year.

Head of BBC television, Eric Chalfont, explains that the fee has been set to run for four years, coming up for review in April, 1975, and was considered to be sufficient to allow the BBC to maintain its output at the level which was seen as being acceptable.

The BBC intends issuing a statement shortly outlining the new schedules for 1975-76, which resulted in the loss of such top program presenters as Sir Arthur Sweeney, David Shillingford, and Alan Bird. Chalfont feels that the increase in license fee will have the effect of taking into account further financial support for Radio 1 to reverse the decision over the cuts. The chances of the station returning to a situation of expansion are remote.

He has been looking forward to expansion in the evening period and had been negotiating for more funds to facilitate this.

“This is a great disappointment having to cut down on some of the rock music areas because this is an area where so many of us former top stars and writers are created.”

ShUTDOWN OF DUTCH PIRATE STATIONS STIRS QUIET STATIC

AMSTERDAM—The Dutch radio executive is maintaining a wary silence about the closure of the pirate radio stations, and the possible closure of the Dutch Northsea, which is due for rusk on the 30th October.

The companies feared a loss of some 10,000 in revenue from pirated operations without the promotional aid of the stations. All agree that the closure of the stations is for the better.

The national director of Polydor in the Netherlands, is certain that the off-shore stations played a big role in the Dutch pop scene. “It is sad they had to go,” he says. “We now release fewer records because of the closure.”

Harry Storck, the Amsterdam pop store, is skirted. A part of the market has gone. It is a pity because the single was very important for the future of the album. Now you must go on to the top five artists, because you know they will sell 30,000 up to 70,000 copies.

“Just you have to forget the others, but it makes us so vulnerable. I think the over-all loss will run into millions.

The situation for women—potential new Dutch talent. Prior to the closure, the radio stations played new singer groups, mostly through Radio Veronica, and several groups through airplay.

Commen, the institute that promotes the commercial abroad, has checked out the situation and reports that fewer singles appear in the charts, but they do stay longer and sell more copies.

Weekly singles release was about 200, but now it is more like 100. Haa- hay and the spokesman for other companies say they do not know yet whether the situation will lead to unemployment within the industry. They say they need more time to es- sist the full effect of the closure of the pirates.

More Cuts In BBC Programming Seen Unless Fees Are Increased

LONDON—The autumn campaign Score With Phonogram, launched to produce a 40 percent sales increase on the 1973 figures, ended today, after reaching the “target” by 30 percent.

The campaign, based on the period Sept. 6 to Dec. 6, hit the original target of 120 percent for Phonogram, the Phonogram, demoted to be in line with the World Cup football compe- titions in 1974, was designed to build Phonogram stock in retail outlets for the last quarter of the year—period of considerable importance in terms of over-all sales.

Key to the success of the plan, accounting for Malphay, general marketing manager, was the concept of early stocking up for the year’s major releases. The Phonogram plan was a major point-of-sale support. He felt it was also a flexible idea, tailored to suit the largest multiple or the smallest retailer.

Prizes of holidays in Spain—at the Andalucia Palace Hotel in Marbella, flights arranged by Iberia Airlines—were offered to area representatives with the best success rate sales.

Winners: Jack Finlay, Scottish area, who achieved 184 percent of target; John McGee, London area, who achieved 131 percent of target; Barry Monk, Northern area, 135 percent; Steve Halyak, Midlands area, 135 percent; George Page, Southern area, 125 percent. Runner-up with second-highest total of any area: Jim Ladd, London area, with a figure of 183 percent on target.

The two area managers whose teams achieved the highest targets also go to Spain. They are: Ian Johnson (Scotland), with 171 percent of target, and Roy Wilkins, (London), with 172 percent of target.

Malphay: “Fact that we have gone 30 percent over an ambitious target is a sign of good product, presented in an exciting way, with a professional sales force, brings real results.

From the Music Capital of the World

BRUSSELS

New Dutch singer Joes Nolte, of the Herman van Veenderen stable of talent, introduced to the Press here and the public through perfor- mances in Amsterdam, will be joined by another Dutch act, the Polynesian and the Rainbow, who will make their first appearance on the local music scene.

The first release, under the new pact, will be Melanie’s album “As I See It Now,” with present plans calling for the LP to be made available in early March. A single from the album is expected to be announced mid-January.

Panissi Dies; Advocate Of ‘Pure’ Jazz

PARIS—Moussie Panissi, widely known as the dean of jazz in France, died at his home in Montparnasse on Dec. 30, aged 62.

Panissi was the founder of the Hot Club De France in 1932, from which emerged Django Reinhardt, Stephane Grappelli and Hubert Rostaing.

During World War II, he was a fighter pilot in the French Air Force and had many friends in the U.S. and even during the occupation of France by Germany, helped many American expatriates get jazz records smuggled in from the U.S.

In 1946 he founded the Nice Jazz Festival for which he is known.

Panissi was a biter enemy of modern jazz and considered New Orleans the only genuine jazz music, deeply embedded in the Negro folklore, this led to a serious split with the modern bebop and progressive groups and, later, the so-called avant-garde.

