



# Consumer Electronics in the U.S.

explored in this issue.



08120

# Billboard

NEWSPAPER

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The International  
Music-Record-Tape  
Newsweekly

TAPE/AUDIO/VIDEO PAGE 25

HOT 100 PAGE 62

TOP LP'S PAGES 64, 65

## O'Connell Views Qtly. Inventory As Benefit

By EARL PAIGE

CHICAGO — Phonogram, Inc. here, the new name for Mercury Records Productions, has achieved a marketing breakthrough wherein home office administrative personnel can physically count distributor inventories each quarter, a move that could bolster the role of independent distribution, according to Dave O'Connell, treasurer and vice president.

Essentially, he said, the move takes the guesswork out of cash collections, estimating potential returns and other contingencies of labels not knowing how product flows through distribution.

He said the system will have greater potential once the industry adopts Billboard's MIC universal numbering system initiated by the International Music Industry Conference.

Phonogram's move also ties in vitally with its already proven system of computerized overnight pressing plant shipment monitoring. For some time, Phonogram, through linkage with systems in use by its former parent, North American Philips, has had morning readouts of product movement to distributors.

The move in quarterly monitoring of distributor inventories was tried three times in 1972 on a shakedown basis, O'Connell indicated. Its feasibility is aided by Phonogram's geographic location here, an advantage often cited by Irwin Steinberg, Phonogram president. Jet air travel is also a factor.

O'Connell said that basically six administrative people plus fill-in help from regional staffers can

(Continued on page 6)

## Holzman Throws WEA's Weight Behind Discrete

By CLAUDE HALL

LOS ANGELES — The WEA group of labels—Warner Bros., Elektra, and Atlantic Records—is committing itself to the discrete quadrasonic system it has been learned. Jac Holzman, president of Elektra, is the head of a special committee of engineers and executives from three labels which has been researching quadrasonic and last week told distributors and executives at the label's second annual sales convention in Phoenix that a direction would be announced shortly. At one point, the WEA group was on the verge of going to the Sansui matrix system and had called a press conference to announce the fact, but then called it suddenly off.

The main concern, according to Holzman, was in providing poten-

tial quadrasonic record consumers the very best system possible. Feeling an enormous moral obligation to the public, Holzman and his team spent several months in research. A valid reason, also, for the research was to make sure that

his group of labels also had the best system possible. It is known that he was under considerable pressure from all of the various systems, both discrete and matrix, to take the WEA group to quadrasonic.

Holzman was still refusing to confirm at press time that WEA would go discrete. Much earlier, he had said that because of the weight of the pop hits created and marketed by the WEA group, any system the group chose might have strong effect in the marketplace toward swinging the industry to

(Continued on page 66)

## M.C. Record '72 Sessions

By BILL WILLIAMS

NASHVILLE — For the fifth consecutive year the number of recording sessions here jumped astronomically, with an increase of some 2,000 over the 1971 total.

In all, there were 15,031 sessions held in the 53 recording studios here.

Once more the annual Billboard survey involved the cooperation of the record companies, the studios, and AFM local 257.

The 1971 figures showed a total of 13,141 sessions, up from 8,452 in 1970. The sessions in 1969 totaled 7,454 and in 1968, 5,500.

(Continued on page 55)

## Electronics to 'Catch A Thief'

By ROBERT SOBEL

NEW YORK — Two old and seemingly unrelenting foes of the retail industry—theft and pilferage—received some severe blows at the National Retail Merchants Association convention, held Jan. 7-10 at the New York Hilton Hotel. Heading the attack were a new closed-circuit television and computer, special electronic tags, a plastic wafer which sets off an electronic detector, and Association film and pamphlets explaining the evils of shoplifting.

Two firms leading the elec-

(Continued on page 66)

## Court Decision On Drug Lyrics

By MILDRED HALL

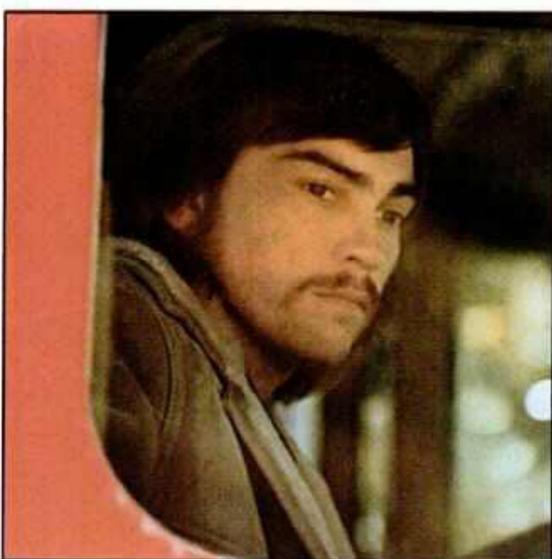
WASHINGTON — A three-judge panel of the U.S. Court of Appeals has upheld the Federal Communications Commission's highly controversial 1971 drug lyrics policy requiring licensees to avoid airing lyrics that "promote or glorify" the use of illegal drugs. In the opinion, the court rejects all arguments of appellant Yale

(Continued on page 66)



"MERMAN SINGS MERMAN." A new LP—the first ever—that highlights the legendary theater/film career of the inimitable Ethel Merman. Included are songs like "I Got Rhythm," "Alexander's Ragtime Band," "It's D'Lovely," "There's No Business Like Show Business," and "Everything's Coming Up Roses." This new London Records Phase 4 stereo LP was recorded this summer in the Phase 4 Stereo studio in London, England. Miss Merman is backed by the London Festival Orchestra and Chorus conducted by Stanley Black. Incredible sound to match that incredible voice. "MERMAN SINGS MERMAN" . . . sheer delight.

(Advertisement)



SAM NEELY 2, latest album from the young Texas singer songwriter, has been described as having a "haunting beauty, both musically and lyrically." It's a superb follow-up to his chart-bending LOVING YOU JUST CROSSED MY MIND. SAM NEELY 2 (Capitol SMAS 11143) contains the well reviewed single "Rosalie" (Capitol 3510), both produced by Rudy Durand.

(Advertisement)

## RCA Ups Sub-Distr., Dealer \$

NEW YORK — RCA, at press time, confirmed a mounting rumor that changes in the subdistributor price structure were imminent. The RCA announcement merely confirmed the changes, to be made effective Monday (15) and stated that pricing was applicable "to those who qualify in those areas where the company has its own distribution." RCA branches are either called Music II or Music West.

The RCA announcement also stated that the company "found it necessary to effect a slight increase in dealer prices for its pop record albums and tapes."

Subdistributors, contacted by Billboard, indicated that RCA

(Continued on page 6)



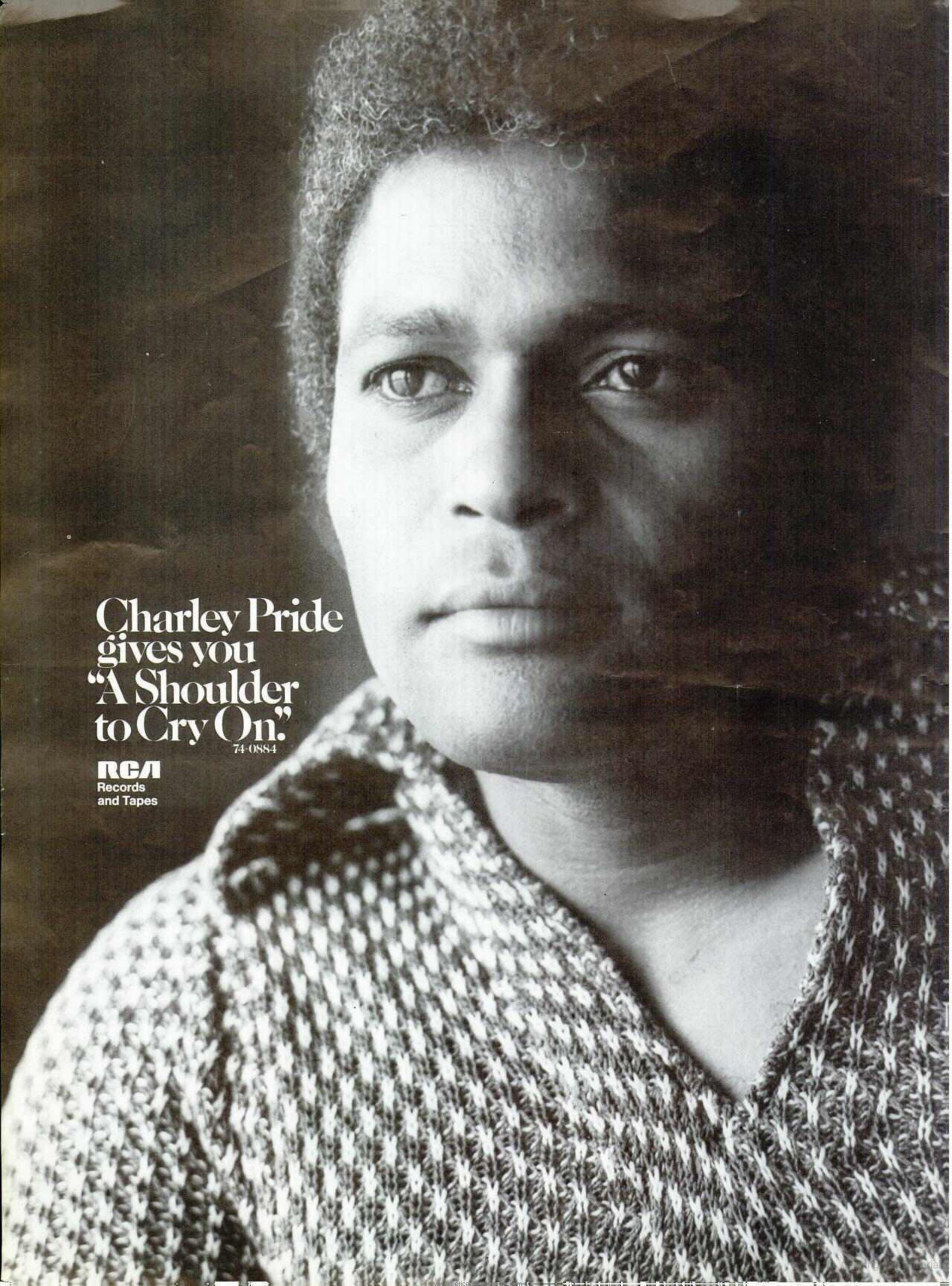
From the Sound Track of Deliverance comes

# Dueling Banjos

First, the Single (WB 7659)

And Now, the Album (BS 2683)

on Warner Bros. Records, Where It Wails.

A black and white close-up portrait of Charley Pride. He is looking directly at the camera with a serious expression. He has short, curly hair and is wearing a textured, patterned sweater. The lighting is dramatic, with one side of his face in shadow.

Charley Pride  
gives you  
"A Shoulder  
to Cry On."

74-0884

**RCA**  
Records  
and Tapes

## New Gordy Parent Firm; Abner Tops Record Div.

LOS ANGELES—Berry Gordy, who started Motown 13 years ago while working in an auto assembly plant, became president and chairman of the board of the new umbrella firm, Motown Industries, last week and E. G. Abner II, who began as a presser at the now defunct Armour Plastics, Chicago, in 1949, replaced him as Motown Records' president.

The move frees Gordy to concentrate on the other facets within the Motown empire including music publishing; motion pictures and TV and Multimedia Mgt., where Gordy retains the division presidency. Gordy's revamping is undoubtedly due to the exceptional box office success enjoyed by his first film, "Lady Sings The Blues."

Abner, DePaul University graduate and former president of the now defunct VeeJay label through an era of hits by the Beatles, the 4 Seasons, Jerry Butler, the Impressions and others, has been with Gordy since 1964, functioning pri-

marily in artist management. He moved almost full time to Motown about eight months ago. His leadership has been manifest in the increasing chart positions which the Gordy family of labels has achieved.

Gordy, a completely self-made executive, has built what many consider the strongest corporate entity constructed by a single black man. With his success as executive producer of the Diana Ross movie, he has proven himself in four important entertainment avenues.

## WB Peak Yr.; Sales Up 50%

NEW YORK—A 50 percent increase in sales for Warner Bros. Records highlights reports by Mo Ostin, Joe Smith and other key Warner executives citing 1972 as "the most successful year in the history of Warner Bros. Records."

Ed West, Warner vice president, described the increase as reflecting a rise in domestic record and tape sales as well as a parallel increase in international sales by Warner companies in the U.K., Australia, Germany and Canada, joint ventures in Japan and France, and independent licensees in Holland, Scandinavia, South Africa and New Zealand.

Other key factors in Warner Bros., performance during the past year include an "unprecedented" 24 gold records awarded to the company by the RIAA, and the completion of three custom label distribution agreements with Capricorn, Bearsville and Chrysalis Records, thus expanding the total artists' roster.

Also noted was a 30 percent increase in unit sales of 8-track and cassette tapes, sparked by Warner Bros. Records' reacquisition of distribution rights on their tapes, previously held by the Ampex Corp.

## ABC/Dunhill Atlanta Bow

LOS ANGELES—ABC/Dunhill has opened an Atlanta sales branch which will cover the immediate Atlanta area and handle all of the firm's labels.

According to national sales and advertising director Dennis Laventhal, Skip Byrd will be the branch manager and two promotion men will work out of the area. The two are Scott Jackson and Jim Francis.

The facility is expected to be operational shortly, with the opening following the creation of an Atlanta A&R office to concentrate on R&B product at the end of 1972.

## FAIRR Fete In Las Vegas

NEW YORK — FAIRR, the Foundation for the Advancement of Inmate Rehabilitation and Recreation, will hold an awards luncheon for participating members at the Las Vegas Hilton Monday (15), according to Sidney A. Seidenberg, secretary-treasurer of the organization.

The awards ceremony will honor a variety of major labels and Billboard for their assistance in providing entertainment and avenues of rehabilitation for prison inmates. B.B. King (ABC/Dunhill) and attorney F. Lee Bailey are co-chairmen of the organization.

## Budget Chain Blueprints 1st 3 British Stores

By JOHN SIPPEL

HOUSTON — Cleve Howard, president-founder of the two-and-one-half-year-old Budget Tape and Records 72-store chain (Billboard, Jan. 20), intends to open three stores simultaneously in London approximately April 1. This would probably be the first time that an American retailer has ever opened in the U.K.

Howard will be in London Feb. 4 through 20 working with British audio industry executives in setting up the first of the projected British chain. Howard said he intends to operate only owned-and-operated stores in the U.K. Dependent upon the success of the British trial will be Budget Tape and Record retail outlets in France, Germany, Italy and Spain.

Howard emphasized that the marketing tenets which have made BT&R stores successful in the U.S. will be adhered to: 1) youth traffic location; 2) a very selective, in-depth rock hit LP inventory; coordinated marketing support, such as point-of-purchase merchandising and youth-directed advertising; and discount pricing and weekly extra-discount specials. Howard will staff all stores with British personnel. Howard said he will study marketing support methods, in that he will not have commercial radio, a medium which he favors in the U.S. He will try to open 600-square-foot stores.

## Industry 'On Attack' Vs. Piracy; CBS Sues in N.J.

NEW YORK—The recording industry has "finally wrested the initiative and gone on the offensive against those who pirate and counterfeit records and tapes," according to Stanley M. Gortikov, president of the RIAA. "We have far to go before piracy is effectively curtailed," continued Gortikov, "but we know we are hindering many operations, jeopardizing the pirates' profitability, and increasing their risk of criminal prosecution."

## 'In Concert' TV Series Extended

NEW YORK—The ABC television late-night rock series, "In Concert" has been extended for a further 24 specials. The series will run twice a month on the network.

Don Kirshner, president of Kirshner Entertainment Corp., has been named creative consultant for the "In Concert" series. He supervised the production of the first four 90-minute specials. All shows will be simulcast on ABC's FM stations, in stereo.

Clark 'In Concert'

LOS ANGELES—Dick Clark's first two "In Concert" Friday night TV segments (Billboard, Dec. 30) will team three of six acts he has set for the taping: Loggins and Messina; B.B. King; the Hollies; the Guess Who; Melanie and Billy Preston. Clark's ABC-TV segments air Feb. 16 and March 9.

Clark has worked out a local promotion with three radio stations in giving out tickets for the three nights' taping Jan. 28-30 at the Santa Monica Civic Auditorium. KHJ-AM; KLOS-FM and KEZY-AM will give away one-third each of the 7,400 tickets available through spot contests. Clark is executive producer, with Bill Lee as line producer and Barry Glazer as director.

## Bay Chain Disdains Discount Price War

By PAUL JAULUS

SAN FRANCISCO—The Bay Area is currently witnessing a retail price war that has forced record prices to a level that is probably as low as anyplace in the nation. Much of the price cutting in this market is being blamed on manufacturers, who, in order to move massive quantities of merchandise, have been responsible for initiating a price war at the retail level.

The first reaction against the price war was the announcement by the Banana Records chain of six Bay Area stores that they will no longer attempt to be competitive on discounted merchandise. All Banana Records stores will now set a firm price of \$4.79 on all \$5.98 suggested retail records. This, while most other Bay Area retailers are now discounting \$5.98 merchandise in some cases to a figure of just over half of the suggested retail.

Banana Records president Pat Bell and vice president Frank Blackwell believe that super-discounting of merchandise is no longer feasible for their type of retail record operation. Instead, Banana Records will strive for a firm position in the marketplace with a specialized advertising and merchandising approach stressing the high quality of its services, the attractiveness of the stores' decor, special customer order facilities and the cordiality and helpfulness of their clerks. Record price will no longer be mentioned in advertising copy.

Realizing that a turnaway from mass merchandising methods could result in the sale of a lot less records, both Bell and Blackwell still are firm in their conviction that this approach will result in higher profits for the Banana Records stores while, at the same time, cutting costs.

Besides removing themselves from the competitive pricing war, Banana Records management is also streamlining the operation by a cutting of overhead through a reduction of labor budgets and by becoming highly cost conscious throughout. In addition, further anticipated store openings have been postponed to late in the year.

Blackwell noted that "We now believe that Banana Records will become a model service and profit chain as a guide to the nation's record retailers."

## RCA Produces King Benefit

NEW YORK — RCA Records will produce the second annual Martin Luther King Jr., Birthday Benefit in Atlanta, on Monday, Jan. 15, at the OMNI Convention Center. Proceeds from the concert and a royalty from sales on a projected recording of the event will go to the Center For Social Change, founded by the late Dr. King.

Scheduled for the 44th birthday of the slain civil rights leader, talent for the benefit will include Flip Wilson, and RCA artists Jimmy Castor Bunch, Jose Feliciano, The Friends of Distinction, Linda Hopkins, The Main Ingredient, Mother's Finest and Wilson Pickett.

At a press conference announcing the event, Mrs. Coretta King praised RCA Records for its "Meaningful participation in promoting the work of Dr. King."

## Belwin-Mills, Marks in Pact

NEW YORK—Edward B. Marks Music Corp. has signed a long-term agreement with Belwin-Mills Publishing Corp. whereby Marks will utilize the warehouse, shipping, billing and sales and promotion facilities of Belwin-Mills.

Joseph Auslander, president of Marks, said that with the agreement Marks will "now concentrate on expanding its printed catalog in the U.S. and Latin-American markets, as well as a wider adaption of paperbacks related to music and point-of-purchase counter items."

The agreement, signed by Auslander and Martin Winkler, president of Belwin-Mills, is effective April 1, 1973.

## Court Sets 20G's in Fines For Retailer and Distributor

NEW YORK—Final judgments have been passed against a retailer and a distributor named in a copyright infringement suit. The judgments, handed down by Chief Judge M. Joseph Blumenfeld of the U.S. District Court for the District of Connecticut, awarded a total of \$8,250 to Jondora Music Publishing, et al. in the action against Tape Center, Ltd. and Ramona A. Cortese and a total of \$12,250 against distributor Matty Ballaro, named in the same action.

The action, filed by a number of Harry Fox Agency publishers, was based upon the increased penalties provided by the enactment of the Federal antipiracy bill in October,

1971. The court awarded the statutory minimum of \$250 for infringement of each musical work.

Plaintiffs in the case were Jondora, Ludlow Music, Inc., Elvis Presley Music, Inc., Blue Seas Music, Inc., Jac Music, Inc., Blackwood Music, Inc., Cromia Music, Inc., Big Seven Music, Corp., Essex Music, Inc., Damilia Music, Inc., Pat Zach Music, Inc., and Gideon Music, Inc.

More Late News  
See Page 66

## Col, Epic to Hold Regional Sales Meets

NEW YORK — Columbia and Epic Records have scheduled regional sales meetings in New York at the Americana Hotel Monday (15) and Tuesday (16); Geneva, Wis., the Playboy Club Wednesday (17) and Thursday (18); Dallas, the Fairmont Hotel Jan. 22-23; and Los Angeles, the Queen Mary Jan. 25-26.

The meetings will feature a slide presentation on Stax Records, a showcasing of new product and talks on Columbia's SQ-quad program.

Along with the presentations, addresses by key New York personnel, Bruce Lundvall, vice president, marketing, Ron Alexenburg, vice president, custom label sales, Jack Craig, vice president, sales and distribution, will be featured. Newly signed artists will also introduce themselves to the sales and promotion teams in each city with live performances.

Each meeting will be chaired by the area regional director Paul Smith, East, Don Van Gorp, Midwest, Del Costello, West, and Armand Ziegler, South.

## Beegee Into MOR, Gospel

LOS ANGELES—Beegee Records has reorganized with owner Byron Spears buying out all other stockholders in order to change the label's specialties to MOR and gospel music.

Joining the Beegee staff are Lionel Abraham, national sales director; Patrick Boyle, international director; Jim Bryan, promotion-publicity chief. First new Beegee release is Shelton Kilby's "Yield Not," a gospel jazz album.

## NEW JACKET FOR SQ LINE

NEW YORK—Columbia Records has created a new inner sleeve jacket for its SQ line. Beginning with January releases, all the label's quadrasonic disks will be packaged in a sleeve containing photos and descriptions of available SQ audio equipment from a variety of hardware brands. Also included will be a "Record Collector's Guide to Quadraphonic Sound."

# ABC/Dunhill Produces Logo Changes

LOS ANGELES—In a recent series of sales and promotion meetings, ABC/Dunhill president Jay Lasker reported an institution of a two-fer series, cited the reactivation of the Bluesway line, announced

## Elektra's 7 For Early '73

LOS ANGELES—Elektra's seven albums in its January-February release debuted at its recent sales convention, are being shipped to accounts through the Warner, Elektra, Atlantic Distribution organization. These LP's include: Mickey Newbury's "Heaven Help the Child"; Judy Collins' "True Stories and Other Dreams"; "Best of the New Seekers"; Curt Boetcher's "There's an Innocent Face"; "Veronique Sanson"; "Dana Cooper," and "Billy Mernit."

These LP's were debuted in a 46-minute 16mm motion picture.

several signings and unveiled a new logo for the firm.

The series of double two-fer albums are set to retail for \$5.98, and the LP's will be pulled from catalog material. The records, seven of which make up the initial release, will be on the ABC label.

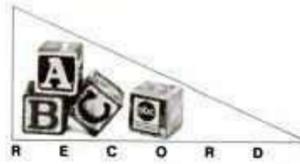


ABC will also reactivate the Bluesway catalog (Billboard, Jan. 13), with 15 releases and one sampler, with five of the LP's in 4-channel. The LP's will list for \$4.98.

Other releases will include fifteen classical disks on the Westminster Gold label, the label's first country LP's and several soul-oriented disks.



Lasker also reported the signing of Dusty Springfield to an exclusive contract for the U.S. and Canada, and said the first LP will be out this month.



The new ABC/Dunhill logo designed by art director Ruby Mazur features a series of wooden blocks which spell out the company name. There are three logos, one each for ABC and Dunhill and one combined logo. Blocks are of assorted colors.

# Rock Concerts Score at L.A. Forum

By NAT FREEDLAND

LOS ANGELES—Concerts at the 18,699-seat Forum arena here drew audiences of 391,781 in 1972, second only to the attendance for the world champion Lakers basketball team. And the Lakers 50 home games pulled nearly twice as much as the 26 music events held at the Forum last year.

The Jack Kent Cooke-owned Forum is one of a handful of profitable large-scale arenas in the U.S. Eleven of its concerts were sold out in 1972, including appearances by Jethro Tull, the Rolling Stones, Elton John, Leon Russell, Jackson 5, Black Sabbath, Joe Cocker, Grand Funk Railroad, Smokey Robinson and the Miracles, Led Zeppelin and the Moody Blues.

Thus, rock and soul concerts outdrew all Forum sports except NBA basketball. However, arena manager Jim Appell said that the total of 1973 concerts at the Forum will not rise above 1972's music shows. "Our commitments to the basketball and hockey seasons plus the circus, ice shows and other sports simply don't leave enough open dates," he explained.

Although arena floor seating allows for a larger audience at concerts than at most sports events, concerts are more expensive to present than sports. The municipality of Inglewood, where the Forum is located, has ruled that some 100 police must be on hand at all pop concerts. "We have to pay each policeman \$15 an hour, according to city ruling," said Appell. "Our police costs are about forty times as much for a concert as for an athletic event."

Concert scale at the Forum is generally \$3.50-\$6.50, with an occasional act setting a top of \$7.50. The five-year-old facility has increased its total annual attendance each year.

Not only does the Forum promote some of its own concerts, last year they promoted the Jackson 5 in San Francisco and the Tempta-

tions in San Francisco, San Diego and Sacramento. Appell explained, "A lot of times I'll be able to buy a show for the Forum at a better price by taking two or three additional dates which we'll promote elsewhere. In 1973 we will promote a half dozen shows. Mostly rock shows. Maybe a couple of, soul shows too. I think soul is becoming very viable."

# Record, TV Surge On Porter Songs

NEW YORK—Chappell and Co. are experiencing a boom in the works of Cole Porter, with increased record and television exposure.

Columbia is releasing a special Porter concept album, co-produced by Tom Shepard, director of Masterworks and original caster a&r for the label and Robert Kimball, author of the book, "Cole." It will feature Porter talking, singing and playing piano, several original cast segments and Porter singing material from an early show that is available commercially for the first time.

Two major clubs, Columbia Record Club and Book of the Month, are both offering the "Cole" book and a three-record set from Columbia Special Projects as a joint offer.

## Calif. London Into Denver

NEW YORK—London Records of California, one of London Records' seven factory branches, is now servicing the Denver market.

Herb Goldfarb, vice president of sales and marketing for London, has set up the headquarters at Mile High City, where resident sales and promotional personnel will base operations covering all of Colorado, Utah, Wyoming and New Mexico. That territory includes major markets Denver, Salt Lake City and Albuquerque.

The Denver operations will be supervised by Bob Baker, who will handle sales, and Joe Triscari, promotion man. Denver now joins San Francisco as the second satellite wing of London Records of California. All product is to be warehoused in the London Los Angeles branch in suburban Gardena, Calif.

## Illusion Formed

NEW YORK—Dennis J. Bouchard, president of Commercial Ventures, has formed Illusion Records, to be based in Bangor, Me. The label's first single is "In Love Again," by Cherry Opera, and is set for release in the next few weeks. Distribution is being handled by Park Records, East Hartford, Conn., firm.

On Jan. 17, NBC television will screen a one-hour, all-music format, "Cole Porter in Paris" special, featuring Perry Como, Diahann Carroll, Connie Stevens, Louis Jourdan, Twiggy and Charles Aznavour.

Producer Norman Rosemont has obtained television rights to three Porter musicals, "Silk Stockings," "High Society," and "Can Can," all of which are slated for televised production.

Chappell's "Words and Music of Cole Porter" is into its third printing and is the largest work printed by the company.

## Playboy U.S. Sales Meets

LOS ANGELES—Playboy Records executive vice president Larry Cohn leads a key staff team cross country for four regional meetings with the label's 26 independent distributors Monday through Friday (22-26). In the party will be marketing director Tom Takayoshi, merchandising director Rocco Catena, product director Joe Ruffino and publicist Ed Ochs.

Meetings are set for Miami (22), Great Gorge, N.J. (23), Chicago (24) and Los Angeles (26). Key-noted will be Playboy's four-album January release, label's first multiple release since Cohn was brought in to head it last summer.

## Weiss' OWM Inks Shad and Stevens

LOS ANGELES—Bobby Weiss' One World of Music has signed to world-wide representation of Bobby Shad's 600-title Mainstream Records and associated catalogs in the jazz, blues and classical fields. In addition, One World of Music will represent overseas sub-publishing for Ray Stevens' Ahab Music for all countries where he is not already contracted (Billboard, Jan. 13).

Weiss, who is also vice president/general manager of Daybreak Records, founded his new consultation agency to arrange international licensing and merchandising of records and publishing catalogs.

# Gold Clef Awards Show Lowery Publishing Rise

ATLANTA—Bill Lowery writers, in the past 4 years, have written 30 songs which have either gone to the top 20 in the Hot 100 charts, or to the top 10 in the Country, Soul or Easy Listening charts.

This phenomenal record of hits has been made apparent by Lowery's annual Gold Clef Awards, instituted in 1969. At that time the publisher was quoted as saying that "if singers get awards, I think the guys who write the best sellers should be honored as well."

In these four years, 42 such awards have been handed out to 13 writers and now, for the first time, to a nonwriter.

With a staff consisting of such writers as Joe South, Buddy Buie, J.R. Cobb, Freddie Weller, Tommy Roe, Robert Nix and Ray Whitley, Lowery has been able to reach not only the top listings in this country, but abroad as well. There have been numerous international awards.

Twenty-six of the songs have made it into the top 20 of the Hot 100.

The annual Golden Clef Awards

also have brought numerous unplanned accolades for Lowery. In 1969, the Atlanta Variety Club gave him the Showmanship Award. BMI honored him in 1970 and again this past year, both for his million-performance records and for his excellence in three fields of music, the first publisher so honored.

Roe has been cited for 10 years of service to the business, while South was just cited on his 20th anniversary of songwriting.

In the most recent awards show, which noted Lowery's 20 years in the business, he was given a collection of events, in scrapbook form, denoting the entire history of his publishing firm.

Ken Nelson of Capitol Records was the recipient of a special award, given personally by Lowery. It was Nelson who talked Lowery into going into the publishing business after having found success in other areas of the entertainment field.

A special Silver Clef was given to Mary Tallent, vice president of the firm, as the employee who contributed the most to the company's success.



JOE SOUTH, the most honored songwriter, received two Gold Clef Awards and a BMI Citation of Achievement, stands with Bill Lowery, left, who presented the Gold Clefs to writers whose songs rank among the top 10 of the country. Third from left is Capitol's Ken Nelson, who received the first clef ever given to anyone other than a writer. At right is Capitol's vice president Wade Pepper. It was Nelson who encouraged Lowery to go into the music publishing business.



JOSEPH A. "COTTON" CARRIER, center, general professional manager of the Lowery Group, presents Lowery and his wife, Billye, with a scrapbook depicting their 20 years in the industry. Looking on at right are Mary Tallent and Mrs. Terri Lowery Hall. Big winners this year were Buddy Buie, Jerry Weaver, and Joe South.



PUBLISHER BILL LOWERY is joined at his Golden Clef Awards in Atlanta by Dennis Yost, MGM South, who entertained with the Classics IV; MGM president Mike Curb, and Lowery Group writers Stephen Hartley Dorff and Milton Brown.

In This Issue	
CAMPUS	24
CLASSICAL	46
COUNTRY	50
INTERNATIONAL	57
JUKEBOX PROGRAMMING	44
LATIN	19
MARKETPLACE	47
RADIO	20
SOUL	23
TALENT	10
TAPE/AUDIO/VIDEO	25
FEATURES	
Stock Market Quotations	8
Vox Jox	20
CHARTS	
Action Records	49
Best-Selling Soul Albums	23
Best-Selling Soul Singles	23
FM Action	22
Hits of the World	58
Hot Country Albums	54
Hot Country Singles	52
Hot 100	62
Latin	19
Top 40 Easy Listening	66
Top LP's	64, 65
RECORD REVIEWS	
Album Reviews	48, 49
Pick Singles & Radio Action	60

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Vol. 85 No. 3

## General News

# Executive Turntable



DORN



SCHEFFER



MARLOW

Len Sachs has announced his resignation as vice president of GSF Records, where he was responsible for sales, distribution, promotion, product evaluation and acquisition of product. Sachs, who spent nine years with Atlantic Records as vice president of marketing and merchandising, said he is considering new material suitable for placement and releases. . . . **Joel Dorn** has been named a vice president at Atlantic Records. Dorn has been a producer for the label since 1967. . . . **Stephen Scheffer** has been appointed executive vice president at Polydor, Inc. He will be responsible for administrative, financial and legal operations for the firm. Scheffer comes to Polydor from Network Cinema Corp., where he was vice president and treasurer. . . . Sussex Records has expanded its promotion staff with the appointments of **Bobby Robinson** and **Michael Gleaton**. Robinson will cover the New York area, while Gleaton will work out of Los Angeles.

★ ★ ★

At RCA Records, **Bruce Marlow** has been appointed manager, merchandising and product management and **Richard Birnbaum** has been appointed manager, commercial operations administration. Marlow will be responsible for coordinating all merchandising functions for RCA's commercial and custom labels. Prior to the promotion, Marlow was manager, product and market planning. Birnbaum formerly was manager, sales administration. . . . **Skip Byrd** has been named as branch manager for the ABC/Dunhill branch facility in Atlanta. **Jim Francis** and **Scott Jackson** will operate as promotion men out of the area. . . . **Patti Wright** has joined Capitol Records' publicity department, as national press assistant. She will report to **Lew Segal**, national publicity manager, and will be responsible for coordinating and distributing press and public information. . . . Also at Capitol, **George Dobson** has been named manager, inventory accounting. He has been with the firm since 1967 and his most recent position was supervisor, cost analysis. Dobson replaces **James Bowman**, who has left the company. Also at Capitol, **Dennis Herbers** has been appointed to contract administrator, royalty and license. He was formerly payroll supervisor. **Henry Michel** has taken over that position. . . . **Berry Gordy**, founder-president of Motown, has announced that he will head the new Motown Industries, parent firm for recording, music publishing, motion pictures and television. Replacing him as president of Motown Records is **Ewart Gladstone Abner III**, who joined the organization six years ago as chief of Multimedia Promotions, the management arm of the firm. Abner, who managed VeeJay Records for 10 years, previously was executive vice president of the label.

(Continued on page 49)

## O'Connell Views Quarterly

• Continued from page 1

complete the count in 10 days. Only box quantities are counted (LP's, singles and tapes). Open reel tape, distributed by Ampex, is not counted.

The possibility exists, said

## Distr., Dealer \$

• Continued from page 1

salesmen were hinting at a \$2.84 wholesale price, a 13-cent hike from the present \$2.71 price for \$5.98 list LP's. They knew nothing of a distributor's shipping hike for tapes. Dealers had no idea of what the RCA increase might be in their area, when canvassed.

The rumored hike to \$2.84 would put RCA at the bottom of the majors' distributor pricing. Other typical prices include: Columbia and MCA, \$2.86; WEA, \$2.88, and UA, \$2.89.

## B.H. Oldies Bow

LOS ANGELES—Beverly Hills Records is launching an oldies series under the banner of "Golden Encore." Label president Morris Diamond said labels will feature gold backgrounds. First releases include singles by Horst Jankowski with "Walk in the Black Forest" and Art and Dottie Todd with "Chanson d'Amor." Series is intended primarily for nostalgia shops and jukebox operators. Shipment will be within two weeks.

O'Connell, for even greater sophistication. For example, each box could have affixed to it an electronically energized tag that could trip off a counter device in the distributor's shipping room. In effect, each box would be a computer card. This could lead to over-night readout of actual distributor sales.

O'Connell pointed out that knowledge of distributor flow is not as vital to labels owning their own distribution, such as Warner Bros., Elektra and Atlantic (WEA) or Columbia. "But it is virtually important to labels with independent distribution."

Also important is the fact that the monitoring does not interfere with Phonogram's day to day marketing procedures. "We used administrative personnel primarily because this is after all an administrative function. We want our promotion and sales people to work uninterrupted."

Regional staffer only work & count in markets where the home office personnel cannot reach effectively.

## Daniels, Sibit Co.

NEW YORK—Ty Daniels, head of Daniels Records, and Chuck Sibit, Mod-Art Record Co. president, have formed a distributorship in Chicago. The new firm, Mod-Art Distributing Co., claims it has already signed 20 labels.

# Stax Closes Record Year

NEW YORK—The Stax Organization reported a landmark year of achievement in 1972. "The entrance of our company into the Gospel Truth, the Broadway stage, comedy records and the development of the new Ardent label has put us heavier into the entertainment field than ever before," said Stax chairman of the board, Al Bell.

He also stressed the company's current emergence into the motion picture field and the association of Stax Films with David L. Wolper on the production of the film, "Wattstax," which has been set as the opening film attraction at the Cannes Film Festival on May 10. Out of the "Wattstax" film, centering on the seven-hour concert held last August in the Los Angeles Coliseum, will emerge at least four record albums.

Bell also noted the Stax Organization is moving heavily into the television musical variety field, which it began with a new concept of special Merv Griffin shows, the first one taped last December in Las Vegas and now in preparation for national syndication.

The economic growth of Stax has enabled the label to get involved in community relations, Bell noted. In this area, Stax joined with Isaac Hayes and other black businessmen and personalities to put together a major new housing project for black people, initiating the project at St. Croix, Virgin Islands.

## NARM Slates Ad Seminar

NEW YORK—As part of the business program at the 1973 NARM Convention, a seminar on the problems of the music merchandiser in the field of advertising business in all media, will be held on Feb. 27 at the Century Plaza Hotel in Los Angeles. Morris Baumstein, vice president of Wunderman, Ricotta and Kline, advertising agency will conduct the session.

## LAWYER WANTED

Interested in engaging lawyer with 3 to 5 years record and music publishing experience.

Also should be able to coordinate litigation with outside counsel. Excellent potential for growth in small but active department. All replies confidential.

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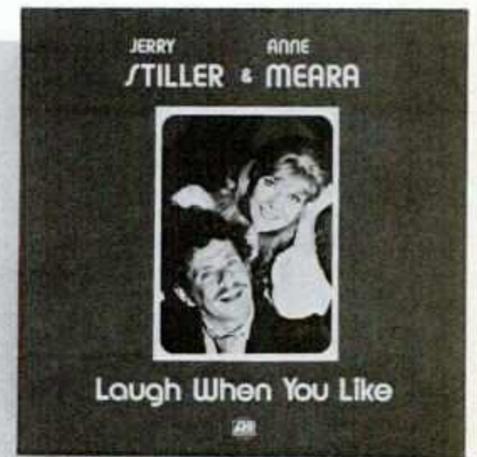
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**ADVERTISING IN BUSINESS PAPERS MEANS BUSINESS**

## Expert Likes Chances For Rosey TV Tape Fate

LOS ANGELES — The videotape industry is finally coming of age, believes Arthur E. Rockwell, a research analyst with Sutro & Co., Inc., San Francisco.

He also feels that Cartridge Television Inc., although it faces many hazards, has a good jump on the competition. Sutro's research report regards the company's shares as "attractive to those willing to accept a high degree of risk."

Rockwell anticipated that Cartridge Television's fiscal year ending Nov. 30 would show a deficit on the order of \$1 a share. However, revenues could reach as high as \$100 million on earnings of about \$1 a share in fiscal 1973.

Among the hazards facing CTI: —Severe competition.

—A need to develop wide distribution of prerecorded tapes.

"The company appears to have a lead on competitors of at least six and possibly 18 months in introducing its system to the consumer market," Rockwell said. "CTI's initial strategy is to get as many major television manufacturers to adopt its system."

To date, the report notes, Admiral has placed an order for 10,000 units and holds an option to purchase an additional 10,000. Sears has given an order for 3,050, while Teledyne Packard-Bell has

an order for 1,000 units and an option for an additional 9,000.

### 14,000 Unit Goal

Overall, states the report, the company expected to deliver 14,000 units this fiscal year ending November 1972 and had options for the delivery of 19,000 additional units.

In the software area, CTI expects to produce about 450,000 cartridges in the current fiscal year, of which 100,000 will be for rental use. To date, Rockwell states, only about 2,000 demonstration cartridges have been shipped. For fiscal 1973, it hopes to produce about 3 million cartridges, including 200,000 for rental.

In manufacturing, CTI has no plans to establish its own production facilities, but expects to contract with domestic and foreign television manufacturers to produce and market the units for their own account on a nominal royalty or royalty-free basis.

Cartridge Television's production facility in San Jose, Calif., has the capacity to produce more than 200,000 blank and prerecorded Cartrivision cartridges a month. "The need for quality control and a continuous supply of video heads dictated CTI manufacture the heads only at its own facility," Rockwell said.

Avco Corp., which owns about 32 percent of Cartridge Television, has contracted to manufacture the VTR units for CTI. Electronic assemblies for the units will be produced at Avco's Huntsville, Ala., plant, and mechanical components will be produced (and tape decks assembled) at Avco's Richmond, Ind., facilities.

CTI's investment in the Avco facilities is about \$8.5 million. The present contract calls for Avco to provide 25,000 VTR's, with CTI holding an option to purchase up to 175,000 units.

"So far," Rockwell said, "CTI has been a development company with no income. It has deferred on the order of \$16-\$17 million of research and development costs which must eventually be written off."

"Although the exact formula has not been determined," it is likely that CTI will go on an operational basis for accounting purposes by the end of July when at least 2,500 VTR's and 25,000 cartridges have been sold."

Rockwell believes that a three-year amortization period will be used and that charges against actual production will be based on an estimate of production during this period.

"In addition to the obvious uncertainty as to the actual demand for the products, supply will be a serious near-term constraint," according to the research analyst. "The peak production at Avco for the VTR is 240,000 units annually."

For the fiscal year to end November 30, 1972, CTI expected that it would ship some 30,000 VTR's at an average price of \$300 a unit.

### Revenue Outlook

The report notes that expected revenues for the current fiscal year would be the following:

VTR's, \$9 million, 1 million cameras, 5 to 6 million cartridges and \$15 million revenues.

"There is virtually no profit expected from the sale of the VTR's, and for the full fiscal year the company is likely to have a pre-tax deficit somewhat in excess of \$2 million, or \$1 a share," Rockwell states.

"For the fiscal year ending November 1973, the company expects to have sold at least 210,000 VTR's and 3 million cartridges. (\$66 million in VTR's, 36 million cartridges and \$102 million in revenue.) "On this volume, CTI should be able to generate earnings of \$1 a share for its first full year as an operating company," Rockwell said.