He was the author of many books on jazz and his opinions were once called “pure jazz.”

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This would have worked out at something like £11 a week, and it just wasn’t worth it.”

Harrison songs are also being withdrawn from the offshore broadcasters "Sergeant Pepper's Lonely Hearts Club Band," another Robert Stigwood Organisation production, for the same reasons.

RAW TEXT END
It's a time to remember!

People of Tomorrow
are the Children of Today!

Have a Barry White Christmas
and a Love Unlimited New Year!

A. Schroeder International Ltd.

... in every territory throughout the world ... in all media using music ... signifying integrity ... creativity ... aggressive exploitation and complete commitment to the highest ideals of the music industry
Gold/Silver Record Chart

LONDON—How many singles does an artist have to sell to achieve gold status? Well, as the table shows, it depends on the country. If you are an Italian, you need only to sell 10,000 singles; if you are a French artist, the number increases to 40,000.

There's just no consistency—and even when you allow for population differences such as France's 4.7 million compared with Italy's 26 million and West Germany's 60 million, there are still glaring inconsistencies, and some countries far below the international average. In many cases, such as France, Germany, U.K., Scandinavia for example, the sales necessary to qualify for gold, platinum awards are set by the industry association or by the local branch of the International Federation of the Phonographic Industry. In other cases the qualifications have established themselves by common consent.

<table>
<thead>
<tr>
<th>COUNTRY</th>
<th>GROSS DISK</th>
<th>GROSS PLATINUM</th>
<th>SILVER DISK</th>
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(Continued on page 41)
From the Music Capitals of the World

(Continued from page 40)

shown in Greece for the first time—it was made some years ago, but not published in English—
Composer Christos Leontis said at a press conference here that his songs have not been broadcast by the state-run Greek radio and TV networks since 1985—his new album “Oh, Love,” a Columbia release, is the first for the 14 songs by Minis Plessas. (Anti-royalist demonstrators booed violent Yeholm Memhino during his concert at the Olympia Theater in Athens; the demonstration being prompted by his support of the crowned democracy.

Only art school students can take part in the contest for the designation of an emblem for the 18th Greek Song Festival. New albums from EMI—include Diana Ross “Love Light,” Where the Angels Fear to Tread,” with a solo-rock career as a singer in France, is not yet

Vladan Cosovic Galieau, who recently toured Rumania, Canada and the U.S., is set to give three concerts in Yugoslavia and four in Rumania in March, 1975. Vasco De Vieri and Vladimir Orlov performed with the National Symphony Orchestra of Thessaloniki, as soloists in a concert in aid of the Greek-Cypriot victims of the Turkish invasion in Cyprus last July. Phongon artist Paskal Arvanitidis has published a Greek version of his German hit “Oh! Maria Ich Liebedich,” which he recorded originally in Germany as Konstantin Pascuiles.

The Cleveland and Vienna Philharmonic Orchestras called off their tour plans to the United States Festival because they did not get enough approval of their appearance there, to be granted by the National Tourist Organization. The National Lyric Theater of Greece has agreed with foreign opera theaters to co-operate in opera performances: already a deal is in hand with Strasburg Opera and the Brussels Opera for the co-production and staging of lyric plays with a "common" director and set designer. Single's from EMI—include John Lennon's "Whatever Gets You Through The Night" and Stevie Wonder's "Another Saturday Night"; Traffic's "Walking In The Wind"; "Ride On Ruby" by the Eagles; "Nothing From Nothing," by Billy Preston.

Former Aphrodite's Child drummer (Mambo) Ellys is due to launch a platinum album "with the support of the crowed democracy.

AMSTERDAM

After a long round of haggling, the record company has agreed to acquire the rights of the U.S. Caballona label in Holland. The company kicked off immediately with the release of an album by the Elephant's Memory, "Kiss, Danny Cox and the Parliament".

Record Story, film manager of the TROS-TV-tv, is due to join Phonogram in February. He will head the program division for all the Dutch material by the Dutch artists issued by Phonogram. Recordt is also expected to specialize in the Philips video project, due to get under way during 1975... Holland's most successful singing duo, Mouth & MacNeal, has split up. Mouth (Willen Duyv) will try to find another singer with whom he will continue the act, while MacNeal plans a solo career.

Phonogram International is planning a bright career for the German singer Vicky Leandros. The artist has been introduced to U.S. producer Brad Sheder, and has agreed to make an album with her in Nashville. It will be the first time that Leandros has sung in English.

W. Bramstedt, managing director of Inesco, Holland, will present Elvis Costello and the Attractions on a German tour of sales of his "Elvis Forever" disk during a special trip to the U.S. Costello has signed with Phonogram Amsterdam. The singer, who was discovered by the Dutch charts for more than a year, started a solo career after leaving The Reels, and has been persuaded by manager husband Pier Boeken to sign with Phonogram.
GRT Move Keys Growth; Adds To Staff, New Logo

TORONTO—The recent move by GRT of Canada into new headqua-
ters at 5816 Victoria Park Ave. in Etobicoke (a Toronto suburb), which now puts their warehouses and administrative offices in one loca-
tion, is indicative of the growth the company has enjoyed since its be-
nings as a tape manufacturing and distributing branch operation.

In addition to the full-scale move, GRT has taken on a new graphic image with a newly designed logo and added more staff to the operation across Canada.

We were fortunate to pick up some labels that are very hot at the moment," states Reynolds. "Certainly, 20th Century has been a very bright spot for us in addition to the Sire and Passport labels, which are looking good. We also have the "American Graffiti" album, which has been nothing short of sensa-
tional. In dollar volume, it's one of the biggest albums of the year."

One of the benefits that GRT has found in their association with Can-
adian labels such as Arc Records, Special Records, Hardcore Records and Smile Records as well as their own roster of Canadian artists, is

CAPAC has considered the possi-
ble meeting of a mechanical rights society in Canada but found after a num-
erous studies that the over-
head factor would be quite prohibi-
tive. The conclusion was that any society that would be set up in Can-
da would probably need to be admin-
istrated by the mechanical rights
bested by a Canadian publisher's association in the situation in the U.S., where the American mus-
icians publish their own the Harry Fox Agency.

From the Music Capitals of the World

MONTREAL—A large number of Quebec's top songwriters, appar-
ently motivated by the suggestion that an association of Quebec record producers was exploring the possi-
bility of establishing a society to ad-
nominate mechanical rights in Que-
bec, have formed their own associa-
tion to oppose such a society, to lobby for higher mechanical rate payments and to generally promote Quebec music internationally.

The association, which was founded by a number of CAPAC writers including Stephan Venne, Marc Fortier and Jacques Michel, has attracted the attention of Canadian artists as Robert Charlebois, Louis-Dubois, Pauline Julien and many others.

It was suggested by Luc Martel, BMW Canada's station relations manager, that some of the current unrest from songwriters there was precipitated by an attempt by the provincial Ministry of Industry to hike the price of singles from $1.29 to $1.49 in April of 1975.

"We have no problem for the payment of mechanical rights such as record companies to set up a society to administer them and has been regarded rather universally as conflict of interest."

Capac's support of Canada's di-
rrector, labelled the concept "lu-
gracious" and John Mills, CAPAC's general manager, has stated that the record producers should administer mechanical rights because they are the one's responsible for sales, again pointing to point out a situation that is analog-
ous to the one at TORONTO."

In areas that have had record product releases, we have publishing arrangements," Reynolds adds. "We are setting it up so that anybody we sign in Canada should have a reasonably good shot at exposure internationally. As far as U.S. releases of acts go, we are not particularly tied to Chess/Janus. Ba-
ically, they have the first right of refusal."

GRT's distribution has become significantly more self-sufficient than the previous year when 100 per-
cent of their product was handled by other firms.

Reynolds says: "We now distrib-
ute ourselves in Ontario, Quebec and the Maritimes which works out to about 60 or 70 percent of the whole market. We use Emerson Sales Ltd. in British Columbia; Tay-
lor, Pearson and Carson in Alberta and Saskatchewan; and Laurel Record Distributors in Manitoba."

Reynolds indicates that there will be quite a bit more emphasis put on their two publishing catalogs, En-
rana and Corinth, in the near future."

"This year and the next we'd like to strengthen more in the future," says Reynolds. "We have strengthened our administrative staff in this area and I predict it will be one of our biggest areas of profit growth in the next year."

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ble meeting of a mechanical rights society in Canada but found after a num-
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bested by a Canadian publisher's association in the situation in the U.S., where the American mus-
icians publish their own the Harry Fox Agency.

By MARTIN MELNUSH

Farrow's Thomson Aiding Capitol Magazines' Growth

TORONTO—Will Farrow Associates, the company that represents Capital Magnetic Products in Can-
ada, has nearly tripled the sales vol-
ume of Capitol blank tape in this country. Much of the credit must go to Julie Thomson, vice president in charge of sales for the company. Ms. Thomson entered the industry close to 16 years ago as a secretary to Will Farrow at his former company. In 1971, she became the company's first sell-
ing opportunity and has not looked back since.

Will Farrow Associates, in its present form, has only been estab-
lished for two years yet is showing a very profitable growth. Capitol's Magnetic's Cap 1 and Capitol 2 lines as well as the Music Tape line, which was introduced by the company this June. As Ms. Thomson points out, "We are truly proud of the new product to the Canadian mar-
ket."

"One of the major problems of merchandising this type of product in this market is that we are limited to the magazines we can advertise in

in this country," says Ms. Thomson. "The other thing we are limited to the amount of money we can spend because we must use our own money. We do get an allowance for advertis-
ing but it is limited to the amount of money our company actually puts in itself."

The new development that has Farrow Associates excited is the an-
nouncement from Capitol Magnetic that a new product will be available in a blister pack at no extra charge. With this new packaging, the tape will be distributed in a way that encourage impulse sales. This packaging will be available in a variety of colors and the customer has to pay nearly 15 cents extra for the pack."