# Market Quotations

As of closing, Thursday, January 11, 1973

NAME	1973 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	13 3/8	386	17 3/4	16 1/4	16 3/8	- 1
ABC	81 1/2	51 1/4	896	81 1/8	78	79	- 1 3/4
AAV Corp.	15 3/8	9	67	12 1/2	10 7/8	11 5/8	- 5/8
Amplex	15 1/8	5	578	6 7/8	6 1/4	6 3/8	- 1/4
Automatic Radio	8 7/8	5	93	7 1/2	6 7/8	6 7/8	- 3/8
Avco Corp.	20 7/8	13 7/8	716	15 5/8	14 1/2	15 1/4	- 1/4
Avnet	15 1/4	10 5/8	610	12 7/8	12 1/8	12 1/8	- 1/2
Bell & Howell	73 3/8	47 1/4	782	54 3/8	47 1/4	47 5/8	- 6 3/8
Capitol Ind.	14 3/4	6 1/4	98	7 7/8	7 1/2	7 3/4	- 1/8
CBS	63	45 1/2	1863	52	51 1/4	51 1/4	- 3/8
Columbia Pictures	14 7/8	8 7/8	238	9 5/8	9 1/8	9 1/8	- 1/4
Craig Corp.	8 3/8	3 3/8	152	5 7/8	5 1/2	5 3/4	- 1/4
Creative Management	15 1/2	7 7/8	185	8 3/4	7	7 1/4	- 1 1/2
Disney, Walt	247	132 3/4	1667	238 3/4	220 3/4	223	-13 3/4
EMI	6	4	356	5	4 5/8	4 3/4	+ 3/4
General Electric	74 3/4	58 1/4	3341	75 7/8	72 7/8	73 5/8	+ 3/4
Gulf + Western	44 3/4	28	1256	34 5/8	33 3/8	34 1/2	Unch.
Hammond Corp.	16 3/4	8 5/8	302	15	14 1/4	14 1/2	- 3/4
Handleman	42 1/8	10 1/2	856	14 7/8	12 1/4	13 1/8	- 1 1/2
Harvey Group	7	3 3/4	33	4 3/4	4 1/8	4 1/4	- 5/8
Instruments Systems Corp.	7 7/8	3 1/8	230	3 7/8	3 3/8	3 5/8	- 1/8
ITT	64 1/2	48 1/4	2718	59 1/2	58 1/8	58 1/8	- 5/8
Matsushita Electric Ind.	35 3/8	18 1/8	3808	34 3/8	29 1/2	31 3/8	- 2 1/2
Mattel Inc.	34 3/4	10 5/8	1292	14	12	12 1/8	- 1 7/8
MCA	35 7/8	23 1/8	538	32 7/8	31 1/2	31 1/2	- 1 3/8
Memorex	38 1/2	15 3/8	582	18 1/2	16 5/8	17 1/8	- 3/8
MGM	27 1/2	16 3/4	196	24	21 1/4	22 1/4	- 1 3/4
Metromedia	39	27 1/4	447	31 1/2	29 1/2	30	- 1 1/2
3M	88 1/4	74 1/4	1306	88 3/8	85 1/4	88	+ 2 1/8
Motorola	138	80	957	138	130 1/8	135 1/4	+ 4 3/4
No. American Philips	39 3/4	26 3/8	60	34 3/4	34	34	- 1/8
Pickwick International	51 1/2	39 3/4	125	50 3/4	49 1/8	49 1/4	- 1 5/8
Playboy Enterprises	25 1/8	14 3/8	166	18 7/8	18	18 1/4	- 5/8
RCA	45	32 1/8	5321	38	35 3/8	35 7/8	- 1 3/4
Sony Corp.	64 1/8	21 1/4	5059	71 1/8	63 1/2	65 3/4	+ 2
Superscope	25 1/4	11 1/8	978	25	20 7/8	21 7/8	- 1 3/4
Tandy Corp.	49	32	1077	46 1/2	42 3/8	43 3/8	- 2 5/8
Telex	14 7/8	5 1/2	717	6	5 1/2	5 1/2	- 1/4
Tenna Corp.	10 7/8	4 1/4	168	5 1/4	4 3/4	5	Unch.
Transamerica	23 1/2	16 1/4	2909	17 1/2	16 5/8	16 7/8	- 3/8
Triangle	20	14	69	16 1/8	15 1/2	15 3/4	+ 1/4
20th Century-Fox	17	8 5/8	573	12 1/4	11 1/2	11 1/2	- 3/4
Viewlex	12 7/8	4 1/4	140	5 7/8	4 1/2	4 5/8	- 1/2
Warner Communications	50 1/4	31 1/4	817	38 7/8	36 3/8	36 3/8	- 2 1/8
Wurlitzer	20 1/4	14 3/8	58	17 1/4	16 3/4	16 3/4	- 1/4
Zenith	56 5/8	39 3/4	760	55	53 1/4	54	- 7/8

As of closing, Thursday, January 11, 1973

OVER THE COUNTER	Week's High	Week's Low	Week's Close	OVER THE COUNTER	Week's High	Week's Low	Week's Close
ABKCO Ind.	8 1/4	6 1/4	7	Koss Electronics	16 7/8	15 5/8	15 3/4
Bally Mfg. Corp.	69 3/4	68	69 3/4	M. Josephson Assoc.	18	16 1/4	16 1/4
Cartridge TV	16 3/4	12	12	Mills Music	11	11	11
Data Packaging	5 5/8	5 3/8	5 5/8	NMC	4 3/4	4 3/8	4
Gates Learjet	13 3/4	12 5/8	13 1/4	Recoton	4 1/8	4	4
Goody, Sam	4 1/2	4 1/2	4 1/2	Schwartz Bros.	6	5 7/8	5 7/8

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

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## Off the Ticker

**JERVIS CORP.**, Lake Success, N.Y., manufacturer of high fidelity components, is making available a combination public offering of 280,000 new shares by the company and an undetermined amount from shareholders. The offering will be listed after the company's earnings figures for the six months ending Feb. 28 is available.

**BELL & HOWELL CO.**, Chicago, sold its Rochester (MICA) film division for an undisclosed amount of cash and notes to **ANKEN INDUSTRIES**, Morristown, N.J.

**MGM INC.**, Culver City, Calif., reported a dip in revenues and profits for the first quarter ended Nov. 25, 1972. Operating income in the latest 12-week period declined to \$2,159,000, or 36 cents a share, from \$2,550,000, or 43 cents a share a year ago.

Revenues dipped to \$33,517,000 from \$35,566,000. The company reported an extraordinary gain from the sale of its British-based music publishing company, **AFFILIATED MUSIC PUBLISHERS LTD.**, to **EMI LTD.**, London. The extraordinary income was from the sale, \$3,746,000, or 63 cents a share, bringing net income in the latest quarter to \$5,905,000, or 99 cents a share. According to MGM, it is negotiating the sale of its wholly owned subsidiary, **ROBINS MUSIC CORP.**, a music publishing firm.

**WALLICHS MUSIC & ENTERTAINMENT COMPANY INC.**, Los Angeles, reported a net loss of \$55,325, or a loss of 5 cents a share on revenues of \$3,349,697 for the six months ended Nov. 30, 1972. This compares with a net income of \$17,442, or 1 cent a share on revenues of \$3,359,557 a year ago. Clyde O. Wallichs, president, views

year-end results "optimistically." Sales were up about 10 percent in December over last year and profits should follow, he said. Wallichs also reported completion of a franchise with Sylvania to sell the company's television line.

## Earnings Reports

**ABKCO INDUSTRIES INC.**

Yr. to	1972	1971
Sept. 30:		
Revenues	\$ 11,210,000	\$ 8,936,000
Income	910,000	559,000
Special credit	c489,000	
Net income	b1,399,000	559,000
Per share	a.68	e.42

a—Based on income before special credit. b—Equal to \$1.05 a share. c—Consisting of \$710,000, net gain resulting from disposition of outstanding differences between the Rolling Stones, a former producer of the Rolling Stones, and the company; reduction of income taxes of \$91,000, resulting from utilization of capital loss carry-forward; less net loss of \$312,000, on sale of company's investment in MGM. e—Adjusted to reflect two special 3 percent dividends paid in February and September of 1972.

**METRO-GOLDWYN-MAYER**

Qtr. to	1972	1971
Nov. 25:		
Revenues	\$ 33,517,000	\$ 35,566,000
Income	2,159,000	2,550,000
Special credit	b3,746,000	
Net income	c5,905,000	2,550,000
Per share	a.36	.43

a—Based on income before special credit. b—From sale of Affiliated Music Publishers Ltd. c—Equal to 99 cents a share.

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Nov. 30:		
Revenues	\$ 3,349,697	\$ 3,359,557
Income (loss)	(55,325)	23,442
Net income	(55,325)	17,442
Per share	(loss) .05	.01

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- 5. Talent-Artists, Performers, Agents, Managers
- 6. Schools, Colleges, Libraries, Audiophiles
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- 9. Writers, Reviewers, Newspapers & Magazines

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# Talent

## From The Music Capitals of the World

### DOMESTIC

#### NEW YORK

The 22nd Annual Greater New York Cerebral Palsy Telethon, presented on the weekend of Jan. 27-28 over WOR-TV, will be talent-hosted by singer Paul Anka (Buddah). Anka served in the same capacity for the first time last year. Song duo Steve Lawrence and Eydie Gorme (MGM) will handle similar chores on the Hollywood remote portion. . . . Atlantic Records hosted press parties in Washington at the Watergate and in Chicago at the Continental Plaza for singer Margie Joseph. . . . The Raspberries (Capitol) of "Go All the Way" fame have been invited to perform at the MIDEM Gala in Cannes. . . . Singer Al Green (Hi) will appear at the first annual Professional Black Announcers of New York (PBA) dinner in the Rochdale Village Ballroom on Feb. 23.

Funds raised from the event will be used to begin a broadcasting school for young people.

Major recording act signing on the dotted line at Buddah. . . . Austrian singer Christa Ludwig makes her debut as Lady Macbeth at the Metropolitan Opera on Feb. 13. . . . Writer Gladys Shelley has updated her 10-year-old hit, "Miss American Teen-Ager" for singer Steve Clayton (Monmouth-Evergreen). The tune was originally done by Rod McKuen (Warners) on the Spiral label. . . . On May 23, at a black-tie dinner in the Starlight Roof of the Waldorf-Astoria Hotel, stage, record and screen star Jack Cassidy will receive an honorary high school diploma from Richmond Hill High of Queens.

It's Frank Sinatra (Reprise) Week on the 4:30 Movie Monday (15) (Continued on page 13)

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## Signings

Wilson Pickett has signed with RCA for a reported advance of over \$2 million. The deal runs three years with two additional yearly options and is set as a master-purchasing arrangement with Pickett's production company. The soul singer was formerly with Atlantic. . . . Vegas Music International has signed for overseas worldwide representation by United Artists Music. . . . Art and Doty Todd, whose big hit was "Chanson D'Amour," have signed with Beverly Hills Records.

Atlantic Records' The Spinners have signed with Buddy Allen Management, Inc. . . . Orchestra group Land of Sunshine, headed by Richard Rome, signed by Musicana Corp. to a five year contract. Second release by orchestra is the soundtrack from the motion picture "It's Snowing in New York." . . . Female band The Black Illusions have been signed to record for Tahiti Records. First release will be "Don't You Know That's Love" b/w "Music That's Fine."

Thom Bell has completed a deal to produce New York City, for Wes Ferrell's Chelsea Records. . . . Reggie Vincent has signed for management with Blue Sky Music of Detroit, to launch a solo career after a year with Alice Cooper. . . . Brian Richards signed to Amaret Records, distributed by MGM. Actor-singer-writer currently holding down male lead in "Oklahoma" at Las Vegas Union Plaza Hotel.

Larry Coleman has signed television personality Steve Allen to an exclusive personal management pact. Allen, host of CBS-TV's "I've Got a Secret," is currently writing a score for the new musical "Rondal." Author-composer-pianist Coleman has optioned two musical properties for production this year.

## Song Festival Set For U.S. Composers

SARATOGA SPRINGS, N.Y.—The first American Song Festival, the first event of its kind in this country, will be presented via four evening concert programs on Aug. 30-31 and Sept. 1-2, at the Saratoga Performing Arts Center, Saratoga Springs, N.Y.

Lawrence W. Goldblatt, chairman of the board and president of the American Song Festival Corp., and Craig Harkenson, general manager of the Saratoga Performing Arts Center, have revealed the budget as set at \$1,150,000.

The festival will be the first in a series of projected annual Labor Day competitions between songs written by U.S. composers and authors, both amateur and professional. The final evening's concert will be internationally televised and a souvenir album containing performances of all songs competing in the festival's finals will be released following the event.

Attendance for the festival is expected to reach over 300,000.

Open to all U.S. composers, the competition will present the 36 semi-finalist songs to a selected panel of judges drawn from all areas of the music/entertainment world. The festival's producers anticipate hundreds of thousands of entries prior to the June 15 submission deadline.

A grand prize of \$25,000, plus a concert grand piano with a gold commemorative medal affixed, will be awarded to the composer whose song is judged best overall.

With three songs to be chosen on each of the first three nights, the nine finalists will receive \$5,000 each.

From the expected volume of entries, 36 songs will be selected by the festival's board of directors for semi-finalist competition. The 36 semi-finalist composers will each receive \$1,000 round-trip travel for two to the Saratoga Springs site, and first-class accommodations for the duration of the festival as its guests.

Those songs will be performed in preliminary concerts during the first three nights of the festival. The nine finalist songs will be performed and judged in the final, televised concert on Sept. 2.

Composers may perform their own semi-finalist songs, or they may designate appropriate singers to interpret their songs for the competition. The festival's producers will assist nonperforming composers in the selection and contracting of singers.

Each of the three preliminary concerts will be hosted by a recognized American composer/performer, who will present a small concert of his or her most recent compositions prior to the evening's semifinal showcase and judging. All three artists will co-host the final concert.

The hosts are to be announced by festival's producers at a later date.

Entry forms for composers are being prepared, with negotiations now being made with a major manufacturer of blank tape cassettes for distribution of an entry kit, slated to include the entry form, a tape cassette, and a composers' handbook designed to assist novice composers in the preparation of their entries.

## WHO—WHEN—WHERE

### ARTISTS ITINERARIES

**BADFINGER** (Apple): Chicago, The Aragon, Jan. 19.  
**ROBBIE BASHO** (Vanguard): St. Cloud, Minn., St. Cloud Univ., Jan. 16; Minneapolis, Minn., Univ. of Minnesota, Jan. 18-20; Oshkosh, Wis., Univ. of Wisconsin, Jan. 23.  
**BEA BENJAMIN**: New York, Studio Rivbea, Jan. 27.  
**DAVE BRUBECK** (Atlantic): Princeton, N.J., Princeton Univ., Jan. 19; Boston Symphony Hall, Jan. 20; Orlando, Fla., Municipal Aud., Jan. 27.  
**RAY BRYANT** (Atlantic): Chicago, London House, Now-Jan. 23; Rochester, Monticello Room, Jan. 29-March 4; New York, Michael's Pub., March 5.  
**"TWO GENERATIONS OF BRUBECK"**: New York, Philharmonic Hall, Feb. 16.  
**JULIE BUDD** (RCA): San Diego, De Coronado Hotel, Jan. 27.  
**SANDY BULL** (Vanguard): New York, Folk City, Jan. 23-27.  
**CHEECH & CHONG** (Ode): Passaic, N.J., Capitol, Jan. 27; Binghamton, N.Y., Brooke Tech., Feb. 4; Rochester, N.Y., Univ. of Rochester, March 2; Ithaca, N.Y., Ithaca College, March 8; Westbury, L.I., Westbury Music Fair, March 16-17.  
**MERRY CLAYTON** (Ode): New York, Kenny's Castaway, Jan. 24-26.  
**"AN EVENING OF COLE PORTER AND OTHER FAVORITES"**: New York, Alice Tully Hall, Feb. 24.  
**LARRY CORYELL** (Vanguard): Philadelphia, Grendel's Lair, Jan. 18-21.  
**JONATHAN EDWARDS** (Atco): Philadelphia, Academy of Music, Jan. 21; Springfield, Mass., Springfield College, Jan. 26; Boise, Idaho, Univ. of Idaho, Jan. 27; Los Angeles, Feb. 6-11.  
**WHITE ELEPHANT** (Just Sunshine): New York, Alice Tully Hall, Jan. 18.  
**"PIANO EVOLUTION"**: New York, Village Gate, Jan. 22.

**VIRGIL FOX** (Decca): Baltimore, Lyric Theater, Mar. 10.  
**GRAND FUNK RAILROAD** (Capitol): Shreveport, La., Jan. 20; Louisville, Ky., Jan. 21; Mobile, Ala., Jan. 26; Nashville, Tenn., Jan. 27; Evansville, Ind., Jan. 28.  
**STAN GETZ** (MGM): New York, Rainbow Grill, Jan. 15-Feb. 5  
**AL GREEN** (Hi): Miami, Fla., Marco Polo Room; Jan. 19-25; Washington, D.C., Constitution Hall, Jan. 27; Oakland, Calif., Oakland Coliseum, Feb. 2; Los Angeles, Forum, Feb. 4; Denver, Col., Feb. 10.  
**CAROL HALL** (Elektra): New York, Max's Kansas City, Jan. 17-21.  
**EDDIE HARRIS** (Atlantic): Chicago, Stardust Green Supper Supper Club, Now-Jan. 31.  
**PROCOL HARUM** (A&M): West N.J., Seton Hall, March 31; Paterson, N.J., William Patterson College, April 1; Utica, N.Y., Memorial Auditorium, April 6.  
**PRESERVATION HALL JAZZ BAND**: New York, Philharmonic Hall, March 16.  
**GARLAND JEFREYS** (Atlantic): Akron, Ohio, Civic Theater, Jan. 21; New York, Alice Tully Hall, Jan. 27; Boston, Jordan Hall, Feb. 3.  
**WAYLON JENNINGS** (RCA): New York, Max's Kansas City, Jan. 17-21.  
**ERIC JUSTIN KAZ** (Atlantic): Cambridge, Mass., Passims, Jan. 11-14; Harrisburg, Pa., Penn State.  
**LORI LIEBERMAN** (Capitol): Pasadena, Calif., Ice House, Jan. 23-29.  
**HERBIE MANN** (Atlantic): Chapel Hill, N.C., Univ. of N. Carolina, Jan. 18; Charlotte, N.C., Univ. of N. Carolina, Jan. 19.  
**CHARLES MINGUS** (Columbia): New York, Carnegie Hall, Jan. 19.  
**CHET NICHOLS**: Washington, D.C., Cellar Door, Jan. 15-20.  
(Continued on page 13)

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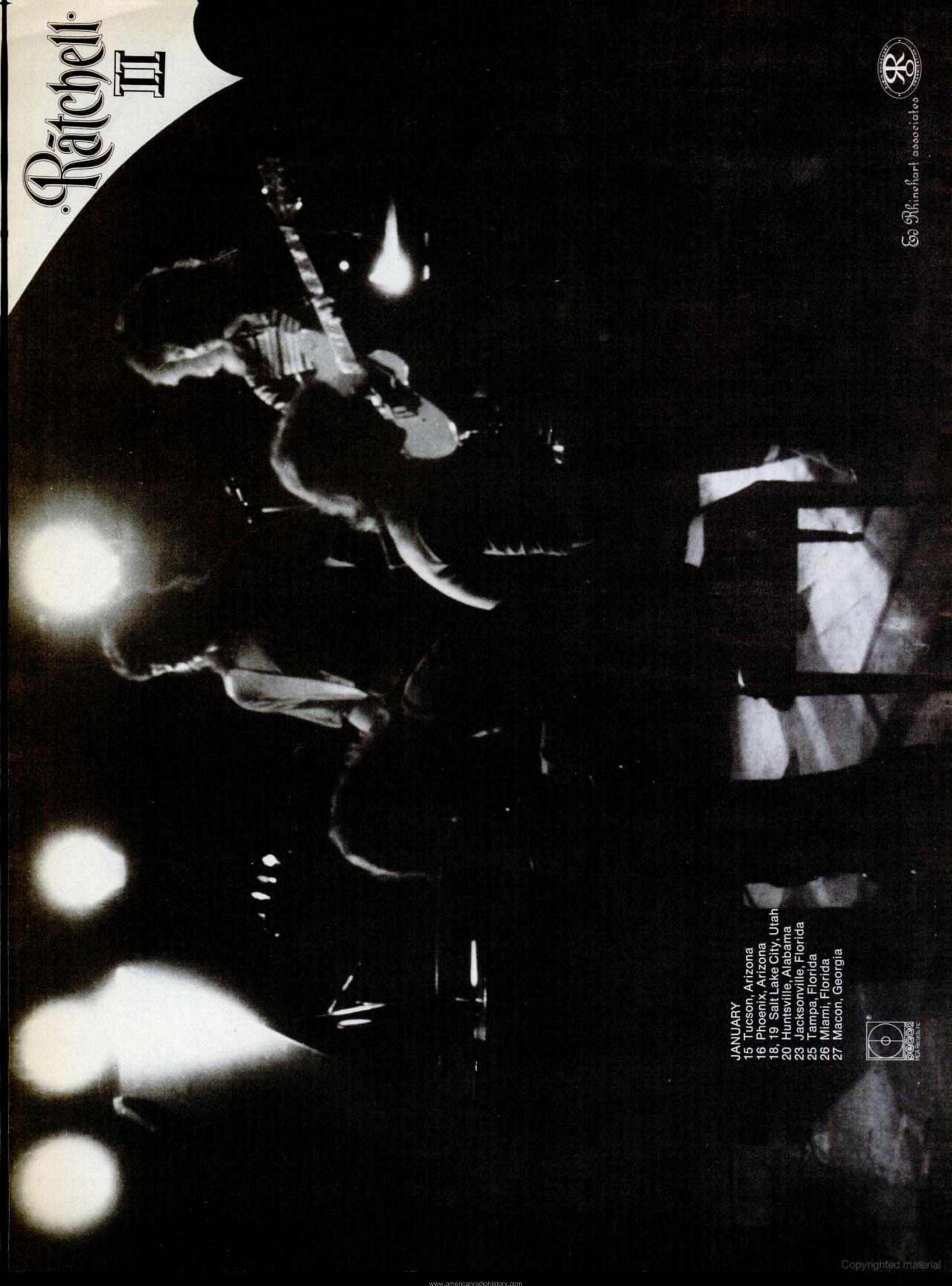


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## From The Music Capitals of the World

• Continued from page 10

through Friday (12) on ABC-TV. . . . **Edgar Winter** (Epic) appears on the fourth ABC-TV "In Concert" special set for Feb. 2 at 11:30 p.m. . . . Organist **Richard Hyman** (Project 3) and flutist **Paul Horn** (Epic) have had their first published folios issued this month by **Edward B. Marks Music Corporation**. . . . Pianist **Susan Starr** (RCA) has been invited to appear in the Soviet Union for the third time since placing second in the Tchaikovsky competition in Moscow in 1962. . . . **Grin** (Spindizzy) will release their third album, "All Out," on the Columbia Records custom label. **David Brige** produced. . . . Soul group **The Spinners** (Atlantic) perform on NET-TV's "Soul" program Wednesday (17). **Al Green's** (Hi) Soul appearance was recently broadcast.

Producer **Kim Fowley** commenting on his latest production **Flash Cadillac and the Continental Kids** (Epic): "It's not rock music. It's a cross between punk-rock, schlock-rock, rockabilly and rock 'n' roll." What no glitter? . . . **Lobo** (Bell) in town for publicity and promotion work. . . . **Elvin Jones** (Blue Note) just concluded a date at the Village Vanguard. . . . **Earl "The Pearl" Monroe** of New York Knicks fame moonlighting over at Spring Records as director of special services.

**Cashman and West** (ABC-Dunhill) winding up production on **William St. James**—new folk-pop group also recording for ABC-Dunhill. . . . The Music Dept. of the 92nd St. "Y," in cooperation

with the Billy Rose Foundation, beginning their third season of "Lyrics and Lyricists"—a series devoted to "evenings" with noted lyricists of the theater, motion picture and recording world.  
**PHIL GELORMINE**

### LOS ANGELES

**Mickey Spillane** had such a good time visiting spouse **Sherri** at the Union Plaza Hotel production of "Oklahoma," that the pair may co-star in "Guys and Dolls" at the Vegas hostelry. Meanwhile, **Sherri Spillane's** high quality vocalizing in "Oklahoma" is winning her a raft of recording offers. Radio-TV spots for the show as were done by **Gordon MacRae**.

**Murray Rand**, father of music veteran **Jess Rand**, died in New York at 72. . . . Two Broadway theaters pulled out the rug under a planned **Alice Cooper** stand, now tabled indefinitely.

**Cheech & Chong** to produce their own movie with **Lou Adler**. Work on the pair's third comedy album getting underway. . . . **Stoneground** out of Warner Bros. and talking to other companies.

. . . **Arthur Lee** and **Love** sat in New Year's Eve at **Rodney Bingenheimer's** English Disco.

**James Taylor** invades Japan for the first time, with a Honolulu concert on the way home. . . . Pianist **Hank Jones** joins brother **Elvin's** poll-winning jazz group on Blue Note.

**Chrysalis** to hold an international licensees convention at London in February. . . . **Mick**

(Continued on page 14)

## WHO WHEN WHERE

• Continued from page 10

**BREWER AND SHIPLEY** (Kama Sutra): Houston, Astro Hall, Jan. 14.

**OREGON** (Vanguard): New York, Washington Square Church, Jan. 15; Goddard, Vermont, Goddard College, Jan. 20.

**BILLY PAUL** (Philadelphia International): New York, Carnegie Hall, Feb. 11.

**FREDA PAYNE** (Invictus): New York, St. Regis Maisonette, Jan. 17-25.

**JIMMY PAYNE** (Vanguard): St. Charles, Mo., Scarlet Queens, Jan. 16; St. Charles, Mo., Scarlet Queens, Jan. 26.

**RASPBERRIES** (Capitol): Chicago, The Aragon, Jan. 19.

"CELEBRATION FOR EARL SCRUGGS": Manhattan, Kansas, Kansas State Univ., Jan. 20.

**PETER SCHICKELE** (Vanguard): Buffalo, New York, Buffalo Philharmonic, Jan. 19; Bloomington, Ind., Jan. 29.

**BROTHERS JOHN SELLERS**: New York, Josephson's Cookery, Jan. 27.

**THE SPINNERS** (Atlantic): New York, Apollo Theater, Now-Jan. 16.

**MARY TRAVERS** (Warners): New York, Carnegie Hall, Feb. 17.

**RANDY WESTON** (Atlantic): Stony Brook, N.Y., SUNY, Jan. 21; New York, Philharmonic Hall, Feb. 4.

**PAUL WILLIAMS** (A&M): New York, Alice Tully Hall, March 25.

**TEDDY WILSON**: New York, Town Hall, Jan. 17.

### THEATER REVIEW:

## 'Rainbow' Casts Shadow

"Rainbow," at the off-Broadway Orpheum Theatre, is a brave little musical that makes up in enthusiasm what it lacks in originality.

Written and produced by **James Rado** (co-author of "Hair") in collaboration with his brother, **Ted**, "Rainbow" is a sort of reverse "Via Galactica" without the tinsel.

Utilizing the show within a show format which worked successfully in "Pippin"—this season's big Broadway success—"Rainbow" tries to tell the story of a happy little group of Rainbeams, from "Rain-

bow" land, who bring their radio show to earth in an effort to spread happiness and goodwill.

One gets the feeling that the show was meant to be a tongue-in-cheek backlash at the social and political structure of our present day society, for it does, somewhat feebly, try to poke fun at everything from God, religion, homosexuality, and the generation gap, to the President of the United States and the war in Vietnam. This basically has been its undoing, for in trying to be all things to all men, it succeeds only in becoming

(Continued on page 14)

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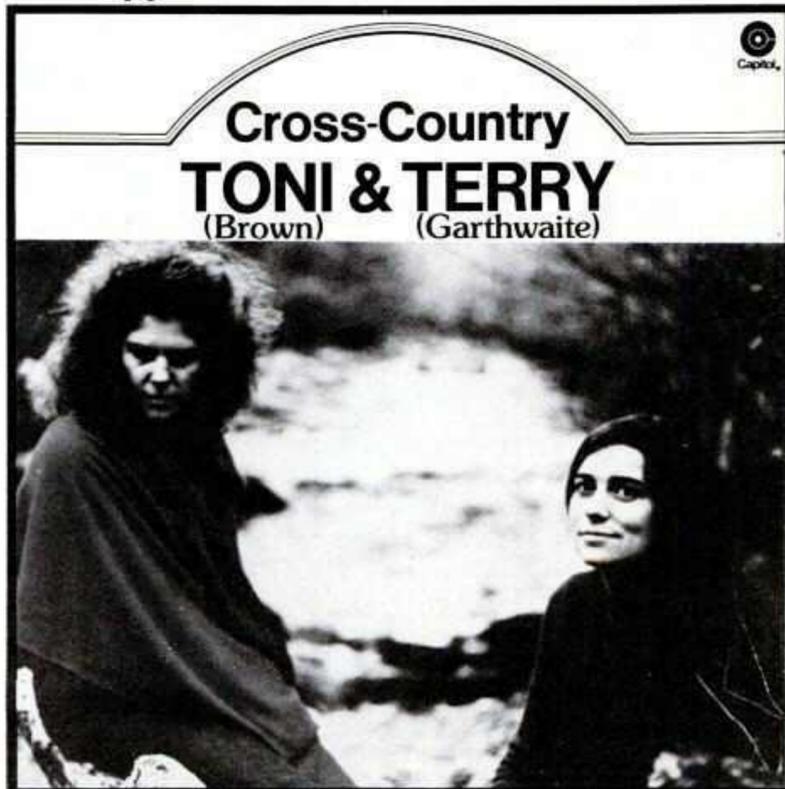
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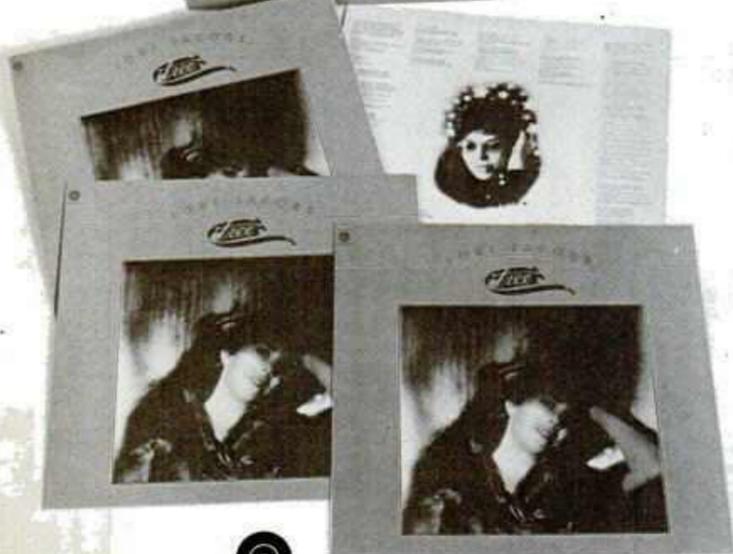
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## From the Music Capitals Of the World

• Continued from page 13

Jagger reportedly appearing on the next Yoko Ono album. . . . **Bob Taylor** of Tulsa's Halsey Talent Agency father of a girl, **Christy**.

**Canned Heat** and **Rare Earth** teaming up for a lengthy tour. . . . **UA** picked up the master of "Sabrocito" by **Rulie Garcia** and the **East L.A. Congregation**, which has already sold 10,000 copies locally. . . . **Robie Krieger** cutting a solo album for children, minus the other two **Doors**.

Grunt acts **Black Kangaroo** and **Fat Fandango** played a benefit for Vietnam orphans in San Francisco. . . . **David Bowie** to open his Feb. tour at Radio City Music Hall in New York. . . . **Bernie Wayne**, composer of "There She Is, Miss America" to direct music for first Miss World Peace Beauty Pageant in Bombay, India.

**Don Ellis Electric Orchestra** first act set to perform at the Los Angeles Grammy Awards banquet. . . . **Bette Midler's** first L.A. concert set for Music Center Pavilion March 17. . . . **Staple Singers** representing USA at MIDEW opening gala.

**Helen Reddy** on the Flip Wilson Show airing Feb. 8. . . . **Mary Travers** returns to Troubadour. . . . **Curtis Mayfield** reunites with the **Impressions** at Santa Monica Civic Friday (26). **NAT FREEDLAND**

### DENVER

**Andy Williams** and **Bill Cosby** appeared at the Denver Coliseum. The concert was a benefit for the Children's Asthma Research Institute and Hospital. . . . **Johnny Mathis** and the **Denver Symphony Orchestra** performed at the Curran Exhibition Hall with **Allan Miller** conducting the performance. The Symphony Orchestra opened their season with conductor **Aaron Copland** and guest pianist **Alberto Reyes** and performed with **Heritage**. Also scheduled to appear with the Symphony Orchestra in late October is **Benny Goodman**. . . . A "Vote Yes for Colorado" concert was scheduled to help raise funds to stop the 1976 Winter Olympics from being staged in Denver. Performers appearing were **Judy Collins**, **Batdorf** and **Rodney** and **Willis Alan Ramsey**. . . . **Rod McKuen** and the **Stanyan Strings** headlined a concert here, courtesy of **Robert Garner**. Garner presented **Lily Tomlin** and **Buck Owens** and his **Buckaroos** with special guest star **Susan Raye** several weeks ago. Also scheduled are the following performances: **Jerry Lee Lewis** and **Freddie Hart** and the **Heartbeats**, and **Dionne Warwick**. The Owens and the Lewis concerts were presented in conjunction with **KLAK** radio and **Jack Roberts**. The Warwick concert is co-sponsored by **KHOW**. . . . Concert Ventures presented **Ginger Baker**, **Chuck Berry**, **Buddy Miles** and **Nazareth** at the Denver Coliseum.

Recent performers at Tulagi's in Boulder have been **Herbie Hancock**, **John Prine**, **Steve Goodman**, **Linda Ronstadt**, **Stoneground**, the San Francisco gospel rock group, and **Mance Lipscomb**, the 79-year-old blues singer. According to **Chuck Morris**, Tulagi's manager, **Dan Hicks** and the **Hot Licks** and **Foghat** will round out the club's billings for October.

**Miles Davis** appeared at the Draughthouse and then moved on to **Marvelous Marv's** for four days. . . . Hometown favorite **Frankie Rino** took time off from his engagement at **La Place Pigalle** to appear on the **Merv Griffin** television show. Denver's **Johnny Paycheck** has been nominated by **CMA** for best male vocalist of the year and appeared in Nashville in the **Columbia Record Show**.

**DANIEL MILES**

## Rogers Booking Keys New Riviera Plans

By LAURA DENI

LAS VEGAS—The Riviera Hotel, rapidly becoming one of the leaders of contemporary entertainment will have **Kenny Rogers** and the **First Edition** making their main room debut starting Jan. 19.

Previously the group had appeared in the Hilton's lounge. "They have done well in Las Vegas in previous engagements and that, of course, was instrumental in our decision to bring them into our showroom," said Riviera President **Ed Torres**. "To an extent, it's a gamble, but we feel we are moving in the right direction."

Four years ago **Torres** signed **Engelbert Humperdinck** when he was a virtual unknown. It was the first time the hotel had booked a contemporary entertainer and they struck gold. Since then, they have added several other acts in the same musical bag with unusual success.

"There are three basic steps to success in Las Vegas," said hotel executive **Tony Zoppi**, "a hit record which enjoys a lengthy stay at the top of the charts; widespread television exposure or a movie which does a big box office. Almost every headliner who has made it here in the past five years, came via one or more of these routes. Once they get here, it's up to them to prove they can do a good night club act. Generally unknown is the fact that many of them worked obscure night clubs early in their career, so the transformation really isn't that drastic."

Still another reason why the Riviera is placing increasing accent on youth, as are many of the other Las Vegas hotels, is the upcoming generation of affluent executives who are rapidly replacing the aging big spenders of 20 years ago.

"These people grew up with Elvis, the Beatles and the Mod sounds," **Zoppi** continued. "This is their kind of music, just as swing and love ballads were part of the immediate postwar scene. They relate to **Humperdinck**, **Liza Minnelli**, the **5th Dimension**, and several others who are now part of the local entertainment scene. The success of our policy is reflected where it counts most, at the box office."

**Jim Murray**, who represents Creative Management Association in Las Vegas, booked the group into the hotel and admitted that "it wasn't so much cracker-jack selling that obtained the booking but the fact that all of the hotels are basically beginning to take stock of what they have to offer in the rooms."

"Caesars Palace booked **Blood, Sweat and Tears** about a year ago and the engagement proved to be very successful. In fact all of the hotels that have booked rock or

contemporary acts have been very gratified with the results," **Murray** related.

**Rogers** and the **First Edition**, who record for **Jolly Rogers**, have left the security of the lounge for a gamble in the big rooms because "it's a step upward, and who can knock that?" said **Rogers**.

"We are very selective about our appearances, especially in Las Vegas and mulled several offers before deciding on the Riviera," **Rogers** explained. "We are completely revamping our act to appeal to a wider cross section of fans and feel we have a solid 35 minute show which will please even you."

### 'Rainbow' Review

• Continued from page 13

cluttered, confused, and lacking in direction.

The music, too, lacks originality running the gamut from old-fashioned revival meetings and musical sounds of the Roaring Twenties, to today's rock and roll and soulful funk.

"Rainbow" is most redeeming for its cast, which work energetically with the little material they have to create a worthwhile evening of entertainment. Unfortunately, their efforts alone are insufficient.

"Rainbow" has been called, in some circles, the most likely successor to "Hair." However, with forgettable music and a mish-mash of a plot, its aspirations as "Hair's" successor seem doomed.

**RADCLIFFE JOE**

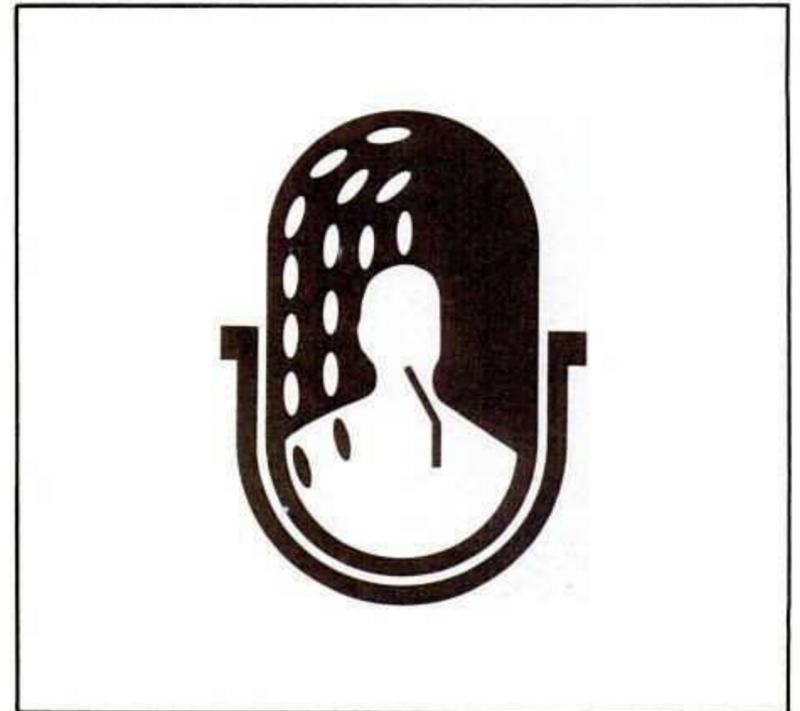
### Columbia Promotes 1st Rock Concert

LOS ANGELES—The Columbia Records West Coast branch promoted its first rock concert, almost selling out San Diego Sports Arena with **Azteca** and **Earth, Wind and Fire**.

**Azteca**, latino-rock band, made its first airplay break in San Diego and the label wanted them to play the city while they were hot. A nine-day promotion campaign came only 400 short of selling out the 5,500-seat hall.

### Banana to Cut Lampoon Show

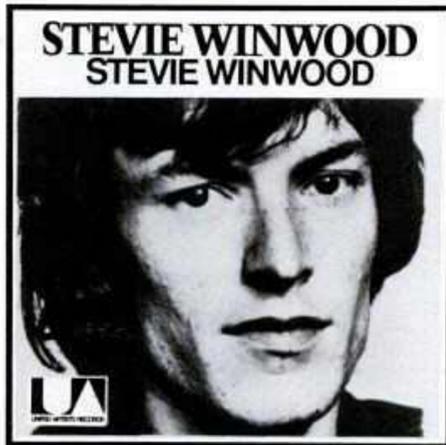
NEW YORK—"Lemmings," a comedy show presented by the National Lampoon, opened at the Village Gate here Friday (12). The show, scheduled to run through February, will be recorded and released on **Banana Records**, label distributed by **Blue Thumb Records**.



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New Orleans, La.  
1/18 Houston Coliseum  
1/19 Ft. Worth Tarrant  
County Convention  
Center  
1/20 Municipal Auditorium,  
San Antonio, Tex.  
1/23 Long Beach Arena  
1/24 Anaheim  
Convention Center  
1/25-26 San Francisco  
Winterland  
1/28 U. of New Mexico,  
Albuquerque  
1/29 Denver Coliseum  
1/31 Kiel Auditorium,  
St. Louis  
2/1 Pittsburgh Civic Arena

# TRAFFIC ON TOUR

2/2 Philadelphia Spectrum  
2/3 Baltimore Civic  
Center  
2/5 Aerie Crown Theatre,  
Chicago  
2/6 Kobo Hall, Detroit,  
Mich.  
2/8 Nassau Coliseum, L.I.  
2/9-10 Academy of  
Music, New York  
2/11 Boston Music Hall  
2/13 Municipal  
Auditorium, Atlanta  
2/14 Tampa, Florida  
2/15 Orlando, Fla.  
2/16 Hollywood Sport  
Auditorium, Fla.  
2/17 Jacksonville  
Coliseum



**WINWOOD**  
LP: UAS-9964  
8-TRK: 04002 CASS: C-7002



**WELCOME TO THE CANTEN**  
LP: UAS-5550  
8-TRK: U-8323 CASS: K-0323



**JOHN BARLEYCORN MUST DIE**  
LP: UAS-5504  
8-TRK: U-8216 CASS: K-0216



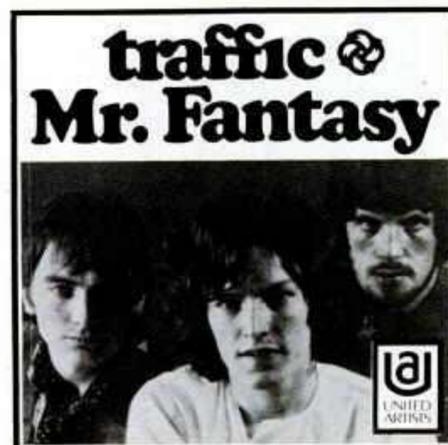
**BEST OF TRAFFIC**  
LP: UAS-5500  
8-TRK: U-8175 CASS: K-0175



**LAST EXIT/TRAFFIC**  
LP: UAS-6702  
8-TRK: U-8154 CASS: K-0154



**TRAFFIC**  
LP: UAS-6676  
8-TRK: U-8128 CASS: K-0128



**MR. FANTASY**  
LP: UAS-6651  
8-TRK: U-8112 CASS: K-0112

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## Talent In Action

## GROUCHO MARX

Los Angeles Music Center

When the artist receives a standing ovation as he enters the stage, it becomes clear that a unique occasion is taking place. The

Groucho Marx who sang eight nonsense songs in a wispy but true-toned voice and interspersed the selections with surreal tales out of Marx Bros. history, is not the rubber legged triphammer-tongued zany seen cavorting in the film clips also shown during the show.

But at the age of 82, who would he?

The maniac world-view of Groucho the legend is still there, as quick and biting as ever, even when he's standing at a streamlined lectern and reading his routines from index cards. And when the temptations to steer from the prepared material and wander into a world of Groucho memories proved too strong, piano accompanist Arthur Hamlisch and assistant Erin Fleming would steer him back on the track without any mealy-mouthed pretenses at subtlety.

The packed Chandler Pavilion was filled mostly with under 25s. The entire performance was filmed, so it should be around as a later Groucho Marx treat permanently.

## BOBBY RYDELL

Copacabana, New York

In the early sixties Bobby Rydell recorded some of the bounciest and happiest of the clean white rock 'n' roll to come out of South Philly at that time. With a peppy personality, a pompadour a foot high and a smile about as wide, the slender singer soon veered into television, nightclubs and eventually the movies.

Now, almost thirteen years after his initial success on the old Cameo label with "Kissin' Time," Rydell is back at the Copacabana with an act showcasing the performer as a polished young veteran. The hair is shortened and styled, plus he's added a few pounds, but the zest and enthusiasm which has always marked his work is still clearly in evidence.

A jazz-flavored "With a Little Help From My Friends" opens the show and he immediately establishes a friendly rapport with the Copacabana rollers. Rydell's voice remains warm and expressive as he re-creates his million-sellers "Volare" and "Forget Him." A well-arranged medley spotlights "Watch What Happens/A Man and a Woman/Little Green Apples" to good effect and "Sway/Old Black Magic" combine two other spritely chart winners. The Copacabana band, helmed by Sal Sicari, provided driving backup throughout the set and especially kicked on "A Lot of Livin' to Do," Rydell's featured number in the film "Bye Bye Birdie."

The singer, now on Perception Records, creates an intimacy by playing to each corner of the club and tying things together nicely with genial comic patter. Perhaps some of the impressions he used to do, several of the older rock hits and an updated song catalog might have embellished the act for maximum results. PHIL GELORMINE

JONATHAN EDWARDS  
HOD & MARC

Bitter End, New York

Over a year has passed since Jonathan Edwards first impressed both the elite and the man on the street with his debut album and single. In the interim, the more caustic seem to have forgotten Edwards, while others have suggested he was a one-shot wonder.

That is a cruel suggestion indeed, particularly in view of Edwards' fine, relaxed performances here. A strong, warm performer who writes soothing and often moving tunes, Edwards is very much the funky, urbanized cowboy alluded to in the title tune of his most recent album.

Chief spice in the mix is his voice, an instrument which balances a sweet and earnest vibrato against the rough textures of whiskey and smoke. His acoustic rhythm work was simple but direct, providing a strong base for the pedal steel and banjo of veteran New England hillbilly Ben Keith.

Opening the bill was Hod & Marc, a new duo whose debut album was released by Bell Records.

(Continued on page 18)

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## Studio Track

By SAM SUTHERLAND

**The Runt Bounces Back:** After months of relative silence from studio virtuoso **Todd Rundgren**, a few pieces of the puzzle are coming to light just now, with more to follow.

Rundgren dropped from sight last summer when he began trying to put together his own studio in **Mark Klingman's** New York loft, amid conjecture regarding just when the room would be finished, how it would be designed and who would record there.

Well, the studio is finished. And, while we haven't had a glimpse of the room itself, everyone will soon be able to hear its capabilities: Rundgren's next Bearsville album, recorded and mixed there, should be out by the end of the month. And, just to prove the studio's no toy, Rundgren has been producing **Fanny's** next Reprise oeuvre there, tentatively titled "Mother's Pride" and headed for spring release.

\*\*\*

**Proverbial Hot Poop:** This past year has seen an increase in stellar sessions, with the Sahn sessions receiving the most recent splash.

Now rumor reaches us of yet another marriage of the powers, this time centering around **Barry Goldberg** and several of N.Y.'s top rank. No confirmation on where, who or when, and one observer of those sessions expressed some doubts about whether the tracks in question, reported to be instrumentally explosive, would ever see the light.

Also seen moving through N.Y. rooms: **Dave Mason**, now with Columbia, and hopefully laying down tracks for his next offering.

\*\*\*

**Sara Lane** has filled us in on developments in Miami, where **Mack Emerman's Criteria Recording Studios** anticipates a hot month. Emerman and friends expect all three rooms to be rolling throughout that period.

Atlantic Records has a new band, that being **Sage**, and **Mike Piners**, currently of **Cactus**, is producing. **Tom Dowd** has also been handling mixing sessions on tracks by **Black Oak Arkansas**, the **Allman Brothers Band**, **Jackie DeShannon** and **Terry Reid**.

Also in was **Brad Shapiro**, producing sessions with **Wilson Pickett**. Those dates were for overdubbing and mixing voice, strings and brass for the next wicked LP.

ABC/Dunhill's **Joe Walsh** is reported due in, presumably with **Bill Szymczyk**, as are the **Chamber Brothers**, accompanied by producer **Bob Zimmerman** of New Generation Productions. **Michael Lang** and **Just Sunshine Records** are bringing in the **Fabulous Rhinestones**, with sessions booked over a three week period, while South Eastern is bringing Mr. **Pago's Los Diplomaticos** for LP sessions.

In the works is yet another album project with **Rick Chapman**, produced by **Stan Webb** of **Cee Bee Promotions**. Webb's score for the film, "The Drifter," was produced there, with a single from that work slated to emerge this month. No label mentioned as yet, but the score is the first to be totally produced in Florida.

Other recent work completed at **Criteria** includes NBC's pre-recording sessions for the **King Orange New Year's Eve Parade**, with **Milton DeLugg** conducting an orchestra of Miami's session elite. **George Beckman** and **Walter Miller**, executive vice president at NBC, came in to oversee the sessions, which also featured **Bert Parks**, **Vonda Van Dyke**, **Anita Bryant** and other smiling faces.

\*\*\*

Meanwhile, out in Cleveland, **Agency Recording Studios** appears to be rolling along nicely. Studio manager **William C. Noyes** has given a brief glimpse of dates there.

Agency is now involved in live stereo FM broadcasts with **WNCR-FM**. Recent dates included **Argent**, **Epic Records' group**, **Asylum's Batdorf & Rodney** and **Threshold's Trapeze**. Also covered by series was local band **Wunderle**, an 18-piece "rock orchestra."

Other sessions have included cutting & mastering for **Maureen McGovern's** dates for the theme from "The Poseidon Adventure," a 20th Century-Fox production. "The Morning After" is the theme, with arrangements by **Joe Hudson**. **Belkin Prods.' Carl Maduri** supervised.

Also in: **John Basette**, local rocker, has recorded there and begun distribution of a "mini-album," already enjoying local sales. **Tema Productions' Jimmy Testa** also trucked through, working on his next single.

\*\*\*

Out at **Sunset Sound Recorders**, **Bill Robinson** is relaxing after a New Year's spent with **Guy Lombardo** and the traditional festivities at the Waldorf. That job was a remote, with **Robinson** joining forces with **Fedco Audio Labs** and **CBS** to handle the job. **Fred Ehrhardt** headed the **Fedco** crew.

At **Sunset's Hollywood studios**, work has begun on **Richard Perry's** production of **Andy Williams' next album**, engineered by **John Haeny**. **Haeny** has also handled sessions for **Paul Williams**, produced for **A&M** by **Michael Jackson**.

**James Brown** has been mixing there, working with **Sunset's Wayne Daily**, while **Lou Rawls** did sessions for **The Navy Show** there with engineer **Tom Harvey**.

\*\*\*

Meanwhile, at **Larrabee Sound** in Los Angeles, manager **Lenny Roberts** offered a quick list of recent and ongoing sessions in those rooms.

**Johnny Mathis** has been in with producer **Jerry Fuller**, working on his next Columbia project, while **Epic Records** brought **Bobby Vinton** in for a single and an LP, and **Randy California**, still **Kaptain Kopter** and still with **Epic**, has been working on his next tracks. **Epic** also brought **Johnny Mann** in, produced by **Jerry Frank**.

**Kapp Records' Andy** and **David Williams** were in produced by **Jack Mills**, who also directed proceedings with **The Brady Bunch**, working on their next **Paramount LP**, while **Snuff Garrett** is producing **Paul and Jojo** for **GME-Bell** there.

Another **Kapp** artist, that being **Cher**, has been working with **Mr. Bono** on her next album. And, speaking of musical relations, the **Williams' kids** weren't alone. **Larrabee** was site for sessions with the **Boone Girls**, produced for **MGM** by **Fred Werner**.

Other shots: **Tobi Allyn's** next **Barnaby** single, produced by **Ken Mansfield**; 30 segments of **Johnny Mann's "Stand Up and Cheer"**, produced for **Pierre Cossette Co.**; and pre-recording sessions for **Lucille Ball** and **MCA Universal Television**.

\*\*\*

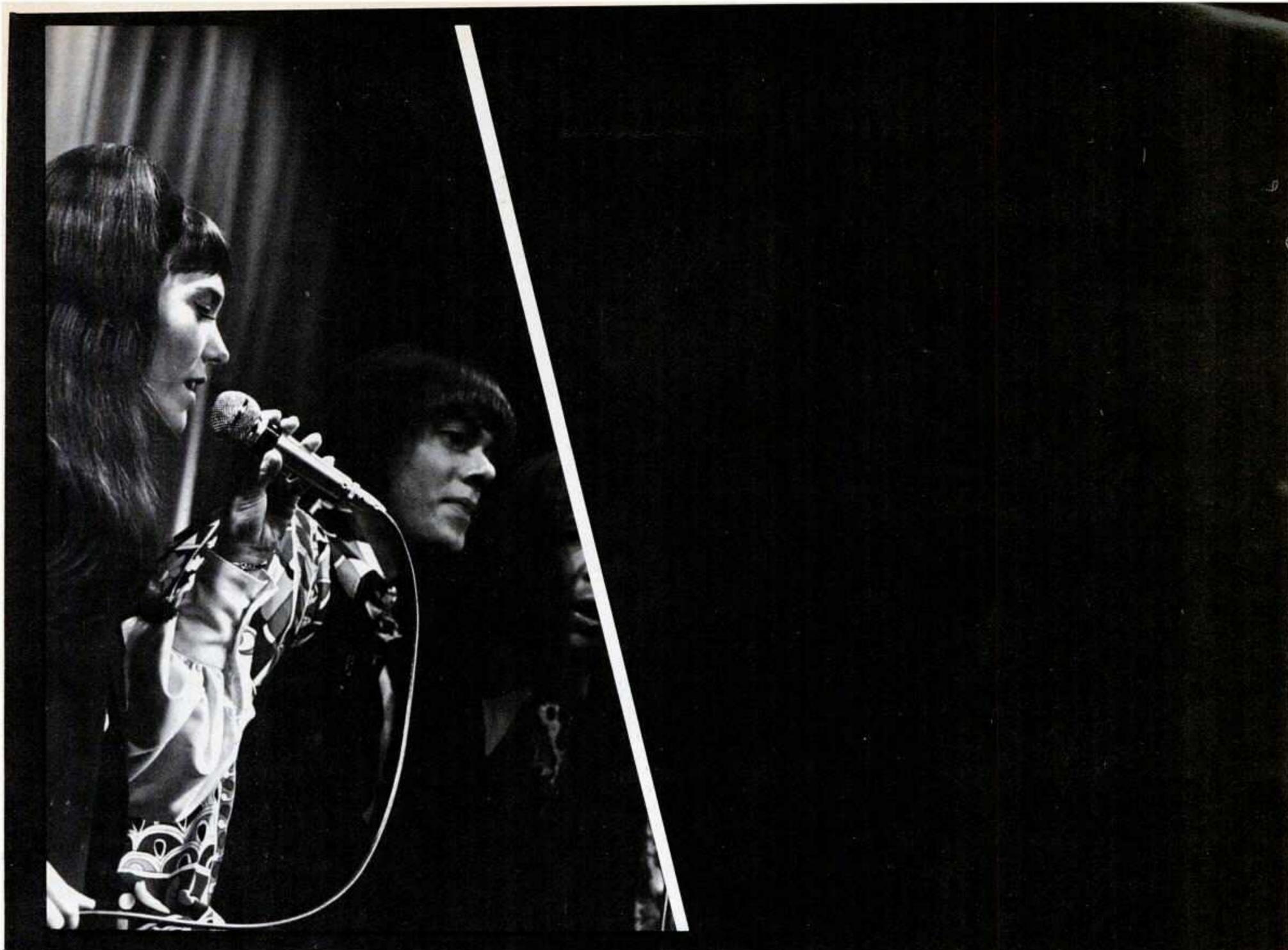
**School Days:** The last few years have seen an increasing number of courses in studio engineering, and one studio that has become involved with recording seminars during the last year is **Seattle West Recording**. Their seminar in "Audio Engineering and Recording Industry" should begin soon, with chief engineer **Rick Keefer** to supervise during the six weeks of sessions handled on three evenings each week.

Subjects to be covered will range from basic audio theory and terminology right through acoustics, electronic music, audio systems design, recording techniques, mastering, the industry itself and the legal aspects thereof.

More word on that is expected from the folks at **Seattle West**.

'Heartbreak Kid'  
Track by Columbia

**NEW YORK**—Gary Sherman, who composed original music and conducted the score for the **Palomar Pictures** release "Heartbreak Kid," has put together the original soundtrack of the film for album release by **Columbia Records** under the supervision of **Columbia's Tom Shepard**. Sherman's previous movie credits include "Alice's Restaurant," "Midnight Cowboy," "Money Talks" and "Parades."



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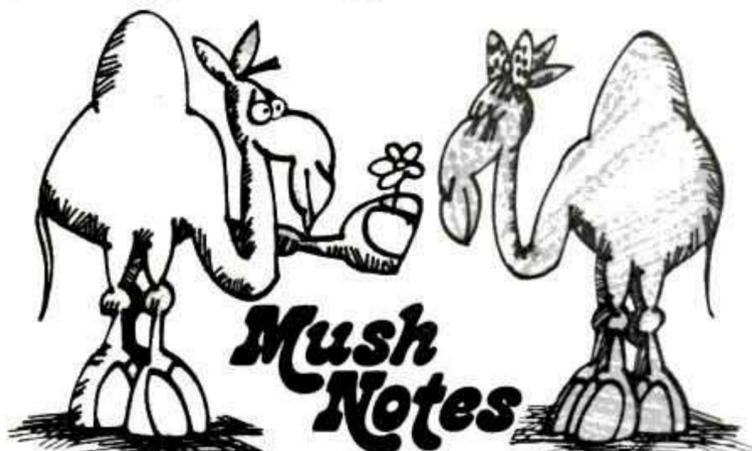
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• Continued from page 16

Hod provides the melodic underpinnings for Marc's intense vocals, and the resulting mix is an unflinching romanticism that is projected chiefly through lyric images of love struggled for and lost. That approach may veer dangerously toward melodrama at times, but the duo's professionalism should still win many friends.

SAM SUTHERLAND

### CHUCK BERRY FLASH THE PHLORESCENT LEACH & EDDIE

Capitol Theatre, Passaic, N.J.

Something should be done about these two shows a night deals. Chuck Berry, the man who virtually lives on stage, was allowed less than an hour to perform, leaving the capacity crowd understandably screaming for more—only to be hustled out the side exits prior to the late show.

The Phlorescent Leach & Eddie, Warner Bros. group, alias Mark Volman and Howard Kaylan (former Turtles and Mothers of Invention), brought home a zesty set of comical rock parody dipped in good humor with zany theatrics and the musicianship garnered from their previous affiliations.

Flash, while occasionally exciting, lost momentum due largely to the overlong length of their solo-riden arrangements. The guitar of Peter Banks, core of the English foursome, provided finesse, but the Jaggerish posturing of lead vocalist Colin Carter appeared a trifle dated although his vocals were adroit. Michael Hough on drums and Ray Bennett on bass gave body to the band that records for the Capitol distributed label, Sovereign.

Getting back to Berry, the grand old man of rock was again found reeling, rocking and rolling to his usual brand of sexually direct rhythms of raunch with character, arrogance and whimsy. Whether strutting, sweating or swaying with "Little Queenie" and "Nadine" or slipping his tongue between the silky strings of his guitar in a gesture of true affection, Berry depicted the prime showman. But alas, the Chess Records artist was just riving up when Father Time pulled the rug out from under him as he duck-walked into the waiting wings.

PHIL GELORMINE

### STEVE MILLER BAND SEATRIN SPEEDWAY JOHNNY

Village East, New York

The Gangster was back, filling the old Fillmore East with loose, bluesy fire that demonstrated why the Miller bands, for all their changes in personnel and occasional gaps in strength, have sustained a loyal audience.

The current lineup finds Miller reunited with bassist Lonnie Turner, along with a fourth member, Dicky Thompson, who provides a broad textural base of organ for Miller's excursions on lead.

The playing itself was loose but right, with Miller concentrating on guitar and easing off on vocals. Blues were in the forefront, with a brief but warming acoustic set saved for the encore. The Steve Miller Band records for Capitol.

Seatrain, now on Warner Bros. Records, was clearly back on its feet, following the recent departure of Richard Greene. Those who fear the band might lack strength without the incendiary fiddle may rest secure in the knowledge that the band is, if anything, stronger. Bill Elliott has been added on piano, and a fine addition he is, freeing Lloyd Baskin and guitarist Peter Walsh to build some strong vocals. Drummer Julio Coronado is precise and powerful, and the overall

stability of the band was dazzling from the first bars of "Watching The River Flow" right through to the end.

Opening the set was Speedway Johnny, a young band that is promising despite its obvious inexperience. Imaginative playing more than compensated for occasional vocal roughness and rather uneven material. More to the point, this band is clearly growing, given the distance traveled since their last appearance here.

SAM SUTHERLAND

### WILSON PICKETT SPINNERS COASTERS

Academy of Music, N.Y.

Although the Wilson Pickett Show was more than an hour late in starting, the soul caravan ensured that the small audience of patient fans got its money's worth of entertainment.

Pickett — Atlantic Records — backed by his "Midnight Movers" orchestra, blended old favorites with recent chart successes and came up with a pithy potpourri of soulful pop that ran the gauntlet of chart favorites from "Proud Mary" and "Mama Told Me Not to Come," to the perennial choice, "The Midnight Hour."

Preceding Pickett was the Spinners, new to the Atlantic label and currently making waves with their "I'll Be Around." An incredibly well-coordinated, well-rehearsed, professional group, the Spinners are not only visually appealing but also musically proficient, as was evidenced by their inimitable renditions of, "It's a Shame," "Here I Am Baby," and "That's the Way I Feel."

Also sharing the stage were the Coasters, who have begun moving towards a more pop-rock format, but who still remember the old evergreens that propelled them to fame during the heyday of rock & roll. Their evening offerings included, Luther Ingram's "If Loving You Is Wrong," "Love Potion No. 9," "Smokey Joe's Cafe," "Poison Ivy," and "Charlie Brown."

RADCLIFFE JOE

### THE FULL TILT BOOGIE BAND

The El Mocambo Tavern,  
Toronto

It's been two long years since the Full Tilt Boogie Band (Janis Joplin's backing group at the time of her death) have played any serious engagements and the loss has most definitely been ours.

The five-piece ensemble (Clark Pierson on drums, organist Ken Pearson, Rick Bell on piano, guitarist John Till and Buggy Maugh on bass) made Toronto the site of their return this week and it was a highly auspicious occasion. It was no surprise that the Full Tilt Boogie Band chose Toronto for their "comeback" since a goodly portion of the players come from these parts.

On first hearing one is tempted to point out certain similarities with The Band, a group with much the same roots. But the Full Tilt Boogie Band proceeds past its Band-ish harmonies and laid-back funkiness to inject a flavor and feeling all its own.

Their repertoire is a combination of originals (most of which will be introduced in the group's debut album due in January on Bearsville) and some rock 'n' roll standards such as "Tears On My Pillow" and Sam Cooke's "That's Where It's At." "Tears" was given the finest reading this reviewer has ever had the pleasure of hearing.

The Full Tilt Boogie Band has been "living in the woods" near Woodstock, and it's obvious that they've spent many, many nights jamming together. Their music is tight and positive, never faltering in either direction or purpose.

RITCHIE YORKE

### JOHN MAYALL DELBERT & GLEN TRANQUILITY

Carnegie Hall, New York

An extended evening of blues awaited the youthful Carnegie Hall audience as the show kicked off at an unusually late 10:00 starting time. For rock fans though, British band Tranquility led things off with flash, bounce and high velocity music. The colorfully clad combo, manned by lead guitarist-singer Terry Shaddick, stressed four-part harmonies lifted straight from The Beatles' "Abbey Road" era. The anything but tranquil band records for Epic.

Clean Records artists Delbert McClinton and Glen Clark followed with a good if overlong session of solid country-rock blues. The Texas duo displayed clever close harmonies as well as strong individual voices while backed by a hard-edged band. McClinton on harp and acoustical guitar and Clark on keyboards rendered songs from their oft-plugged album, "Delbert & Glen."

Polydor's John Mayall, bringing to an end a 14-week tour, surrounded himself again with the finest of bluesmen. Each musician — Freddie Robinson on guitar, Keef Hartley on drums, Victor Gaskin on bass, Richard Mitchell on trumpet and Fred Clark on sax — having developed by show's close, in individual musical personality thanks to the leisurely length afforded them throughout to improvise on Mayall's basic blues themes.

Mayall himself tied things together tightly with his gusty, almost black-sounding vocals and charged electric piano and harp work. By 2:45 the next morning, he still had 'em in the aisles clamoring for more.

PHIL GELORMINE

## Hacienda: Facelifting, New Policy

By LAURA DENI

LAS VEGAS—In an effort to make the Hacienda Hotel "the spot" for locals as well as tourists, new owners of that resort revealed plans for a million-dollar renovation of the casino and building, new entertainment policy, improved food service and a camper-world park.

The new owners are Allen Glick, chairman of the board which will be headquartered in San Diego; Gene Fresch, president and general manager of the entire Hacienda operation-headquartered in Las Vegas.

Emphasizing that the Hacienda operation "would be totally different from past operations," Fresch said "I feel the hotel has been dragging its feet and I hope in the future to change that."

A change in entertainment format, including the termination of nude shows, will be the hotel's new policy according to Fresch. "Nude shows are not within the type of image we wish to have at the Hacienda."

Until the new owners took over a nude show titled "Love of Sex" was being performed nightly in the hotel's Jewel Box Lounge. Fresch added, "We will have both lounge and main showroom acts. Presently, we are still forming our entertainment policy which will formally be ready on Jan. 15. It will be an improvement compared to acts which have performed here in the past."

The owners purchased the hotel for approximately \$5 million in cash and assumed an undisclosed amount of indebtedness, Glick said. He said the name of the hotel, built in 1955, would remain the same.

EDITORIAL

## Time for Strength

Out of tragedy has arisen an opportunity for the entire Latin music industry—the musicians, singers, labels and distributors—to show the strength and scope of their music.

Caytronics Corp. boss Joe Cayre plans to honor the memory of the late Puerto Rican baseball star, Roberto Clemente, with benefit concerts in Puerto Rico and New York—all proceeds going to Roberto Clemente's Children's Sports Arena Fund.

Let us hope that the artistic and executive talent contained in the Latin industry will support these events.

## WCMQ Shifts to Top 40

By ART (ARTURO) KAPPER

MIAMI—Radio station WCMQ, basing its format on a Latin Top 40 concept, has created a strong interest in the 20-35-year-old listener here for contemporary Latin music, according to the owner-manager of the station, Herb Dolgoff. The station has been in operation for nearly three months.

Dolgoff cited the use of a Top 40 concept and the consistency of product airplay generated by the station, as opposed to the heavy news and "soap opera" formats of other local stations, as the major reasons for WCMQ's success. The station's call letters also provide a natural promotion direction in this highly Cubanized city, Dolgoff said. At one time, CMQ was a well-known station in Havana.

Dolgoff, an attorney, has been in radio management since 1957, when he joined Storz Broadcasting. Leaving Storz in 1966 to manage WQAM for four years, he then joined WWOK, a country music station in Miami. WCMQ started in 1972 when Dolgoff left WWOK and purchased WLTO, then a Spanish easy-listening station.

Sharing the duties with Dolgoff at the station are Tony Rivas, music director, Pedro de Pool, program director, Nirso Pimintel

and Ricardo Villa, newsmen, and disk jockey Roberto Suarez.

Dolgoff further stated that WCMQ works with the theme "La Epidemia Musical" (the musical epidemic). He said the Latin market is expanding as the new sound of "salsa" permeates the Latin community, especially with its additional potential for a crossover into the American market. The key, Dolgoff said, is to program contemporary Latin music, and lots of it, "for that's what the listeners want to hear."

## Clemente Fund Concerts

NEW YORK—Plans are being formulated here for two Latin concerts for the benefit of the Roberto Clemente Puerto Rican Children's Sports Arena Fund, according to Joe Cayre, president of Caytronics Corp.

Cayre said that the benefits from the concerts, with one slated for Puerto Rico and the other for New York, as well as record sales and film rights will be "totally" donated to the fund. Cayre stated that negotiations with Madison Square Garden and the 20,000-seat Bit-

## Arts Series For Cheetah

NEW YORK—Starting Jan. 29, the Latin club El Cheetah will feature a weekly Monday night Latin arts program, to be produced by emcee and comedian Dizzy Izzy Sanabria.

Sanabria said that the program, conceived to "heighten the awareness of Latin arts and to boost community pride," will combine musical acts with poets, painters and video tape demonstrations. Scheduled for the opening night are Charlie and Eddie Palmieri, the rock group Seguida and singer Bobby Schneider. Sanabria stated that Tico Records plans to record the first performance, with the possibilities of a future LP release.

He also said that plans include the auditioning of young Latin artists for inclusion in the weekly performances. "The main reason for this program," Sanabria continued, "is to give the Latin community here a greater awareness of itself and to possibly educate the non-Latin to our culture and music."

## BMI Sets Latin Grant

NEW YORK—BMI has established a Latin American copyright studies scholarship. The grant, \$1,500 annually, will be administered by the International Confederation of Societies of Authors and Composers (ICSAC) and will be utilized to encourage the study of administrative and legal copy-

right matters within the realm of Latin American performing societies.

Edward M. Cramer, president of BMI, said the licensing organization will, at the end of a three-year period, make an additional payment to the council to defray the cost of publishing the results of the study.

## 2d Latin Concert Feb. 2

NEW YORK—Latin music in concert, sparked by what Richard Nader termed a "highly successful first production last November, will return to Madison Square Garden Feb. 2.

The concert, tabbed the Second New York Latin Festival of Jazz, Rock and Soul, will be presented by Madison Square Garden Productions and Richard Nader Productions and will feature Tito Rodriguez, La Lupe, Willie Colon, Joe Baton and his orchestra, El Gran Combo, Ricardo Ray and Bobby Cruz and the special guest appearance of Dizzy Gillespie, performing with Machito and Craciela. Symphony Sid and Pacquito Na-

varro will share the emcee duties.

Nader said that promotion will be "more diversified" for this production, in that a greater emphasis will be placed on placing spots on American market radio stations. As for the last concert, spots will be placed on all the local Spanish stations—WHOM, WEVD, WADO and WBMX.

Nader added that promotion and publicity plans will also be directed to the black community. He said that he was encouraged by the recent undercurrent of interest for Latin music within the black market. Tickets for the concert will be sold through Ticketron and at the Garden box office.

horne Stadium in Puerto Rico are under way.

"It is something which has to be done," said Cayre. "We, Caytronics, will undertake it ourselves if need be. But," continued Cayre, "direct involvement from other Latin labels and music organizations is more than welcome." Plans are also in the works for a recording of the concerts. Again Cayre stated that "all Latin labels" are invited to participate.

The Clemente fund for the sports arena has been a long-time dream of the baseball star, who was recently killed in a plane crash while flying to Nicaragua with Puerto Rican donations for earthquake victims.

## Latin Scene

NEW YORK

Art (Arturo) Kapper has joined Billboard's Latin section this week as the Latin correspondent for the Miami area. Having lived in the area for nearly 15 years, Kapper brings with him a wide experience in the local Latin recording and radio industry. . . . Argentinian singer Palito Ortega has signed with Fania International. The label will soon begin distribution of his product in New York and Puerto Rico. . . . The film "Our Latin Thing" will reopen at the Cinema II on Broadway Jan. 19. . . . Latin emcee Dizzy Izzy Sanabria, following his appearance at the recent Musica Concert here, stopped in our offices to chat about the Latin scene in New York. He has been quite active, along with his emcee duties, in the illustration and design of Latin LP covers for some of the major labels in the city. One of his new directions will be concert production (see separate story). . . . Well, it is about time we apologized in print to Tito Puente (Tico). Through our unintentional mistakes, he has been seeing his name spelled in a variety of ways within this section. Always a provider of an exciting sound, we also thank him for his patience. . . . Ray Rivera (Zanze) also got in touch recently to let us know that a BB story generated some increased airplay and magazine coverage for his latest LP "From Puerto Rico to Soulsville." . . . The Latin Dimensions, a new group on Mericana Records, features the singing of Roberto Torres. Mike Martinez heads the group. Mericana will soon release their latest LP, with arrangements by Ira Herscher and produced by Ralph Lew. JIM MELANSON

## Billboard Hot Latin LP's IN LOS ANGELES

Billboard SPECIAL SURVEY for Week Ending 1/20/73

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	—	TE TRAIGO ESTAS FLORES ..... 1 Freddy Martinez, Freddy 1004	1
2	—	CON TU ADIOS ..... 1 Los Freddys, Eco 25073	1
3	—	ARRIBA BUENTITAN ..... 1 Vicente Fernandez, Caytronics 1333	1
4	—	QUE IRONIA ..... 1 Los Muecas, Caytronics 1351	1
5	—	PORQUE ..... 1 Los Babys, Peerless 1609	1
6	—	GREATEST HITS ..... 1 Javier Solis, Caytronics 1042	1
7	—	EN ESPANOL ..... 1 Vikki Carr, Columbia KC 31470	1
8	—	REMITE CARMELA Y RAFAEL ..... 1 Carmela Rey, GAS 4043	1
9	—	ORGANO MELODICO, VOL. 15 ..... 1 Juan Torres, Musart	1
10	—	JULIO IGLESIAS ..... 1 Alhambra AL 10	1
11	—	PURO NORTE, VOL. 2 ..... 1 Lucha Villa, Musart 1574	1
12	—	CON MARIACHI ..... 1 Estela Nunez, Arcano DKL 3004	1
13	—	LOS ANGELES NEGROES, VOL. 5 ..... 1 Parnaso 1105	1
14	—	FELICIDAD MI TERCER AMOR EN PUERTA VALLARTA ..... 1 Victor Yturbe, Miami 6056	1
15	—	LOS DIABLOS, VOL. 3 ..... 1 Musimex 5030	1
16	—	CORNELIO REYNA ..... 1 Bego 1092	1
17	—	GERARDO REYES ..... 1 Caytronics 1319	1
18	—	MARIACHI CON ORGANO ..... 1 Roberto Sasian y Su Organo Del Recuerdo, GAS 4012	1
19	—	JUAN GABRIEL ..... 1 Juan Gabriel, Arcano DKL 3204	1
20	—	LA HIJA DE NADIE ..... 1 Yolanda Del Rio, Arcano DKL 3202	1

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# Radio-TV programming

## Vox Jox

By CLAUDE HALL  
Radio-TV Editor

First, Bob Collins couldn't go to WOKY-AM in Milwaukee because of his contract with WRIT-AM, so he went to WYMQ-FM in Miami. Then, surprise, Tex Meyer who just joined WOKY-AM from WRIT-AM, decided to take advantage of the offer to become program director of WGOW-AM in Chattanooga. So, there are probably a couple of jobs around in the Bartell chain. Talk to George Wilson, national program director of Bartell Media, New York. He's a good man; has an amazing number of proteges out in radio coast-to-coast. . . . Do you know that Lil Atkins knows more about football than Ted Atkins? . . . Ron Dennington, previously with WOKY-AM, Milwaukee, has been consulting some at KATZ-AM in St. Louis and will be programming WHVY-FM in Springfield, Mass. . . . Ron Jones has left KLMS-AM, Lincoln, Neb., and is hunting a job in Los Angeles. . . . Don Imus, morning air personality on WNBC-AM, New York, has a new LP out on RCA Records. It's called "One Sacred Chicken to Go" and Robert W. Morgan, KHJ-AM morning

personality, Los Angeles, is featured on a cut lifted from a radio show that Imus did with Morgan back last August. They mention my name on the cut, but you have to listen real close; anyway, you sleep it out if you decide to play it on the air.

★ ★ ★

Ted, how come your wife knows more about football than you do? . . . Whups, just got a message about WGOW-AM in Chattanooga. Three personalities are looking down there, including Alan Moody, Jason Bojohn, and Jack Wilks. You can reach them, if you have an opening, at 615-875-6607. . . . Jack Klebba has just joined the staff of WMIC-AM, Sandusky, Mich. He'd been with WLEW-AM in Bad Axe, Mich. Jerry Stump, station manager of WMIC-AM, reports that business is up 62 percent over 1971 due to a complete overhauling of programming and new management. . . . James Pinkston, KPEP-AM, San Angelo, TX, is looking for a program director who can also do the morning show and is good on remotes. Call him at 915-655-8116. . . . Jere Sullivan, music director of WERA-AM, Plainfield, N.J., writes: "Due to the departing of our program director Don Nutting who bought a motor home and has decided to bum around the country and write for a year, I am the new music director. I'd appreciate anybody with good MOR records to send them my way. Guarantee to listen." Lineup at the station includes Bob Cooper in the morning, Sullivan in the midday slot, and Bob Thomas handling the 1 p.m.-sign-off show.

Sorry, Ted, but we've got to clear this up: Who can punt a football the furthest? . . . Mark Edwards, Auburn, CA, writes: "KAHI-AM and KAFI-FM have cleaned up our sound and are now programming progressive MOR. Before, the station featured a Harvey Wallbanger type format." But the FM goes country after 5 p.m. at least for the time being, be-

(Continued on page 56)

### Impromptu Web Nets 35 Stations

MACON, Ga.—The radio network set up by Capricorn Records (Billboard, Dec. 30) to broadcast a live night club concert from the Warehouse, New Orleans, was broadcast on 35 radio stations in 12 states, said Dick Wooley, head of promotion for the record label. The show featured the Allman Brothers Band and the Wet Willie Band. It was broadcast New Year's Eve.

Wooley set the network of radio stations up, coordinating the show with Madden Randall of WVSL-FM, New Orleans, which originated the broadcast, in less than 10 days. The success of the show has spurred Wooley to start planning future such network programs.

everybody knows

### "THE GREATEST HITS OF ALL-TIME"

is fast becoming the greatest moneymaker of all time.

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Now your station can be "where all the good songs have gone." (live or automated) The format's not free—the information is.

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### INTERVIEW:

## Bill Randle's Top 40 Impact

**EDITOR'S NOTE:** This is the fifth installment on an in-depth interview with Bill Stewart, a man who played a key role in the development of Top 40 radio and who today is operations manager of WYOO-AM in Minneapolis. The interview was conducted by Claude Hall, radio-TV editor of the Billboard.

HALL: Let's go back to the bar in Omaha where Top 40 was "born." When you realized that the barmaid was playing a record over and over that had been virtually worn out during the evening, what did you do then? Did you or Todd Storz immediately cry: "Migod! Why don't we do that." Or . . . well, what happened?

STEWART: No. 1, we were kind of amazed at it. We were getting sick of hearing it over and over . . . I guess it dawned on us gradually that people wanted to hear the records they liked often.

HALL: When did you realize this? The next day? A week later? A month?

STEWART: I think it was very soon. It was in the next few days that we did something about it. We'd already gone to a closed music list. . . .

HALL: By "closed," you mean there was a list and everybody played from that list?

STEWART: Right. Then we originated the idea of taking a record that was big and playing it more often than the others. And that was where the "Pick Hit" started. In Omaha, Neb. Because we started playing a pick hit once an hour. And the No. 1 song once an hour . . . that's where that started.

HALL: Ah, you put in the rotation pattern! Was that a Top 40 list or a Top 30 list?

STEWART: It was a 30-record playlist. When I first got there, the guys could play pretty much what they wanted to play. Within reason. I put in the closed list, and if memory serves me correctly, I think it started at 40 records and we gradually got it down to 30 records. The tradition at that time always was: The deeper the trouble, the shorter the music list. And it always seemed to work. If the ratings went down, if you were playing 30 records, you went to 20. I can remember when Johnny Barnett was programming our station WIIX-AM in New Orleans and we got down to 15 records at one time. And it worked. The full reason that Top 40 radio came about—and I'm not saying that I was the instigator of all of Top 40 radio, but I was responsible for a lot of the elements—in those days, in the early 50's when I first started in radio, radio was a very strange thing . . . the mid-50's, I guess I'm talking about . . . 1953 and 1954 . . . I taught speech and English part-time at Emerson College in Boston and I was working as program director of this classical radio station . . . and I decided I wanted to go out and see what made radio tick. So, I took a trip to Cleveland around 1952 or 1953 . . . and Bill Randle was on the air . . . he really owned the city of Cleveland at that time . . . and it was the strangest thing I've ever heard, because those were the days of cover records . . . most guys in radio today don't even know what cover records are, but in those days the minute a record sold 150 copies—I think that was the magic number—then somebody would cover it by recording the same tune and a radio station would end up with maybe eight versions of the same song. Well, I went into Cleveland and spent about three days because, besides teaching English, I also had a ra-

dio class that I taught. And the students wanted to hear some of the people that were good around the country. And Randle was a real hotrod. So, I spent several days in Cleveland and that was probably the first time that anyone ever sat down and listened to a radio station as do programming consultants today. With a pen and pencil, writing things down on a yellow pad. And it absolutely amazed me—what was happening. If memory serves me right, Phil McLain was doing the morning show. The title may be wrong, but the idea should get across to you, he'd come on and play, say, "Tennessee Waltz" by someone. Then, I think Tommy Edwards was doing the middle of the day show at that time, would come on and he had another version on a different label. And, of course, he would say the record was the greatest record of all time, because he'd got a hot dub of it. In those days, guys would have their own record boxes . . . records they'd gotten from the record companies . . . and when they went off the air they'd lock up their boxes in their closets so nobody else could play those records . . . anyway, Edwards would play his version of the cover record and then Randle would come on the air with a third version of the record. And his was the greatest of all time . . . the greatest ever cut. And whoever the evening guy was might even have another version. And the all-night guy might even have a fifth version. And I said to myself, Wow, what kind of believability can radio have with so many straining points? And that's when I made up my mind that if ever I got to a station where I was given my head, I'd eliminate those problems so there would be some kind of credibility. Those days were really the start of an exciting era of radio and a lot of people today don't give credit to those days . . . or not much credit. There's a guy who didn't start Top 40 radio, but a lot of guys don't realize what an immense contribution he made . . . a guy by the name of Bill Randle made a big contribution to radio. This guy was the first really exciting personality in independent radio. What he did was literally what Bill Drake did many years later. So, I've got to reverse my early stand. It was Randle who introduced the psychological effect to radio. If memory serves me right, he did the 2-7 p.m. stint and he'd come on the air, introduce himself, and say: "At 2:37 p.m. this afternoon, they're going to record a song at 1619 Broadway in New York and it'll be called 'Tennessee Waltz' on Columbia and Mitch Miller is going to personally take this record out to LaGuardia Field and put it on an airplane and I'm going to have that record here in my hands and play it at 4:47 p.m. this afternoon." So, he plays his records and does the commercials and makes a pitch again: "Don't forget, I'm going to play this new record this afternoon. It isn't even cut yet, but I know it'll be fantastic, because Mitch Miller is doing it and he told me." Randle would do this after every record and he would build up the suspense . . . it would become almost like a fever. Then, when 4:47 p.m. came, he would say: "We were going to play this new record, but some people have phoned that they're just getting off work and will be between their office and home and asked me to please not play it at 4:47 p.m. So, we're not going to play it until 5:03 p.m. this afternoon." And he would keep building this up and finally play the goddamned record, whatever it might be, at 5:30 p.m. and it might be the worse record of all time and he would say: "That's fantastic. That is the greatest record of all time. Mitch,

you're a genius. I'm going to call him up and tell him that, too. But first, I want to play the record again." And he'd play the record four or five times in a row. And he might even play it a couple of times later. Then, when he went off the air, he'd put it in his box and he had the only copy in the world and the next morning the distributor would have 5,000 orders. And every day it was the same thing—the greatest record of all time and whatever record it was, he'd build it up and up . . . and the psychological factor really worked. But, that was the place where the idea for the closed music list came because WERE-AM was doing fantastically well in the Cleveland market and Randle was unbelievable . . . well, he was the forerunner to Dick Clark . . . the radio version . . . but it sounded like you were listening to six different radio stations. Because everyone had their own little hot dub. So, that was the thing I wanted to avoid if ever I got the chance . . . that if three versions of a record came out, someone, and it turned out later to be me, made a decision about which of those versions the radio station would play. And that's probably the very reason cover records died.

**EDITOR'S NOTE:** Continued next week.

## Conn. Rustic To Solid Au.

NEW HAVEN—WCDQ-AM, a 1,000-watt daytime country music station here, has switched to a solid gold format, according to program director Jack Scott. The station is being consulted by Bill Colman, now at WPOP-AM in Hartford. Ted Quale is president.

At the moment, the station is playing oldies dating back from six months off the Billboard Hot 100 chart to 1954. Although no new product is being added to the playlist at the moment, Scott said that the possibility was the station would work in some new records later on. The air personalities select their own music from the various categories—from 1954 to 1962, records from 1962 until 1968, and records that have been hits between 1968 and 1972. Currently, no records are repeated over a three-day period.

Air personalities include Scott 6-10 a.m., Paul Robbins until 2 p.m., Carl Rossi in the afternoons. Chris Evans does weekend work.

### Dixon Syndication

CINCINNATI—"The Paul Dixon Show," a variety-music television show originating from WLWT-TV here, went into national syndication Monday (15), airing in Boston, Detroit, Providence, and San Diego. Cleveland, Philadelphia, Kansas City, Syracuse, and Peoria start the show next week. The daytime show has been part of Avco television stations' programming for 18 years.

### WSB-AM 4.5 HR. SHOW

ATLANTA—WSB-AM is expanding its morning show called "Merry Go Round" that features show business personalities as guest announcers. The three-hour show, one of the unique morning drive radio shows in the nation, will become 4 hours and 25 minutes long, according to general manager Elmo Ellis. The show has featured many recording artists as guest announcer.

SLADE

'GUDBUY T' JANE'  
b/w

'I WON'T LET IT 'APPEN AGEN'

PD 15060

**Slade proves once again that  
bad spelling makes great English.**



(PD 5524)

It's their 6th consecutive hit to go Top 10 in England, and it's all from one blockbuster album called "Slayed?", which features the smash "Mama Weer All Crazee Now". Say hello to "Gudbuy T' Jane" and put a sledgehammer in your sales.

**"GUDBUY T' JANE"** b/w  
**'I Won't Let It 'Appen Agen?'**  
(PD 15060)

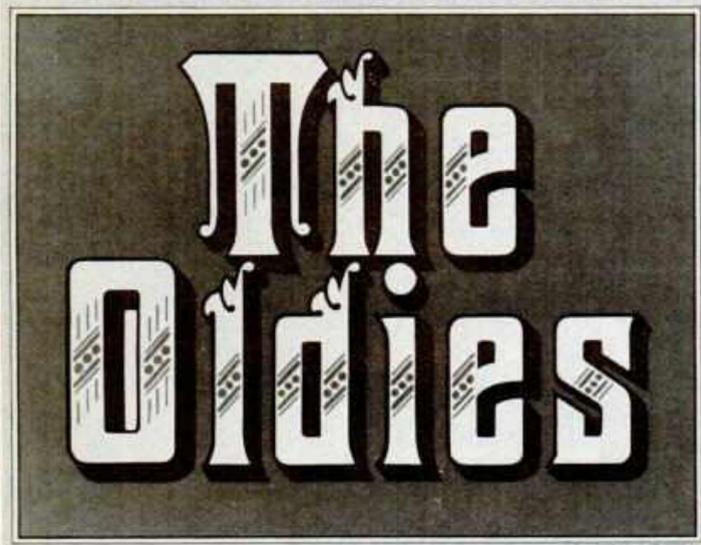


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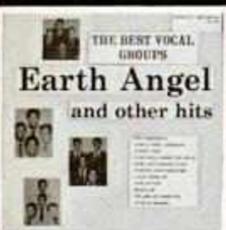
## GREAT GROUPS/VOCAL

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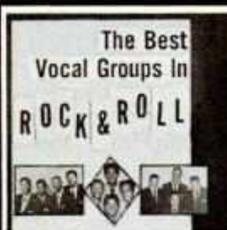


**DOOTO 855 THE OLDIES-GREAT GROUPS VOCAL**  
"Junkman"—Penguins, "My Girl"—Silks,  
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on this classic release of impressive oldies. The Calvanes  
"Fleeoowee," Souvenirs "Baby Doll" released here  
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### OTHER CLASSIC OLDIES



204

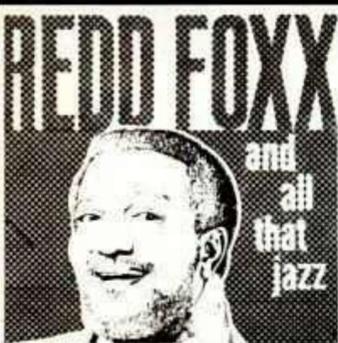


224



501

## REDD FOX NEW RELEASES FOR THE FAMILY MARKET



854



853

### REDD FOX HITS



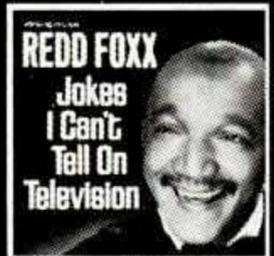
234



275



846



845



214



840



847

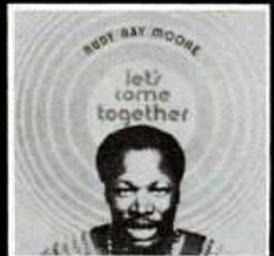
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844



850

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# Billboard FM ACTION

These are the albums that have been added to the just work in the nation's leading discographic stations. In many cases, a discographic station may play all of the cuts on a given album, but the cuts listed here are the greatest cuts by most of the stations.