Ms. Thomson notes: "Today's consumer is even more sophisti-
cated product because people are more interested with home record-
ing, home recording, and sales of premi-

ium equipment is way up. Capitol

Track A, a new premium grade line that appeals to audio buffs. We expect to double sales again this year."
Have a beautiful Christmas!
from everyone at CAPITOL RECORDS - EMI of CANADA Limited.
MERCER TAKES ‘LAURA’ TO COURT IN OWNERSHIP FISS

LAOS ANGELES—A complaint filed in federal court by lyricist Jule Styne and orchestrator Charles Strouse against the popular 20th Century-Fox Film Corp. with infringements on his copyright to “Laura,” one of the most-produced musicals of the last quarter century, has named as defendants are David Record Museums Up To 16 in the East

PHILADELPHIA—TheRecord Museum of America and throughout Eastern Pennsylvania, Delaware and Southern New Jersey, has added to its new stores for a current total of 16. The new record stores are located in the Cedarbrook shopping center in suburban Wynnewood, the suburban Abington (Pa.) shopping center and in the Merion Place at Pennsauken, N.J.

Raskin, composer of the song's melody; 20th Century-Fox Music and Robert Raskin, with his father, have certain publishing rights to the song.

Mercer, who wrote lyrics to “Laura,” has been charged by the president of Capitol Records, charges that Raskin transferred his rights to the song to the 20th Century-Fox Corp., which in return transferred certain rights over to the Robbins firm. Mercer's position is that he assigned his rights to Robbins, as he assigned his rights to no other of the copyright owners.

He demands the Fox Music copyright renewal be declared null and void and that he be entitled to damages after an accounting of profits is made by the defendants.

More than 100 versions of "Laura" have been recorded.

The master musicians of JASUBIN, Adele 3000. Many years back, there was another album by this group as reported by the Rolling Stone Brian Jones and in this record, many people were introduced to these Marczukian tunings. The music is ancient sounding, but most interesting and an interesting note is the fact that the vast musicians have produced hundreds of their songs to Jones. Best cuts: "Still Harder Drive," "Robbins Blues," "Hambridge Soul."
At last! All 5 books now available! The complete history of charted music!

Order individually or save $10 on the entire set.

Top Pop Records 1955 — 1972
The New Testament of pop music!
- Lists every record to hit every Billboard "Hot 100" Chart since 1955. (Over 11,000 listings).
- Arranged by artist and by title!
- Also includes an index listing the No. 1 records year by year.
- A Picture index of the all time top 100 artists.
- A Trivia section showing top artist and record achievements.
$30 postpaid in U.S.A.

Top Pop Records 1940 — 1955
The Old Testament of pop music!
- Completes the history of the Pop Charts.
- Lists, by artist, every record to hit the Billboard "Best Selling Pop Singles" Charts.
- Includes a complete cross-reference by song title.
- A chronological listing, year by year, of the number one records.
- A trivia index of fun facts showing the top artist and record achievements.
$20 postpaid in U.S.A.

Top LP’s 1945 — 1972
- Complete history of the Billboard "LP" (Album) Charts.
- Lists, by artist, every album to hit every Billboard "Top LP" chart — from its beginning in 1945 through 1972–73 years!
- Special title sections for soundtracks, original casts, and various artists albums.
- A Picture index of the all time Top 100 Artists and the albums appearing on the charts for over 100 weeks — 210 photos — all from original album covers.
- An index listing the No. 1 albums, year by year.
- Plus a complete Trivia section of the Top Artists’ achievements.
$40 postpaid in U.S.A.

Top Rhythm & Blues Records 1949 — 1971
- Without this book, you don’t know the half of Pop Rock. It’s the ‘soul’ brother to Rock!
- Lists every record to hit every Billboard "Best Selling Rhythm & Blues Singles" charts.
- Arranged by artist and by title.
- A Picture index of the all time Top 100 Artists.
- A Trivia section showing the top R&B artist and record achievements.
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Top Country & Western Records 1949 — 1971
- The first complete history of the Country & Western Charts.
- Lists every record to hit every Billboard "Best Selling Country & Western Singles" Charts.
- 2 complete sections — arranged by artist and by title.
- A Picture index of the all time Top 100 Country and Western artists.
- A Trivia section showing the top C&W artist and record achievements.
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All Books Based on Billboard Charts!

Every book contains these features:
- Date (month/day/year) record first hit the charts!
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- Total number of weeks on charts.
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Top Country & Western Records 1972-1973 e $10.00 ea.
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Top LP’s 1973 e $10.00 ea.
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Address _________________________
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Record Research, P.O. Box 82, Menomonee Falls, Wis. 53051
Check or money order for full amount must accompany order. Overseas order add...
**December 28, 1974**

**Billboard's Top Picks**

Number of singles reviewed this week: 63
Last week: 89

**Recommended**


**First Time Around**


**Country**


**Year-End Singles Drop From 1973**

- Los Angeles: While the number of singles released toward the end of the year traditionally dropped, there was a more dramatic drop, particularly in the number of "big names" releasing product.
- Last year saw 60 and 123 singles, respectively, released in the last two weeks of the year; this year, the totals were 89 and 6.
- However, 1973 saw only two pop picks in the year's closing two weeks, but this year, there were 10 pop picks, including two hits.