NEW ORLEANS: WRNO-FM, Doug Christian  
NEW YORK: WNEW-FM, Dennis Elsas  
PHILADELPHIA: WDAS-FM, Harvey Holliday  
PORTLAND: KINK-FM, Bruce Funkhouser  
ROCHESTER: WCMF-FM, Bernie Kimball  
SACRAMENTO: KZAP-FM, Robert Williams  
ST. LOUIS: KSHE-FM, Shelly Grafman  
SYRACUSE: WOUR-FM

TORONTO: CHUM-FM, Benjy Karch  
TUCSON: KWFM-FM, Allan Browning  
VALDOSTA: WVVS-FM, Bill Tullis  
BALTIMORE: WKTK-FM, Pete Larkin  
DALLAS: KAFM-FM, Jack Robinson  
DENVER: KFML-FM, Harry Tuft  
INDIANAPOLIS: KNAP-FM, Chris Conner  
MEMPHIS: WMC-FM, Ron Michaels

## Hot Action Albums

ALEX KORNER AND SNAPP, "Accidentally Born In New Orleans," Warner Bros.  
Stations: WRNO-FM, WKTK-FM, WOUR-FM, KFML-FM, KNAC-FM

BEACH BOYS, "Holland," Reprise  
Stations: KWFM-FM, WKTK-FM, WZMF-FM, WNAP-FM, KINK-FM

PAUL BUTTERFIELD, "Better Days," Bearsville  
Stations: WKTK-FM, WOUR-FM, KINK-FM, WVVS-FM, KWFM-FM, WNEW-FM, WRNO-FM, KAFM-FM, KNAC-FM

DEEP PURPLE, "Who Do We Think We Are," Warner Bros.  
Stations: WVVS-FM, WKTK-FM, WRNO-FM, WKTK-FM, WNAP-FM

RALPH McTELL, "Not Till Tomorrow," Reprise  
Stations: WVVS-FM, WNEW-FM, KAFM-FM, WOUR-FM, KINK-FM, WBRU-FM

DOUG SAHM AND BAND, "Doug Sahn and Band," Atlantic  
Stations: WNEW-FM, WZMF-FM, WNAP-FM, KFML-FM, KNAC-FM

THE GUESS WHO, "Artificial Paradise," RCA  
Stations: WCMF-FM, WVVS-FM, WRNO-FM, WKTK-FM, CHUM-FM, WZMF-FM

## Also Recommended

AMAZING BLONDEL, "England," Island  
Station: WMC-FM

DAVID AMRAM, "Subway Night," RCA  
Stations: WNEW-FM, WMC-FM

AL ANDERSON, "Al Anderson" Vanguard  
Stations: WNEW-FM, WBRU-FM

BLOOD, SWEAT & TEARS, "I Can't Move No Mountains," Columbia (Single)  
Station: CHUM-FM

BYRDS, "Best Of The Byrds, Vol. II," Columbia  
Station: CHUM-FM

CLIMAX BLUES BAND, "Rich Man," Sire  
Stations: WKTK-FM, KSHE-FM, KFML-FM

MARTY COOPER, "A Minute of Your Time," Barnaby  
Station: WNEW-FM

SANDY DENNY, "Sandy," A&M  
Stations: WZMF-FM, KZAP-FM, WVUD-FM

DEEP PURPLE, "Made In Japan," Purple  
Stations: WRNO-FM, KNAC-FM

DEREK & DOMINOS, "In Concert" RSO  
Station: WNEW-FM

DEODATO, "Prelude," CTI  
Station: WNEW-FM

RIVER CITY, "Anna Divina," Enterprize  
Stations: WVVS-FM, KWFM-FM

AMON DUUL II, "Wolf City," United Artist  
Station: KNAC-FM

JONATHAN EDWARDS, "Stop & Start It All," Atco (Single)  
Station: CHUM-FM

ROBERTA FLACK, "Killing Me Softly With His Song," Atlantic (Single)  
Stations: KAFM-FM, WDAS-FM

FOCUS, "Moving Waves," Sire  
Stations: WZMF-FM, KZAP-FM

TOM FOGERTY, "Excaliber," Fantasy  
Stations: WRNO-FM, WVUD-FM

FREE, "Heartbreaker," Island  
Stations: WVVS-FM, KAFM-FM, WVUD-FM, WMC-FM

GRIN, "All Out," Spindizzy  
Stations: KAFM-FM, KFML-FM

GROUNDHOGS, "Hogwash," United Artists  
Station: WMC-FM

PETER HAMMILL, "Fool's Mate," Charisma  
Station: WNEW-FM

BO HANSSON, "Lord Of The Rings," Charisma  
Stations: WCMF-FM, WMC-FM, KINK-FM

MIKE HARRISON, "Smokestack Lighting," Island  
Stations: WRNO-FM, KSHE-FM, WMC-FM, KFML-FM

BARCLAY JAMES HARVEST, "Baby James Harvest," Harvest  
Stations: KSHE-FM, WMC-FM

ALEX HARVEY, "Souvenirs," Capitol  
Station: KAFM-FM

KING HARVEST, "Dancing In The Moonlight," Perception  
Station: WVVS-FM

HOLLIES, "Romany," Epic  
Stations: KAFM-FM, KNAC

PAUL HORN, "Inside Two," Epic  
Station: KFML-FM

CASEY KELLY, "You Can't Get There From Here," Elektra (Single)  
Station: CHUM-FM

CLAUDIA LENNEAR, "Phew," Warner Bros.  
Stations: WNEW-FM, KAFM-FM, WKTK-FM, KZAP-FM

LINDA LEWIS, "Lark," Warner Bros.  
Stations: WDAS-FM, KZAP-FM, WBRU-FM

NITZINGER, "One Foot In History," Capitol  
Station: KSHE-FM

GRAM PARSONS, "G P," Reprise  
Stations: KZAP-FM, WKTK-FM, WOUR-FM

MONTY PYTHON, "The Previous Monty Python Album," Charisma  
Station: WCMF-FM

ROBEY, SALK & BOD, "Kentucky Gambler," Epic  
Station: KSHE-FM

ROLLING STONES, "More Hot Rocks," London  
Stations: KWFM-FM, WRNO-FM

NINA SIMONE, "Lady Sings The Blues," Stroud  
Station: WDAS-FM

SKIN ALLEY, "Two Quid Deal," Transatlantic (Import)  
Station: KINK-FM

JEREMY SPENCER AND THE CHILDREN, "Jeremy Spencer," Columbia  
Station: WZMF-FM

BRUCE SPRINGSTEEN, "Greetings From Asbury Park New Jersey," Columbia  
Stations: WKTK-FM, WZMF-FM, WCMF-FM

STACKRIDGE, "Friendliness," MCA (Import)  
Station: KINK-FM

PAUL STOOKEY, "One Night Stand," Warner Bros.  
Stations: WVVS-FM, KWFM-FM, WKTK-FM, KINK-FM

ED TRICKETT, "Telling Takes Me Home," Folk Legacy  
Station: KFML-FM

IKE & TINA TURNER, "Let Me Touch Your Mind," United Artists  
Station: KNAC-FM

TONI AND TERRY, "Cross Country," Capitol  
Stations: KAFM-FM, KFML-FM

UNCLE DOG, "Old Hat," Signpost  
Station: KINK-FM

URIAH HEPP, "Sweet Lorraine and Blind Eye," Mercury (Single)  
Station: CHUM-FM

VARIOUS ARTISTS, "Glastonbury Fayre," Revolution  
Station: WMC-FM

VARIOUS ARTISTS, "Strawberry Hill Invitational Blue Grass Festival," 11th Hour  
Station: WMC-FM

TRAVIS WAMMACK, "Travis Wammack," Fame  
Station: WNAP-FM

DIONNE WARWICKE, "Just Being Myself," Warner Bros.  
Station: WDAS-FM

WILDERNESS ROAD, "Sold For Prevention of Disease Only," Reprise  
Stations: WRNO-FM, WCMF-FM, KZAP-FM, WBRU-FM

PAUL WILLIAMS AND FRIENDS, "In Memory Of Robert Johnson," King  
Station: WVVS-FM

## DJ Bailey Hosts 3 Hr. Weekly Show

CHICAGO—Number One Productions, a local firm, is moving into high gear and will now aim for a mass audience with "American Number One Music," a weekly three-hour show hosted by WLS-AM air personality Bill Bailey. Bailey writes the show, coproducing it with Dick John of 8-Track Recording Studios where the show is taped and duplicated. Paul Bynum is executive producer; Nancy Allen is director. Currently, the show is running in about 20 markets, but Bailey intends to expand the horizon of the show.

The music featured on the show includes top hits of the '50's, '60's, and fairly current material "from Little Richard all the way up to Yes," as Bailey put it. "And we're

getting into groups like the Chicago, but not ordinary LP material. We stick to the real hit stuff." A current record is played every half hour at the end of the half hour. About 16-18 records are in each hour and the "format includes information about records and artists, but it's a different kind of format from the usual syndicated show . . . it's not strictly a personality thing, nor strictly just music and nothing else. The news, for example, is presented like teasers. As an innovative idea and audience grabber, we decided to make what was an experiment at first a permanent part of the show. Going into each stop set, we do about 20 seconds on a nonnegative news item from the year of the record that will follow the stop set. We feel

this adds depth to the show and paraphrases the entire oldie concept."

The show is provided on 7-inch reels in monaural, but Bailey said that a radio station may obtain it on 10½-inch reels if they so desire. As a new service, Bailey is now furnishing free voice-track service to any station to use as on-liners and station IDs. Some of the cost of the show itself is deferred by national sponsors, he said. "And we also allow ourselves to be ripped off by letting the stations run it more than once a week, at their discretion."

The format of the show is designed so that it can easily fit into either a basic rock, MOR, or oldie format radio station.

# Soul Sauce

**BEST NEW SINGLE  
OF THE WEEK:**  
**"IT'S LOVE"**  
**LEA ROBERTS**  
(U.A.)

**BEST NEW ALBUM  
OF THE WEEK:**  
**"I GOTTA GET  
HOME"**  
**THE 8th DAY**  
(INVICTUS)

By JULIAN COLEMAN

Beegee Records Inc., Hollywood, Calif., has gone through an extensive reorganization program. The label headed by **Byron Spears** will aim in the direction of MOR and Gospel music with their first product release a gospel jazz album by **Shalton Kilby** set for this month.

Professional Black Announcers of New York will hold its 1st Annual Music, Radio & TV Awards dinner on Feb. 23, at The Rochdale Ballroom, in Queens, N.Y. The organization's future plans is to set up a black announcers' school with members of PBA serving as staff members for the school.

The hit musical, "Don't Bother

Me I Can't Cope," continues to attract large audiences in New York at the Edison Theatre, in Chicago at the Happy Medium and Los Angeles producer Stanley Mayer announced recently that the show now at the Huntington Hartford Theatre, will extend its run through Feb. 25. The Original Broadway cast recording is on Polydor Records.

**Solomon Burke**, MGM recording artist has been invited by the White House to entertain at the Youth Concert Jan. 17, the Security Ball Jan. 19 and the Inaugural Ball, Jan. 20 in Washington, D.C.

#### HOTLINE:

The O'Jays are headed for an extensive tour of Europe the month of February. The Philadelphia International group's latest single disk "Love Train" is one of the fastest moving records in the country. . . . **Curtis "Superfly" Mayfield** will reunite with the Impressions in a one-

night concert Jan. 26 at the Santa Monica Civic Auditorium. Mayfield will then travel on to San Francisco for a Jan. 27-28 date at the Winterland. . . . Visiting Soul Sauce last week was producer **Rick Hall** with news on the next single from **Clearance Carter** titled "Put On Your Shoes and Walk," Rick also produces **Candi Staton** who in real life is Mrs. Clearance Carter. Candi "Do It In The Name Of Love" is a soul breakout this week. . . . **The Friends of Distinction** will entertain at the third annual "Onda Nueva" (New Wave) World Music Festival Feb. 14-17 in Caracas, Venezuela. . . . **Jerry Butler** opens at L.A. Troubadour Feb. 27th. . . . **Act I** debut single on Spring Records "Friends or Lovers," sounds like a winner. The group hails from Washington, D.C. and will get prime promotion attention from Earl "The Pearl" **Monroe** the new Director of Special Projects for the label.

. . . **Les Ballets Africains**, a program of exciting African dancers are at New York Apollo Theatre thru Jan. 30. . . . **Bobby Womack** making his first west coast appearance in some time when he headlines at the Whisky a Go Go in Hollywood Jan. 24-28.

#### BREAKOUTS:

**Marvin Gaye**, "Trouble Man," **Bobby Womack**, "Harry Hippie," **Candi Staton**, "Do It In The Name Of Love," **Spinners**, "Could It Be I've Fallen In Love," **Brighter Side of Darkness**, "Love Jones," **Smokey Robinson & The Miracles**, "I Can't Stand To See You Cry," **Sylvers**, "Wish That I Could Talk To You," **Holland & Dozier**, "Don't Leave Me Starving For Your Love," **Main Ingredient**, "You've Got To Take It," **O'Jays**, "Love Train," **Paul Kelly**, "Don't Burn Me," **Mark IV**, "My Everything You Are," **James Brown**, "I Got Ants In My Pants."

Billboard SPECIAL SURVEY for Week Ending 1/20/73

## BEST SELLING Soul Singles

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	<b>SUPERSTITION</b> Stevie Wonder, Tamla 54226 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	9
2	2	<b>WHY CAN'T WE LIVE TOGETHER</b> Timmy Thomas, Glads 1703 (Sherlyn, BMI)	11
3	6	<b>WORLD IS A GHETTO</b> War, United Artists 50975 (Far Out, ASCAP)	8
4	7	<b>TROUBLE MAN</b> Marvin Gaye, Tamla 54228 (Motown) (Jobete, ASCAP)	5
5	5	<b>SUPERFLY</b> Curtis Mayfield, Curtom 1978 (Buddah) (Curtom, BMI)	9
6	3	<b>I GOT A BAG OF MY OWN</b> James Brown, Polydor 14153 (Dynatone/Belinda, BMI)	10
7	4	<b>ME &amp; MRS. JONES</b> Billy Paul, Phil. Int'l 73517 (Columbia) (Assorted, BMI)	13
8	10	<b>LOVE JONES</b> Brighter Side of Darkness, 20th Century 2002 (Fox Fanfare/Sebans, BMI)	13
9	9	<b>I'LL BE YOUR SHELTER</b> (In Time of Storm) Luther Ingram, Koko 2113 (Stax/Volt) (East/Memphis/Klondike, BMI)	8
10	19	<b>COULD IT BE I'VE FALLEN IN LOVE</b> Spinners, Atlantic 45-2927 (Bellboy, BMI)	4
11	14	<b>HARRY HIPPIE</b> Bobby Womack & Peace, United Artists 50946 (Chartwell, BMI)	6
12	8	<b>TROUBLE IN MY HOME/ I FOUND MY DAD</b> Joe Simon, Spring 130 (Polydor) (Assorted, BMI/Assorted, BMI)	11
13	13	<b>WE NEED ORDER</b> Chi-Lites, Brunswick 55489 (Julio-Brian & BMI/Hog, ASCAP)	7
14	11	<b>KEEPER OF THE CASTLE</b> Four Tops, Dunhill 4330 (Trousdale/Soldier, BMI)	10
15	12	<b>YOU OUGHT TO BE WITH ME</b> Al Green, Hi 2227 (London) (Jec/Green, BMI)	12
16	16	<b>PAPA WAS A ROLLING STONE</b> Temptations, Gordy 7121 (Motown) (Stone Diamond, BMI)	15
17	17	<b>LET US LOVE</b> Bill Withers, Sussex 247 (Buddah) (Interior, BMI)	4
18	24	<b>DADDY'S HOME</b> Jermaine Jackson, Motown 1216 (Nom, BMI)	4
19	21	<b>MY THING</b> Moments, Stang 5045 (Gambi, BMI)	8
20	26	<b>WHAT MY BABY NEEDS NOW IS A LITTLE MORE LOVIN'</b> James Brown & Lynn Collins, Polydor 14157 (Dynatone/Belinda/Unichappell, BMI)	5
21	15	<b>IF YOU DON'T KNOW ME BY NOW</b> Harold Melvin & The Blue Notes, Phil. Int'l 73520 (Columbia) (Assorted, BMI)	15
22	23	<b>I MISS YOU BABY</b> Millie Jackson, Spring 131 (Polydor) (Gaucho/Belinda, BMI)	7
23	18	<b>I NEVER FOUND A MAN (To Love Me Like You Do)</b> Esther Phillips, Kudu 910 (CTI) (East, BMI)	8
24	29	<b>I CAN'T STAND TO SEE YOU CRY</b> Smokey Robinson & The Miracles, Tamla 54225 (Motown) (Jobete, ASCAP)	4
25	25	<b>SILLY WASN'T I</b> Valerie Simpson, Tamla 54224 (Motown) (Cotillion, ASCAP)	6

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
26	20	<b>CORNER OF THE SKY</b> Jackson 5, Motown 1214 (Jobete/Belwin-Mills, ASCAP)	11
27	28	<b>TODAY I STARTED LOVING YOU AGAIN</b> Bettye Swann, Atlantic 2921 (Blue Book, BMI)	6
28	33	<b>YOU'VE GOT TO TAKE IT (If You Want It)</b> Main Ingredient, RCA 74-0856 (Damic, BMI)	3
29	32	<b>GIVE ME YOUR LOVE</b> Barbara Mason, Buddah 331 (Camad, BMI)	6
30	22	<b>I'M STONE IN LOVE WITH YOU</b> Stylistics, Avco 4603 (Bellboy/Assorted, BMI)	15
31	31	<b>WE DID IT</b> Syl Johnson, Hi 2229 (London) (Jec, BMI)	7
32	37	<b>WISH THAT I COULD TALK TO YOU</b> Sylvers, Pride 1019 (MGM) (Dotted Lion/Sylco, ASCAP)	4
33	38	<b>DON'T LEAVE ME STARVING FOR YOUR LOVE</b> Holland & Dozier Featuring Brian Holland, Invictus 9133 (Capitol) (Gold Forever, BMI)	4
34	27	<b>FEEL THE NEED IN ME</b> Detroit Emeralds, Westbound 209 (Chess/Janus) (Bridgeport, BMI)	9
35	—	<b>LOVE TRAIN</b> O'Jays, Philadelphia International 73524 (Columbia) (Gamble-Huff, BMI)	1
36	36	<b>SAVE THAT THANG</b> Rimshots, A-1 4002A (All Platinum) (Gambet, BMI)	7
37	—	<b>I GOT ANTS IN MY PANTS</b> James Brown, Polydor 14162 (Dynatone, Belinda, Unichappell, BMI)	1
38	40	<b>AFTER HOURS</b> J.R. Bailey, Toy 3805 (Dish-A-Tunes/Two People/Giant Enterprise, BMI)	3
39	39	<b>BREAKING UP SOMEBODY'S HOME</b> Albert King, Stax 0147 (South Memphis, BMI)	6
40	41	<b>CRUMBS OFF THE TABLE</b> Laura Lee, Hot Wax 7210 (Buddah) (Gold Forever, BMI)	5
41	46	<b>BACK UP</b> Manhattans, De-Luxe 45-144 (Starday/King) (Ft. Knox/Nattasham, BMI)	2
42	42	<b>I WON'T LET THE CHUMP BREAK YOUR HEART</b> Carl Carlton, Back Beat 627 (Duke/Peacock) (Don, BMI)	6
43	44	<b>OH NO NOT MY BABY</b> Merry Clayton, Ode 66030 (A&M) (Screen Gems-Columbia, BMI)	2
44	—	<b>DO IT IN THE NAME OF LOVE</b> Candi Staton, Fame 91009 (United Artist) (Heirens, BMI)	1
45	47	<b>YOU CAN DO MAGIC</b> Limmie & The Family Cooking, Avco 4602 (Kama Sutra/Five Arts, BMI)	3
46	50	<b>LET ME DO MY THING</b> People's Choice, Phil. A. of Soul 358 (Jaime-Guyden) (Dandellion, BMI)	2
47	49	<b>LOVE IS THERE</b> Futures, Gamble 2502 (Columbia) (Assorted, BMI)	2
48	48	<b>THE TRUTH SHALL MAKE YOU FREE</b> King Hannibal, Aware 027 (Captain/Bold Lad, BMI)	3
49	—	<b>DON'T BURN ME</b> Paul Kelly, Warner Brothers 7657 (Tree, BMI)	1
50	—	<b>MY EVERYTHING YOU ARE</b> Mark IV, Mercury 73353 (MRC, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 1/20/73

## BEST SELLING Soul LP's

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	2	<b>TALKING BOOK</b> Stevie Wonder, Tamla T 319 L (Motown)	9
2	3	<b>THE WORLD IS A GHETTO</b> War, United Artists UAS 5652	10
3	1	<b>360 DEGREES OF BILLY PAUL</b> Billy Paul, Phil. Int'l KZ 31793 (Columbia)	9
4	5	<b>LADY SINGS THE BLUES</b> Diana Ross/Soundtrack, Motown M 758 D	7
5	4	<b>I'M STILL IN LOVE WITH YOU</b> Al Green, Hi X5HL 32074 (London)	13
6	8	<b>TROUBLE MAN</b> Marvin Gaye, Tamla T 322 L (Motown)	5
7	7	<b>ROUND 2</b> Stylistics, Avco AC 11006	12
8	10	<b>UNDERSTANDING</b> Bobby Womack, United Artists UAS 5577	15
9	6	<b>KEEPER OF THE CASTLE</b> Four Tops, ABC/Dunhill DSX 50129	10
10	9	<b>CARAVANSERA!</b> Santana, Columbia KC 31610	11
11	12	<b>SUPERFLY</b> Soundtrack/Curtis Mayfield, Curtom CRS 8014 ST (Buddah)	15
12	13	<b>GET ON THE GOOD FOOT</b> James Brown, Polydor PD 2-3004	8
13	11	<b>ALL DIRECTIONS</b> Temptations, Gordy G 962 L (Motown)	15
14	15	<b>DOS</b> Malo, Warner Bros. BS 2652	9
15	14	<b>I MISS YOU</b> Harold Melvin & The Blue Notes, Philadelphia International KZ 31648 (Columbia)	15
16	18	<b>IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT</b> Luther Ingram, Koko K05 2202 (Stax/Volt)	15
17	22	<b>MUSIC IS MY LIFE</b> Billy Preston, A&M SP 3516	5
18	16	<b>I CAN SEE CLEARLY NOW</b> Johnny Nash, Epic KE 31607 (Columbia)	15
19	21	<b>BACK STABBERS</b> O'Jays, Phil. Int'l KZ 31712 (Columbia)	15
20	20	<b>JOE SIMON'S GREATEST HITS</b> Sound Stage 7 KZ 31916 (Columbia)	5
21	19	<b>BEN</b> Michael Jackson, Motown M 755 L	15
22	17	<b>GREATEST HITS</b> Chi-Lites, Brunswick BL 754184	14
23	25	<b>JERMAINE</b> Jermaine Jackson, Motown M 752 L	15
24	23	<b>BITTER SWEET</b> Main Ingredient, RCA LSP 4677	15
25	24	<b>LONDON SESSIONS</b> Chuck Berry, Chess CH 6002	15

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
26	27	<b>ALONE AGAIN, NATURALLY</b> Esther Phillips, Kudu KU 09 (CTI)	6
27	29	<b>SUPREMES</b> Supremes, Motown M 756 L	8
28	26	<b>STILL BILL</b> Bill Withers, Sussex SXBS 7014 (Buddah)	15
29	38	<b>1957-1972</b> Smokey Robinson & The Miracles, Tamla T 320 D (Motown)	2
30	28	<b>BROTHER, BROTHER, BROTHER</b> Isley Brothers, T-Neck TNS 3009 (Buddah)	15
31	33	<b>PLEASURE</b> Ohio Players, Westbound WB 2017 (Chess/Janus)	4
32	45	<b>GREEN IS BLUES</b> Al Green, Hi SAL 32055 (London)	2
33	31	<b>HEADS</b> Osibisa, Decca DL 7-5368 (MCA)	14
34	30	<b>GREATEST HITS ON EARTH</b> 5th Dimension, Bell 1106	15
35	37	<b>MILLION TO ONE</b> Manhattans, Deluxe 12004 (Starday/King)	5
36	40	<b>LAST DAYS IN TIME</b> Earth, Wind & Fire, Columbia KC 31702	3
37	32	<b>PEOPLE HOLD ON</b> Eddie Kendricks, Tamla T 315 L (Motown)	13
38	43	<b>CYMANDE</b> Janus, JLS 3044	3
39	39	<b>SWEET AS FUNK CAN BE</b> Dells, Cadet CA 50021 (Chess/Janus)	11
40	—	<b>SYLVERS</b> Pride PRD 0007 (MGM)	1
41	34	<b>I'LL PLAY THE BLUES FOR YOU</b> Albert King, Stax STS 3009	15
42	36	<b>GUESS WHO</b> B.B. King, ABC ABCX 759	15
43	35	<b>A LONELY MAN</b> Chi-Lites, Brunswick BL 75479	15
44	—	<b>WHY CAN'T WE LIVE TOGETHER</b> Timmy Thomas, Glades 33-6501	1
45	47	<b>BABY WON'T YOU CHANGE YOUR MIND</b> Black Ivory, Today TLP 1008 (Perception)	4
46	41	<b>NATURE PLANNED IT</b> Four Tops, Motown M 748 L	15
47	46	<b>LIFE AND BREATH</b> Whispers, Janus 3046	15
48	49	<b>STARTING ALL OVER AGAIN</b> Mel & Tim, Stax STS 3007 (Columbia)	2
49	—	<b>FIRST TIME WE MET</b> Independents, Wand WDS 694 (Scepter)	1
50	48	<b>FIRST TIME</b> Roberta Flack, Atlantic SD 8230	15

## Jazz, Softer Sounds Resurge On Campus, Hard Rock Down

COLUMBIA, S.C.—Broadening campus tastes, highlighted by a resurgence of interest in jazz and softer contemporary music, along with a decrease in hard rock acts, will spark this year's National Entertainment Conference Convention, set for the Netherland-Hilton Hotel in Cincinnati during Feb. 18-21.

Already projected as the largest NEC national convention to date, the '73 convention is expected to draw some 1,700 delegates, comprising student bookers, agency representatives, exhibitors and music industry personnel. Last year's attendance was 1,400.

Miss Earle Blackmon, director of services for the NEC and one of the chief coordinators of the convention, outlined the various areas of programming to be explored during the educational sessions. Noting that the basic categories have been expanded from last year's seven areas to include three new fields, Miss Blackmon stated that sessions would cover art & exhibits, classical music, contemporary music, film, lectures, theater, travel and the three new

fields, video tape, outdoor recreation and educational services, a category pertaining to the use of programming resources.

Each area will field five sessions during the convention, while "Wild Card" sessions will be held to examine areas of general interest to all delegates. Possible topics for the "Wild Card" sessions will include crowd control, budgeting, and general programming.

For artists, agency personnel and many student buyers, the most vital event is often the talent showcase presented during the convention. This year's showcase will present 33 acts, and the breakdown of musical styles reveals some telling changes in the buying demands of campus bookers.

While last year's showcase was almost entirely dominated by rock, or "contemporary," acts, Miss Blackmon cited the strong resurgence of jazz, a musical field which will receive by far its most substantial coverage in any NEC event in the organization's recent history. At the same time, rock acts have diminished to a far smaller portion of the line-up,

while softer, "middle-of-the-road" acts will receive a much stronger exposure than in past showcases. Country artists are also scheduled to appear.

The sudden increase in jazz artists bears out recent increases in concert and clinic activity by noted jazz artists, as well as the slight increase in airplay of jazz product by campus broadcasters. Miss Blackmon noted, "We've had some jazz acts throughout the years, but certainly not such a large line-up."

Last year, blues artist Muddy Waters, presented at the showcase in the jazz category, received an extraordinary response from campus bookers, assembling a 37-concert block of bookings on the strength of that performance.

Miss Blackmon went on to note that one of the jazz groups to be featured in Cincinnati, the St. Louis Jazz Quartet, was added to the roster when they received three standing ovations during a Southeastern NEC regional event this fall. Only when student delegates persuaded the group to perform, did they agree to seek inclusion on the showcase roster.

Other jazz artists will include Charles Lloyd, Maynard Ferguson and John Sebastian, Sr. Also appearing will be the Mahavishnu Orchestra; New Heavenly Blue; Earth, Wind & Fire; Raun McKinnon; Sinful Street; The New World Consort; and Lester Flatt & Nashville Grass, among others.

Miss Blackmon noted that over 90 applications had been received for this year's showcase, which will also include lecturers such as Christine Jorgensen, magicians, comedians, a '50's revival group and a multi-media display, Synesthesia II.

At present, 155 exhibitors have been registered already exceeding last year's figure, and Miss Blackmon noted that about 20 more exhibitors are expected to register before the convention.

## Good Times to Go Weekly—Upgrades Its Circulation

NEW YORK—Good Times, a youth-oriented arts and comment magazine distributed free to students throughout Nassau, Queens and elsewhere in Long Island, is increasing its impact on that audience via a format change and concerted upgrading of circulation.

Established three years ago by Richard Braneiforte, editor and publisher of the magazine, Good Times has been distributed monthly on 18 college campuses and at over 600 retail outlets involved in various aspects of the youth market. In February, the magazine will begin publishing on a weekly basis, with each week's edition featuring music features, album reviews and an interview with a music personality, in addition to other features and local news.

Retail outlets, which have included record stores, clothing shops, sports equipment outlets, clubs and restaurants, will also be expanded, with area theaters next in line as points of distribution.

With the present circulation set at 30,000, the new circulation upgrading is expected to provide a guaranteed weekly minimum of 35,000 readers following the

change from monthly release. The editors, noting that the magazine's past durability and circulation growth have stemmed solely from advertising revenues, are now projecting an eventual increase in readership to 50,000 per week, further assisted by an expansion into Suffolk County with newsstand sales.

In addition to Braneiforte and Stu Applebaum, film editor and the other original Good Times staff member, the magazine is headed by Barry Rothfeld, managing editor and currently a student at Columbia University School of Journalism; Andy McKaie, music editor and a freelance contributor to a number of national and local consumer magazines; Arty Goodman, record reviews editor; and, recently added, Mark Schwartz, who will become news editor for the new weekly magazine. Joe Klee edits the jazz column, one of the magazine's regular features.

Editorial copy is also generated by some 30 freelance writers in the area, many of them published in various music consumer and trade magazines.

## Armstrong Fund Elects

NEW YORK—Wesley J. Hennessy has been elected president of the Armstrong Memorial Research Foundation, sponsor of the annual \$4,000 awards program for

the best FM broadcasts in news, music, community service and education categories.

Hennessy is Dean of Columbia University's Engineering School, which administers the awards program. The late Edwin H. Armstrong, inventor of FM broadcasting, was both a teacher and researcher at the School.

Kenneth K. Goldstein, information services director for the Engineering School and a faculty member of Columbia's Journalism School, was elected secretary-treasurer of the Foundation. Re-elected were John Bose and Dana Raymond, as vice presidents, and David McGrath as assistant secretary-treasurer.

The deadline for the Foundation's main project, the Ninth Annual Armstrong FM Awards, is Feb. 7. Entries should be programs broadcast in 1972. Information regarding the competition may be obtained by contacting Goldstein at the S. W. Mudd Building, Columbia U., New York, N.Y. 10027.

## Berklee Jazz Line-Up Set

BOSTON—The Berklee College of Music has recruited a team including many of the school's internationally known faculty members to participate in Berklee's Fifth Annual High School Jazz Ensemble Festival. The festival is scheduled to be held in Boston on March 17.

Among the faculty participating will be vibraphonist Gary Burton; clarinetist and Festival Program Director John La Porta; percussionist Alan Dawson; trombonist Phil Wilson; woodwind specialist Joseph Viola; saxophonist Andy McGehee; guitarist William Leavitt; pianist Dean Earl; and many others. Those musicians will conduct instructional clinics and demonstrations at the all-day, all-evening event.

Festival '73 is expected to draw a record-breaking attendance of over 100 bands. The day's activities will include demonstrations of the electronic keyboard installation at Berklee; electronic sound modulators and synthesizers and their potential for the school music program; an arrangers' workshop; a clinic on the learning and teaching of improvisation; and adjudicated performances by all groups.

The awarding of trophies, plaques and tuition scholarships for study in music in the amounts of \$1,000, \$500 and \$250, and an exciting evening concert, free and open to the public, will close the day's activities.

Those interested in additional information and registration should contact Lee Eliot Berk, Festival '73, Berklee College of Music, 1140 Boylston St., Boston, Mass. 02215.

## What's Happening

By SAM SUTHERLAND

**Radio Massage:** RCA Records again cautiously courted the campus broadcasting world via the Sensual Radio Massage, a full day of films, music and chatter between students and radio professionals, held at RCA's Studio A in New York.

Coordinated by Steve Kahn of RCA's promotional staff, the Massage was one of the few record-company sponsored campus meets on the East Coast in some time. Yes, they came to push product, but, despite the initial sensory overload of David Bowie and quadraphonic Elvis (at ten in the morning?), Kahn soon had Don Imus (WNBC), Alison Steele (WHEW-FM) and Scott Muni (WNEW-FM, program director) behind the mikes, ready to roll.

The ensuing discussion was predictable. Imus was lovely, calling down a plague on both houses to break the ice, then, to the surprise of some, actually fielding questions and giving (semi) straight answers. Miss Steele and Muni both wisely tempered their enthusiasm for the medium with glimpses of the hard-nosed facts of the radio world.

Where the discussion was most sadly predictable was in the response of the students attending. Most of the questions focused on the job market itself, while other queries focused on various genres of music programming.

If the primary objective of campus radio is merely to find a job, then the Radio Massage succeeded nicely in conditioning some broadcasters to the idea that competition is tough, certainly an important reality to confront. And, if radio really is just playing records, then the meet promoted the idea that those records be played creatively.

Yet, such a discussion seemed lamentably earthbound. So much more might have been examined, given the potential resources of record company and student alike.

Well, IES lies ahead. And, with some thought, perhaps some broader questions about the medium can be explored then.

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**PICKS AND PLAYS:** WEST—California—KZSU-FM, Stanford U., Stanford, Wendy Kurman reporting: "Jeremy Spencer and The Children," (LP), Jeremy Spencer and The Children, Columbia; "City Cowboy," (LP), Arthur Gee Whiz Band, Tumbleweed; "Fly Walker Airlines," (LP), T-Bone Walker Blues Band, Polydor. . . KRHC, Rio Hondo College, Whittier, John Richards reporting: "Could It Be I'm Falling In Love," The Spinners, Atlantic; "Don't Expect Me To Be Your Friend," Lobo, Big Tree; "Living Together, Growing Together," The 5th Dimension, Bell. . . KFJC-FM, Foothill Junior College, Los Altos Hills, Mike Tervooren reporting: "Tracks," (LP), McKendree Spring, Decca; "In Your Ear," (LP), Mose Allison, Atlantic; "Clear Spot," (LP), Captain Beefheart, Reprise. . . Oregon—KLCC-FM, Lane Community College, Dave Chance reporting: "Sandy," (LP), Sandy Denny, A&M; "Moving Waves," (LP), Focus, Sire; "Music Is My Life," (LP), Billy Preston, A&M.

★ ★ ★

**EAST—Pennsylvania—WRCT, Carnegie-Mellon U., Pittsburgh, Brad Simon reporting: "Not Till Tomorrow," (LP), Ralph McTell, Reprise; "Artificial Paradise," (LP), Guess Who, RCA; "All Out," (LP), Grin, Spindizzy. . . WSRN-FM, Swarthmore College, Swarthmore, Roy Perry reporting: "Free," (LP), Airo, CTI; "All Out," (LP), Grin, Spindizzy; "Will The Circle Be Unbroken," (LP), Nitty Gritty Dirt Band, various artists; United Artists. . . WKDU, WKDU-FM, Drexel U., Philadelphia, Jay Meyers reporting: "I Never Asked," Miss Abrams & Class, Reprise; "I've Got You, You've Got Me," Dalton, James & Sutton, RCA; "Rock and Roll Is Back," Vanity Faire, 20th Century. . . New York—WKCC, Rockland Community College, Suffern, Neil Monastersky reporting: "White Elephant," (LP), White Elephant, Just Sunshine; "Romany," (LP), Hollies, Epic; "Fire & Rain," (LP), Fire & Rain, Mercury. . . WNPC, State U. College at New Paltz, David Salkin reporting: "Hocus Pocus," Focus, Sire; "Sugar Magnolia," Grateful Dead, Warner Bros. . . New Jersey—WWRC, Rider College, Trenton, Bruce Austin reporting: "Everybody," John Prine, Atlantic; "Jesus Was A Capricorn," (LP cut, Jesus Was A Capricorn), Kris Kristofferson, Monument; "Black and White," (LP cut, In The Can), Flash, Sovereign. . . New Hampshire—WPEA, Phillips Exeter Academy, Exeter, Joe Walker reporting: "Too Much Time," Captain Beefheart, Reprise; "Stacy Brown Got 2," Shel Silverstein, Columbia; "I Like What You Do," B.W. Stevenson, RCA.**

★ ★ ★

**MIDWEST: Michigan—WMUK-FM, "Crankcase," Western Mich. U., Kalamazoo, Beth Rosengard reporting: "Mose In Your Ear," (LP), Mose Allison, Atlantic; "Lights Out: San Francisco," (LP), Various artists, Blue Thumb; "Really," (LP), J.J. Cale, Shelter. . . WVKV, Kalamazoo Valley Community College, Kalamazoo, Al Marsh reporting: "Round and Round," Edgar Winter Group, Epic; "Under The Arch," (LP), Matthew & Peter, Playboy; "1957-1972," (LP), Smokey Robinson & The Miracles, Tamla. . . WBRB, Michigan State U., East Lansing, Mark Westcott reporting: "Really," (LP), J.J. Cale, Shelter; "Moving Waves," (LP), Focus, Sire; "Nervous On The Road," (LP), Brinsley Schwarz, United Artists. . . WCCH, Catholic Central High School, Detroit, "Too Long At The Fair," Bonnie Raitt, Warner Bros.; "Fever," Rita Coolidge, A&M; "You're A Lady," Peter Sarstedt, United Artists. . . Minnesota—WMMR, U. of Minnesota, Minneapolis, Michael Wild reporting: "Cooper's Lament," Arlo Guthrie, Reprise; "Kentucky Gambler," (LP), Robey, Falk & Bod, Epic; "The Message," Cymande, Janus. . . Indiana—WIUS, Indiana U., Bloomington, Steve Miller reporting: "Some People Will Drink Anything," (LP), Christopher Milk, Reprise; "Freakin' At The Freakers' Ball," (LP), Shel Silverstein, Columbia; "Will The Circle Be Unbroken," (LP), Nitty Gritty Dirt Band, various artists, United Artists.**

JANUARY 20, 1973, BILLBOARD

**Who is  
Needom  
Carroll  
Grantham?**

# Tape/Audio/Video

AST, CBS TOO

## Budget Labels In Show Bids

By EARL PAIGE

CHICAGO—A handful of prerecorded tape and record exhibitors are buried amid all the electronic equipment here in the Conrad Hilton determined to keep the shows from being entirely hardware-oriented. All three budget firms are featuring specials and one has a double exhibit for the first time. Ampex Stereo Tapes is here for another first and CBS is showing its 4-channel product. Pre-show spot checks failed to turn up any evidence of independent duplicators in the shows, though a year ago five were enjoined on the exhibit floor.

"This show (Independent Home Entertainment) is almost as great for us as the premium show," said Gordon Strenger, Pickwick vice president, "because we're after the other than traditional buyer of hardware." Pickwick has 10 new releases (tapes list for \$4.98 but sell as low as \$2.99) and is featuring two displays. One is a 60-pack 8-track floor or counter unit, the other a 100-LP combination shipping carton-store display set-up. Pickwick is also pushing the long-box tape package with colorful red, white and blue design.

Sutton Record Co. has two firsts. It is in both the IHE and Pier shows and is featuring cassettes. The prerecorded cassettes are blister-packed, pre-priced and pre-selected and list for \$2.99. In

(Continued on page 36)

## More 'Q' Hardware; Broad Price Range

By ANNE DUSTON

CHICAGO — Four-channel equipment is more in evidence at the winter shows here, according to pre-show spot checks with various manufacturers, principally in the Midwest. Units range from the \$349.95 Arvin model 90L88 compact system to well below a \$149.95 model by Packard Bell. The preponderance of new products are seen in component and compact categories.

Some companies are showing only promotional items or drop-in models, while planning new lines

for showing at the June 10-13 Consumer Electronics Show here at McCormick Place. Admiral and VM Corp., for example, planned no new entries for the winter events.

Components: Bigston, a subsidiary of Bigston Corp. of Japan, which opened its U.S. warehouses and offices in Rosemont, Ill., last year, will add 10 new models to its U.S. line of four. The company manufactures cassette recorders, 8-track recorders, players, and auto

(Continued on page 41)

## W. Coast Blank Tape Firms Aim at Mass Merchandisers

By BOB KIRSCH

LOS ANGELES—Audio Magnetics, Inc., Memorex Corp., Ampex Corp. and Certron Corp., the four leading West Coast blank tape manufacturers, will be concentrating mainly on display material and promotion during the winter shows, though some product will be introduced.

Tape manufacturers, like hardware manufacturers, are still geared to a once a year introduction

schedule, and this is one reason why the amount of new product will be small.

But perhaps the most important reason behind the emphasis on promotion and display rather than product is that blank tape manufacturers are pushing into the mass markets, the specialty shops and the independent dealers for the first time on a heavy basis.

The 1972 June Consumer Elec-

tronic Show (and all of the West Coast tape firms are back in the winter CES) was the first consumer electronics show where blank tape manufacturers made a real attempt to push their product to all of the buyers attending the show. Their booths were in many cases the most impressive and there were massive product introductions with many promotions and dealer aids

(Continued on page 28)

## Big WEA Label Group Joins RCA In Discrete 'Q' LP Vs. Matrix Race

By CLAUDE HALL

LOS ANGELES—Last week, the record industry shifted in one massive step from "mostly matrix" to "dominantly discrete" as the Warner-Elektra-Atlantic combine announced they were going discrete and would have discrete quadrasonic albums on the market probably in April. The key to this shift, of course, is in the amount of hit product that constantly flows from the WEA group. Previously, only RCA Records had discrete product available in the U.S. for the consumer . . . and not much of it. In fact, the whole U.S. discrete software rested in a couple of albums for a long time—one by Hugo Montenegro, a staunch advocate of discrete quadrasonic who willingly gave demonstrations and speeches on its behalf, and one album by Eugene Ormandy and the Philadelphia Orchestra. Then, behold! RCA came out with the second volume by Ormandy and there was word that the record label was cutting more masters on the special equipment installed by the Victor Com-

pany of Japan. But no releases were forthcoming, though the expectation was that RCA would soon release a whole slate of LP's in discrete quadrasonic. In fact, oddly, the first volume of "The Fantastic Philadelphians" featuring Eugene Ormandy and the Philadelphia Orchestra was numbered

ARD1-0002 while the second volume was numbered ARD1-0017.

In any case, the major supply of discrete records was in Japan where JVC was releasing disks at a rapid rate, including many RCA artists which they had the rights to under license agreements.

(Continued on page 38)

## Chain Buyers Wary of 'Q'

By JOHN SIPPEL

LOS ANGELES—Major retail chain owners in the main are shying away from quadrasonic playback and records and tapes, until they see the industry take some one-concept direction. In a survey taken last week, retail store presidents indicated their indecision was based upon the industry's failure vis-a-vis matrix and discrete, just as they did nine months ago.