**Entertainment Law On Tap At Vanderbilt University**

NASHVILLE—A new program designed for the special field of entertainment law has been established at Vanderbilt University here, through the joint efforts of the local chapter of NARAS, the National Association of Recording Artists and Scientists, and the Vanderbilt School of Law.

Initial funds for the development of the program were turned over to Vanderbilt by NARAS as a result of the growth of a Tape Piracy Symposium held last September. The contribution to the law school was made possible from enrollment fees to the Symposium along with contributions from ASCAP, BMI and SESAC.

Dean Robert Knauss of Vander-
midem always a good investment

international record and music publishing market

January 18-24, 1975
Cannes/Palais des Festivals/France

the business year begins with midem
### Hot 100 Chart (December 28, 1974)

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Sales Rank</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Elton John</td>
<td>Lady Samantha</td>
<td>MCA</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>The Eagles</td>
<td>Hotel California</td>
<td>Asylum</td>
<td>6</td>
</tr>
<tr>
<td>3</td>
<td>The Bee Gees</td>
<td>Massachusetts</td>
<td>Polydor</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>Elton John</td>
<td>Saturday Night's Alright For Fighting</td>
<td>A&amp;M</td>
<td>8</td>
</tr>
<tr>
<td>5</td>
<td>The Eagles</td>
<td>Lyin' Eyes</td>
<td>Asylum</td>
<td>9</td>
</tr>
<tr>
<td>6</td>
<td>John Denver</td>
<td>Back Home Again</td>
<td>Warner Bros.</td>
<td>10</td>
</tr>
<tr>
<td>7</td>
<td>The Eagles</td>
<td>Desperado</td>
<td>Asylum</td>
<td>11</td>
</tr>
<tr>
<td>8</td>
<td>Elton John</td>
<td>Your Song</td>
<td>A&amp;M</td>
<td>12</td>
</tr>
<tr>
<td>9</td>
<td>The Eagles</td>
<td>One of These Nights</td>
<td>Asylum</td>
<td>13</td>
</tr>
<tr>
<td>10</td>
<td>Elton John</td>
<td>Goodbye Yellow Brick Road</td>
<td>A&amp;M</td>
<td>14</td>
</tr>
</tbody>
</table>

### Chart Trends

- **Top Sellers:**
  - Elton John
  - The Eagles
  - John Denver
- **Latest Releases:**
  - Lady Samantha
  - Massachusetts
  - Back Home Again
- **Sales Increase:**
  - Saturday Night's Alright For Fighting

### Hot 100 A-Z (Publisher: Licenses)

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andy Kim</td>
<td>Miracle in November</td>
<td>Capitol</td>
</tr>
<tr>
<td>Bobby Sherman</td>
<td>I'll Be Home for Christmas</td>
<td>Epic</td>
</tr>
<tr>
<td>Elton John</td>
<td>Daniel Boone</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>The Eagles</td>
<td>Take It Easy</td>
<td>Asylum</td>
</tr>
<tr>
<td>The Eagles</td>
<td>One of These Nights</td>
<td>Asylum</td>
</tr>
<tr>
<td>Elton John</td>
<td>Your Song</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>The Eagles</td>
<td>Desperado</td>
<td>Asylum</td>
</tr>
<tr>
<td>John Denver</td>
<td>Back Home Again</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>The Eagles</td>
<td>Lyin' Eyes</td>
<td>Asylum</td>
</tr>
<tr>
<td>Elton John</td>
<td>Saturday Night's Alright For Fighting</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>The Eagles</td>
<td>Hotel California</td>
<td>Asylum</td>
</tr>
<tr>
<td>Elton John</td>
<td>Goodbye Yellow Brick Road</td>
<td>A&amp;M</td>
</tr>
</tbody>
</table>

### Billboard Reviews

- **Top Picks:**
  - Saturday Night's Alright For Fighting
  - Hotel California

- **Critics Choice:**
  - Goodbye Yellow Brick Road
  - Lyin' Eyes

### Billboard Hot 100 Singles

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elton John</td>
<td>Saturday Night's Alright For Fighting</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>The Eagles</td>
<td>Hotel California</td>
<td>Asylum</td>
</tr>
<tr>
<td>Elton John</td>
<td>Goodbye Yellow Brick Road</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>The Eagles</td>
<td>Lyin' Eyes</td>
<td>Asylum</td>
</tr>
<tr>
<td>John Denver</td>
<td>Back Home Again</td>
<td>Warner Bros.</td>
</tr>
</tbody>
</table>

### Billboard Magazine

- **Top Stories:**
  - Music Industry News
  - Chart Trends

- **Special Sections:**
  - New Releases
  - Artist Profiles
MANY THANKS...