David Lieberman, Lieberman Enterprises, Minneapolis, sounded

an optimistic note. He said that department store hardware and software activity, though sporadic, proves there is customer demand. He cited Carson Pirie Scott, Chicago chain, as an example of where quadrasonic is being sold. Lieberman, a major supplier, said his manager of audio, Roger Sattler, was moving Sanyo and Electro-phonics hardware, especially in tape. Lieberman said the \$1 price

(Continued on page 31)

## Winter Shows Offer Product Panorama



WINTER Consumer Electronics Show and Home Entertainment Exhibit in Chicago's Conrad Hilton will find buyers looking at 4-channel receivers, speakers and accessories, TV cartridge systems, auto players, compacts, cassettes, decks and myriad other products.

## WINTER 'NO-SHOW'

### Sansui 'Q' Push Global; Launch New Receiver

By RADCLIFFE JOE

CHICAGO—Sansui Electronics Corp. officials said they will have observers here at the winter shows but elected not to exhibit because some new products are timetabled for June and also because the firm is pushing its QS 4-channel concept on many fronts including a drive for exposure at MIDEM this week in France. There is a push on a new receiver though.

Sansui is especially involved in radio station broadcast promotions. Here alone, at least five FM outlets are totally or partially using

(Continued on page 43)

## Speakers Sales Boom; Many New Trends

CHICAGO—The excitement over 4-channel has sparked new interest in speakers but marketers and retailers alike don't expect the winter shows here to find speaker manufacturers thumping quadrasonic to the exclusion of everything else. The reason? Simply that the speaker business was never so good as right now because consumers are upgrading 2-channel systems all the while casting a wary eye in the direction of that eventual 4-channel setup.

Another expectation is that the shows won't find a lot of new items being introduced, though several speaker exhibitors have promised new additions. This doesn't mean that speaker manufacturers aren't innovating. A number of new concepts are being touted.

At the same time, speaker designs evolve and some companies take pride in the fact that they really add few new models when what they've got continues to sell. As one retailer here put it: "Some of the models JBL brought out 10 years ago are still

selling." A perfect example of this is Rectilinear Research Corp., exhibiting at the Consumer Electronics Show (CES). This firm's advertisements make note of the fact that the Rectilinear III bowed over five years ago. One ad, in fact, states: "After forty-seven breakthroughs and revolutions (in speaker design)"—and then goes on to explain that the company did bring out a new model but changed only cosmetically.

Nevertheless, JBL, Rectilinear and other speaker firms don't rest long on their laurels. JBL's line, in fact, has been steadily expanded and improved, most noticeably perhaps though not most significantly, in terms of exterior design with examples being the three-dimensional grille and another grille design the firm calls "sculptured air."

Some of the trends merchandising and design of speakers that will be reflected in the Conrad Hilton shows:

(Continued on page 40)

## ITA Selects Feb. Panelists

LOS ANGELES — Panelists for the nine workshops at the third annual International Tape Assn. (ITA) seminar in Tucson, Feb. 11-14, have been set, according to executive director Larry Finley.

Panelists include: J. Herbert Orr, Orrox Corp.; Michael Martin, Memorex Corp.; Dan Denham, 3M Co.; Lee Zito, Billboard Magazine; Oscar Kusisto, Motorola Automotive Products; Stan Kavan, Columbia Records; Harold Weinberg, Lafayette Radio Electronics

(Continued on page 26)

## Inside:

- Panasonic, Morse, Pioneer & W. Coast Hardware Roundups
- Blank Video Tape Scene
- Cable TV Rock Concerts
- Tape Display Case Focus
- Environmental Lighting Poll

## Pioneer Bows 4 'Q' Units

CARLSTADT, N.J.—Four new quadrasonic systems, a professional type stereo turntable, and two speaker systems are featured items in U.S. Pioneer Electronics new equipment line being released by the company.

Top of the line is the QX-8000A, a \$550 4-channel receiver which the company claims was designed to fight any obsolescence deriving out of the current matrix/discrete confrontation.

According to Pioneer officials the unit is equipped with an FET front end that cannot be overloaded, and is not susceptible to cross-modulation. It also has a usable IHF sensitivity of 2.2 microvolts, which permits use even in deep-fringe areas.

U.S. Pioneer's QA 800A is a 4-channel amplifier, also designed for use with any existing quadrasonic technique. Priced at \$369.95, it utilizes a total of four amplifiers and both SQ and regular matrix decoding circuits. U.S. Pioneer officials also claim that the QA 800A can be used with any 2 or 4-channel software to supply fully controlled quadrasonic sound.

Next on the list is the QX 4000, an AM/FM 4-channel stereo receiver capable of decoding all types of matrix sources in addition to discrete 4-channel sound.

The unit has a front-panel control that enables the user to select discrete, SQ matrix, or any one of the other matrixing methods. It also boasts multiple input jacks that allow the user to connect a turntable, a tape deck, and one other auxiliary program source such as a cassette deck.

The user of the QX 4000 can also connect an additional pair of speakers to the rear channel mak-

ing it possible to obtain different 4-channel sound arrangements. List price of the unit is \$349.95.

U.S. Pioneer's fourth new quadrasonic unit is the QM 800A, a power amplifier for use on 4-channel stereo systems, with a price tag of \$329.95.

The unit has four separate power amplifiers, an IHF bandwidth of 10 Hz to 50,000 Hz, and is capable of supplying 30 watts per channel of continuous four channel driven across 8 ohm loads.

The QM 800A can be used as the power amplifier for a 4-channel stereo system, or as the power amp of a 2-channel, two-way multiamp system.

The firm's PL 61 is a top-of-the-line-professional-type stereo turntable that features a high torque, brushless, ultraslow revolution DC servo Hall motor, utilizing Hall elements—an unusual type of semiconductor. The Hall motor is characterized by low vibration.

Wow and flutter in the PL 61 are less than 0.05 percent (WRMS), with a signal-to-noise ratio of better than 55 dB. It carries a price tag of \$299.95.

Two speaker systems round out the U.S. Pioneer new equipment line. Top of the line is the R500, a speaker system capable of handling power inputs of up to 60 watts, and suitable for either front or rear channel use. The unit uses a ported enclosure and comprises a 10-inch woofer, a five-inch mid-range and a horn tweeter. The low midcrossover is 800Hz and the midhigh is 5200Hz. List price is \$159.95.

The second speaker system is a bookshelf speaker with a hemispherical dome for better transients and wider dispersion. It is called the Project 100 and lists for \$99.95.

## Large Outlets Pushing TVC

By BOB KIRSCH

LOS ANGELES — Cartrivision, the magnetic videotape system which is available in color TV consoles, is the first television cartridge system to hit the American consumer market.

Through Teledyne Packard Bell's marketing efforts alone, the units are in more than 250 retail outlets, with such major markets as New York City, Philadelphia, Boston, Los Angeles, San Francisco, Detroit, Cleveland, Houston and Pittsburgh covered.

In addition, many outlets in the Sears, Roebuck & Co. chain also carry the unit, and Admiral provides the systems for a number of Montgomery Ward & Co. outlets as well as making its own.

Cartrivision itself is offering glossaries and some aids in selling, but in many cases the manufacturer takes on much of this responsibility. For example, Foley's in Houston, sends its salespeople to the local Packard Bell distributor where they receive instruction and then take written exams on material they have studied.

The most recent television cartridge system to be demonstrated is the MCA Disco-Vision System. As the name implies, this is a video-disk and therefore a playback only unit. Two units have been shown, one a single disk player to retail for under \$400 and the other a multi-play system to retail for under \$500.

Disks will retail from \$1.99 to \$9.95 according to length and content and will be packed similarly to audio LP's. The hardware unit can be attached to any standard TV set, and readout will be through a laser system. With the multi-disk unit, the user can stack up to ten LP's for a maximum of six and two thirds hours of playing time. Action can also be frozen. Other features include the ability to feed an unlimited number of TV receivers when fed by an appropriate distribution amplifier, two channels of audio available for stereo, random access to stored information and pick up heads available to work with either rigid or flexible replica disks.

The disk revolves at 30 revolutions per second and is recorded on only one side. Playback laser is meant to last 9,000 hours and replicating cost, not including cost of the program material, is 40 cents per disk.

A study from the Stanford Research Institute is expected soon and will help govern which consumers the system is aimed toward. No official comment is available on when the units will hit the market, but it is expected to be sometime this year. Packaging and display seem to be set, and there are more than 11,000 programs available.

This system is playback only, but the advantages here are seen to be price and the familiarity of the disk for selling and distribution.

## ITA Feb. Panelists

• Continued from page 25

Corp.; John Pudwell, RCA Records; Irwin Tarr, Panasonic; George Simkowski, Bell & Howell; Fred Dellar, Sony Superscope; Ed Campbell, Lear Jet Stereo; Bill Cawfield, TEAC Corp. of America; and Harold Lustig, National Recording Studios.

Other panelists include: Carlos Kennedy, Ampex Corp.; Don Johnston, Cartridge TV; Richard Boyd, Concord Communications; Ron Fried, International Video Corp.; Bill Kist, JVC America, Inc.; Bill Amos, Sony Corp. of America; William Jensen, 3M Wollensak; Gerry Citron, Philips Broadcast Equipment Corp.; Robert Bitting, RCA Corp.; Red Gentry, Motorola Automotive Products Corp.; George Foster, Arvin Systems; John Findlater, MCA Disco-Vision; and Gersh Thalberg, Sony Superscope.

## New Products



BURLED ELM grain finish distinguishes Lear Jet Stereo's Model A-225 car 8-track unit with FM/AM/FM multiplex radio.



RCA line of car stereo tape players include (clockwise), the 12R600 stereo 8 with stereo FM radio; the 12R100 stereo cassette; the 12R500 mini stereo 8; the 12R800 4-channel Q-8 player, and the 12R301 stereo 8.



ONLY SLIGHTLY larger than the tape itself, Tenna's new Super Mini compact 8-track car stereo tape player features fine tuning, repeat function, channel indicator and slide controls. Model RR-65T lists for \$69.95.



PANASONIC'S in-dash 8-track stereo tape player has distance/local switch for stable FM reception, and FM/AM/FM multiplex radio.



ARVIN has styled this model 40P27-14 with one speaker in the base of the phonograph and the other in the lid. Gear shift type levers control both speakers. The 4-speed turntable has a rubber mat feature. The unit carries a suggested list of \$44.95. VM Corp. (left) is showing a 4-channel 8-track player with built-in pre-amp. List price \$79.95.



SANYO is offering complete automotive stereo packages such as the FT 818 player (above) with speakers and installation hardware. Glenburn is showing several turntables (below left) and 8-track players as well. Shown is the model AT-110 unit. At right below is one of the many new products from Toshiba, a portable cassette recorder.



**JANUARY 1973**

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State \_\_\_\_\_ Zip \_\_\_\_\_



# Blank Tape Firms Continue to Expand, Many Add Accessories

CHICAGO—The blank tape business is spawning its own accessory market. One example is a new item from Wabash Tape which will be among products shown at the winter shows here. The firm is packaging an open reel of blank tape, a blank tape box and an empty reel; three of these packages list for \$10.95, and according to Art Anderson, marketing manager, the item is one of Wabash's top sellers.

Other new items for Wabash include a promotion on cassettes consisting of an unbreakable carry case loaded with either 10 C-60's or C-90's at \$15.95 list and \$21.95 list respectively. These tapes are

the low-noise-high-output grade. Wabash has also gone into cobalt-doped grades with C-60's and C-90's available in that coating and has added a cobalt-doped mastering tape grade to its open reel line where 7-in. size 1,800 foot reels are available in a metal reel. The firm is still looking at the 8-track blank market.

Actually, Wabash is the second largest producer of computer tapes, but Anderson said the firm has only been in consumer tape a little over a year. Wabash is a prime manufacturer and is set for further expansion in the consumer field, he said.

At TDK Electronics, plans were

recently announced for the construction of a new plant in California for the production of audio tape cassettes for the U.S. market. The plant, scheduled for completion by April this year, will span a 35,000-square-foot area, will employ about 60 people, and will have a production capacity of about one million cassettes a month.

The company recently underwent a complete structural change of its marketing operations in this country, in an effort to streamline the division, strengthen its marketing team, improve its services to its nationwide network of sales representatives, and support its increased sales activity.

Executive appointments developing out of the changes include new regional sales managers for the western and midwestern U.S., plus the appointment of new sales representatives in Chicago, Los Angeles, Boston and Houston.

At the Maxell Corp. of America several new blank-tape releases are planned including a specially developed line of low-noise, high-output cassettes and 8-track car-

tridges, and an Ultra Density open-reel magnetic tape with a traction coating on the back side.

The cassette and 8-track line has been in development for some time at the company's new plant at Kyoto, Japan. It will be available in varying lengths, and will feature special pressure pads for the reduction of dropouts, and a special head-cleaning leader tape.

Maxell will also release a C-46 blank-loaded cassette in both low-noise and ultra-dynamic formulations. Maxell technologists who developed the line feel that the C-46 with its 23 minutes playing time on either side is more realistic than the currently available C-40.

Maxell has also added a built-in automatic clutch to the mechanics of its 8-track cartridges in an effort to eliminate overriding of the tape and ensure a continuous, trouble-free flow of the endless loop concept.

The firm's new open-reel tape, designated the UD-50, is of the same oxide formulation as the UD-35. The product is available in seven and 10-inch reels, and in

¼, ½ and one-inch widths for studio use.

A comprehensive program aimed at ending consumer confusion about blank tape and a complete overhaul of its line characterizes 3M's push. One aspect of the clearer language is the use of running-time designations instead of footage measurement on open reel blanks. A package might say, for instance, "30 minutes recording each direction." These running times are based on 7½ ips, but a time vs speed guide is included in the package.

All but the most essential information has been eliminated in the packaging redesign, which runs across the line. Different colors and "positioning" statements indicate "good, better and best" grades.

The entire line of open reel, cassette and 8-track Scotch blanks now features various low-noise oxide formulations; there is no use of standard oxide construction.

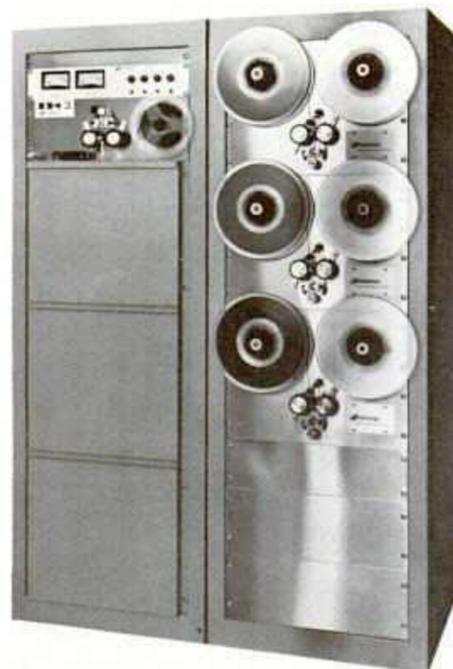
Mallory Distributor Products Co. has made significant changes in its Fliptape and Voicetape lines, according to Harry Rieders, market

(Continued on page 32)

## CHEAP IMITATIONS

Maybe 'economical duplications' would sound better, but it sure wouldn't describe the end product any better. With the quality and speed of more expensive cassette duplicators, this system—the Audio-Tek 1200—can feed up to 12 slaves from a quarter-inch loop-bin master at one-third the cost.

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## W. Coast Blank Tape Firms Take Aim

• Continued from page 25

announced. Along with the dominance of tape and audio hardware over television in June came the corresponding move from the blank tape people.

All of this was only seven months ago, and it will obviously take some time for the buyer and the consumer to learn about blank tape in many aspects, including merchandising, the various step-up lines and how to use the merchandising tools offered them by the manufacturers. Most of the West Coast contingent to this show are using their exhibits as an opportunity to strengthen existing campaigns, perhaps to offer a few new displays or promotions and in some cases to bow product, but only on a small scale. The important thing at this show is to reinforce the image of blank tape, especially cassette and 8-track, as a true consumer and not simply an audiophile medium. Reaction among dealers has sparked the blank tape boom, with most taking advantage of the lengths introduced last June, the new merchandising methods, the consumer interest and the colorful packaging that replaced the drab packaging that was once so common to the tape industry.

Keeping this in mind, what are the four major West Coast firms doing in the way of showing their wares and reinforcing image at the Hilton?

Audio Magnetics introduced its Tracs and Tracs Plus lines in June, cassettes, 8-tracks and reel-to-reel tapes aimed at the average consumer and mass market. They instigated strong programs at the time, have moved into national consumer print media with ads since then, have started a contest based around Tracs and have attempted to make brand name tape a mass merchandising item. What are they doing at the show?

"We will be showing our complete existing line," said national sales manager Jim Lantz, including product and point of purchase aids. We will be talking to our people and hopefully meeting new buyers, and we will be emphasizing what we have done over the past seven months. We will also talk about what we are planning for the next few months, and will be introducing a few display materials as well as playing up our contest heavily."

Audio Magnetics will be showing several new displays. Included will be two modular display units, one for cassettes and one for 8-track. Each unit can hold both cassettes and 8-track, with boxes containing both configurations able to fit into a pentagon structure. The unit as a whole can be single or double-tiered, and may be used as a counter-top display. In addition,

each container from the unit can be pegged, so that a dealer can use each box as a separate display.

Also being introduced are two "Tracs Pacs" for cassette and 8-track, as well as a revolving counter top stand designed to hold 8-track and cassettes.

The Tracs contest, in which a consumer places an idea on Tracs cassette and sends it to the company will also be featured. Winners in this contest receive \$1,000 and their idea is aired on the radio. Everyone sending in an idea receives two Tracs cassettes to replace the one sent in. Display for the contest will be featured, as well as brochures.

#### Memorex

Memorex Corp. will continue to promote their now familiar theme of sound quality so true it can shatter glass, but in a somewhat different manner from previously with an emphasis on getting the consumer a bit more involved. Their commercials have been seen on national television for some time and have appeared in the national print media, but now they are moving into something different.

"We will be using this concept and using a strong merchandising tie-in with Ella Fitzgerald," said Jim Loser. "This will be a consumer promotion involving the use of her personality surrounded by point-of-purchase material and dealer incentives. Announcements of the program will also be made on national television."

"We will be using still shots from the commercials in the stores and using story boards of the TV commercials. The actual offer itself will be a check—anyone purchasing two cassettes or one reel-to-reel tape will receive a check for a specified amount signed by Ella. This will be a limited offer, but we haven't decided on the exact time yet."

"We will also show a few displays at the show and our main thrust will be as at the June show, a total program and promotion and a chance to keep our dealers up to date. The whole line will also be shown."

Ampex Corp. has also become much more involved than ever before in the actual merchandising of blank tape, having started new programs, put together new packaging and offered a new length to the consumer. Ampex will also be introducing a number of promotions and also a new type of tape at the show.

"We will be kicking off a promotion called 'Great Sights,'" said Shad Helmstetter. "We will have a six-pack of 8-track blanks in a stack case that holds ten tapes. The tapes will be 84 minutes. This will be an open-end promotion. The promotion will be backed up

by a series of black-light posters, featuring captions such as 'Smooth Vibrations' and 'Get It All Together.' The posters will have a double purpose. The top four inches, with the caption, can be cut off and used as store banners, while the remainder can be a straight poster. Each kit will have the four posters.

"To tie in with this there will be a 'Great Sight' ice chest in the shape of a giant Ampex 8-track. This can be used as a counter top display unit or as an ice chest. A header card will come with it and a tear-off coupon will allow the consumer to send in a certain amount of money for his own ice chest. The chest can hold 48 8-track tapes."

Helmstetter said this is part of Ampex's effort to offer promotions on a continuing basis, and added that he hopes to continue with promotions every ten weeks or so during the year.

According to Helmstetter, the product is a consumer tape using a special magnetic coating "developed for professional mastering tape." The cassette, dubbed the 20/20+, does not require a machine with a bias switch. Helmstetter said the coating produces close head to tape contact and will be in a shell using a screw-type construction. The tape is available in 42, 60, 90 and 120-minute lengths, priced at \$2.60, \$2.80, \$4.20 and \$5.95 respectively.

Certron Corp. will also be taking advantage of the show to introduce product. According to national sales manager Hal Wilde, new merchandise will include a number of multipacks, which he feels are the "coming thing" in blank tape merchandising, particularly at the mass merchandising level. Certron will thus be showing a four-pack of C-60 cassettes, in the Pro line, with a premium carrying case as part of the purchase. Also new in cassettes will be a C-40 length in both the Standard and Pro line, which will replace the C-45 length.

The firm will also introduce four-packs for 8-track tapes in 40, 70 and 80-minute lengths. Each of the packs will also come with a storage case. Also new is a "dump display suited for any mass merchandising outlet aside from audiophile shops," according to Wilde.

The firm will also show promotional plans to dealers, reinforce current promotions through banners and other point-of-purchase material, and will package the new tapes in "colorful packs which we think will reach the important youth market," Wilde said. Wilde feels packaging is also important for the mass market.

Whether firms are showing product or promotion, it is evident that blank tape will be just as much in force at the Winter CES as it was last June.

# CAPITOL 2™ STACKS UP AS THE HOTTEST TAPE OF THE YEAR

## INSIDE:

The world's finest iron-oxide tape.

STAK-PAKS™ come with Capitol 2™ cassettes with exclusive Cushion-Aire™ backcoating. They have the best dynamic range of any iron-oxide tape and they give outstanding results on all cassette recorders, not just the expensive ones with special switches.



## OUTSIDE:

New STAK-PAK™ cassette library package.



# CAPITOL 2™

Audio Devices, Inc.  
A Capitol Industries Company  
100 Research Drive, Glenbrook, Conn. 06906



Capitol 2 is the family name that includes—Ultra-High-Output, Low-Noise reel tapes; High-Output, Low-Noise cassettes; Audiopak® professional 8-track cartridges; and High-Performance, All-Purpose reel tapes.



## Environmental Lighting in Shake-Out Phase, Product Being Upgraded

By EARL PAIGE

CHICAGO—The environmental lighting segment of the consumer electronics field is going through another of its shake-out stages with the fewer remaining established firms intent on developing new merchandising techniques and new products, a spot check shows.

The market has been hurt by price slashing and too much concentration on price and volume, according to Norman A. Ackerman, president, Vocalume Electronics, one of the relatively few light necessary firms at the winter shows here.

Some indication of the tapering off comes from Larry Karel, producer of the Independent Home Entertainment show. "We must have had about eight of these firms exhibiting last winter and there's only a few this time."

A spokesman at Eich, Brooklyn based firm specializing in lighting, said there probably had been a "saturation" point reached. He indicated that firms phasing out of the business were probably responsible for the dump prices. Eich will not be in the winter shows, he said.

Asked about a shake-out, Mony Thompson, vice president of Maytronics, Colorado Springs, an IHE exhibitor, said: "There's been an eight-year shake-out. We've gone through two fad stages, but I believe the few of us left will see this phase of the consumer electronics business flourish."

"I think a lot of companies shot for price and volume. They had a lot of merchandise returned that didn't work and they just didn't make any money."

Thompson, echoing some of Ackerman's thoughts, said there was a time when buyers passed light company booths at CES and IHE and "giggled." But he thinks that retailers are learning how to sell environmental lighting and that the product has gained respect because of the job some stores have done with it.

### Store Display

"The mass merchandisers have learned where to feature light accessories. They used to be put in random areas, even with the blankets. Now, they're in the stereo and record-tape sections and in the light fixture sections. Store personnel are also more conscious about avoiding ambient light near where our product is displayed, which avoids another problem we once experienced."

Maytronics is adding new products, including speakers, which Thompson claimed are of good quality. They will list from \$39 to \$54 and, of course, feature lights. Some, called "swag" type, can be hung from ceilings, as one more approach to positioning the extra speakers necessary for 4-channel. (See separate story on speakers.)

More and more, environmental light designers are going for multi-purpose units, he said. Maytronics will have three different versions of swag lights \$17.95 to \$59.95 that are decorative, furnish normal light, allow for a blue night-light mode and switch to normal environmental light effects with microphone-activated input.

## No Magnavox Sentinel Line

NEW YORK — The Magnavox Corp. has decided to shelve its planned low cost Sentinel line of console and compact stereo equipment and television sets.

The move follows closely on the firm's decision to pull out of the Winter Consumer Electronics Show, and comes less than four months after initial announcements of the planned line were made.

Meanwhile the firm has structured a national midyear dealer convention to be held in Las Vegas. It is expected that several Magnavox innovations, including the firm's version of RCA's MagTape TVC system will be shown to attending dealers.

Yet another series of sound-activated lights will be priced \$17.95 to \$29.95 and have switchable signs that can be attached. Called Star Lights, Thompson sees these as replacing the black light posters.

Basically, the established firms are holding their own, Ackerman said. But he pointed out that some of the price offers are not from companies "that are in then out" of the business. "I can't believe some of the prices I'm seeing on

show special bulletins that have come across my desk," he said.

The firm will introduce two show specials. The L210 unit with 10 bulbs at \$24.95 and the L215 with 15 bulbs at \$39.95. Both are microphone activated, that is, wire-

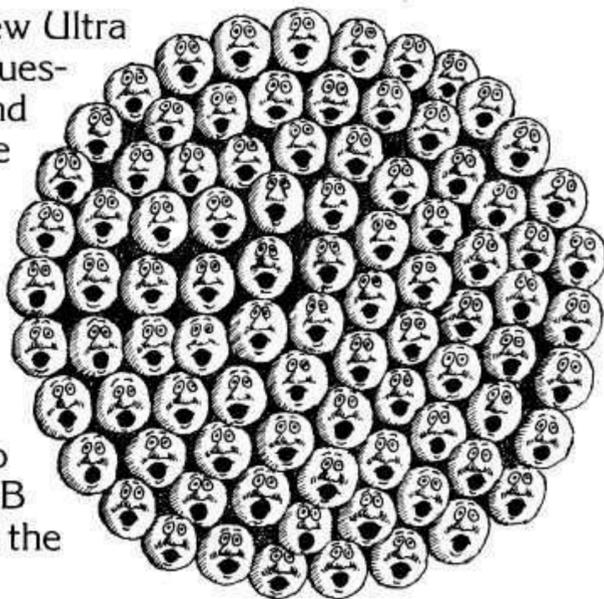
less. He described them as incorporating three-sided prismatic design with wood grain finish and solid tops. He said this price category is what he calls the better quality end of the business.

# Maxell's five new can improve your

When we decided to bring out our new Ultra Dynamic cassette, we asked ourselves a question. "How could we improve our cassette and at the same time make the poor dealer a little more happy and a little less poor?"

**A huge improvement in cassette tape. Magnified 10,000x so you can see it.**

The first thing we did was to improve our tape. We reduced the size of the PX gamma ferric oxide particles and increased the quality of the sound. The Hz now go up to 22,000 Hz; the signal-to-noise ratio's now 8dB above ordinary cassettes; and we've widened the dynamic range. Quite dynamically.



**The little pad that takes all the pressure has finally gotten a grip on itself.**

Other cassettes keep their pressure pads in place with glue—or rather don't keep their pressure pads in place with glue. So we've designed a little metal frame that holds the little pad in a grip of steel. And now your customers don't need to worry about signal fluctuations and loss of response any more.

# W. Coast Equipment Manufacturers Bow New Items

CHICAGO—West Coast hardware manufacturers are exhibiting a number of new items at the Winter shows this week from Packard Bell's new 19-in. TV cartridge unit to many 4-channel players and receivers.

Teledyne Packard Bell will bow a 19-inch solid state color television cartridge system at the Winter CES. The system is in console format and expected to be priced several hundred dollars below larger units. The firm also will

show 4-channel receivers: the B02203 with solid state AM-FM tuner/amplifier, 4-channel sound, stereo 8-track player, priced at \$149.95; the R30401 AM-FM, FM multiplex receiver with built-in 4-channel matrix system, discrete/

matrix readout, capable of decoding material from any source, priced at \$499.95. Also new consoles: the RPC 449CL with solid state AM-FM stereo tuner, turntable, 8-track player and 4-channel capability. Cassette unit optional.

Price is \$379.95. The RPC 489MW with built-in 4-channel, two additional speaker enclosures in the cabinet, AM-FM stereo tuner, turntable. Price is \$1,200.

Toyo Radio Co. of America, Inc. will show the CRH-742 4-channel-2-channel player with AM-FM multiplex stereo receiver, 4-channel decoder and phono. Also the CRH-319 portable 8-track stereo; CHR-904 portable 8-track player with AM-FM and FM multiplex; CHR-903 8-track portable player with AM-FM and FM multiplex; CHA-760, 4-channel, 2-channel tape unit with automatic changer.

Other units: CH-900 portable 8-track with AM-FM and FM multiplex at \$109.98; CRH-901 home 8-track player with turntable and speakers at \$119.95; CRH-680 8-track stereo player with AM-FM, speakers, turntable at \$119.95; CHR-666 8-track stereo recorder player with speakers and turntable at \$349.95; CHR-682 8-track stereo player with AM-FM, receiver, turntable and jack; CHR-740 4-channel-2-channel 8-track player with receiver and decoder at \$349.95; CH-751 4-channel 8-track player deck at \$119.95; CHR-410 portable 8-track player with AM-FM radio, CRH-902 solid state portable 8-track player with AM-FM stereo radio at \$129.95; CHR-591 8-track portable player with AM-FM at \$179.95.

Pioneer has a portable cassette recorder, the KT-401, combining AM-FM radio and intercom, operates on batteries or AC, has built-in condenser mike and mike jack. Also, KT-301 and KT-201, first a combination cassette with intercom, second a recorder.

Belair has two 8-track machines for the home with record, one a deck and one with multiplex.

Kraco has Instant Stereo, a built-in tape deck with speakers in a wing shape and only two wires, the hot wire and ground, meant for easy installation. Price, \$59.95. Also from Kraco, the ST136 AM-FM stereo tuner at \$79.95.

Sanyo has a FTV200 car stereo adaptor which will enable buyer of

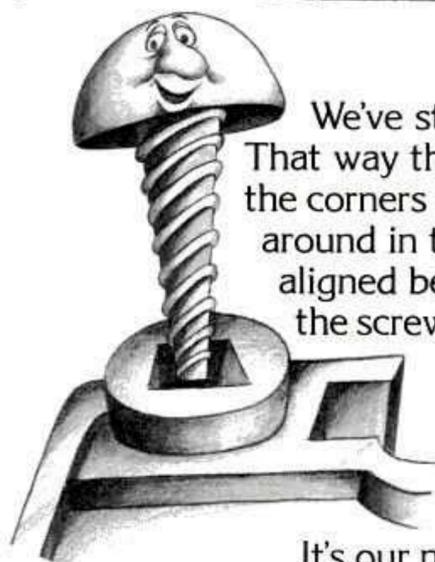
(Continued on page 38)

# improvements business.

## Amazing new miracle ingredient fights dirt fast !!!

The first five seconds of our new cassette is a head-cleaner and what's amazing, new and miraculous about it is that it doesn't rub as it scrubs at it cleans. Because it's nonabrasive.

But the head-cleaner's also a timing leader and we've marked the place where it starts with three little arrows so your customers will always know exactly where they are.



## Our screws aren't loose.

We've started putting our screws into square holes. That way the shavings from the threads get trapped in the corners of the holes and can't cause trouble jumping around in the works. Also, the cassette stays properly aligned because the shavings create a tighter grip on the screws.

## Our new long-playing cassette is shorter.

It's our new UDC-46. Twenty-three minutes per side. Which just happens to be the average playing time of the average long-playing record. (Our other cassettes are 60, 90 and 120.)

And those are our five new improvements. They add up to better Maxell UD cassettes. And better Maxell Ultra Dynamic cassettes mean happier customers. And happier customers mean more sales. And you know who's happier then.



**maxell**

Our business is improving.  
So can yours.

Maxell Corporation of America, 501 Fifth Avenue, New York, New York 10017

## Buyers Wary of 'Q'

• Continued from page 25

differential between RCA and Columbia 4-channel was also stymieing software stocking.

Chains like Playback, 35-store operation based in Oakbrook, Ill., and essentially playback outlets, and Custom Music Corp., St. Louis-based 30-outlet chain (Billboard, Jan. 13) were stocking both playback and records and tape in 4-channel, but noted slow movement thus far. All users admitted that the shortage of playback was holding back cooperative advertising of all kinds for quadrasonic, another deterrent.

### Geigle's Optimism

"Quadrasonic will come on bigger in 1973," Al Geigle forecast. Overseer of Montgomery Ward's national tape and records buying, he said he felt momentum would come from the new equipment to be shown at the current winter shows. Geigle said he hoped that "Q" tape manufacturers would more distinctly mark their 4-channel tapes, as his department chiefs are reporting many stereo equipment owners returning 4-channel tapes, thinking they have purchased stereo. Geigle said his plans call for more promotion and isolation of 4-channel prerecorded product in his departments.

Veteran chain entrepreneurs like John Cohen, Disc Records, Cleveland; Sam Shapiro, National Record Mart, Pittsburgh; Paul David, Camelot stores, N. Canton, O.; Barry Bergman, Record Bar, Durham, and others indicated a wait-and-see attitude. They all felt that any 4-channel impact would not come until well into the 1973 Christmas gift buying period. Many of them mentioned that substantial quadrasonic equipment sales require more demonstration floor and room space than many of their stores now can give.

# Tape Accessories: Steady Sales, Fast Turnover, Quick Profits

By RADCLIFFE JOE

NEW YORK—One of the fastest-growing, most stable, and certainly most profitable areas of the tape industry, is accessories. Accessories are to tapes what needles are to phonographs, one can hardly exist without the other. As one accessory manufacturer recently put it, accessories provide a relatively small but steady business. It has a quick turnover, and equally quick profits.

So important have accessories become to the industry that no consumer electronics show featuring tape and tape equipment, is held without many accessory manufacturers taking part.

All facets of the accessory market are enjoying a boom in sales, with manufacturers trying to outdo the competition with new and innovative ideas. This is especially evident in carrying cases.

One trendsetter in this field has been Le-Bo, which, with the introduction of jumbo jet airline services, introduced what it called a 747 carry case for both cassettes and 8-track cartridge product. Today, the 24-unit carry case is one of the most popular items in most accessory manufacturer catalogs.

The 24-unit case is also developing much popularity in the home with such companies as Bouble Sixteen, with its Dosix, lazy-susan-type unit, E.S. Johnson, with its executive-style case, Le-Bo, Recoton, Robins, Amberg File and others developing streamlined, decorator-fashioned units, that fit into the decor of the most discriminating housekeeper, as naturally as a specially designed piece of furniture.

As an accessory manufacturer, Duotone's largest volume of business is in phonograph needles. Over the last few years however, the company has been diversifying into tape accessories. Today with a full catalog of tape-care products, it also lists carry cases as its biggest-selling items.

Also a big seller for the Miami-based company is a tape carousel for both cassette and 8-track product with a list price of \$9.95, and a tape-care kit for \$2.95.

According to Stephen Nester, Duotone's president, there is also a tremendous market demand for cassette and 8-track head cleaners, the Duotone Easy Splice kit for the repair of damaged cassette and 8-track tapes, headphones, record-cleaning sprays, record brushes, and antistatic record-cleaning fluids.

Amberg File & Index of Illinois is maintaining its emphasis on carry cases with its eye-catching "Platter-Pak" and "Ampack Ultra-24" designs for records and tapes.

The lines designed to appeal to all ages and all tastes are constructed of binders board with moisture resistant covering and are available either in subdued wood-grains or a riot of mod colors.

At the Weltron Co., Durham, N.C., the emphasis is on tape hardware, but the company maintains a complete catalog of record and tape accessories. Top of the list,

according to Pratt Winston, vice president and chief operations officer of the company, are carry cases and headphones.

Best sellers among these are model 70-12, a hard-shell alligator

cover case that holds 12 cartridges, and model 70-12, a smart leather case with a 10-cartridge capacity. Also in the Weltron line are 3-in-1 test cartridges, demagnetizers, storage boxes, clean and lube kits,

head cleaners and blank tapes.

At Fidelitone, N.Y., the firm's biggest accessory seller is blank tape, with headphones, mikes, carry cases, head cleaners, cables and plugs also steady sellers. One new

addition which Fidelitone's Irving Glasser confirms is a big seller is a "Tape-go-Round" manufactured in plastic, wood and lucite, and supplied by Victor Stanley.

(Continued on page 39)

## Carry-Corders from the people who

Performance that doesn't quit.  
Not on your customers. Not on you.

We've built our cassette recorders and players to reproduce voice and music beautifully. That's why millions of them have sold beautifully.

And there's one other beautiful thing they do—they stay sold.

What else would you expect from the first and most experienced name in recorders and cassettes?

### Announcing the Carry-Corder® 150.

Our economy-minded cassette recorder/player that you all know is back with a new improved low price.

### Carry-Corder 1420.

Our famous deluxe cassette recorder/player—same superb quality as ever. Packed with features, everything needed for recording and playback.

### Carry-Player 1100.

Incredible performance that can't be beat in its price range. Fast Forward, Fast Rewind. Virtually indestructible plastic. Ear-phone jack. AC adaptable.



## Blank Tape Firms

• Continued from page 28

manager. Professional Duratape and Duratape itself remain unchanged. Fliptape is now in a new white housing with a blue box emphasizing a bolder brand name and in new lengths—40-, 60-, 90- and 120-minutes; the old line had only 60- and 90-min. lengths. Packaging externally is also different: now instead of three or two per polybag. Fliptape is packaged in single packs in a soft poly box with an insert for all four lengths and also as twin-packs on a blister card (60's, 90's only).

Voicetape is now in a new screw-fastened housing with bolder product identification as to lengths and quality. Whereas only C-60's were available, the line includes now 30-, 60-, 90- and 120-min. lengths. Where before there were 12 boxes in a storage filing box only, now Voicetape is available in single poly boxes and twin-packed as well.

# Blank Tape Mfrs Gearing for TV Tape Consumer

By BOB KIRSCH

LOS ANGELES — There are four major software manufacturers—Audio Magnetics Corp., Memorex Corp., Ampex Corp. and 3M Co.—now making videotape for the industrial and educational mar-

kets. All of these firms are giving thought to and preparing for the consumer market.

Spokesmen for all of these firms feel a mass consumer market for magnetic tape television cartridge

systems is probably several years away. But these spokesmen also say that, given specifications and a marketplace, they would have no trouble producing for the consumer within the near future.

"Our Indianapolis plant is already turning out videotape," said Carl Frederick, director of marketing for Audio Magnetics Corp. "We're geared to make tape for any of the systems, and we have

the tooling facilities for various lengths.

"Basically," Frederick added, "we see two markets; the educational-industrial and the consumer area. We are involved in the first area now and, by the fall of this year, we will have a Tracs Videotape under the Tracs logo which will be available to those who want it and will be marketed the same way Tracs audio tapes are. The graphics will be the same and what we will be doing is building a family of tape."

As for a mass consumer market for video, Frederick sees 1975 as a likely date. He also sees a disk system or systems emerging as one market, for playback only, and a tape system or systems emerging as a playback-record market. "This will be for the hobbyist," he said, "somewhat like the audio cassette. A unit priced at about \$500 is a mass market item to me," he added.

Frederick said the firm will market and manufacture private label videotape and will be able to use all of the three coatings videotape may require. He added that Audio will be able to sell a 60-minute blank videotape for \$9.95 retail by 1975 if the demand is there, and pointed out that custom duplication may be another big market in videotape.

Memorex Corp. is also making blank videotape for the industrial and educational markets now, according to Jim Loser, "We have recently announced a videocassette," he added, "with shipments to begin in the second quarter. We will have no trouble manufacturing tapes of various widths.

"As for a consumer market," he said, "it's a minor market now but should be more identifiable within a year. We will make tape for this market in the same Santa Clara facilities as we make tape for industrial uses, and handle it through the same channels."

Concerning record and playback in videotape, Loser sees "the opportunity here more significant than in audio tape in terms of repetitive usage. How often do you erase an audio tape? Not often. I think you will see the same tape used more often in video. As for lengths and widths for the consumer market, we will probably follow the consumer demand."

Ampex Corp. is also manufacturing and marketing blank videotape now for the industrial and educational markets in its Alabama facilities, and is thinking about a consumer program.

According to George Armes, manager of product management of the magnetic tape division, "we have the capability to make videotape for the consumer market now. Our main concern is the interface between the tape and the system itself, to design and formulate a tape for a given system. We will have to test the tape and the system for variables such as temperature and humidity just as we do with audio tape.

"From a videotape standpoint for the consumer market," he said, "we will take the lead from the equipment manufacturers. We see no problem in adjusting to any system and we are ready to react to any trend. If we found out there was a mass market next week, we could apply ourselves to it. It's within our state of the art to produce any tape necessary at the moment."

3M Co. is another major manufacturer servicing the industrial and educational market. According to Bill Madden, "we have the technology for videotape for any system and can engineer product for any application as long as it's realistic. We have access to a number of different oxides, so this will not be a problem.

"We are involved with industry and education to a large extent," Madden continued, "and this market is moving quite nicely. We feel the consumer market will depend on technological breakthroughs, such as the cost coming down and the availability of a color camera.

## and cassettes invented them...Norelco®

### Four different cassettes— to meet all the needs of all your customers.

Our line of cassette tapes was designed to satisfy everyone—even the fussiest audiophile. That's why it'll satisfy you. Because you'll have something for everyone. Including stay-sold quality that makes friends for you.

Ask your Norelco Representative about our current discount program that means more profits for you.

#### The Norelco 100

is a good value in an all-around cassette. High standard quality for background music, lectures, etc.

#### The Norelco 200

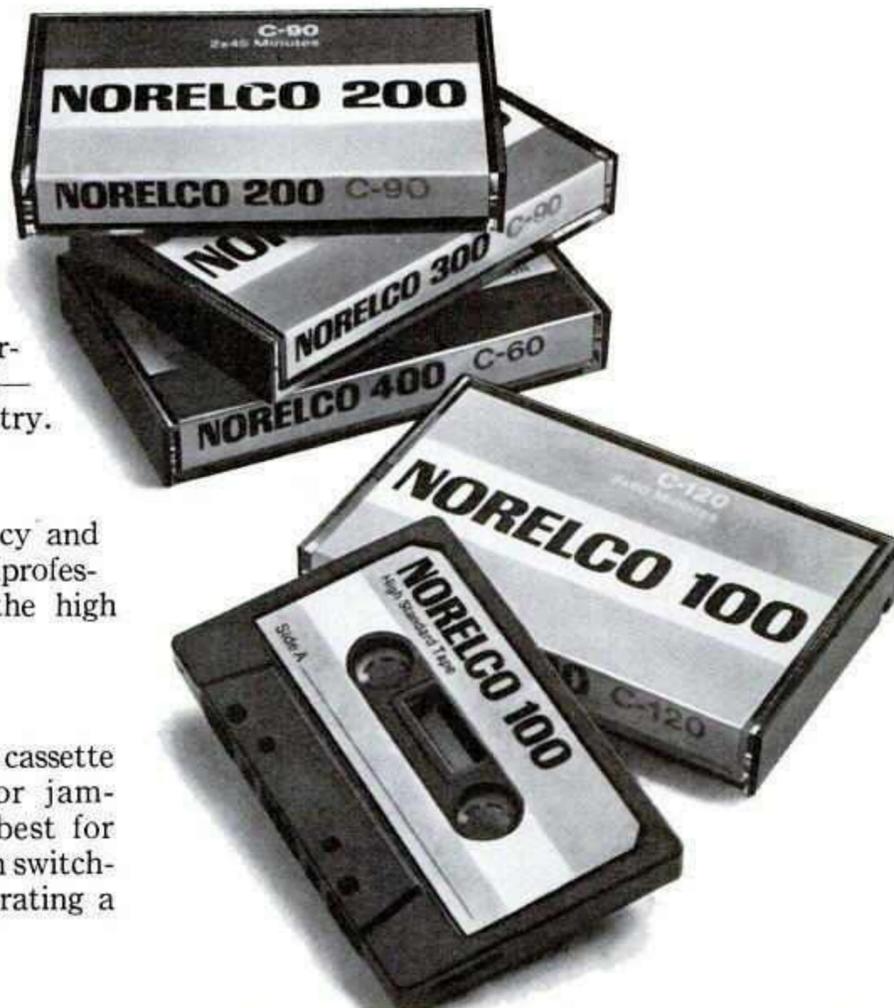
is a low-noise cassette perfect for music recording—the standard of the industry.