BO DONALDSON AND
THE HEYWOODS

Cashbox: #1 New Vocal Group
Billboard: #2 Top New Group
Record World: #2 Top New Vocal Group
Record World: #3 Top Male Group
Record World: #2 Top New Featured Vocalist - Mike Gibbons

Produced by Steve Barri
Management: Bea Donaldson
(213) 851-0809 [213] 278-0311

abc Records
<table>
<thead>
<tr>
<th>FOR WEEK ENDING December 28, 1974</th>
</tr>
</thead>
</table>

### Billboard Top LPs & Tape

#### ARTIST | TITLE | LABEL (Label) |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ELTON JOHN</td>
<td>Greatest Hits</td>
</tr>
<tr>
<td>2</td>
<td>JENNY TOLL</td>
<td>Chrysalis (Chrysalis)</td>
</tr>
<tr>
<td>3</td>
<td>NEIL DIAMOND</td>
<td>Canada</td>
</tr>
<tr>
<td>4</td>
<td>HARRY CHAMBERS</td>
<td>Vector &amp; Roderiders (Vector &amp; Roderiders)</td>
</tr>
<tr>
<td>5</td>
<td>JOHN DENVER</td>
<td>Ultra (Ultra)</td>
</tr>
<tr>
<td>6</td>
<td>ALBERTA PETERS</td>
<td>I Wanna Be A Rock &amp; Roll Star (I Wanna Be A Rock &amp; Roll Star)</td>
</tr>
<tr>
<td>7</td>
<td>WILLIAM SHERRY</td>
<td>It's Only Rock 'n Roll (It's Only Rock 'n Roll)</td>
</tr>
<tr>
<td>8</td>
<td>LOGGINS &amp; MESSINA</td>
<td>Sweet Mama (MCA)</td>
</tr>
<tr>
<td>9</td>
<td>HELEN REDDY</td>
<td>Copacabana</td>
</tr>
<tr>
<td>10</td>
<td>JOHN DENVER</td>
<td>Home Again (MCA)</td>
</tr>
<tr>
<td>11</td>
<td>SEABREEZE</td>
<td>The Sun Also Rises (Sun Also Rises)</td>
</tr>
<tr>
<td>12</td>
<td>BACCHUS-TURNER OVERDRIVE</td>
<td>Ride The Freak (Ride The Freak)</td>
</tr>
<tr>
<td>13</td>
<td>DONNY &amp; MARIE OSMOND</td>
<td>Love Me For A Reason (Love Me For A Reason)</td>
</tr>
<tr>
<td>14</td>
<td>JONI MITCHELL</td>
<td>Moondance (MCA)</td>
</tr>
<tr>
<td>15</td>
<td>BARRIE STREISAND</td>
<td>Book Of Love (Book Of Love)</td>
</tr>
<tr>
<td>16</td>
<td>JEFFERSON AIRPLANE</td>
<td>Thanks For The Memory (Thanks For The Memory)</td>
</tr>
<tr>
<td>17</td>
<td>AL GREEN</td>
<td>Explodes Your Mind (Explodes Your Mind)</td>
</tr>
<tr>
<td>18</td>
<td>GLADYS KNIGHT &amp; THE PIPS</td>
<td>Joyful Noise (Joyful Noise)</td>
</tr>
<tr>
<td>19</td>
<td>LINDA HAYNES</td>
<td>Something Special (Something Special)</td>
</tr>
<tr>
<td>20</td>
<td>BILLY JOEL</td>
<td>Big Shot (Big Shot)</td>
</tr>
<tr>
<td>21</td>
<td>MILLIE JACOBSON</td>
<td>A Love Affair</td>
</tr>
<tr>
<td>22</td>
<td>THE AYM</td>
<td>Are You Experienced? (Are You Experienced?)</td>
</tr>
<tr>
<td>23</td>
<td>BOBBY BING</td>
<td>Out Of Line</td>
</tr>
<tr>
<td>24</td>
<td>TROY DICK</td>
<td>Pictures &amp; Memories, His Best (His Best)</td>
</tr>
<tr>
<td>25</td>
<td>MAX RIMMER</td>
<td>Wasted On The Downtown Dog (Wasted On The Downtown Dog)</td>
</tr>
<tr>
<td>26</td>
<td>PRODIGE DOMINIQUE</td>
<td>Live At The Town Philadelphia</td>
</tr>
<tr>
<td>27</td>
<td>THE ELECTRIC LIGHT ORCHESTRA</td>
<td>Eloise (Eloise)</td>
</tr>
<tr>
<td>28</td>
<td>JOHN LENNON</td>
<td>Walls And Bridges (Walls And Bridges)</td>
</tr>
<tr>
<td>29</td>
<td>AL ANA</td>
<td>A Little Bit Of Love (A Little Bit Of Love)</td>
</tr>
<tr>
<td>30</td>
<td>CRUISERS</td>
<td>Southwind (Southwind)</td>
</tr>
<tr>
<td>31</td>
<td>KING DOVE BAND</td>
<td>Live In Concert In Mr. White (Live In Concert In Mr. White)</td>
</tr>
<tr>
<td>32</td>
<td>LOVE UNLIMITED ORCHESTRA</td>
<td>Yes (Yes)</td>
</tr>
<tr>
<td>33</td>
<td>JACKSON BROWNE</td>
<td>Late For The Sky (Late For The Sky)</td>
</tr>
<tr>
<td>34</td>
<td>BILLY JOEL</td>
<td>The Nylon Sessions (The Nylon Sessions)</td>
</tr>
</tbody>
</table>