#### The Norelco 300

offers extended frequency and dynamic range for semiprofessional recording. It's the high output/low noise tape.

#### The Norelco 400

is our Chromium Dioxide cassette with Perma-Guides for jam-proof operation. The best for very critical recording on switchable equipment incorporating a CrO<sub>2</sub> tape position.



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# Why the first name in recording has the last word in quadraphonic.

## It Takes A Little Longer To Be Right.

While a lot of the other companies were busy bragging about how sensational their matrix quadraphonic recordings sounded, we knew that what they touted to be true quadraphonic sound really wasn't. The Discrete RCA Quadradisc is.

## The Discrete RCA Quadradisc Was Worth Its Wait.

The sound reproduction from our discrete Quadradiscs is the standard in high fidelity recording. Its "in-person presence" a technical triumph for the most demanding connoisseur. The Quadradisc's realism is revolutionary because the Quadradisc wraps its sound around you. To make you feel like you're sitting in the center of the sound on stage; or, it can treat sound as the ambient reflection of the concert hall and provide you with the best seat in the orchestra. No matrix system is capable of doing this. The RCA Quadradisc is. Every one of its four channels is recorded and reproduced on its own separate track. That's what makes us discrete and everyone else, well, just everyone else.

## The RCA Quadradisc Delivers Better-Than-Stereo Sound On A Stereo.

Even if you don't own a quadraphonic system right now, you can enjoy RCA Quadradiscs on your present system. In a recent issue, *Time Magazine* said "...the stereo sound from one of RCA's new Quadradiscs is stunning!"

## Quadradisc Compatibility Guaranteed

An analysis by a leading independent research laboratory, in

accordance with standards set by the Recording Industry Association of America (RIAA), has enabled us to guarantee full compatibility of the RCA Quadradisc when played on standard stereo systems. They have also certified that the RCA Quadradisc plays with excellent frequency response, in full accord with The National Association of Broadcasters (NAB) Disc Recording and Reproduction Standards.

## Guaranteed Quality Doesn't Cost More

While a lot of other companies are charging extra for their quadraphonic recordings, RCA Quadradiscs are available at the same price as regular stereo records.

## The Pros Agree

- **Walter Carlos—Columbia Recording Artist:** "When Rachel Elkind and I began our *Sonic Seasonings* album, we planned for quadrasonic and recorded all the material in quadrasonic...We tried to process this master on all the known matrix systems...I am most unhappy to report that the results were catastrophic. "No other product will be marketed in quadrasonic now for awhile—until a non-matrix system is accepted as an industry standard. Perhaps the JVC/RCA carrier disc is the answer... "With a discrete release available we can have the best of all worlds."
- **New York Times:** "Since there can be no doubt in anyone's mind who has heard both systems that the discrete method is clearly superior, it probably should be used for all new recordings."
- **Stereo Review:** "Assuming that having four channel sound is a good thing, it is agreed by all that the ideal way to record and reproduce four channels of information is with a discrete

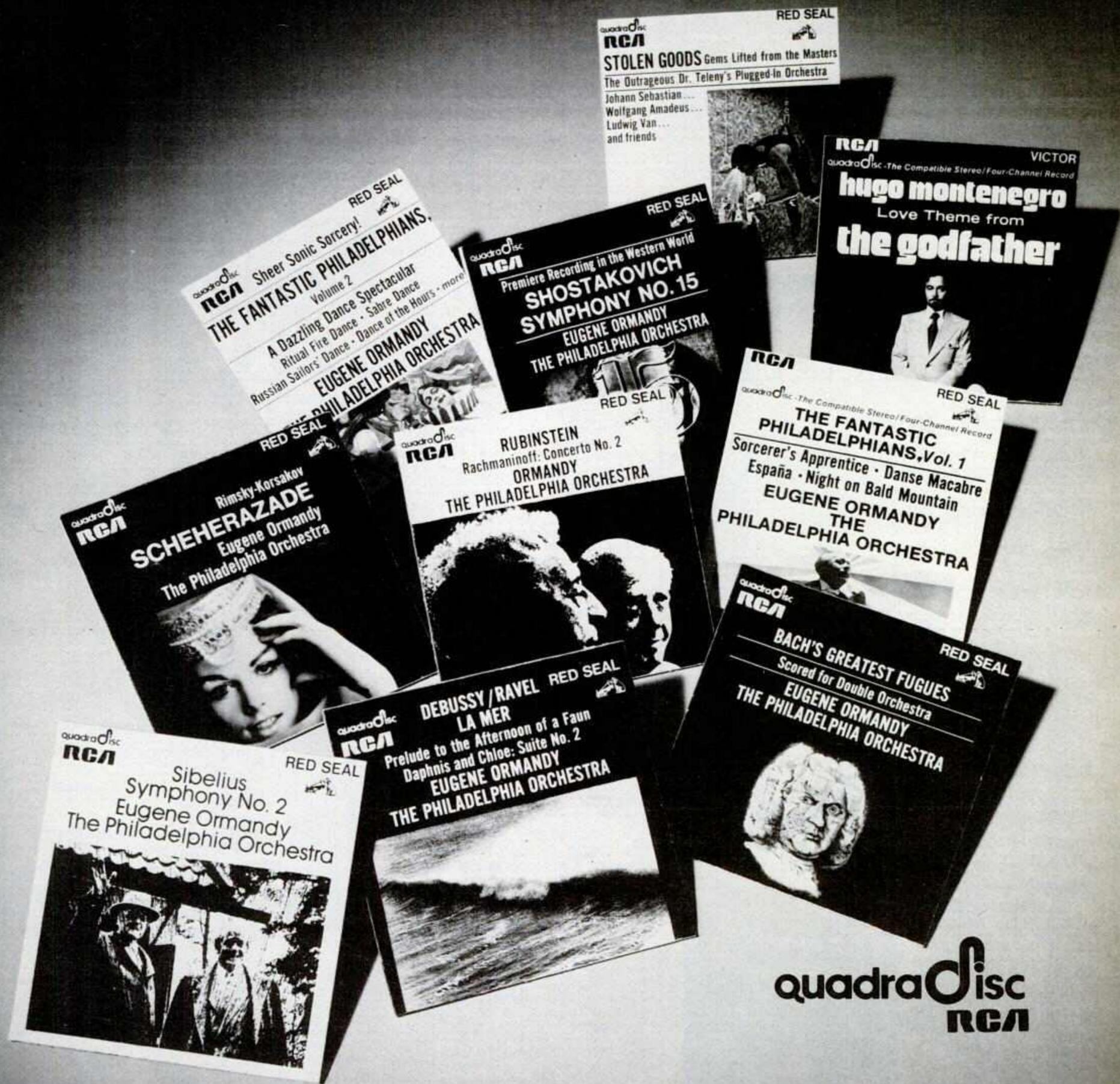
system in which each channel remains completely independent of the others throughout the recording and reproduction process.

"The Quadradisc can provide discrete material from all speakers simultaneously—something no matrix system can do."

## They Chose To Be First. We Chose To Be Best.

All quadraphonics are not created equal. Other companies spoke too soon and claimed too much. We stayed silent until we had our quadraphonic recording system perfected. Now we do. And we're working with high fidelity manufacturers like JVC, Panasonic and others to implement the state-of-the-art. And we are working with our artists and producers, creating musical material that will utilize the RCA Quadradisc to its greatest potential. That way you'll get the best of both worlds—the artist's creative freedom coupled with engineering integrity. In rock, pop, classical, country and rhythm and blues. For now and for the future. The Discrete RCA Quadradisc. The first quadraphonic record that's true quadraphonic.

Sometimes you have to save the best for last.



quadraDisc  
RCA

February Releases

- |           |   |           |  |
|-----------|---|-----------|--|
| APD1-0001 | Love Theme from "The Godfather"               | ARD1-0018 | Sibelius: Symphony No. 2 in D, Ormandy                         |
| ARD1-0002 | The Fantastic Philadelphians, Vol. 1, Ormandy | ARD1-0026 | Bach's Greatest Fugues, Ormandy                                |
| ARD1-0014 | Shostakovich: Symphony No. 15, Ormandy        | ARD1-0028 | Rimsky-Korsakov: Scheherazade, Ormandy                         |
| ARD1-0015 | Stolen Goods                                  | ARD1-0029 | Debussy/Ravel, Ormandy   |
| ARD1-0017 | The Fantastic Philadelphians, Vol. 2, Ormandy | ARD1-0031 | Rachmaninoff: Concerto No. 2 in C Minor<br>Rubinstein, Ormandy |

Also available on tape.

# Morse Electrophonic 'Q' Push

NEW YORK—Like most of the companies showing new product at the Winter Consumer Electronics Show, Morse Electrophonic is building its display in the International Ballroom at the Conrad Hilton Hotel around the quadrasonic concept.

Five of the 10 new home entertainment systems being displayed at the show are quadrasonic units, and these range from decorator design consoles to table model systems.

Top of the quadrasonic line is the Electrophonic Mediterranean 67, a designer console with spherical speakers, built-in compatible 2- and 4-channel "4D" discrete tape and "SQ" matrix phonograph and radio system.

Featured in this richly grained Spanish oak cabinet are AM/FM/

FM multiplex radio, deluxe Garrard record changer with diamond stylus, tape player mechanism for both 8-track stereo and discrete 4-channel tapes, matrix channel distinction system. The unit's precision engineered audio system features two 10-inch duocone speakers and four 3½-inch hard back duocone tweeter, plus two additional pedestal-mounted full-range sphere speaker chambers.

This unit, model 4D94521, also features AM/FM/FM multiplex radio, 260 watts of instant peak power, FET circuitry and (IC) integrated circuits.

Installed in the unit's handsome cabinet are deluxe BSR record changer with diamond stylus, tape player mechanism for both 8-track stereo and discrete 4-channel tapes, a matrix channel distinction system, as well as precision engineered audio system featuring two 8-inch duocone woofers and four 3½-inch hard-back duocone tweeters. There are also two additional pedestal-mounted full-range sphere speaker chambers.

The Electrophonic model 466D is a five-piece quadrasonic stereo receiver with 4D tape playback compact system. It features AM/FM/FM multiplex radio, tape play-

back mechanism that plays both 8-track stereo and discrete 4-channel tapes. There are also push-button controls for compatible 4D discrete tape system, phono-radio, SQ matrix and power on/off. Automatic or manual channel changing is also featured. The unit produces up to 400 watts of IPP on solid state FET circuitry and (IC) integrated circuits.

Next is another quadrasonic unit, model 447C. This is also a five-piece quadrasonic stereo receiver with 4D tape playback compact system. The tape playback mechanism reproduces sound from either 8-track stereo or discrete 4-channel tapes. The model 447C produces up to 200 watts of IPP, has a full-facility rear accessory panel and comes with four full-range air suspension speakers.

Rounding out Electrophonic's quadrasonic line is model 449G, also a five-piece receiver and 4D tape playback compact system. This unit has most of the features of the model 447C.

Electrophonic's conventional stereo line features five new additions, among them is model MAGT820F a four-piece stereo radio/tape/phono compact system which incorporates AM/FM/FM multiplex radio with 8-track tape playback mechanism. The unit has solid state and FET circuitry, integrated circuits, automatic or manual channel changing, push-button controls, professional Garrard changer with magnetic cartridge and diamond stylus. It produces up to 200 watts IPP through an air suspension speaker system featuring horn diffusers, two 10-inch duocone woofers, two 5¼-inch midrange speakers, and two four-inch horn tweeters.

Next is the model TG472006, a three-piece stereo radio/tape playback compact system with professional Garrard changer. Features are an AM/FM/FM multiplex stereo receiver with 8-track tape player, FET circuitry and integrated circuits, rocker switches for power on/off, AFC and loudness, slide controls for balance, treble and bass, and champagne pedestal sphere air suspension speakers. The unit delivers up to 200 watts of IPP.

The Electrophonic model 947C is another three-piece stereo radio/8-track tape recorder/player compact system with many of the features incorporated in the TG-472006 unit. Power output is 100 watts IPP and the speakers air 8-inch air suspension duocone units featuring horn diffusers.

Rounding out the conventional stereo line is another three-piece stereo radio/8-track recorded/playback system, delivering 50 watts of instant peak power.

## AST, CBS Exhibit

• Continued from page 25

8-track, Sutton has product priced to list at \$1.59, \$1.99 and \$2.99. Barry Birch, vice president, marketing, said Sutton has opened numerous mass user accounts and will soon be in K-Mart. Sutton also features the long tape box.

Apex Rendezvous for the first time is bringing in \$1.99 priced 8-tracks, pre-packed and pre-stickered with two displays for them. Robert Demain said the IHE has always been a good show for the company.

### Amplex

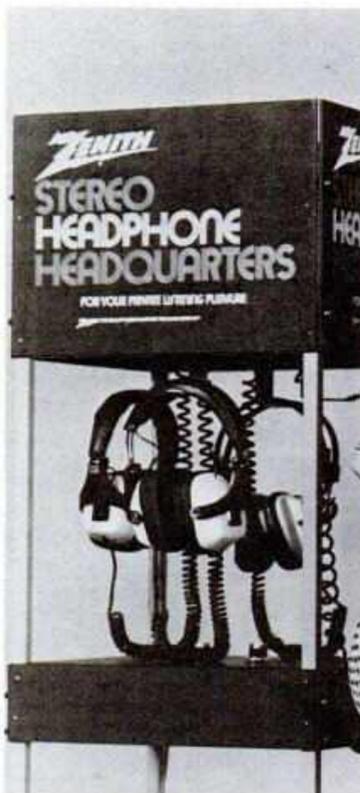
AST is going all out with an exhibit featuring a 30-foot wall lined with six cubicles equipped with earphones for auditioning 14 new open reel Dolbyized releases and 7 new 4-channel titles that make AST's quadrasonic catalog total 47 now. There will even be a demonstration of matrixed cassette, though none is on the market. AST's open reel tapes list from \$7.95 to \$11.95 and the firm has 34 titles now. AST is in the Consumer Electronics Show.

Also in the CES is CBS with its exhibit of software titles along with personnel from the CBS labs to explain the new SQ logic IC system.

## New Products



STEREO RECEIVER with built-in 8-track player and 11-inch changer have been added to Motorola's line of audio components. Model FH213JW lists for \$229.95.



FLOOR MODEL display demonstrates Zenith's 1973 line of stereo headphones.



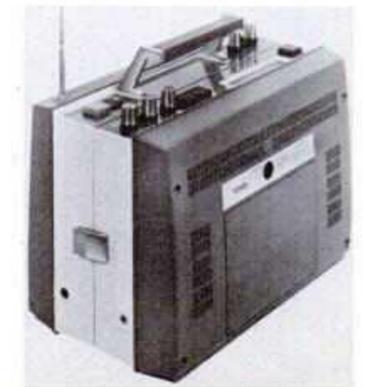
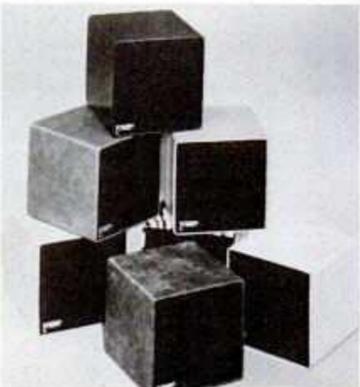
COMPONENT stereo system integrates a 10-watt AM/FM receiver and built-in 8-track record/playback deck with two 8-inch bookshelf speakers. Model CMS-308 is offered by Benjamin Electronics for \$249.85.



FISHER SOUND panels for traditional or modern settings can be wall hung or arranged for 4-channel with the use of floor stands.



PIONEER'S new auto player display allows the demonstration of six pairs of speakers with removable panels so display can be easily updated. Directly below left, Kriket speakers from Acoustic Fiber Sound Systems feature vinyl exterior finishes in colors such as blush pink, leather-look and even fur covered. Directly below, right, Toyo's CRH-902 portable 8-track with AM/FM stereo radio.



## JBL Fair Trade

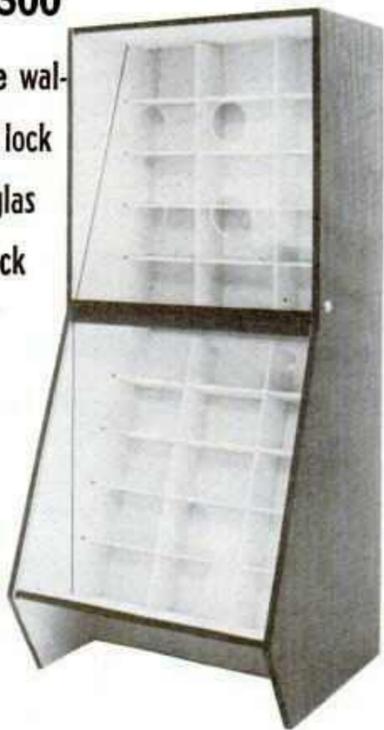
LOS ANGELES — James B. Lansing Sound has obtained a permanent injunction in Superior Court here halting Shelley's Audio of downtown Los Angeles and Christopher's Audio of Alameda, Ca., from selling JBL speakers under the fair trade price.

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# Store Tape Display Case Mfrs Expanding Rapidly

CHICAGO—The rapid expansion of the prerecorded tape business has spawned a new industry that is at least keeping pace if not accelerating faster—cases for stores to display the tapes in. Dozens of firms have entered the business, once more or less the province of a few established companies such as Freedman Artcraft. For some, such as Le-Bo, the accessory marketer, expansion into tape display cases came naturally. However, most of the companies are specializing in store fixtures. Views from executives of Freedman and Genco, the latter a firm manufacturing a conveyor belt display case, appeared in these pages earlier (Billboard, Jan. 13).

One of the newer companies in display cases is Bestape, Tamarac, Fla., where president Lou Harris said plans are under way for overseas sales, particularly in the Caribbean and South America. He said the firm has been granted Domestic International Sales Corp. (DISC) status. Demand for cartridges and cassettes is about even in South America, he said.

Bestape diversified from tape accessories into cases. It has added 5,000 square feet of warehouse space and will soon go into automation, whereby portions will be cut automatically and slot-fitted. It is producing different exteriors offering psychedelic and country music motifs as examples. Five sizes are produced: 40 capacity, \$27.95; 75 capacity, \$30; 100 ca-

capacity, \$35; 250 capacity, \$71, and 500 capacity, \$139.

Yet another new firm is Mastercraft Display, Twin Lake, Mich., headed by Dave Touzel and L.D. Wolgamott. Touzel was in rack-jobbing and Wolgamott was with American Store Equipment 15 years. Touzel said placement of cases is critical and that he spends much time with store managers. Basically, managers prefer cases in the rear to draw traffic through the store, but they want the units horseshoe situated or facing each other so the customers do not block aisles.

Mastercraft is concentrating on Handleman, ABC Records & Tapes, Disc Records and other mass users. Touzel was among those who said the sliding door construction is proving bad because of wear, ability of customers to pry them open and tendency for product inside to get out of place. He prefers the doors that come off in one piece and units with a bottom drawer where product is retrieved.

Mastercraft has eight models and does custom designs. It also prices equipment high but offers discounts. Wolgamott said the least discount a distributor will get is 20 percent. The firm also has a delivery service and tries to prevent shipping damage this way. The two men indicated that if the order is sufficient, they will go anywhere to make a setup. Typical models are a 540 capacity with

underneath storage for 320 that lists for \$310. A 288 capacity lists for \$97.50, a 72 capacity lists for \$39.95.

Design Fabrications, Ferndale, Mich., is another relatively new manufacturer. Bruce Dych, a partner, said the firm is adding models. He sees it going to plastic laminate soon and said the firm has its own equipment for this. The company might also consider KD's. Right now, Design has the 306 capacity at \$130 and a counter-top unit that holds 50 cartridges at \$50. Additions will be a 150 capacity cassette unit to fit on top of the 306 cartridge model, a 75 capacity 8-track unit and a 500 capacity 8-track unit. The 150 capacity unit will also be promoted for use with blank tape, yet another facet of the display case boom.

George Duncan, Quality Display Co., Charlotte, N.C., was among many who said cases have to be tailor made for stores. He said considering carpenter wages his

firm's prices "are ridiculous." The firm's models are 550 capacity, \$175; 275 capacity, \$110; 144 capacity, \$42.98; 126 capacity, \$55; 108 capacity, \$32.95; 48 capacity, \$21.95. The firm offers a 48 capacity unit without hand holes for \$18.95.

Because his firm's two models are add-ons, Ray Pearson, president, Carolina Dist., Wilmington, N.C., said there had been no new additions. However, he said: "We're hoping to add a full line. What is holding us up is trying to come up with something new. All the designs are basically the same in front."

Actually, Carolina's Astro center is unusual, in that it features a hemisphere, or "bubble," that stands out from the unit, allowing customers more freedom to examine tapes. This 144 capacity unit stands 25 inches high, 30 inches wide and 11 inches deep and sells for \$48 f.o.b. The other mini-center with category signs (country, rock, so on) lists for \$28.

Another relatively new firm is Melody Recording, Inc., W. Caldwell, N.J. The firm has two models now but is planning a monster-size 1,500 capacity unit that will sell for around \$450 to \$500, said owner Al Cohen. The firm's 90 capacity unit is 25 inches wide, 19 inches high and sells for \$29; the 588 capacity unit (300 are stored below) is 36 inches wide and 54 inches high and lists for \$120.

Yet another firm staying with its basic design is Creative Store Equipment, Terrell, Tex. The firm is rather unique in that its cases are flip-through design and styled in modular fashion for add-on convenience. Units fasten to walls or are free standing, according to Graydon Howell, national sales manager. Prices run from \$69.50 for a small 40 capacity cartridge or 80 capacity cassette unit (28½ inches high, 19½ inches wide, 7 inches deep) to \$535.50 for the 480 capacity cartridge or 960 capacity cassette unit (70 inches high, 94½ inches long, 15 inches deep).

## Big WEA Label Group Joins RCA in 'Q' Race

• Continued from page 25

As of December, it seemed evident that the drift in Japan was also toward discrete. As late as a year ago, the bulk of the quadrasonic market in Japan was matrix and there was no question about its impact in the U.S. market where Columbia Records had its own SQ system and other systems included Sansui, Electro-Voice, the Schriber system, and various other "systems" that ranged from decent matrix to even fake matrix.

In the U.S. and in Japan, it was obviously an SQ world. The Sony label was doing quite well in Japan, and still is. As for CBS, the label was selling SQ in high volumes, and still is. Mike Reineri of Federated Electronics, a Los Angeles hardware firm, was early a strong supporter of the SQ system and presented in-store demonstrations enthusiastically to potential customers. Courtesy of Reineri and other such eager dealers, Pierre Bourdain, director of product management for the SQ system for CBS, and Joe Dash, director of SQ hardware licensing for the CBS Group, were able to report that quadrasonic LPs were often outselling stereo as of the end of this last year, especially in product that had been out for a while and peaked in stereo sales.

The CBS catalog currently features about 200 SQ titles on 16 different labels. SQ is now available via 15 records in Germany on Electrola Gesellschaft and in Great Britain on about 30 titles via EMI. As of December, CBS planned another batch of SQ releases and were undaunted that WEA had gone discrete instead of matrix.

Actually, the question was never SQ or CD-5 (the JVC and RCA discrete system) but whether or not WEA would go Sansui or wait until a better system came along. And frankly, none of the systems are perfect yet. As far as matrix in general is concerned, the matrix advocates claimed it was "good enough" and with a logic gain application to boost up the sounds of musical instruments in the rear they felt they would have a system virtually as good as discrete. But when they said "discrete," they actually meant discrete tape. Matrix people argued that the discrete disk system would never happen and at one meeting of the Audio Engineering Society in Los Angeles, CBS' Ben Bauer called discrete advocates "skunks" during a session. In fact, matrix people often spent more time paning discrete than they did in praising their own wares. This was not so of Sansui, who backed their system with advertising, demonstrations, and considerable finesse at the record company level and as early as December 1971 were able to gain such artists as Carole King on Ode Records, distributed by A&M, into their fold. ABC/Dunhill has many

albums in Sansui, including all of their new Impulse releases and when the label reactivated its Bluesway line just recently, it announced that all 15 albums would be in Sansui quadrasonic. Project 3, an early supporter of quadrasonic, uses the Sansui systems, as does Command. Another matrix advocate from the early period is Dick Schory and his Ovation label. One of the first matrix records was a record released by Brother Records on a group called The Flame; it capitalized on out-of-phase material. Alshire has product out in the Sansui system.

Vanguard, who entered the quadrasonic field first via reel-to-reel tapes that were eagerly sought by people with 4-channel tape decks, committed themselves to the SQ matrix system and have several albums available. If you hunted, you could even find such labels as Cinema Prize out in their own matrix system.

Basically, most of the matrix systems are more or less compatible. In fact, in Japan a committee lumped all of the matrix systems besides the Sony-CBS SQ system, into one category called "regular matrix." There are three approved quadrasonic systems in Japan at the moment—discrete (CD-4), regular matrix, and SQ. In the regular matrix category are systems such as Sansui.

The CBS-Sony SQ system was first formally announced and premiered in June 1971 at a Billboard International Music Industry Conference in Montreux.

### RCA

The RCA CD-4 discrete system was unveiled officially at Billboard's IMIC April 30, 1972, venture in Acapulco. But the system had been invented by JVC, Japan, a firm launched by RCA years and years ago, but now Japanese-owned. JVC has licensing agreements on product with RCA and would dearly have loved to ship CD-4 records into the states, but couldn't. Anyway, much of that product was RCA product, which JVC had rights to in Japan. One reason why RCA probably held back from releasing more product was that the hardware to play the "Q" records wasn't available in the marketplace until just recently. Too, the discrete system did have flaws. Some of the flaws were boiled down by Lou Dorren, the inventor of the Dorren quadrasonic broadcasting system now pending approval of the Federal Communications Commission in Washington. Dorren condensed the CD-4 demodulator down from a bulky unit to something only a little larger than a book and he's now working furiously to reduce even that to an integrated chip, as is JVC. This should come about next year, meaning that the demodulator for quadrasonic discrete can be built into almost any amplifier at the

manufacturing stage for less than \$5.

Other problems with the CD-4 system, all solved now, were stylus, cartridge, vinyl, cutting of the masters, etc. But today the CD-4 system includes a much harder vinyl compound to make the records wear longer, a stylus that better interprets the information in the grooves, records that feature about 25 minutes per side and the only problem still existing is that masters have to be cut at half speed, meaning that it's much slower and the technician can't listen to hear what the quality of the tune is until he's finished. This problem, too, will be solved inside of a year, informed sources report.

In reality, record engineers long for a better record system period and many extrapolate that the side benefits of the video-disk systems may be a boon to the record music industry. Engineers see the day when turntables around the world will be junked in favor of an optical system with a low-powered laser read-out; if it can be done for audio-visual units, why not music alone? The stylus is a crude tool for extracting information from a disk anyway.

(To be continued next week)

## Bow New Items

• Continued from page 31

FT888 to remove deck for car use. Price is \$39.95. Also from Sanyo: FT867 car 8-track unit, in-dash AM-FM unit at \$149.95; RD8010 home 4-channel 8-track deck at \$59.95; RD8200 4-channel 8-track deck; the CFT618 and CFT688 at \$59.95 and \$79.95, both packages of existing car decks with speakers, wiring and brackets added.

Muntz has the H7220 and H7200. Both are home 8-track units with speakers, AM-FM multiplex, at \$114.95 and \$149.95. The latter features slide controls.

Craig Corp. has a floor mount car unit with Dolby and FM at \$199.95; 3509 cassette slot load at under \$50; 2712 Dolby home deck with pause control for editing, VU meters, bias switch at \$129.95; 2706 cassette dictation unit with mike control at \$199.95. Also the 3403 portable 8-track unit at under \$60; 3404 portable 8-track with AM-FM and 3-way power under \$100; 3305 home 8-track recorder with AM-FM at under \$200; 3304 home 8-track record unit at under \$100; 3133 4-channel 8-track car unit, floor mount with FM push-button at under \$199.95.

Akai has the GXC38D with Dolby at \$229.95; the GXC3060 at \$189.95; GXC41 and the GXC38 with its own amplifier. Also the FX400D at \$899.95, a 10½-inch open reel unit and four receivers: AA940 at \$449.95; AA930 at \$349.95; AA910 at \$249.95; AA910D at \$279.95 with Dolby.

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SC-60	1.30	1.28	1.18
SC-60 High Energy	1.62	1.58	1.49
SC-90	1.94	1.90	1.78
SC-90 High Energy	2.51	2.47	2.23
SC-120	2.52	2.48	2.39

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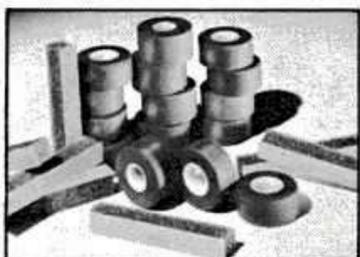
C-30	.52	.48	.45
C-60	.88	.88	.85
C-90	.92	.88	.85
C-120	1.02	.98	.95

Add 10% to above prices for shipping —5% for orders over \$80.00

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# Minn. Mfr. Rep Carries Store Sales Training to Local Level

By IRENE CLEPPER

MINNEAPOLIS — "Serving an account doesn't mean just the headquarters where the decisions are made and the buying is done," says Clark R. Gibb, whose local firm, the Clark R. Gibb company, represents a number of manufacturers in the Minnesota, North and South Dakota and Western Wisconsin area.

Noting that many retail companies are now multistore operations, Gibb feels that servicing such accounts must be done almost as though each branch is an independent entity.

"We must keep the seven or eight branch stores current as far as product information is concerned," Gibb says. "We visit the stores, talk with the manager, check to see who's new. Since there is always turnover in personnel, it is important to regard product education as a continuing process. There is always somebody new who has to be made aware of the various salient points about the merchandise."

Admittedly the ideal way to conduct sales training is in group sessions, where everyone is brought into a central location and there are presentations and demonstrations and time for question-and-answer exchanges. But this is the ideal and often not practical, from a time and transportation standpoint.

Gibb does the next best thing—which often totals up to be a better thing: he does a one-to-one training session on the sales floor, between customers (who may not interrupt so much as they will suggest additional subjects to cover). "They have display pieces that we can use for demonstration as we talk with the salesmen," Gibb notes. "And, in those informal sessions, of course, there's more chance for the salesman to ask questions."

There is motivation from both sides in these training sessions, Gibb says: "Most floor salesmen are very anxious to improve themselves; they're on commission and being better salesmen means a better check."

Among the lines that the Gibb company represents are: Barzilay (contemporary furniture — speaker enclosures); BASF in tape; Dynaco; JBL speakers; Panasonic components; Sennheser headphones; Utah loudspeaker systems.

Servicing the account runs a wide gamut: tracking down a missing part, expediting a delivery, arranging for a shopper-check on price maintenance.

Scheduling factory visits for account personnel is a vital service, Gibb feels. "Visiting our factories is very valuable and should be done periodically." At the JBL factory, visiting customers are given a factory tour, plus a tour of a recording studio where JBL recording equipment is used and a night club outing to check out the sound system with JBL speakers. It's a two-day expedition, often the prize in a short-term, in-house sales contest by retail chains.

One more way in which the rep can prove helpful is in chopping red tape between factory and retailer. There are forms for everything, but "it's not unusual for something to go wrong," Gibb said with a smile.

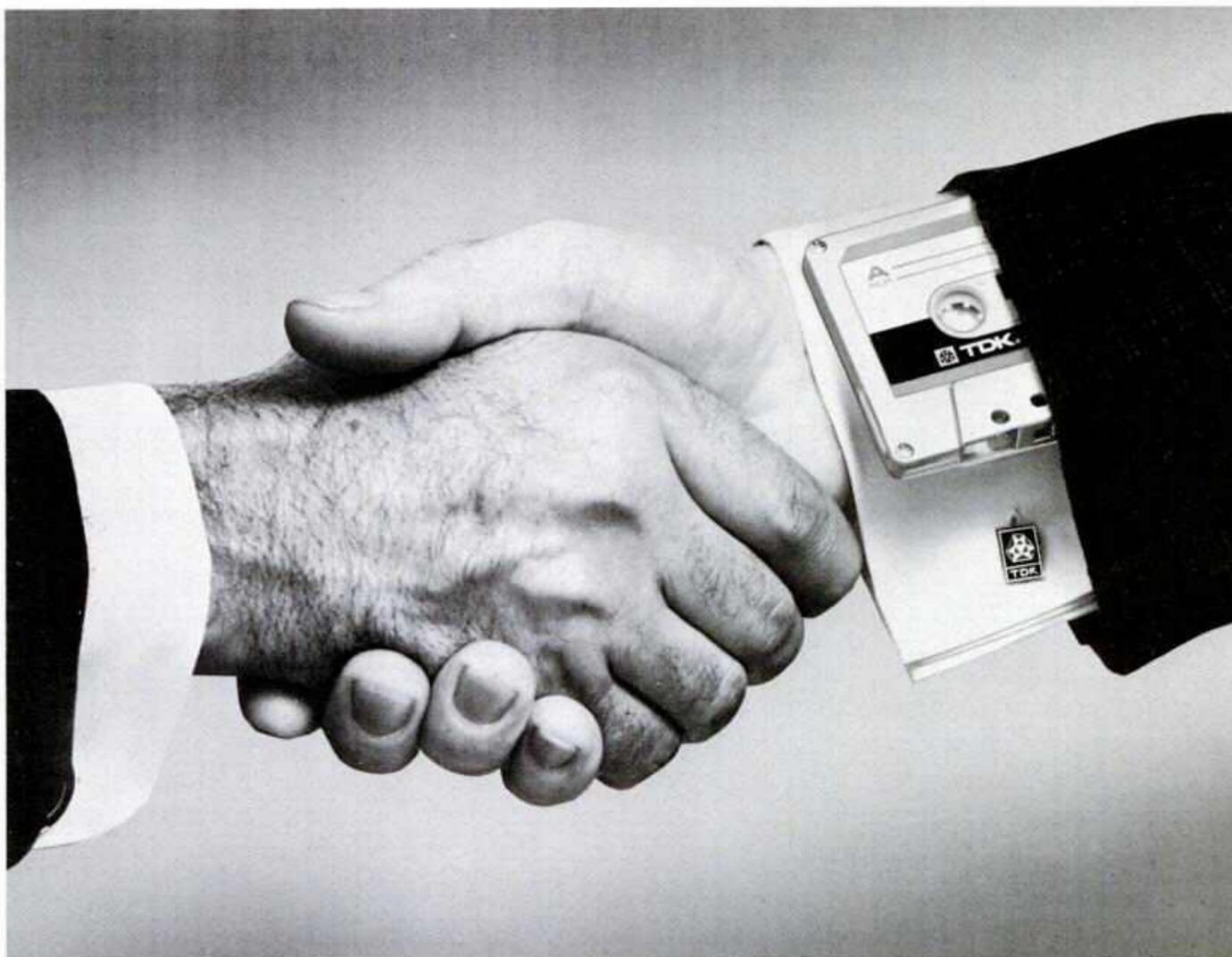
A frequent source of problems is co-op advertising programs. The retailer is supposed to get prior

approval and then submit proof of performance (tear sheets or certified statements as to radio and TV). Sometimes, under pressure of a deadline, the retailer will

short cut the prior-approval requirement. Sometimes he will make up a composite ad with several brands included—a practice which the factories frown on.

It is at this point that the rep steps in as go-between and can frequently bring about a resolution of the problem. "Factories want to have their products advertised,"

Gibb points out, "so, unless something is blatantly wrong, the advertising procedure can usually be okayed and the co-op arrangement honored."



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## Tape Accessories

• Continued from page 32

In addition to adding a new stylus cleaning kit to its line, Robins Industries is also expanding and upgrading its carry and storage case catalog by adding larger models with more luxurious finishes in eye-catching colors.

Robins officials disclose that such items as headphones and blank cassettes remain on the best-seller list, and that other standard catalog products like head cleaners, demagnetizers, splicers continue to find a ready market.

# Speaker Sales Booming; Many Trends Emerging

• *Continued from page 25*

• **Continued use as traffic builders.** In fact, an electronic wholesaler told the American Loudspeaker Manufacturers Association recently that speakers will continue to be one of the most footballed items as long as sales personnel are not trained to talk up features and see the only difference in terms of price (Billboard, Dec. 16).

• **More dignity in price-based offerings.** Pacific Stereo, for example, advertised Quadraflex's five models just prior to Christmas at 25 percent off for one week only with ad copy noting it was "the first and only time this year" for such a sale (the line ranges from \$39.95 through \$139.95).

• **Well-known hardware brands adding speakers.** Ad copy from Pacific Stereo noted recently: "You probably know Harman-Kardon's very fine receivers and you should get to know their speakers too (a \$289.95 value Kenwood receiver, BSR turntable and Harman-Kardon two-speaker package was offered at \$229.95)."

• **Bookshelf boom to grow.** Paul Szymkowski of Musicraft here was among many who said the 4-channel push will result in the continuing popularity of small-size units because people can't conceive of having "four giant-sized end tables stuck around a living room."

• **Much bigger trend to large enclosures.** Said Al Hotwagner, Jensen Sound Laboratories, another CES exhibitor: "The tight economy isn't keeping people from spending money on much larger units. People that used to think of \$49.95 units see they can get so much more for \$99.95 (Jensen's models 4, 5 and 6 are priced respectively at \$99.95, \$147.95, \$198.95)."

• **New shapes, finishes, even camouflage.** Probably one of the most interesting new silhouettes is from Design Acoustics, a new firm itself, whose D-12 is so designated because it is dodecahedron-shaped, or 12 sided (\$325 each). As for finishes, Acoustic Fiber Sound Systems offers an alternative to the "wood look" monotony implicit in 4-channel with non-wood exteriors as vinyl in colors such as Ryne, White of Fire Swirl, simulated leather, fabric covers of wool and so on and even fur. Fisher Radio, though, has a line of what it calls "sound panels" that resemble paintings (again, an obvious alternative to the 4-channel dilemma of where to position rear channel units).

• **Emphasis on grille design, snap-out grilles.** Any number of lines feature removable grilles new. But more dramatic are the new constructions such as JBL's Quadrex 2 pattern consisting of truncated pyramids of semi-rigid, reticulated foam material, which because of its open pore characteristics, is claimed to provide more acoustic transparency than cloth.

• **Cabinet construction.** Johnzer Products is showing a new "quadraplex" edge on its speakers that president Howard Johnzer said makes it appear the units are cut from the center of a tree. The firm, heretofore an OEM supplier, has 16 different speakers in its catalog and specializes in promotionally-priced units ranging from \$5.98 to \$125.50.

• **Pedestal supported units.** It's only natural to expect Design Acoustics' D-12 to have a pedestal, but the look is reflected in many brands such as Bose's model 901 and Linear Design Labs' LDL 749.

• **Omnidirectionality.** This is reflected in many lines as yet another answer for 4-channel though not necessarily for that purpose alone by any means. Examples include Fisher's WS-80 "Mini-Omni" 11x18x18<sup>3</sup>/<sub>4</sub>-in. high. Electrostatic Sound Systems, Inc. (ESS) has yet another approach with its Satellite 4 system using an omnidirectional bass enclosure with its own amplifier (midrange and tweeters are in four bookshelf units).

• **Reflecting, radiating, direct, and combinations.** Linear Design Labs' LDL 749 is described as combining "panoramically reflected

sound from the rear" and "forward-radiated" sound from the front. Bose's 901 combines direct and reflected sound. Leslie's Plus 2 disperses sound via a rotating drum but also utilizes 360-degree electronic phase shifters to produce a random spatial effect.

• **Equalizers.** Improvements in transient response have focused new attention on avoiding the compromises in low frequency. McIntosh, for example, has introduced the MQ 101 "environmental" equalizer for \$250 that not only provides flat response but can compensate for different room acoustics.

• **Car units, two-way diversification.** Ray Hauch, Electronic In-

dustries, almost an exclusive car stereo speaker firm, believes many automotive sound dealers "have allowed the car speaker business to drift to the hi-fi stores." The symbiosis implied by Hauch is not lost on Hotwagner, who points out that Jensen is pushing harder than ever its new line of mobile products for cars as well as boats, campers and so on.

Said Hotwagner: "Experience showed us that people were going to want quality speakers in their automobiles. We went in not at the low end where everybody has been slushing around for years, but with high-end merchandise."

• **Kits.** The advent of 4-channel lends itself to add-ons and

firms such as Dynaco, Inc. have many kits available, including a line of walnut enclosures. Another firm stressing kits is Electro-Voice with such offerings as a tweeter building block kit at \$64.50 and mid-range step-up kit at \$37.50.

• **Optional finishes, paint-your-own.** Many firms offer enclosures in multiple finishes such as Acoustic Research, which lists glossy walnut, oiled walnut, cherry, oiled teak, mahogany, birch and unfinished pine.

• **Labyrinth or "transmission line" units.** Robert Young, ESS representative, believes that better amplifiers, improved phonograph cartridges and breakthroughs in recording studio techniques all con-

tribute to a desire to hear more sound than ever from speakers. A result, he and others point out, is a revival of old concepts. Labyrinth is one. First introduced by Stromberg-Carlson in the '30's, the idea of forcing the energy from speakers through a long tube or transmission line, is being used by ESS, Infinity Systems and several British brands.

As others have noted, people are now willing to pay money for speakers. The shows here will undoubtedly reflect a full gamut of pricing and design. ESS, for example, is promising to introduce still another "revolutionary" concept it calls the "Heil Air Motion Transformer" loudspeaker.

Now, from the same wonderful folks who brought you Walter Cronkite, the New York Yankees, Jack Benny, the Long Playing record, Fender Guitars, Barbra Streisand, "The Beverly Hillbillies," Santana and SQ 4-channel sound...

Introducing  
**COLUMBIA**  
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# More 'Q' Hardware at Winter Shows; Price Ranges Broadened

• *Continued from page 25*

units too. A new component system, model BHS 140, features AM/FM/FM multiplex receiver, with automatic shut-off, two microphones, slide tone and volume controls; list, \$169.

Wollensak's only item at the CES will be a prototype cassette/Dolby record/play deck with noise reduction circuitry for FM-Dolby broadcasts. Model 4765, available in June, lists at approximately \$300.

Motorola is offering FH 203JW stereo receiver and speakers with stereo headphone jacks, brushed aluminum and smoked plastic control panel as \$109.95 list; and, FH

213JW stereo receiver with built-in 8-track and record changer for \$229.95 list.

An automatic changer tape deck that plays three tape cartridges automatically, and can replay any selection or tape, will be shown by MGA. The TD-83 lists at \$99.95.

A 300-watt stereo amplifier for top of the line is being featured by Kenwood. Sophisticated features include hiss filter, negative-feedback, two-position bass and treble tone controls, rumble filter, two terminals for phone, aux. and tape record/play, and accommodations for three sets of stereo speakers. List, \$399.95.

Consoles: RCA offers credenza styling in Early American or Span-

ish in two models, the Randolph VZT 111 or Ortega VZT 112, both for \$269. They incorporate the Dimensia IV sound feature, or enhanced stereo, for 4-channel discrete and matrix disks and tapes.

Packard Bell is introducing a \$229.95 priced console 4-channel. Zenith is styling its DT930W on a white base at a price of \$399.95. Morse is yet another firm that plans several console offerings. Other evidence of popular pricing in consoles is Olympic's T-29601 at less than \$230.

Compacts: RCA will introduce five new compact stereo systems with "Spatial Sound," an extended concert hall sound with optional extra speakers. The AM/FM/FM

stereo radio, record players, speakers and amplifier units range in price from \$169.96 to \$279.95. Model VYC 520 offers built-in 8-track deck, while the VYC 720 has a built-in cassette record and play unit.

A 4-channel SQ and discrete AM/FM/FM stereo multiplex with full changer and built-in 8-track, featuring slant front and pushbutton slide controls, model 90L88, is offered by Arvin for a list of \$349.95. Arvin also will show two less deluxe models, with AM/FM/FM multiplex, 8-track and changer. The 80L89 lists at \$199.95 and the 80L82 at \$159.95.

Prepackaged ensembles including cart and stereo headphones are be-

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Sharp Electronics is introducing its first 4-channel system. It will accommodate both discrete and matrix material.

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The firm's involvement with 4-channel is being supported by an ambitious merchandising plan including point of purchase displays, trade and consumer press advertising and other merchandising innovations which, according to Panasonic's national sales manager, Edward Lucasey will help his company's dealers to convey 4-channel's terrific sonic wallop to their customers.

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The CX-601 features automatic repeat and reject buttons, sliding volume, tone and balance controls, and pushbutton and automatic channel changers.

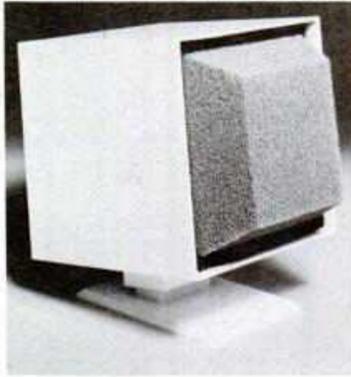
The unit also plays FM multiplex with Panasonic's CJ-81R FM multiplex radio cartridge. It is solid state, lightweight and can easily be transferred from car to home. It slides easily in or out of a home mounting cabinet or locks tight under dash bracket. Price tag on the unit is \$139.95.

In regular automotive stereo tape equipment, Panasonic features the CQ-959, an 8-track in-dash player with FM/AM/FM multiplex radio. The unit, which is compact and lightweight, has adjustable shafts which allow it to fit into the dashboard of almost any automobile.

Other features on the CQ-959 include a distance/local switch for stable FM reception, and Panasonic's vertical head movement system that assures precision tape playback.

Convinced that a viable car

## New Products



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## Winter Shows View 'Q' Prices

• *Continued from page 41*

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Next in the "100 Series" line is SPC-5002, yet another 8-track auto stereo unit that comes with fine tuning, a fast forward control and the "Theft Control" bracket featured in Model SPB-5001.

Designated the "Boss 102" the unit also features an easy access control panel that eliminates unnecessary groping for programs while the car is in motion. There is also a digital channel indicator, exclusive program repeat circuit, push-button cartridge ejector and instant response slide bar controls.

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"Mr. Topp Tape" Says

Buying From



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B & B Import-Export's AM/FM/FM multiplex with 8-track recorder/player and two large matching speakers, the B-377 Alaron, will list at \$139.95. The same unit with 11-inch changer, the B-378, retails for \$174.95. Also included in B & B's new items are a promotionally priced radio-8-track unit, and a multiplex 8-track with clock radio combination.

Automotive: Two of the most significant trends in car players are the emphasis on automotive cassette by numerous firms and the surge of in-dash mount units. Craig, among those pushing car cassette, even has Dolbized car units (see story on West Coast hardware firms). Many firms are into dash mounts, including Tenna Corp., which showed five prototypes of such units at the recent automotive parts show.

Motorola's auto products division did not plan to be at CES, although a model introduced in October may be shown through the home products division. The TF 852 AX with AM/FM/FM radio and 8-track features in-dash installation and a flip-up tuning dial for tape insertion. The model has a local/distance switch and 14 tuned circuits, and retails without speakers for \$199.95.

Inland Dynatronics has a low cost cassette with fast-forward and eject, model C110, at \$49. A second model is the AXT 838 stereo AM/FM, 8-track, with universal face plate and in-dash installation, listing at \$114. Inland has a new speaker line of ten models planned for the June CES.

A remote control channel selector distinguishes B & B's 8-track model B-899RH. The unit also has headphone jack, fast forward, and 4-channel indicator lights, and retails for \$39.95. A cassette car unit with fast forward and pilot light, the B-700, lists for \$39.95.

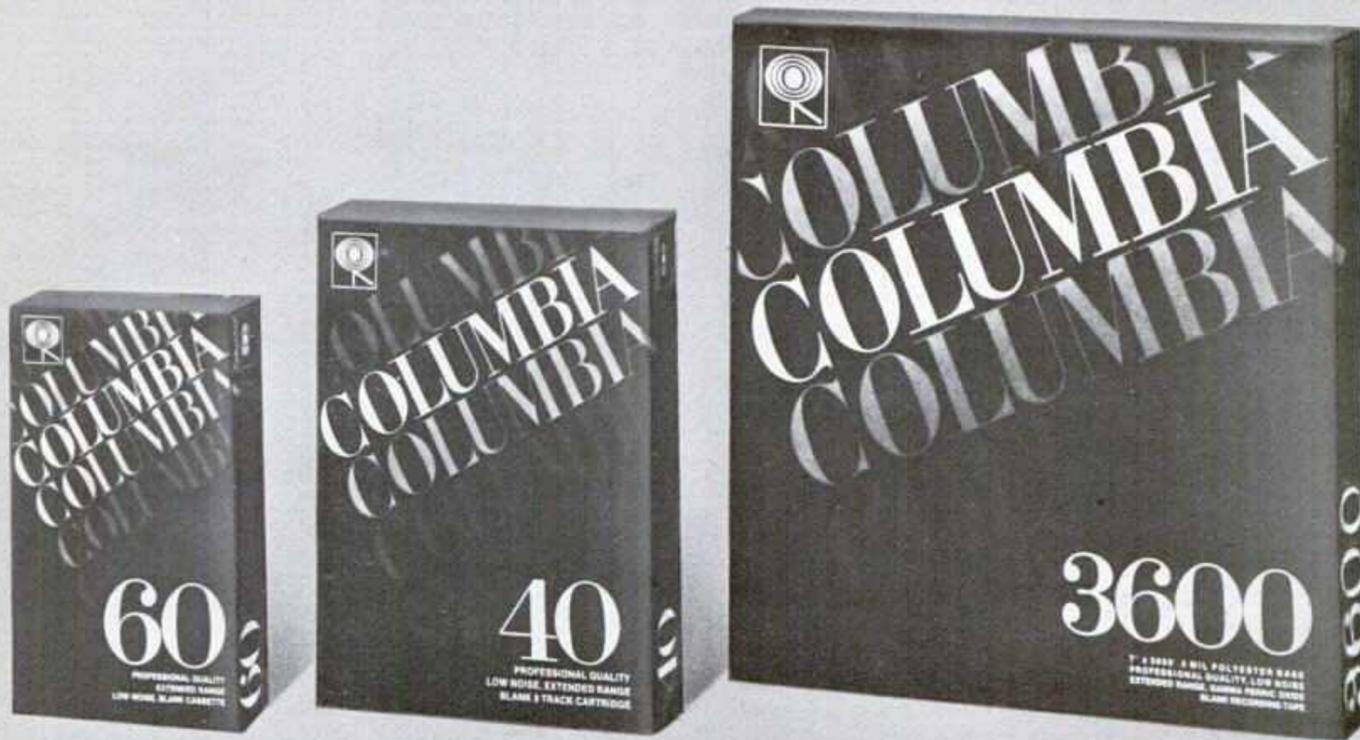
Automatic Radio recently introduced six new auto units including a 4-channel player with AM/FM stereo. SPE-5004, QME-2445 and SPF-5005 were previewed earlier (Billboard, Jan. 6).

Model SPA-5000, is an 8-track automotive cartridge tape player designated the Sprite 100. It features instant response slide-bar controls, a push-button channel selector with lights, easy access control panel, push-button cartridge ejector, and slimline styling which, according to Lyall, adds to the interior decor of any car. The unit measures 5½ inches wide by eight inches deep by two inches high and is designed by Automatic Radio for the economy-minded sound enthusiast.

SPB-5001 is Automatic Radio's "Rover 101," another 8-track automotive stereo sound system that comes complete with a "Theft-Control" slipout bracket and fine tuning. Lyall explained that by utilizing the "Theft Control" bracket, operators of the unit can secure the player in the car while using it, yet safely remove the unit for safe storage.

Additional features in the SPB-5001 include a push-button cartridge ejector, easy access control panel, exclusive program repeat

(Continued on page 42)



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Other features on the CQ-959 include a distance/local switch for stable FM reception, and Panasonic's vertical head movement system that assures precision tape playback.

Convinced that a viable car cassette market still exists Panasonic has also lifted the wraps off an automatic reverse stereo cassette player that features a sensitive FM/AM/FM multiplex radio.

The unit accepts the cassette short end first, and has an elevator system that draws in the cassette and lowers it into a playing position. It also plays both sides of the cassette automatically. Also offered are fast forward and rewind buttons that don't have to be held down, and a built-in head cleaner.

The CQ 747 also features an indicator lamp that tells which direction the tape is running, a mono/stereo selector switch, and separate tone, balance and volume controls. It has fixed control shafts and mounts in the dashboard of most automobiles.

In home entertainment centers, Panasonic is pushing such innovative designs as the Grandhaven, the Stanwich, the Calais, the Crestview, the Hastings and the Andover.

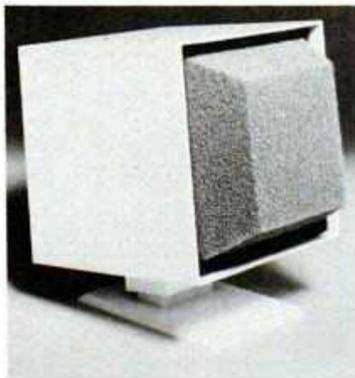
The Grandhaven, model SE-4340, is a Series 44 unit that can play back information from just about any music source from monaural to discrete 4-channel. The unit features a nine-inch record changer, 4-channel 8-track player, FM/AM/FM multiplex stereo radio, four air suspension speaker systems and operates on 48 watts of peak power. It carries a price tag of \$329.95.

Panasonic's Stanwich model SE-3050 is a top-of-the-line stereo unit with a list price of \$399.95. It features built-in stereo cassette tape recorder, FM/AM/FM multiplex stereo radio, an 11-inch record changer and two air suspension speaker systems.

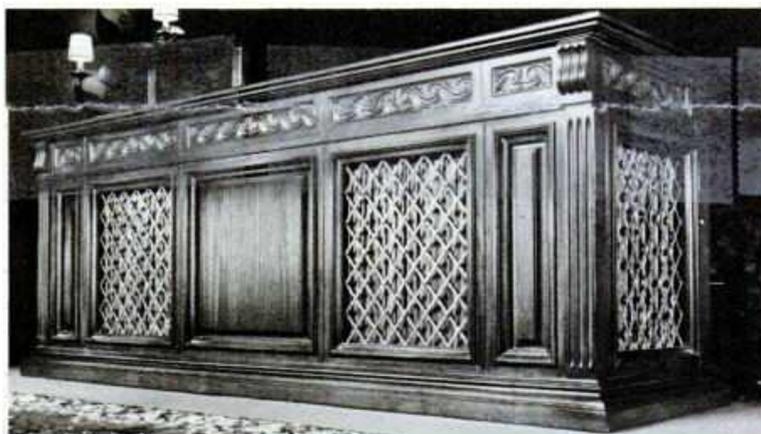
The Calais, Panasonic's model SE-2300, features quadruplex circuitry, full size record changer, FM/AM/FM multiplex stereo radio, two speakers and the capability of delivering 60 watts of peak music power.

This unit is followed by the Crestview, model RE-8030. This unit, carrying a modest \$129.95 price tag, features an 8-track stereo cartridge player and FM/AM/FM radio along with two walnut speakers enclosures. It operates on 14 watts PMP.

## New Products



**SPEAKERS** take on new shapes. Above, Sound West's plastic model that adjusts the direction of sound, \$14.95 a pair. At right, Design Acoustics' dodecahedron, or 12-sided model: \$324 each.



**PACKARD BELL** styles its huge console in Mediterranean walnut with built-in 4-channel sound with Garrard turntable and AM/FM stereo tuner: price \$1,200. Below left, MGA's unusual changer deck for three 8-track cartridges allowing repeat and selection of programs: list \$99.95; below right, Dolbyized cassette stereo recorder deck from Wollensak: list around \$300.



**KENWOOD'S** KA-8004 direct-coupled stereo amplifier (list \$399.95) will be among the firm's new products in its Water Tower Hyatt House suite during the Winter shows. Directly below, Kraco styles its KIS-444 auto 8-track player with built-in speakers on each side. A jack allows the unit to play with its own speakers or through car speakers: list is \$69.96. Zenith adds a matrix decoder and two extra speakers for 4-channel effect in its model D742W Spectator-IV portable phonograph.



## Winter Shows View 'Q' Prices

• Continued from page 41

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Model SPD-5003 is designated the "Opus 103" and provides FM Multiplex radio sound in addition to 8-track cartridge entertainment. According to Lyall, the extensive list of features built into this unit include FM local-distant reception controls, an FM stereo indicator, illuminated slide rule dial scale, push-button channel selector with lights, and easy access control panel.

The unit, designated Model PPX-2389 also features solid state circuitry with 14 transistors, six IC's, three filters and 14 diodes. The unit also has illuminated tape program indicators, automatic and manual channel selection, tape program repeat button, stereo balance control, FM stereo indicator, FM local-distant control and comes with mounting hardware.

The PPX-2389 is operable on a 12-volt negative ground electrical system, and can be combined with any 8 or 4 ohm stereo speaker kit.

Portables: Bigston added seven portable models, including the "smallest in the world" KRM 1020 cassette recorder with AM/FM, VU meter, counter, and automatic shutoff and eject. The unit measures 3 inches high, 8 inches long, and 2 inches deep, retailing for \$99.95. The other models list from \$39.95 to \$84.95. B & B will feature the RY 270 cassette tape recorder with built-in condenser mike at \$27.95 list.

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# Pay TV to Experiment With Rock Concerts

LOS ANGELES—Home Theater Network will begin marketing a subscription pay TV system which offers the viewer the choice of paying for only the program he wants to see, with movies, rock concerts and educational shows available, in Rodondo Beach in June.

The user must already be a cable TV subscriber if he wishes to use the system, which uses three origination facilities across the country and a nationwide microwave system. The system will deliver through common carrier microwave two channels of programming to a receiving dish located at the CATV system's head-end.

A modulator converts the signals and sends them down the cable system's midband to the subscriber's home. The converter will be the back of the subscriber's TV.

The subscriber activates his converter by dialing a toll free number and depressing buttons on a battery powered "PERK" unit which sends signals to a central computer. The computer acknowledges the request, identifies the subscriber, logs the order for billing and sends a digitally addressed response to the cable.

According to Bud Cole, vice president, programming, for the organization, movies will run from \$2 to \$4, or about the same as admission to a theater. Concerts will be billed the same way.

**Music's Importance**  
"Music is going to play a big part in this," Cole said. "We have an adaptor available so that anyone with a stereo music system in his house will be able to hear concerts in stereo. Concerts of all

kinds will be shot with that in mind. We don't think that TV sound as it is today has ever satisfied anyone's appetite."

Cole also said there will be two new movies a week available running about two hours each, as well as sports, special events and educational material.

Billing can be done via a major credit card or through the firm's own billing system. The subscriber will leave a deposit when the unit is installed and then pay a small monthly service charge in addition to paying for his programming. The subscriber can choose his program far in advance or up to five minutes into a program. A program guide will be made available, and at 6:00 each night, the units will be turned on at no cost to offer a preview of that night's fare.

Cole said Rodondo Beach was picked for the initial test because it has 22,000 homes and 3,400 of them have CATV. There will be an ad campaign featuring billboards, bus placards, direct mail and demonstrations. Other areas will start shortly after on the East Coast and the firm hopes to have a national network within two or three years.

The firm works through a cable operator. The cable operator leases two mid-band channels to the company for 10 per cent of the gross revenues derived from the pay programming operations. Several agreements have been reached, and the firm is also now negotiating with several studios to show first run movies. These movies will be ready for the Rodondo Beach showing.

# Sansui 'Q' Push; Launch New Receiver

• Continued from page 25

Sansui encoded software and broadcast hardware (Billboard, Jan. 6), including WCLR-FM (airing CBS SQ disks as well said vice president Marlin Taylor), WFMT-FM, WBBM-FM, WGLD-FM and WXFM-FM. Also, Sansui is set for Institute of High Fidelity shows in Cleveland (Jan. 26-27), Washington (Feb.), San Francisco (Apr.) and Los Angeles (May) and the Audio Engineering Society Rotterdam meeting Feb. 20-21.

The unit, with a list price of \$389.95 features direct coupled power amplifier output, as well as a number of other inputs and outputs for adding four-channel decoder/amplifiers, and for using external noise-reduction systems.

The direct-coupled amplifier, using complementary output stages with double, instant-acting fuse protection, has an IHF rating of 130 watts at 4 ohms, and 105 watts at 8 ohms.

Continuous (rms) output power is 48 watts per channel at 4 ohms, and 39 watts per channel at 8 ohms. The amplifier's figures for both total harmonic distortion and intermodulation distortion are both less than 0.3 percent at full rated output.

According to Sansui's H. Tada, vice president the output section also includes a fast-acting overload protective relay to safeguard the speakers from possible damage to the voice coil.

He added, "The FM receiver section features a dual-gated MOS FET in its front end, and provides an IHF sensitivity of 2.0 mv." Included in the FM section are two stages of RF amplification, an integrated circuit IF strip, and six ceramic filters combined into three stages of IF with two resonators in each stage.

Sansui claims that the FM image rejection on its Model Six is better than 80 dB at 98 MHz, with a signal-to-noise ratio better than 63 dB. The FM receiver has antenna inputs for both 300 ohm balanced line, and for a 75 ohm unbalanced lead-in.

Tada assured that as with all Sansui receivers, the Model Six has an FM scale that is totally linear, even graduated in 250 kHz steps for easy, pinpoint tuning. The face of the dial is a smoked, black-out type with a shelf lighted pointer. The receiver's multiplex switching includes a fixed LC carrier leak filter with sharp cutoff characteristics.

Sansui's Model Six also features two large meter indicators for fast and easy tuning. According to Tada, one meter shows maximum signal strength, while the other is a center-zero null-type indicator for accurate tuning to the center of the FM channel. Interstation muting is selectable from a front-panel switch.

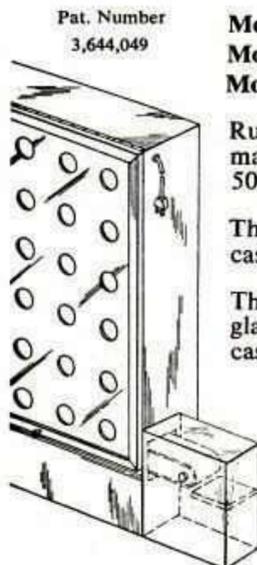
The AM tuner section features an RF amplifier stage and a dual ceramic filter in the IF section, for improved sensitivity. Also included is a whistle filter and a two-stage AGC circuit. The ferrite bar antenna has been totally redesigned and can be adjusted for optimum positioning.



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# Jukebox programming

## Rock-Ola Pushes Jukeboxes on Jets

By EARL PAIGE

CHICAGO — Rock-Ola Corp. has taken a giant leap toward what many believe will be a promotion coup for the industry—placing jukeboxes on the big jets. The move has obvious implications for programmers and can mean added exposure for product both nationally and internationally, experts believe.

First step in the effort came during the recent holiday season when Rock-Ola furniture models were installed on free play at the Chicago and Los Angeles loading areas of Continental Airlines (see photos).

Programming, according to George Hencker, Rock-Ola advertising director, was handled by the



factory in cooperation with Singer One-Stop here. The Portale distributing company handled the installation in Los Angeles. The factory also handled maintenance, largely just making sure people knew how to operate the machine. Hencker said a combination of Christmas titles and currently pop chart singles were used. He did not mention LP's.

Actually, the idea originated when Rock-Ola's public relations firm, Public Relations Board, Inc. here, approached the promotion department of the airline to see if jukeboxes could be placed aboard, said Hal Schweig, of the agency, who handled some of the negotiations.

Schweig said he was told that there really aren't any insurmountable problems, but that at present, the installation would mean re-

moval of some seats. As negotiations in that direction continued, the jukeboxes ended up just short of take-off. Schweig said he sees no reason why airlines can't use jukeboxes all year long in terminals.

Hencker, though, is even more enthusiastic. But he believes that operators must take the initiative in operating jukeboxes in airline terminals and on board aircraft and that it is not something the jukebox manufacturers can get involved in permanently. "I think a jukebox, particularly in smaller markets, would dominate the terminal. A lot of location owners would see the machines and it could lead to new locations," Hencker said.

One obvious booster of jukeboxes aboard jets is Fred Granger, executive vice president, Music Operators of America, the national organization of jukebox business people. He was touting the idea several years ago. If it indeed happens that jukeboxes start flying in 1973 it would be appropriate inasmuch as this is MOA's 25th anniversary year, he noted.

### Jukebox Meetings

Jan. 10-20—Oregon Amusement & Music Operators Association, Sallishan Lodge, Glededen Beach.  
Jan. 27-28—Music Merchants of Wisconsin/Milwaukee Phonograph Operators, Pioneer Inn, Oshkosh.  
Feb. 2-4—South Carolina Coin Operators Association, Town House Motor Inn, Columbia.  
Mar. 22-24—Music Operators of America board meeting, Americana, Miami Beach.

159 TITLES

## 7-In. LP Surge; 1st Stones' Set

DANBURY, Conn. — The nation's two major producers of jukebox LP's continue to spin out releases. Little LP's Unlimited here just released four albums, including the first ever package by the Rolling Stones, bringing its catalog total to 102. Gold-Mor Dist. has 57 with recent additions featuring packages by Charley Pride, Wayne Newton, Jim Reeves and Henry Mancini. Together, this represents more product than at any time since the early '60's when the jukebox LP concept was at its greatest development point.

While both firms continue to

stress type material, packages such as the Stones' "Exile on Main Street" represent contemporary material jukebox programmers can find nowhere else. For example, Richard Prutting, president, Little LP's Unlimited, pointed out that of the five titles in the Stones' set, only one has been released as a single: "Tumbling Dice." Star Title Strip tip sheets for '72 show only two Stones' singles: "Happy/All Down the Line" released July 5 and "Tumblin' Dice/Sweet Black Angel" released April 12.

Moreover, Prutting is keeping LP (Continued on page 46)

### Programmer's Potpourri

Little LP's Unlimited: Rolling Stones, "Exile on Main Street," "Rip This Joint/Hip Shake/Tumbling Dice" backed with "Rocks Off/Sweet Virginia" 199; Ray Charles, "His All-Time Great Performances," "Born to Lose/Hit the Road Jack/You Are My Sunshine" b/w "Can't Stop Lovin' You/Georgia on My Mind" 201; Doc Severinsen, "Great Performances," "Strangers in the Night/Free Again/Tennessee Waltz" b/w "And the Angels Sing/Guantanamera/When the Saints Go Marching In" 200; Count Basie & Orch., "Broadway Basie's Way," "Hello Young Lovers/Mame/On the Street Where You Live" b/w "On a Clear Day/People/Everything's Coming up Roses" 202.

## New Stops Key to '73 MOA Seminar

SOUTH BEND, Ind.—The subject of locating jukeboxes in new kinds of locations and the contingencies of this, including to some degree, the programming implications, will be touched on during the Music Operators of America (MOA) Notre Dame 1973 seminar here April 13-14. The main thrust though will be a concentration on the "wholesale" and "retail" aspects of jukebox and games operating, said John Malone, the professor who will handle the marketing part. There will be panels on personnel and human relations too.

Discussing in broad terms the strategy of his session, he said it will be called, "Operator Economic and Profit Planning." Malone said new kinds of locations have a bearing on his approach this year because often operators can arrange a different split in new stops and shoot for two for a quarter pricing more readily.

By "wholesale," he said he meant the operator/location arrangement, or split; "retail" means the play price. Results of last year's initial Notre Dame business seminars showed that the areas of pricing and location split are critical subjects warranting a concentrated approach.

Pricing is somewhat controversial in that many believe the ratio of jukeboxes priced at two for a quarter play is higher than is actually the case, said Fred Granger, MOA executive vice president. "Our surveys show that it is less than 30 percent, never over 30 percent."

Malone hopes to explore the whole price picture. "How elastic is pricing? What is the demand for increases? Does revenue drop? Does it drop in proportion to the price increase? We need to explore all of this," he said.



MALONE



JUKEBOX business people attended a recent Wurlitzer party at Royal Dist. in Cincinnati. At left (from left) Harry Neofef, Dixie Music Co., Hamilton, O.; Wil Randolph, Royal; Mrs. Dixie Larson, Dixie Music Co., whose operation is one of the largest headed by a woman; Mr. and Mrs. Norman Quincy, Dixie; Joe Westterhaus, Sr., Pioneer Vending, Cheviot, O. (at right from left in back) Larry Burke, Midway Mfg.; Joe Westterhaus, Royal; Chuck Arnold, Chicago Coin; Clayton Ballard, Wurlitzer (front) Gene Lipkin, Allied Leisure; Ross Scheer, Bally; Clint Shockey, Royal.



## One-Stop Categorization of Music Speeds Special Requests

By GRIER LOWRY

KANSAS CITY, Mo.—One Stops can profit by sharply categorizing their inventory so that special requests from jukebox programmers can be filled quickly without disruption of normal operations or unnecessary delay, said local wholesalers Tony Burasco and Joe Salpietro here recently.

One of the big jobs of one-stops nowadays lies in keeping jukebox programmers on top of the new release situation and helping them satisfy requests of locations for special records, they believe. This is why at Musical Isle here they make sure requests and new releases are given high priority.

A good percentage of the programmer-clientele of this one-stop rely on the management for aid in processing location requests. Some operators lean strongly on requests as a guideline in buying. This strategy is especially evident at "just-fair" locations where an operator may be changing records only every two or three weeks. At this type location, some operators adopt the premise that if a record is requested it has a better chance of being played. As a result, it figures strongly in buying for that location.

The operator who knows his location is able to appraise the status requests should have in buying. At one location, he may have learned from past experience that requests turned in by a barmaid are like money in the bank. At another, he knows requests have generated little play in the past. He weighs his knowledge of what has happened to requests before in programming his buying.

But one thing is clear to Burasco and Salpietro: When operators order location requests they deserve prompt, efficient attention. Part of their reasoning is based on the implacable fact that a good share of the requests are for old standards which are among the best money-makers on many machines.

### Oldies

Acme Music Company, St. Joseph, Mo., typifies the way getting requests on jukeboxes quickly can step up play. There, old standards such as Glenn Miller's "String of Pearls," Artie Shaw's "Begin the Beguine" and "Stardust" are strongly represented on lists of requests from locations—and they're pulling lively play.

"Not infrequently, an old title released by a new artist becomes popular and sparks a tide of requests for the same title made by the artist who recorded the standard," commented Burasco. "I am thinking of Susan Raye's 'Wheel of Fortune,' which became so popular and triggered a ton of requests for the standard by Kay Starr. The one-stops should sense this kind of happening and have the standard in stock for operators when this situation occurs."



CESSNUN

"If we don't have a requested record in stock, we immediately call on our St. Louis parent-office for it, and if they are out, they immediately go to distributors in Chicago," he said. "The point of it is we feel filling orders for requests demands foresight and quick action on the part of the one-stop. If we fail in this responsibility we're not doing our job."

"We have a special section in our showroom devoted to 250 top-played oldies. But we also have a complete inventory of over 3,000 singles, which includes many oldies. And we get out a regular listing of 'Oldie Singles' as an easy ordering tool for programmers so they need only to mark the item and quantity desired." On the last listing are such titles as 'A Horse With No Name' by America, 'Spinning Wheel' by Blood, Sweat and Tears and 'Make Me Smile' by Chicago. There are multiple titles by such artists as the Beatles, Johnny Cash, Elvis Presley, Rolling Stones, Simon & Garfunkel and Three Dog Night.

various classifications—Country, Oldies, Easy Listening and so forth.

### New Releases

Management here cites the basic fact that a supplier has a big stake in helping operators make money. This means quick action in getting new releases in the hands of operators. Here, when some new releases come in they are automatically packed and sent out to some operators, going out either by bus or Merchant's Delivery. For example, any new releases by Three Dog Night are bundled up and sent out to several operators, because they have locations on which these artists enjoy a good reception. Such releases as "Always On My Mind," Elvis Presley, "Your Momma Don't Dance," Kenny Rogers and Jim Messina and the Partridge Family's "Looking Through the Eyes of Love," were set aside for certain programmers to be ready for them when they come in to order. The idea is to make certain these programmers get new releases, which past experience has proved do well at their locations.

This service philosophy on new releases extends to title-stripping. Burasco recalls when operators did their own title stripping. Now if strips aren't ready when they pick up records at one-stops, they're not too happy. To insure that title strips are in readiness he orders them with records from the St. Louis headquarters. And if there is some type of goof, someone types them up for the operators.

The physical setup at the commodious one-stop facility helps speed up the whole buying process for programmers. The inventory is sharply departmentalized, with each classification conspicuously identified. There are sections devoted to the Top 100 records on the Billboard chart, another to new releases, oldies are filed in one area, country has its big section and Top 40 (local Radio Station WHB) has its special niche. There is a Top 50 Country and a Top 100 Easy Listening. As a result, workers such as Neva Cessnun (see photo) can fill orders very quickly.

While good service follow-through on new releases and oldies covers only part of the game plan for one-stops, Burasco said it's an increasingly important part.

JANUARY 20, 1973, BILLBOARD

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Show this to people  
who swore they'd never have  
a jukebox in the joint.



**ROCK-OLA**  
THE SOUND ONE



# What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

## ATLANTA: SOUL

Lela Gripado  
Star Music Co.

New purchases: "Trouble Man," Marvin Gaye; "Superstition," Stevie Wonder; "Why Can't We Live Together," Timmy Thomas; "Hot Wire," Al Green, Bell 45305.

## ADRIAN, MICH.: HIGH SCHOOL AGE

Mike Leonard  
Leonard Amusement Co.

New purchases: "Hi Hi Hi," Wings; "Love Jones," Brighter Side of Darkness; "Hard Drivin' Man," J. Geils Band, Atlantic 2929; "I'm Gonna Love You Too," Terry Jacks, London 188.

## BOULDER, COLO.: CAMPUS/ YOUNG ADULT

Gus Pantelopoulos and  
Roger A. Nairn  
Front Range Music Co.

"You're So Vain," Carly Simon; "One Last Time," Glen Campbell, Capitol 3483; "Getting to Know You," Hurricane Smith.

## DAYTON, OHIO: EASY LISTENING



Jake Hayes  
Gem Music & Vending Co.

New purchases: "But I Do," Bobby Vinton, Epic 5-10936; "Fever," Rita Coolidge, A&M 1598; "Don't Expect Me to be Your Friend," Lobo, Big Tree 158.

## FORT DODGE, IOWA: COUNTRY

Barney Barnhill  
Amuse-o-matic Co.

New purchases: "Any Old Wind That Blows," Johnny Cash; "Jambalaya," Blue Ridge Rangers, Fantasy 689; "Neon Rose," Mel Tillis; "The Lord Knows I'm Drinking," Cal Smith.

## JACKSON, MISS.: EASY LISTENING



Windham Caughman  
Capitol Music

New purchases: "Love Song/Sandman," Letterman, Capitol 3512; "Last Song," Edward Bear, Capitol 3452; "You're So Vain," Carly Simon; "Peaceful Easy Feeling," Eagles, Asylum 11012.

## PHENIX CITY, ALA.: CAMPUS

Bettye Gunnels  
Clarence's Amusement

Meter spinners: "You're So Vain," Carly Simon; "Hi Hi Hi," Wings; "Papa Was a Rolling Stone," Temptations; "Superfly," Curtis Mayfield.

## PIERRE, S.D.: HIGH SCHOOL AGE



Dory Maxwell  
Automatic Vendors

New purchases: "Big City," Miss Ruth Ann, Gallery, Sussex 248; "Don't Expect Me to be Your Friend," Lobo, Big Tree 158; "Living in the Past," Jethro Tull; "Crocodile Rock," Elton John; "Hi Hi Hi," Wings.

## ROLLING MEADOWS, ILL.: CHRISTMAS



Robert Hesch  
A&H Entertainers

Meter readers (in order of popularity): "Jingle Bell Rock," Bobby Helms, Decca 30315; "Blue Christmas," Elvis Presley, RCA 0647; "Little Drummer Boy," Harry Simeone Chorale, 20th Fox 121, Kapp 66; "Molly Jolly Christmas," Burl Ives, Decca 31695 (Note: Hesch informed this record unavailable this year); "Christmas Goose," Stan & Doug, Golden Great 550; "Christmas Island," Andrews Sisters/Guy Lombardo, Decca 23722; "Christmas Song," Nat King Cole, Capitol 3561.

## RICHMOND, VA.: POP LOCATIONS

Peggy Cournov  
Richmond Amusement Sales Co.

New purchases: "Daddy's Home," Jermaine Jackson, Motown 1216; "Crocodile Rock," Elton John; "So Long Dixie," Blood, Sweat & Tears, Columbia 45661; "I Wanna Be With You," Raspberries.

# Classical Music

## CLASSICOMMENT

# Desto in High Via Low Overhead

By IS HOROWITZ

Desto Records rides confidently toward its 11th year of operation this coming spring, proving that a small classical manufacturer can survive and prosper among the biggies if it is carefully managed and takes full advantage of opportunities.

The secret is low overhead, according to Horace Grinnell, Desto chief, who, with a single associate, Mrs. Catherine Blackburn, runs the

enterprise. "We think we have a hit when we sell 2,000 copies of a new record," he said, underscoring the company's tight relationship between cost and profit.

An even 150 records have been released by Desto in its first decade. And all are still available, Grinnell is happy to point out. His release schedule calls for 17 new packages this year, including some multidisk sets, for a total of 25 records. Like the bulk of his catalog, these new issues will offer a generous sampling of contemporary American music, with occasional entries of older classics largely neglected by major producers.

### Fund Financed

Once chairman of the music department of Sarah Lawrence College, Grinnell has long been interested in the output of American composers. This enthusiasm has found support among foundations dedicated to the same purpose, and many of his productions have been financed in whole or part by such institutions. Thus, Desto has been the biggest user of Ford Foundation subsidies to aid in recording modern American scores. Forty individual compositions have entered the Desto list via the Ford route.

The label is also the production agency for recordings sponsored by the McKim Fund. Administered by The Library of Congress, the fund's sole concern is new works written for violin and piano, and composers who have received McKim commissions include such noted American writers as Ezra Laderman, Elie Siegmeister, Ned Rorem and Benjamin Lees. These selections are being premiered and recorded for Desto by violinists Jaime Laredo, Robert Mann, Charles Treger and Raphael Druian. Latter is concert master of the New York Philharmonic.

Other support for recording has come from the Alice Ditson and Rebecca Harkness funds. In one case Grinnell was able to round up donations totaling \$25,000 from a number of contributors, including the Rockefeller, to finance the recording of Douglas Moore's opera "Carry Nation."

Without such backing, many of these recordings would never reach dealers' shelves. Their modest sales potential couldn't return even a marginal profit to a manufacturer who had to foot all recording costs. And it is no secret that many larger companies have refused similar subsidies. Their overhead requires sales substantially greater than this esoteric repertoire can command, even when production costs are written off in front.

Still, some of Desto's most successful albums have been realized without foundation backing. Best sellers on the label include four-disk packages of the music of Gottschalk and Ives, both performed by pianist Alan Mandel. Grinnell is also hopeful about projects he is developing with trumpet player Gerard Schwarz and violinist Paul Zukofsky. "We can afford to stick with worthy young artists that the majors will drop if their first album doesn't make it big," he declared.

Dealers who handle the Desto line either buy direct or from a number of nonexclusive distributors. A single salesman, who also handles other lines, comprises the label's entire field sales staff. Desto's strongest sales, as might be expected, are to outlets servicing schools and libraries.

Advertising money is scarce at Desto. For exposure, the company relies on a tight reviewer list covering some 25 publications, and distribution to about 50 college and good-music radio stations, some of whom pay a service charge for Desto's output.

Grinnell's experience in the record industry predates the formation of Desto by many years. A mail-order pioneer, he formed the Young People's Record Club in 1946, and later helped set up and run the Children's Record Guild and the American Recording Society. And for a number of years he operated a pressing plant, as well.

This hard-nosed business background has helped him survive where other specialty labels, artistically motivated but commercially naive, have failed.

# New German Invention Alters Sound Direction

NEW YORK—A new electronic device capable of projecting musical sounds in various directions and at various speeds, which has recently been perfected by the experimental studio of the Heinrich Strobel Foundation in Freiburg, Germany, has been specially imported to the U.S. by the Chamber Music Society of Lincoln Center. The Society employed the unique instrument for the first time in the world premiere performances at Alice Tully Hall on Jan. 5 and Jan. 7, of Pierre Boulez' "explosante/fixe . . ." The work, of approximately 18 minutes' duration, is Boulez' first major composition since he took over as music director of the New York Philharmonic, was commissioned by the Chamber Music Society, and constituted the first half of the concert programs.

The new electronic instrument is known as a "Halaphone" for its inventor, Peter Haller, who also served as technical coordinator for the two premiere performances of the Boulez work. Haller, Boulez and two assistants operate the electronic console of the Halaphone as well as several Ring Modulators.

According to its inventor, the

Halaphone is capable of "projecting sounds in various directions and at various speeds at will, projecting sound from point to point, making it move in circles around a hall, or making it move diagonally across a hall."

In contrast to the Halaphone, the earlier-perfected Ring Modulators merely alter the nature of sound as it is being produced, so that the sounds of two different musical instruments, fed concurrently into a Ring Modulator, emerge as four different sounds, one instrument's sound affecting the nature of the other.

In addition to the Halaphone and the Ring Modulators, the performances of the new Boulez work will involve the use of an echo chamber, six 100-watt speakers each with its own amplifier, and eight tiny directional microphones on booms directed into each of the musical instruments for which the work is scored: flute, clarinet, trumpet, violin, viola, cello, harp and vibraphone. Each of the microphones will be separately connected to the Halaphone and Ring Modulator consoles and to the speakers and amplifiers.

# 7-In. LP Surge; Stones' Set

• Continued from page 44

sides under 8 min. as a possible answer to the long singles problem jukebox programmers are confronted with in contemporary music. "Rocks Off/Sweet Virginia" constitute one side of the Stones' LP (see Potpourri). Prutting sometimes holds one side to a single title as in the Led Zeppelin package that includes "Stairway to Heaven," which runs 7.5 min..

which he claims is selling now because of airplay (Billboard, Jan. 6).

Bernie Yudkofsky, president Gold-Mor, pointed to several contemporary packages such as two by Chicago and a Santana LP in his catalog. He has released two LP's each by such artists as Pride, Engelbert Humperdinck, Tom Jones, Mitch Miller, Boots Randolph, Tammy Wynette, Tony Bennett and Andy Williams.

Korean violinist **Yong Uck Kim** performed with the Honolulu Symphony Orchestra earlier this month. . . . The New York Philharmonic, conducted by **Pierre Boulez**, will give the Orchestra's first performances of Stravinsky's "Renard" Thursday (18) through Saturday (20). . . . Singer **John Gary** (RCA) performed with the Cincinnati Symphony Orchestra Dec. 10. . . . Violinist **Itzhak Perlman** and pianist **David Bar-Ilan** lent their talents to an all Mendelssohn program for the Pittsburgh Symphony Orchestra subscription series Jan. 5-8. . . . Resignation of violinist **Charles Treger** as artist-member of The Chamber Music Society of Lincoln Center, to take effect at the end of the Society's current season next April. . . . Conductor-pianist **Daniel Barenboim** led The Cleveland Orchestra on Jan. 11 through 13. Violinist **Pinchas Zukerman** was guest soloist.

The 1973 Bregenz Festival, held from July 21 to Aug. 22 in the capital of Austria's westernmost province, Vorarlberg, will mount its first opera on the floating stage on Lake Constance. The original idea was conceived by the late **Wieland Wagner**. . . . The Steering Committee for the Friends of Music at the Smithsonian is asking public support for a series of performances using restored instruments. Contributions are needed to maintain the high standards of the lectures, recitals and concerts.

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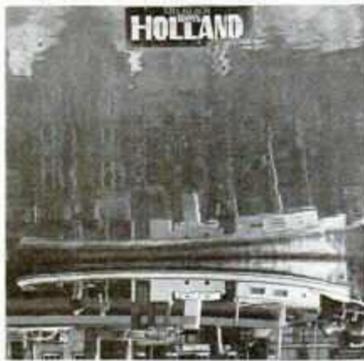
# Billboard Album Reviews

JANUARY 20, 1973



**POP**  
**GUESS WHO—**  
 Artificial Paradise  
 RCA LSP 4830

The group once again prove to be providers of that wonderfully earthy brand of music that acts as both balm and stimulant to our battered, jaded ears. The internal changes the group has undergone during the past year has not diminished their intrinsic commercial one iota. Burton Cummings' voice knows no limitations, being equally at home with a spiffy little rock and roll ditty ("Orly"), and an updated torch song ("Those Show Biz Shoes").



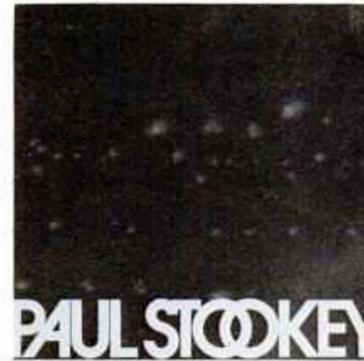
**POP**  
**THE BEACH BOYS—**  
 Holland  
 Reprise (Warner Bros.) MS 2118

Every Beach Boy gets some innings as writers, lead vocal and producer on this eclectically fascinating LP which came out of their recent Holland sojourn. The single is "Sail On, Sailor," a pop pick in Billboard 1-6. Album is actually 1 1/2 sides, with insert of a 7-inch LP disk featuring Brian Wilson's biggest contribution, a childishly whimsical fairy tale titled "Mt. Vernon and Fairway" about a prince with a magic transistor radio.



**POP**  
**DEEP PURPLE—**  
 Who Do We Think We Are  
 Warner Bros. BS 2678

Deep Purple continues to develop themselves as one of the great furioso rock bands, a grabber blend of solid bust-out solos and weirdo lyrics. Likely to rack up major sales and minimal AM playlisting are songs like "Rat Bat Blue" and "Super Trooper." They should move the LP direct from the racks to the group's large following.



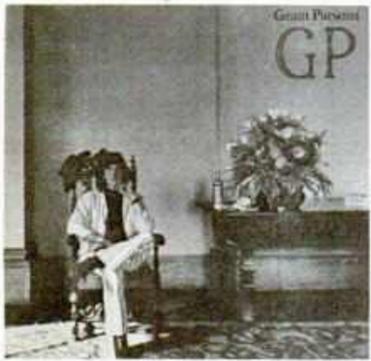
**POP**  
**PAUL STOOKEY—**  
 Noel  
 Warner Bros. BS 2674

Stookey introduces us to his new world on one side of this Carnegie Hall bash. And that world includes a vital rock band replete with cello (shades of Harry Chapin). The other side is his fine solo voice in a program of some former Peter, Paul and Mary associated numbers. Best cuts include "Blessed" and "Funky Monkey Part 1 Part Two Is Up to You," "Edgar" and "The Mermaid Song."



**POP**  
**BIFF ROSE—**  
 Uncle Jesus Aunty Christ  
 United Artists LAO 09F

For those with no knowledge of Rose comparisons to Arlo Guthrie or Country Joe MacDonald, these similarities would not be far off base. As a public service the lyrics to "MacDonalds Hamburgers" are here with reprinted "Going downtown, going to MacDonalds Hamburgers, I'm going to stand in line order one billion hamburgers, watch them change the sign."



**POP**  
**GRAN PARSONS—**  
 GP  
 Reprise MS 2123

For those not familiar with Parsons' past, let it suffice to note that he was a latter day Byrd and an early Burrito Brothers. His first solo album is a veritable delight by virtue of his knowing precisely what to do within his capabilities. His music is pure, legitimate country, no bastardized hybrid for him. Rick Grech and Parsons produced. Great listening is "Streets of Baltimore," "Big Mouth Blues" and "The New Soft Shoe."