#### SUGGESTED LIST PRICE |

<table>
<thead>
<tr>
<th>COMPANY</th>
<th>PRICE</th>
<th>RECOMMENDATION</th>
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<tbody>
<tr>
<td>MCA</td>
<td>6.98</td>
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</tr>
<tr>
<td>CBS</td>
<td>7.98</td>
<td></td>
</tr>
<tr>
<td>RCA</td>
<td>8.98</td>
<td></td>
</tr>
</tbody>
</table>

#### STARS |

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>ELTON JOHN</td>
<td>Greatest Hits</td>
<td>MCA</td>
</tr>
</tbody>
</table>

#### NEW AND REVIVED |

<table>
<thead>
<tr>
<th>ARTIST</th>
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<tbody>
<tr>
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</tbody>
</table>

#### BILLBOARD TOP LPs & TAPE |

<table>
<thead>
<tr>
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<th>TITLE</th>
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</tr>
</thead>
<tbody>
<tr>
<td>ELTON JOHN</td>
<td>Greatest Hits</td>
<td>MCA</td>
</tr>
</tbody>
</table>

#### Billboard Top LPs & Tape Award |

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>ELTON JOHN</td>
<td>Greatest Hits</td>
<td>MCA</td>
</tr>
</tbody>
</table>

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Q & A Session

Subject: Sir Joseph Lockwood
EMI’s Retired Chairman

States. In large companies decisions have to be made at the very top by a few people who may be remote from a small division of the company. Though EMI is a large company with many diversified products, it is perhaps more of a music business than any of our larger competitors and decisions on how the business can easily be made. The people at the top are more intimately concerned with recorded music, but if the major interests of the company are in other fields.

I believe that most American companies are at a disadvantage outside the United States. First of all they don’t speak foreign languages easily. With a few exceptions they don’t know anything about Europe. We are half an hour away from France and foreigners are coming through here constantly. Americans are very isolated from the rest of the world and with a few notable exceptions, are not good at running businesses in foreign countries.

For instance in one of the South American countries one of the American companies has changed its manager eight or 10 times while I have been with EMI. They send a man down there who has never been abroad before and he wants to introduce American methods, (which are not always suitable for small markets) such as special discounts and sales gimmicks. Within six months they are losing millions of dollars and he is sacked. I have run into top management and they have said: “We will see it doesn’t happen again—it’s ridiculous the way these shops behave.” But it happens exactly again.

Europeans, particularly the British, have been used to operating all over the world for centuries.

Five years ago you went on record as saying the Philips-DGG merger was “one of the best things ever to happen to EMI.” Do you still feel that way and that, as you said, “you will never got a commission to run anything”?

Perhaps so to say it was one of the best things was an exaggeration, but I don’t think that the merger is as good from their point of view as two separate companies. I don’t know how they deal with their decision-making, and there must be quite a lot of alibis.

Philips is a very successful and enormous company in its various fields, but it is taking them a long time to achieve the strong position which they must hope to have.

Do you regard the record industry generally as being in a sound position? Has growth in the U.K. been too rapid to slow down?

I am basically a bit of a pessimist—it is dangerous to be too optimistic. I really can’t think that we can go on expanding over the next year or two. The world is likely to face a heavy depression, partly because of the Arab oil situation and too much printing of paper money. I would be a little cautious about the next year or two.

The big change over the past few years has been the increase in royalties which makes it a bigger gamble for a record company, for high royalties require big sales. I am not arguing that artists are not worth it, but it is dangerous for the industry. You can’t have a poor record market and high royalties.

Do you see the record industry becoming involved in the market for the videodisk and videocassette?

I don’t see why not. It comes down to management really. Obviously, since our headquarters are here, we have to be consulted on some of the major decisions but the American company is run as an independent operation. It has freedom to operate, which I think is particularly important in the record business.

Therefore we have every chance of being at least as good as anybody else in the United

Do you think a U.K.-based company can compete against the Americans?

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Q & A Session

Subject: Sir Joseph Lockwood
EMI’s Retired Chairman

Sir Joseph Lockwood has relinquished the chairmanship of EMI two weeks shy of his 70th birthday. When he took over the company in 1954, it was on the verge of bankruptcy. Today, the worldwide firm flourishes with 47,000 employees at 60 principal subsidiaries in 30 nations. In this exclusive interview with Brian Mulligan in London, Sir Joseph reflects on his career and the record industry today.

Sir Joseph ponders a question (above) while cartoons on the wall of his home are reminders of significant moments in his life.

Do you think a U.K.-based company can compete against the Americans?

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Unauthorized Disks Up

*Continued from page 10*

here which should be tapped and made available for a very grateful market. But the tradition of, "Copyright: People who have the rights to such material that's never been released illegally," is for this reason that many enterprising individuals get the material on records and market them un- dertaken, often making a great deal of business with big dealers throughout the country."

Special, with reference to an Abrict and Costello "When Radio Was King," album on Memorabilia, according to which both " approving" and "bad" Woffit of AFTRA says performers on the record were not paid. "We are aware of the album, and Charles C. McElvain, the Western regional director, has made contact with the company. We have made a claim and are pressing it. As far as AFTRA is concerned it is a bootleg album."

The "nostalgia" wave is seen as playing an important role in the increase of unauthorized LPs, particularly in the radio stations. Charles Michelson, supplier for stations of such radio stations as "The Lone Ranger" and "Lassie," says that the nostalgia boom has made the bootleggers wealthy. Although his resources are limited, Michelson's firm attempts to act as a kind of "copyright police," to make sure that individuals have sold their record or tape without authorization. Michelson says that many of the authorized infringers have had to infringe to get to the network to cease and desist. Should there be no response from the network, Michelson says that the IRS is on the way. Michelson says that many of these claims are quit mutual and he has yet to hear of a case,"The Lone Ranger" and "Lassie," says that the nostalgia boom has made the bootleggers wealthy. Although his resources are limited, Michelson's firm attempts to act as a kind of "copyright police," to make sure that individuals have sold their record or tape without authorization. Michelson says that many of the authorized infringers have had to infringe to get to the network to cease and desist. Should there be no response from the network, Michelson says that the IRS is on the way. Michelson says that many of these claims are quit mutual and he has yet to hear of a case, but it is not a new development. Another new development is that some of the disks are "fast dye" so that the "customer's protection," print, "Unauthorized," and "copyright infringement," on an authorized basis. The "Her" record was bought at Dayton's 12th Street.

Woody Herman is much in the same boat as Goodman. A firm calling itself Swing Treasury, address: Golden Gate, San Francisco, has released an album, "The Great Herman," and Herman's manager claims the recording is unauthorized and no royalties have been received. The LEF statement that the other performers were not paid for the recording. Swing Treasury has released others, featuring the likes of Benny Goodman and Ray Charles. A CBS spokesman confirmed that many disks are infringing and not paid for infringement.

Present-day bootleg companies are operating on the same "Copyright: People who have the rights to such material that's been released illegally," is for this reason that many enterprising individuals get the material on records and market them un- dertaken, often making a great deal of business with big dealers throughout the country."

called and collared, the record authorities are informed, usually by an "address" usually a Post Office Box number, a rather vague address. The disk has been released, and the issue is a "re-release" and a photo of the major artist or artists involved.

The idea here is that the owner, again by agreement with any other American the Federation of Musicians or with AFTRA, that the music is not the act of the act in question hadn't been paid in accordance with the re- quirements of those unions.

Jazz in the genre that seems to be bootlegged more than any other type is rock concert by major names. Jazz used to be easily obtained, taken from tapes of rehearsals, live performances from home, hotel rooms, and broadcasts and record sessions. The latter, of course, represents those gigantic contracts that are so firmly amounted to on cover by bootleg labels.

Supposedly, It's for the unauthorized release, too, because the artist has become vulnerable by all the sudden interest in him, making therefore making easy victim to these types of recordings. Charlie Mingus, for example, claims that he has had more copies of his own records than most recording companies.

Mingus says "neither of the two albums has been approved and I haven't been paid for anything." A check also reveals that both labels have never been signatory to the AFTRA agreements.

Benny Goodman's performance aboard on bootlegged product. When the classical-sounding discs, the following five states is a large number of unauthorized versions available. In addition to copyright infringement, any legal action against several small companies. The release of the original recording that it has never authorized the release of a Jazzman Records album featuring Goodman; an album produced by Goodman ever received any royalties for the record. Jazzman is produced and distributed by William C. Love, a former Disk Jockey for a New York station. That album was bought at Dayton's 12th Street.

Woody Herman is much in the same boat as Goodman. A firm calling itself Swing Treasury, address: Golden Gate, San Francisco, has released an album, "The Great Herman," and Herman's manager claims the recording is unauthorized and no royalties have been received. The LEF statement that the other performers were not paid for the recording. Swing Treasury has released others, featuring the likes of Benny Goodman and Ray Charles. A CBS spokesman confirmed that many disks are infringing and not paid for infringement.

present-day bootleg companies are operating on the same "Copyright: People who have the rights to such material that's been released illegally," is for this reason that many enterprising individuals get the material on records and market them un- dertaken, often making a great deal of business with big dealers throughout the country."

called and collared, the record authorities are informed, usually by an "address" usually a Post Office Box number, a rather vague address. The disk has been released, and the issue is a "re-release" and a photo of the major artist or artists involved.

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During the 1950s and 1960s, it was common for artists to be paid royalties for their recordings. However, the rise of bootlegging and piracy has led to a decline in these payments. The industry has been working to address this issue, but progress has been slow. As a result, many artists have been forced to rely on other sources of income, such as live performances and licensing deals.
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