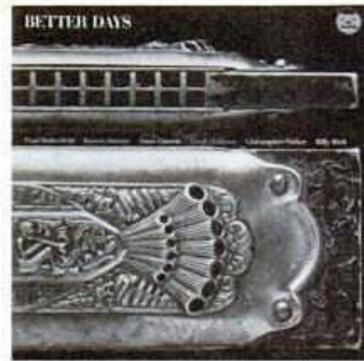
**POP**  
**EDWARD BEAR—**  
 Edward Bear  
 Capitol ST 6387

With the "Last Song" cut from this album already grabbing strong airplay, Edward Bear arrives from Capitol of Canada as a super-tight produced trio with Raspberries-like soaring high-pitched vocal harmonies. "Fly Across the Sea" and "Masquerade" both have strong singles possibilities. With the outstanding professional qualities achieved on this debut album, Edward Bear can be counted on for major pop future impact.



**POP**  
**WILDERNESS ROAD—**  
 Sold for Prevention of Disease Only  
 Reprise (WB) MS 2125

Top rock album, which is both well-done and a lot of fun. Best cuts include "Pot of Gold," "The Gospel," "Bored" and the humorous "The Authentic British Blues." Nate Herman on vocals is a standout. This set should get best exposure on FM stations but also has AM possibilities. Dealers should also note that LP has fine cover art and makes good display material.



**POP**  
**VARIOUS ARTISTS—**  
 Better Days  
 Bearsville (WB) BR 2119

This group proves that the only prerequisite for singing the blues is being born. Devoid of any of predictable histrionics, they manage to convey years of emotion in one simple drum-funk. Members of this gang are Paul Butterfield, Geoff Muldaur, Ronnie Barron, Christopher Parker, Billy Rich and Amos Garrett. Included is a good version of "Baby Please Don't Go," and Robert Johnson's "New Walkin' Blues."



**POP**  
**DAKILA—**  
 Dakila  
 Epic (CBS) KE 31756

This is a new sextet from the Philippines which has created an amalgam based on Santana's instrumental drive, Malo's vocal harmonies and El Chicano's Latin infectiousness. The sum total: a driving, contemporary band which fuses several styles. "Gozala" is a prime example of this band's prowess. Two guitars and organ provide the melody front with an in-depth percussion section laying out a proper Latin and Afro-tinged undercoating.



**POP**  
**FRANKIE & JOHNNY—**  
 Sweetheart Sampler

Two former members of Al Kooper's band have put together an excellent, old fashioned rock set. Includes Kooper's "Life Line" as well as "You Say," "Lay Back," "Down the Line" and "The Highway Song." Set has strong possibilities for both AM or FM play, and these two veterans of the New York rock scene should be a force to reckon with.



**POP**  
**THE HEYWOODS—**  
 Special Someone (Famous Music)  
 Family FPS 2711

Heywoodmania? The prospect is not totally unforeseeable. The group has been touring with those old pros of bubblegum idiom, The Osmonds, and the national exposure has resulted in a near cultish following of their own. All the necessary ingredients are present, seven ebullient, bouncy young men making music that is as fluffy and ephemeral as spun sugar. Best cuts are "One Fine Day," "Da Doo Ra Ron Ron" and "You Don't Own Me."



**POP**  
**RICHARD THOMPSON—**  
 Henry the Human Fly  
 Warner Bros. MS 2112

A brilliant effort in the traditional British folk vein from one of the founders of Fairport Convention. Top cuts include "Roll Over Vaughn Williams," "The Poor Ditching Boy," "Shaky Nancy" and "The Old Changing Way." Thompson wrote all the cuts as well as playing guitar and is assisted by guests such as Andy Roberts, Sandy Denny and Ashley Hutchings. Certainly one of the best albums among the recent crop of British folk LP's.



**COUNTRY**  
**CHARLEY PRIDE—**  
 Song of Love  
 RCA LSP 4837

A dynamic, vibrant performer in person, Charley scores even better on record because of a unique vocal style. Best cuts: "She's Too Good To Be True," a hit country single; "Good Hearted Woman," "You Were All the Good in Me." Dealers: Pride has become an automatic seller and sells in large volume.



**COUNTRY**  
**SKEETER DAVIS—**  
 The Hillbilly Singer  
 RCA LSP 4818

The title of this LP is misleading, because while producer Ronny Light and Miss Davis wanted to induce a feeling of the soil, they also permeated the entire LP with progressive rhythms and breaks. You've never heard a fiddle like the one on this LP. Best cuts: "A Hillbilly Song," "Crazy Arms," "My Shoes Keep Walking Back to You," and "It Wasn't God Who Made Honky Tonk Angels." A sensational LP! Dealers: Occasionally, Skeeter Davis goes pop.



**COUNTRY**  
**TONI & TERRY—**  
 Cross-Country  
 Capitol ST 11137

Tony Brown and Terry Garthwaite are the good girl duo which helps spark Joy Of Cooking, and this is their first LP as a singing duo. The two went to Nashville for their backup support and the end result paid off: a blend of authentic country joyfully added to the girl's fine vocal efforts on a program of 11 tunes. The LP is full of hot tracks like "Midnight Blues" and "I Don't Want To Live Here."



**JAZZ**  
**ELVIN JONES—**  
 Live At The Lighthouse  
 Blue Note BN LAO 1562

Jones quartet goes through its pyrotechniques which emphasize the sound of one form of jazz today—a form which bridges the mainstream world with the organized avant-garde world. Jones is the protean time keeper, the pulse in many tempos for the solo drives of Dave Liebman on tenor and soprano sax and Steve Grossman the second tenorman. Gene Perla's acoustic bass plays a key role in this piano-less group.



**SOUL**  
**MONK HIGGINS—**  
 Monk Higgins  
 United Artists LAO 05F

Subtly, but with charm, tenor saxophonist Higgins integrates his soft, gentle sound with that of an equally subtle gal chorus. Oh there is also heaping amounts of down home funky soul on such tracks as "Little Mama," "Can't Stop" and "God's In The Blessing Business," but there's also a hot amount of flowing beauty based on the sparingly, but properly used voices and the tight sound which Higgins and his sextet achieves.



**SOUL**  
**BARRINO BROTHERS—**  
 Livin' High Off the Goodness of Your Love  
 Invictus 9811

This is one of those albums that seem to contain music so dynamic and powerful that each cut seems to spell SINGLE. The Holland-Dozier-Holland magic is at work here supplying the Brothers with such dynamic songs as "Well Worth Waiting For You Love," "I Had It All" and "Livin' High Off the Goodness of Your Love." Everything seems right from the Barrinos' splendid harmonies to the tight instrumental backings.



**SOUNDTRACK**  
**VARIOUS ARTISTS—**  
 Famous Movie Themes  
 Paramount PAS 1007

Music composed expressly for movies seems to fill a dual destiny. First to underscore the action on the screen, to augment and suggests visual impressions and second to live a life totally separate on turntables miles away from the nearest movie house. Themes from "The Godfather," "Play It Again Sam," "Love Story" and nine other films makes for some eminently enjoyable listening.

# SPECIAL MERIT PICKS

## COUNTRY

**ELTON BRITT**—The Best Of. RCA LSP 4822 This LP contains some of the best things that Britt has ever recorded. Best cuts: "Chime Bells," "Detour," "There's a Star Spangled Banner Waving Somewhere."

**BOBBY BARE**—This is Bobby Bare. RCA 6090 It's amazing how many good records over the years have been associated with Bare, and this two-LP set spells them all out. Best cuts: "Four Strong Winds," "Detroit City," "Streets of Baltimore," and "(Margie's at) The Lincoln Park Inn." Dealers should note this series of repackaging by RCA usually sells quite well.

## GOSPEL

**ERV LEWIS**—How Long. Impact R 3190 Extremely well-done gospel-pop effort, including "Heaven Help Us All," "How Long," "According to His Plan" and "Looking Back." Lewis is a top singer backed by good orchestration and fine background vocals. While many associate religious music with a sameness of sound, Lewis shows it can be done convincingly and well in an almost pop manner. LP could easily get play on stations other than gospel outlets.

## POP

**DIONNE WARWICKE**—Just Being Myself. Warner Bros. BS 2658 Dionne tries a new chemistry combination, with Bacharach-David replaced by the writer/producer Motown pioneers, Holland-Dozier-Holland. Results overall like the sort of Bacharach textures Ms. Warwicke has long been associated with, adding a slight sprinkling of spicy soul. Slanted for the MOR market. Airplay best bet is "You're Gonna Need Me." Big orchestrations lushly frame the sleek Warwicke voice throughout the Detroit-made album.

**FERRANTE & TEICHER**—Here and Now. United Artists LAO 15F The ever-popular piano duo continues in the same vein which has already brought them multimillion sales. Featured are current hits played with verve and much arpeggios. Possible MOR programming breakthrough for the pair's tasty original, "Tranquillo."

**TONY MOTTOLA**—Two Guitars for Two in Love. Project 3 PR 5074 SD Mottola and associate Bucky Pizzarelli offer warm, slowly sensitive readings to a program of 12 melodic romances which are best known in the pop world. This is wine sipping background music with Mottola laying out the melody line and Pizzarelli providing chordal backings. The LP is a total two-man effort alone in the world of "It Had to Be You," "Cherry Pink and Apple Blossom White," "Soon It's Gonna Rain" and "And I Love Her," among others.

**LINDA LEWIS**—Lark. Reprise (WB) MS 2120 Perhaps the most impressive of a crop of fem writer/singers on the current Warner Bros. release, Ms. Lewis has that naughty little girl voice of the early Supremes Diana Ross. Her songs are very inventive melodically, with elements of modern-folk, pop and soul market appeal.

**CLAUDIA LENNEAR**—Phew. Warner Bros. BS 2654 Claudia Lennear's impressive physical and vocal resemblances to Tina Turner are energetically mined in her solo debut. The former Ikette, who built her reputation as a back-up vocalist on the Joe Cocker and Leon Russell tours, has impressive singing equipment.

**ALEXIS KORNER & SNAPE**—Accidentally Borne in New Orleans. Warner Bros. BS 2647 One of the true veterans of the British blues scene, who counted most of the Stones, Jack Bruce, Eric Burdon and others among early band members, Korner and his latest group have put together a fine, commercial LP. Best cuts include "Gospel Ship," "Rock Me," "Lo and Behold" and "Country Shoes." Strong vocals from Korner as well as good sax work from Mel Collins. Korner's best, most consistent LP yet.

**IAN WHITCOMB**—Under the Ragtime Moon. United Artists LAO 21F This is an album devoted almost totally to ragtime and, frankly, at first it doesn't live. Then, after a time, it begins to grow on you. Best cuts: Three tunes about war—"I Didn't Raise My Boy to Be a Soldier," "When Alexander Takes His Ragtime Band to France," and "We're Going to Celebrate the End of the War in Ragtime." All of these warrant progressive airplay.

**BARBARA KEITH**—Same. Warner Bros. MS 2087 The composer of "Free the People" features her own work on a vocal debut album. The tasty and laid-back songs display her balladeer talent.

**WOLF CITY**—Amon Duul II. United Artists LAO 17F UA's heavy metal band from Germany comes in with a strange and melodic brain tour for their second U.S.A. outing. Most of the album has them sounding like the classical early Jefferson Airplane, but laid back from that jagged edge of psychedelic desperation. With titles like "Green-Bubble-Raincoated-Man" and "Sleepwalkers Timeless Bridge," it's an album for avant-rock fans to get into gradually.

## ORIGINAL CAST

**ORIGINAL CAST**—Oh Coward. Bell 9001 Intriguing especially for its historic musical interest, this LP also packs some excellent entertaining moments. Best cuts: "Let's Do It," "Mad About the Boy" and the sedate "Stately Homes of England."

## CLASSICAL

**VOKALENSEMBLE PRO MUSICA, KOLN**—The Passions. Vox SVBX 5102 This 300th Anniversary Edition, Vol. II is a musical document of note. Schultz' Passions of St. John, St. Matthew, and St. Luke with Johannes Homburg conducting the Vokalensemble Pro Musica of Koln are the highlight of this three LP set.

## ALBUM REVIEWS

### BB SPOTLIGHT



Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

### SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

## General News

# Executive Turntable

• Continued from page 6



SMITH



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BRYAN



PINES

**Hank Talbert** has been named general manager for the Hot Wax and Music Merchants labels. He was formerly promotion director for the firm. Prior to his joining the firm, Talbert was Midwest regional promotion director for the Stax group of labels. . . . **Barry Eisenberg**, former ABC Records & Tape branch manager at Hauppauge, N.Y., has been appointed Eastern audio/visual manager for that firm, **Hal Watner** has been named Western a/v manager. . . . **Ed Fitch** has been promoted to national sales manager of Springboard International Records, Linden, N.J. . . . **David Forest**, who resigned as vice president, contemporary music, at Creative Management Associates, Los Angeles, has opened his own office in Los Angeles. **Chris Kalisch**, formerly with CMA and Schroeder Music, and **Rick Heller**, formerly with Reznick-Bernstein and Rob Heller Enterprises, will assist Foster in bookings. . . . Warner, Elektra, Atlantic Distributing has named **Terry Cox** its Cincinnati sales manager and **Everett Smith** to a similar post in the Baltimore/Washington area. . . . **Leroy Holmes** has been named manager of the country division of the United Artists Music Publishing Group. Holmes, a conductor-composer-arranger, will be working with UA president **Murray Deutch** in the evaluation of the firm's foreign copyrights for the American market, in addition to his country responsibilities. . . . **Bob Jennings**, manager of the Nashville branch of Four Star Music, Inc. has been elevated to vice president of the organization. With the firm for 11 years, Jennings resigned his daily radio program last July to take a greater role in activities of the publishing company. With his promotion more of the company's activities will be shifted from Los Angeles to Nashville. . . . **Wynne Smith** has been appointed artist liaison for all artists under Stigwood Management. Making her headquarters in New York, Smith joins the firm after leaving CMA. . . . **Henry Shernoff**, formerly of Victoria Lucas Associates and S.A.S., Inc., has joined Al Ross' new firm of ASR Enterprises, Ltd. Shernoff will act as an account executive, handling general public relations accounts. . . . **Tom Takayoshi** has been named Playboy Records marketing director in charge of sales and promotion. After 13 years with Capitol, Takayoshi spent the past two years as national sales director of Apple and ABKCO. . . . **Michael Butler**, the multi-millionaire backer of "Hair," has taken over the presidency of his Hallelujah Records. Former president **Neal Ames** remains as vice president/general manager. . . . **Irwin Griggs** has been appointed director, financial administration, for Screen Gems-Columbia Music, Inc. Along with his budget responsibilities Griggs will develop a newer data processing royalty system for the division. Prior to joining the firm in 1969 as controller, Griggs was assistant controller at Peer-Southern Music. . . . **Bob Schwartz**, formerly a publicist with Morton Wax Associates, has formed Bob Schwartz Associates, a progressive music oriented public relations and promotion firm. Associates in the firm include **Niles Cone**, **David Jones** and **Ken McHugh**. They headquarter in New York. . . . **Marni Butterfield** has joined Peter Levinson Communications as account executive. Most recently, she was a publicist with Ren Grevatt Associates. . . . **Allan Heyman** has been named vice president of Monarch Entertainment Bureau, Inc., Passaic, N.J. Heyman, who prior to his promotion had been in charge of the firm's out-of-town college booking, replaces **Al Hayward** who has left the firm. With the restructuring, **Amy Polan** and **Barry Katcher**, who have been with the company, will be taking on additional responsibilities. . . . **Melissa Bryan** has been promoted to the newly created position of administrative assistant, classical division, of Phonogram, Inc. She will be responsible for coordination of the company's import operation, as well as acting as liaison between Phonogram offices and U.S. warehouses. . . . **Allan Jay Pines** has been named president of Spectracom Corporation, a Princeton, N.J. audio manufacturer. Pines' initial responsibilities include the coordination of the firm's internal guitar intensified sales program. . . . **Bob Goemann** has been named national sales manager at A.A. Records, Inc. His responsibilities include supervising all sales, plus expanding a mail order operation. Prior to his appointment, Goemann was vice president of Music Man Corp. . . . **Renee Valente** has been named vice president, talent, for Screen Gems.

★ ★ ★

Barbara Dalton has been promoted to general manager of Brown Bag Records. She was previously director, public relations, for the label.

★ ★ ★

Patti Wright has been named Capitol Records national press assistant. For the past six years, she assisted publicist Norman Winter at Paramount Records, MCA and then Totem Pole Productions.

# ACTION Records

## NATIONAL BREAKOUTS

### SINGLES

LOVE TRAIN . . . O'Jays, Philadelphia International 13524 (Columbia) (Assorted, BMI)

### ALBUMS

There Are No National Breakouts This Week.

## REGIONAL BREAKOUTS

### SINGLES

GRAND CENTRAL SHUTTLE . . . Johnny Griffith, Inc. RCA 74-0805 (Ernkel, BMI) (NEW YORK)

### ALBUMS

There Are No Regional Breakouts This Week.

# Bubbling Under The HOT 100

101. COME SOFTLY TO ME . . . New Seekers Featuring Marty Kristian, MGM/Verve 10698
102. GYPSY . . . Van Morrison, Warner Brothers 7665
103. I CAN'T MOVE NO MOUNTAINS . . . Blood, Sweat & Tears, Columbia 4-45755
104. HEAVEN IS MY WOMAN'S LOVE . . . Tommy Overstreet, Dot 17428 (Famous)
105. DON'T BURN ME . . . Paul Kelly, Warner Brothers 7657
106. TRYING TO LIVE MY LIFE WITHOUT YOU . . . Otis Clay, Hi 2226 (London)
107. GO LIKE ELIJAH . . . Chi Coltrane, Columbia 4-45749
108. I'VE NEVER FOUND A MAN (To Love Me Like You Do) . . . Esther Phillips, Kudu 910 (CTI)
109. TEQUILA . . . Popcorn, Musicor 1468
110. YOU CAN'T GET THERE FROM HERE . . . Casey Kelly, Elektra 45826
111. HEAVEN HELP US ALL . . . Beverly Bremers, Scepter 12370
112. 'TIL I GET IT RIGHT . . . Tammy Wynette, Epic 5-10940 (Columbia)
113. FROM BOYS TO TOYS . . . Emotions, Volt 4088 (Columbia)
114. THE TRUTH SHALL MAKE YOU FREE . . . King Hannibal, Aware 027
115. DO YOU BELIEVE . . . Melanie, Neighborhood 4209 (Famous)
116. LOVE MUSIC . . . Raiders, Columbia 4-45759
117. TOSSIN' & TURNIN' . . . Bunny Sigler, Philadelphia International 73523 (Columbia)
118. THE NIGHT THE LIGHTS WENT OUT IN GEORGIA . . . Vicki Lawrence, Bell 45-303

# Bubbling Under The TOP LP'S

201. KING HARVEST . . . Dancing in the Moonlight, Perception PLP 36
  202. BEACH BOYS . . . Holland, Reprise MS 2118
  203. PROCOL HARUM . . . A Whiter Shade of Pale, A&M SP 4373
  204. BREWER & SHIPLEY . . . Rural Space, Kama Sutra KS BS 2058 A (Buddah)
  205. SANDY DENNY . . . Sandy, A&M SP 4371
  206. PERCY FAITH . . . All Time Greatest Hits, Columbia KG 31588
  207. AMAZING SPIDER MAN . . . From Beyond the Grave, Buddah BDS 5119
  208. FLASH CADILLAC AND CONTINENTAL KIDS . . . Epic KE 31787 (Columbia)
  209. TRAPEZE . . . You Are the Music—We're Just the Band, Threshold THS-9 (London)
  210. AUSTIN ROBERTS . . . Chelsea CHE 1004 (RCA)
  211. EARL SCRUGGS & THE EARL SCRUGGS REVUE . . . Live at Kansas State, Columbia KC 31758
  212. WACKERS . . . Shredder, Elektra EKS 75046
  213. CHARLES LLOYD . . . Waves, A&M SP 3044
  214. THE KIDS FROM THE BRADY BUNCH . . . Paramount PAS 6037 (Famous)
- JANUARY 20, 1973, BILLBOARD

# Country Music

## Bluegrass In Boom With Record Shows

NASHVILLE — Bluegrass concerts will hit their highest peak in history in 1973, according to a survey of leading exponents of this music style.

Bill Monroe, father of Bluegrass, said there would be "hundreds of such concerts all over the United States throughout the year."

Chuck Dupree, new manager of Jim & Jesse, also predicted the biggest year ever, with as many as four or five a week beginning in April.

Lester Flatt, one of the great exponents of Bluegrass, said concerts already are beginning. The

first "Bluegrass Express" concert takes place Jan. 18. He said there would be no let-up through the year.

Jesse McReynolds, of the Jim & Jesse team, also noted that more country programmers are turning to Bluegrass, even those who shied away from it a few years ago. "If Bluegrass artists were more selective in their material, there would be a real rash of air play," he predicted.

Monroe himself is promoting about 30 concerts during the year, and scores of other individuals are scheduling them on national or regional bases. Monroe's son, James, also is promoting some of the shows himself. Other big promoters include Troy Martin and Carlton Haney.

The big problem now seems to be talent. So many are booked already for the entire year that new promoters have a difficult time lining up acts to appear: name acts at least.

Don Light, one of the leading bookers of Bluegrass music, has set a Bluegrass Festival for the University of Illinois Feb. 2. Entertaining at Champaign will be Lester Flatt, Mac Wiseman, the II Generation and the Osborne Brothers. Light has been highly successful at moving Bluegrass into the college field.

## Owens & Fair Relation

NASHVILLE—Earl Owens, veteran promotion and public relations executive here, and William W. Fair III of Dallas, have announced the opening of a music-related public relations firm on Music Row.

Called Owens & Fair Public Relations, the company will deal with corporate, artist and record promotion.

Owens, who has been affiliated with Buddy Lee Attractions, Inc., for the past four years and national country music promotion director for Kustom Electronics, will continue to operate the Kustom promotion department, with expansion.

Owens was the recipient of the Mayor's Humanitarian Award here last month for his outstanding work in the industry, including civic charities. He was the first non-performer to receive the award. In the past three years, he has been honored 43 times for his activities.

Fair is involved not only in the music industry, but in oil, trucking, real estate and land development. Fair will control the Dallas offices, where music has shown phenomenal growth.

The newly established firm is a division of the Titia Corp., and currently represents Kustom Electronics, A.Q. Talent, Cedarwood Publishing, the Larfar Corp., and artists Charlie Harris, Larry Pinion and Doyle Kelly. Owens said there would be concentration at once on network television, commercials, trade publications, and in record promotion.

## Nashville Scene

By BILL WILLIAMS

Jean Shepard is making the full circle. While at Capitol, she was produced by Larry Butler until he left to go full time with Johnny Cash. Then Jean left Capitol, and Larry left Cash to become an independent producer again. Now Butler is producing Miss Shepard as an independent, and her new label will be announced shortly.

... Lonzo & Oscar now will be managed by John Kelley, husband-manager of Judy Lynn, and will be working some Las Vegas shows. ... New ratings of the Stu Phillips syndicated show put him in top position in major areas. It has 127,000 listeners in Louisville alone. ... Bob Luman plays the main room at the Ponderosa in Las Vegas for two weeks, then heads to Germany for a tour.

When the Alcohol Tax agents (The Revenooers) had a convention in Jackson, Miss., Jerry Clower was called upon for one of his hilarious talks. When it was over, they presented him with a replica of a copper liquor still. And Jerry is a teetotaler. ... Jack Greene and Jeannie Seeley drew a full house for the opening of the new Music Hall on Nashville's Music Row. ... Webb Pierce made one of his infrequent Opry appearances, got a great ovation, and so did his daughter who also appeared. ... Kenny Brent and Donna Harris (really Mr. and Mrs. Kenneth Anders), are the parents of a new baby girl, Kenna Dawn, born in Lubbock. The couple is connected with Southwest Superstars Un-

limited, a division of Kenna Enterprises.

Earl Greene, Glenn Sherley and Harlan Sanders once were prison mates in California. This month, they got together to put on a show for the Tennessee State prison inmates, along with Johnny Cash, Johnny Rodriguez, Don Wayne, Jeanne Pruitt and Jackie Burns.

... The Ewen Brothers have cut a session with Ron Manning for the Oweman label. They plan on making the move to Nashville from the Chicago area. ... Roger Birch, popular television announcer (WSM) has cut his first country release for Jubal, "Darling What's Happening to Me," written by Dallas Frazier and Doodles Owens. It's getting heavy air play already.

... Joe Stephenson, Texas state fiddling champion, has signed a five-year contract with Southwest Superstars Unlimited. ... Bob Langston has been signed to Triune Records for an extended contract. His first release was written by Phil Whitehawk, a Cherokee Indian, and by Rick Shrode.

Leroy Holmes is the new manager of the country division of the United Artists Music Publishing group. ... Ray Griff of Dot and John Riggs of WSM headlined the country music show in Carnesville, Ga., then appeared on a television show in Spartanburg, S.C., the next day, with Bill Anderson, on the Billy Dilworth special. ... Glenn Barber will move his home from

(Continued on page 55)

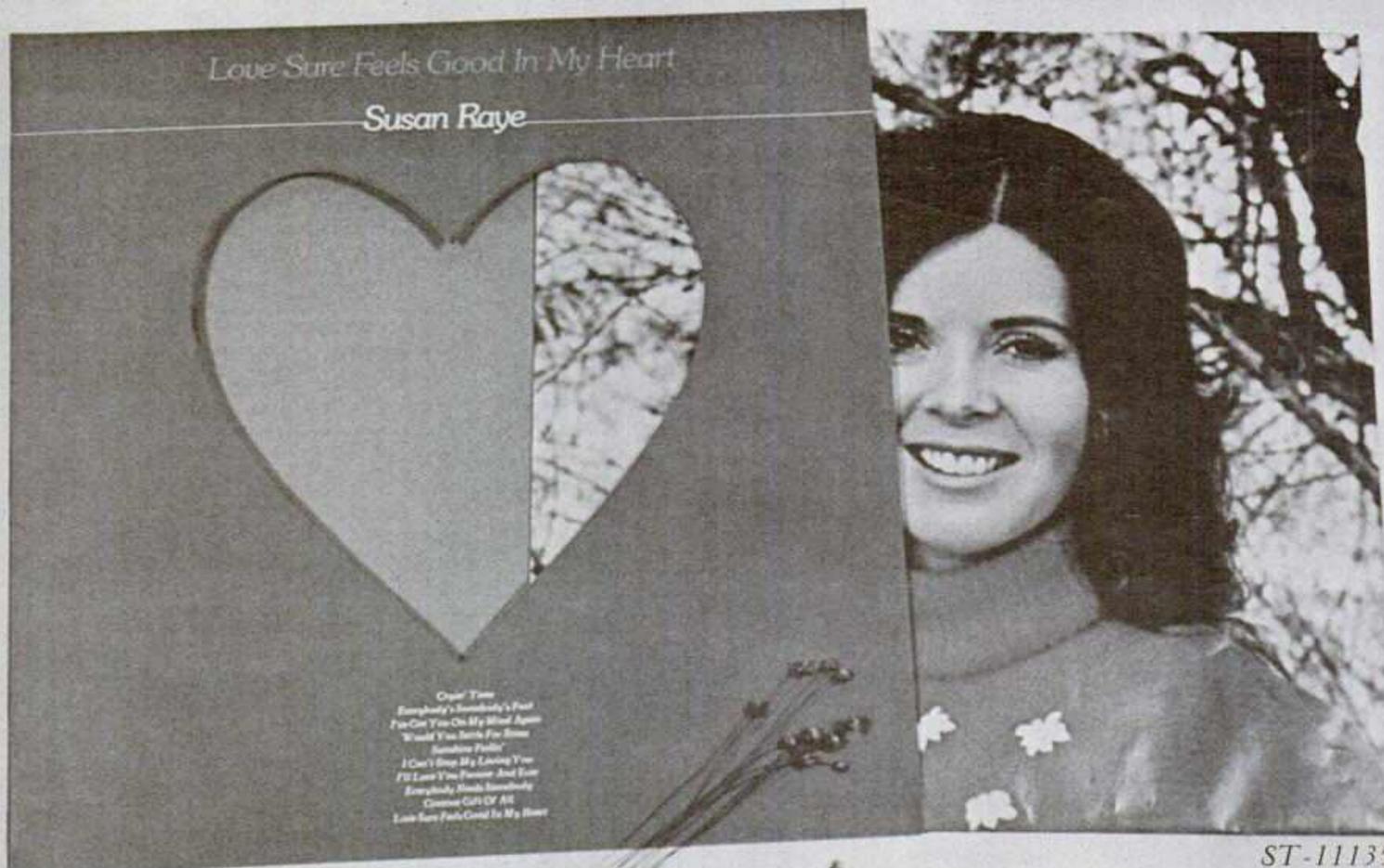
### POX STYMIES PROMO TRY

NASHVILLE—Ann J. Morton, noted songwriter who has just had her first release on Chart Records, has been stymied from the start.

Starting on her first promotional trip she managed to make it to Memphis, Little Rock and Oklahoma City, when she became ill.

She is now at home recovering from chicken pox.

Country Music's Newest (and Prettiest) Superstar Says:  
**"Love Sure Feels Good In My Heart"**



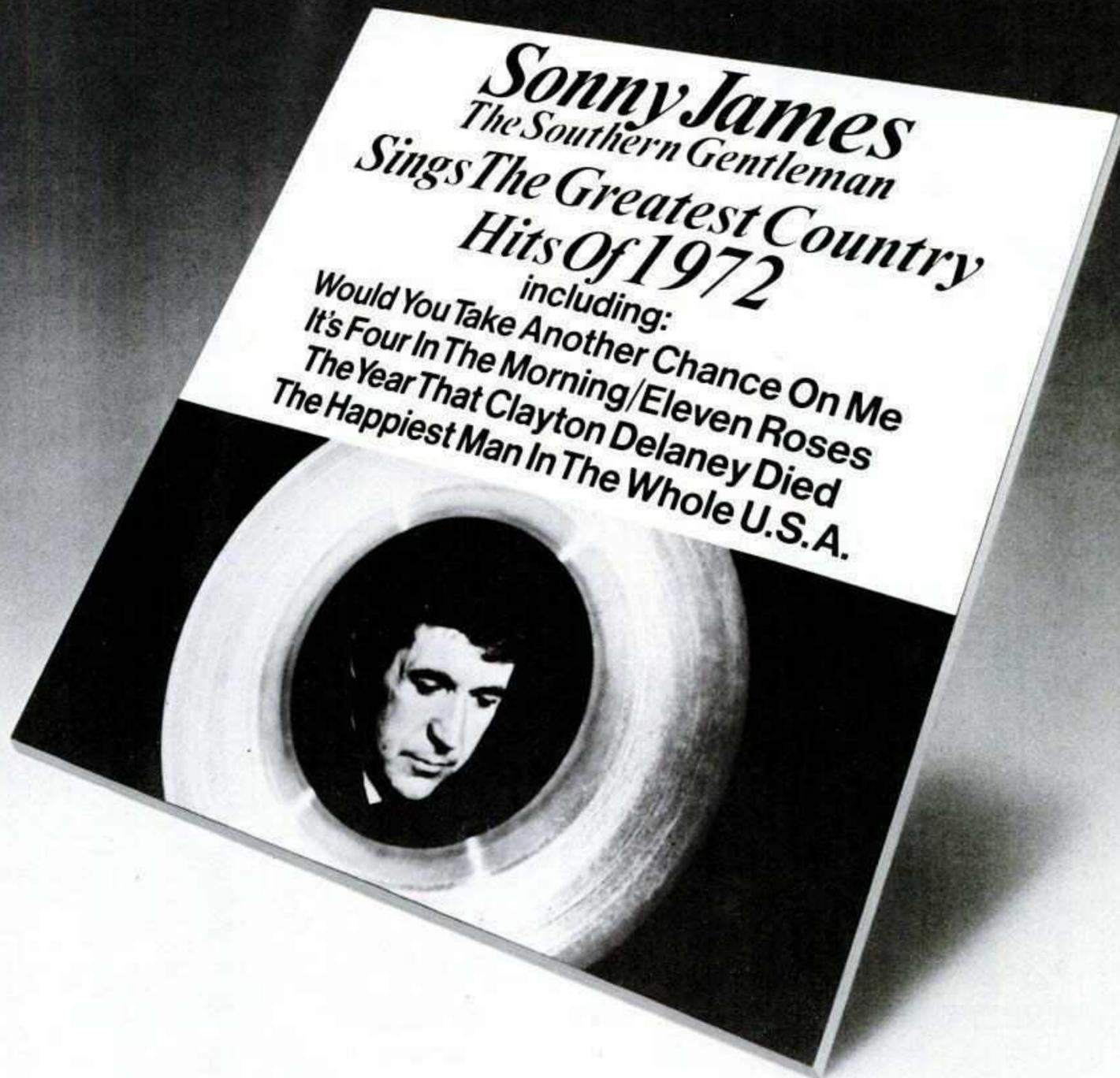
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# Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 1/20/73

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	<b>SOUL SONG</b> ..... 11 Joe Stampley, Dot 17442 (Famous) (Gallico/Algee, BMI)		37	42	<b>THE SHELTER OF YOUR EYES</b> ..... 6 Don Williams, JMI 12 (Jack, BMI)	
2	4	<b>OLD DOGS, CHILDREN &amp; WATERMELON WINE</b> ..... 8 Tom T. Hall, Mercury 73346 (Hallnote, BMI)		38	37	<b>DON'T LET THE GREEN GRASS FOOL YOU</b> ..... 12 O.B. McClinton, Enterprise 9059 (Columbia) (Assorted, BMI)	
3	3	<b>SHE NEEDS SOMEONE TO HOLD HER</b> ..... 8 Conway Twitty, Decca 33033 (MCA) (Hello Darlin', SESAC)		39	47	<b>DANNY'S SONG</b> ..... 5 Anne Murray, Capitol 3481 (Goossos, ASCAP)	
4	1	<b>SHE'S GOT TO BE A SAINT</b> ..... 12 Ray Price, Columbia 4-45724 (Galleon/Norliou, ASCAP)		40	46	<b>UNBELIEVABLE LOVE</b> ..... 6 Jim Ed Brown, RCA 74-0846 (Tree, BMI)	
5	6	<b>LOVIN' ON BACK STREETS</b> ..... 12 Mel Street, Metromedia Country 901 (Contention, SESAC)		41	43	<b>WE KNOW IT'S OVER</b> ..... 7 Dave Dudley & Karen O'Donnal, Mercury 73345 (Newkeys, BMI)	
6	8	<b>I WONDER IF THEY EVER THINK OF ME</b> ..... 7 Merle Haggard & the Strangers, Capitol 3488 (Blue Book, BMI)		42	44	<b>ONE LAST TIME</b> ..... 6 Glen Campbell, Capitol 3483 (Blackwood/Addrisi, BMI)	
7	9	<b>LOVE'S THE ANSWER/JAMESTOWN FERRY</b> ..... 10 Tanya Tucker, Columbia 4-45721 (Algee, BMI/Tree, BMI)		43	48	<b>BLUE TRAIN</b> ..... 5 George Hamilton IV, RCA 74-0854 (Acuff-Rose, BMI)	
8	10	<b>DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME</b> ..... 7 Jerry Wallace, Decca 33036 (MCA) (TAJ, ASCAP)		44	49	<b>MY TENNESSEE MOUNTAIN HOME</b> ..... 3 Dolly Parton, RCA 74-0869 (Ovepar, BMI)	
9	5	<b>A PICTURE OF ME (Without You)</b> ..... 13 George Jones, Epic 5-10917 (Columbia) (Gallico/Algee, BMI)		45	50	<b>YOU LAY SO EASY ON MY MIND</b> ..... 5 Bobby G. Rice, Metromedia Country 902 (Americus, ASCAP)	
10	12	<b>RATED X</b> ..... 7 Loretta Lynn, Decca 33039 (MCA) (Sure-Fire, BMI)		46	51	<b>TEDDY BEAR SONG</b> ..... 4 Barbara Fairchild, Columbia 4-45743 (Duchess, BMI)	
11	16	<b>PASS ME BY</b> ..... 11 Johnny Rodriguez, Mercury 73334 (Hallnote, BMI)		47	18	<b>WHITE SILVER SANDS</b> ..... 14 Sonny James, Columbia 4-45706 (Sharina, BMI)	
12	11	<b>SHE LOVES ME (Right Out of My Mind)</b> ..... 10 Freddie Weller, Columbia 4-45723 (Young World/Center Star, BMI)		48	52	<b>GOOD THINGS</b> ..... 4 David Houston, Epic 5-10939 (Columbia) (Algee, BMI)	
13	7	<b>GOT THE ALL OVERS FOR YOU</b> ..... 15 Freddie Hart & the Heartbeats, Capitol 3453 (Blue Book, BMI)		49	53	<b>HOPPY'S GONE</b> ..... 4 Roger Miller, Mercury 73354 (Tree, BMI)	
14	14	<b>CATFISH JOHN</b> ..... 11 Johnny Russell, RCA 74-0810 (Jack, BMI)		50	57	<b>I HATE GOODBYES</b> ..... 3 Bobby Bare, RCA 74-0866 (Jack & Bill, ASCAP)	
15	19	<b>NEON ROSE</b> ..... 7 Mel Tillis, & the Statesiders, MGM 14454 (Tomale, ASCAP/Brougham Hall, BMI)		51	58	<b>THE TOAST OF '45</b> ..... 5 Sammi Smith, Mega G15-0097 (Jack, BMI)	
16	13	<b>PRETEND IT NEVER HAPPENED</b> ..... 14 Waylon Jennings, RCA 74-0808 (Nelson, BMI)		52	56	<b>THERE STANDS THE GLASS</b> ..... 4 Johnny Bush, RCA 74-0867 (Hill & Range/Jamie, BMI)	
17	15	<b>HEAVEN IS MY WOMAN'S LOVE</b> ..... 18 Tommy Overstreet, Dot 17428 (Famous) (Famous/Ironside, ASCAP)		53	63	<b>I MUST BE DOIN' SOMETHING RIGHT</b> ..... 2 Roy Drusky, Mercury 73356 (Ben Peters, BMI)	
18	25	<b>THE LORD KNOWS I'M DRINKING</b> ..... 6 Cal Smith, Decca 33040 (MCA) (Stallion, BMI)		54	54	<b>OLD FASHIONED SINGING</b> ..... 9 George Jones & Tammy Wynette, Epic 5-10923 (Columbia) (Altam, BMI)	
19	17	<b>KATY DID</b> ..... 11 Porter Wagoner, RCA 74-0820 (Ovepar, BMI)		55	65	<b>TRUE TRUE LOVIN'</b> ..... 2 Ferlin Husky, ABC 11345 (Ronbre/Coach Four, BMI)	
20	21	<b>SHE'S MY ROCK</b> ..... 11 Stoney Edwards, Capitol 3462 (Ironside, ASCAP)		56	66	<b>MARGIE WHO'S WATCHING THE BABY</b> ..... 2 Earl Richards, Ace of Hearts 0461 (Bealin, ASCAP/Get the Music/Pale/Ace, BMI)	
21	24	<b>ANY OLD WIND THAT BLOWS</b> ..... 5 Johnny Cash, Columbia 4-4570 (House of Cash, BMI)		57	69	<b>KEEP ME IN MIND</b> ..... 2 Lynn Anderson, Columbia 4-45769 (Flagship, BMI)	
22	22	<b>WHOLE LOTTA LOVING</b> ..... 10 Hank Williams & Lois Johnson, MGM 14443 (Travis, BMI)		58	68	<b>GOODBYES COME HARD FOR ME</b> ..... 7 Kenny Serratt, MGM 14435 (Shade Tree, BMI)	
23	23	<b>AFRAID I'LL WANT TO LOVE HER ONE MORE TIME</b> ..... 10 Billy "Crash" Craddock, ABC 11342 (Little David, BMI)		59	—	<b>LOVING GIFT</b> ..... 1 Johnny Cash & June Carter, Columbia 4-45758 (Combine, BMI)	
24	29	<b>SATISFACTION</b> ..... 7 Jack Greene, Decca 33008 (MCA) (Tree, BMI)		60	61	<b>MOVE IT ON OVER</b> ..... 4 Buddy Alan, Capitol 3428 (Rose, BMI)	
25	41	<b>'TIL I GET IT RIGHT</b> ..... 4 Tammy Wynette, Epic 5-10940 (Columbia) (Tree, BMI)		61	67	<b>FEEL SO FINE</b> ..... 2 Kenny Vernon, Capitol 3506 (Travis/Big Bopper, BMI)	
26	32	<b>HELLO WE'RE LONELY</b> ..... 6 Patti Page & Tom T. Hall, Mercury 73347 (Hallnote, BMI)		62	60	<b>PROUD MARY</b> ..... 9 Brush Arbor, Capitol 3468 (Jondora, BMI)	
27	31	<b>SOMEWHERE MY LOVE</b> ..... 9 Red Steagall, Capitol 3461 (Robbins, ASCAP)		63	73	<b>THANK YOU FOR TOUCHING MY LIFE</b> ..... 4 Tony Douglas, Dot 17443 (Famous) (Cochise, BMI)	
28	30	<b>EVERYBODY NEEDS LOVIN'</b> ..... 10 Norro Wilson, RCA 74-0824 (Gallico/Algee, BMI)		64	55	<b>HOLDIN' ON TO THE LOVE I GOT</b> ..... 12 Barbara Mandrell, Columbia 4-45702 (Algee/Altam, BMI)	
29	36	<b>YOU TOOK THE RAMBLIN' OUT OF ME</b> ..... 5 Jerry Reed, RCA 74-0857 (Vector, BMI)		65	64	<b>'CAUSE I LOVE YOU</b> ..... 5 Don Gibson & Sue Thompson, Hickory 1654 (Acuff-Rose, BMI)	
30	35	<b>ALWAYS ON MY MIND/SEPARATE WAYS</b> ..... 7 Elvis Presley, RCA 74-0815 (Press/Rose Bridge, BMI)		66	—	<b>DON'T TELL ME YOUR TROUBLES</b> ..... 1 Kenny Price, RCA 74-0872 (Tree, BMI)	
31	33	<b>IF IT'S ALL RIGHT WITH YOU</b> ..... 8 Dottie West, RCA 74-0828 (House of Gold, BMI)		67	40	<b>ALL HEAVEN BREAKS LOOSE</b> ..... 11 David Rogers, Columbia 4-45714 (Unichappell/Chappell, ASCAP)	
32	34	<b>DOWNFALL OF ME</b> ..... 8 Sonny James, Capitol 3475 (Marson, BMI)		68	—	<b>SO MANY WAYS</b> ..... 1 Eddy Arnold, MGM 14478 (Eden, BMI)	
33	20	<b>SHE'S TOO GOOD TO BE TRUE</b> ..... 16 Charley Pride, RCA 74-0802 (Pi-Gem, BMI)		69	—	<b>A MAN LIKES THINGS LIKE THAT</b> ..... 1 Charlie Louvin & Melba Montgomery, Capitol 3508 (Cooper Basin, BMI)	
34	39	<b>LOVE IS THE LOOK YOU'RE LOOKING FOR</b> ..... 5 Connie Smith, RCA 74-0855 (Neely's Bend, BMI)		70	70	<b>YES MAM (I Found Her in a Honky Tonk)</b> ..... 3 Glen Barber, Hickory 1653 (Acuff-Rose, BMI)	
35	38	<b>LOVE SURE FEELS GOOD IN MY HEART</b> ..... 5 Susan Raye, Capitol 3499 (Blue Book, BMI)		71	—	<b>WOMAN EASE MY MIND</b> ..... 1 Claude Gray, Million 31 (Vanjo, BMI)	
36	45	<b>IN THE PALM OF YOUR HAND</b> ..... 4 Buck Owens, Capitol 3504 (Blue Book, BMI)		72	—	<b>A GIRL LIKE THAT</b> ..... 1 Tompall & The Glaser Bros., MGM 14462 (Glaser Bros., BMI)	
				73	75	<b>SOFT LIPS &amp; HARD LIQUOR</b> ..... 2 Charlie Walker, RCA 74-0870 (Forest Hills, BMI)	
				74	—	<b>MAKIN' HEARTACHES</b> ..... 1 George Morgan, Decca 33037 (MCA) (4 Star, BMI)	
				75	—	<b>FARM IN PENNSYLVANIA</b> ..... 1 Jeannie Seely, Decca 33042 (MCA) (Tree, BMI)	

#1

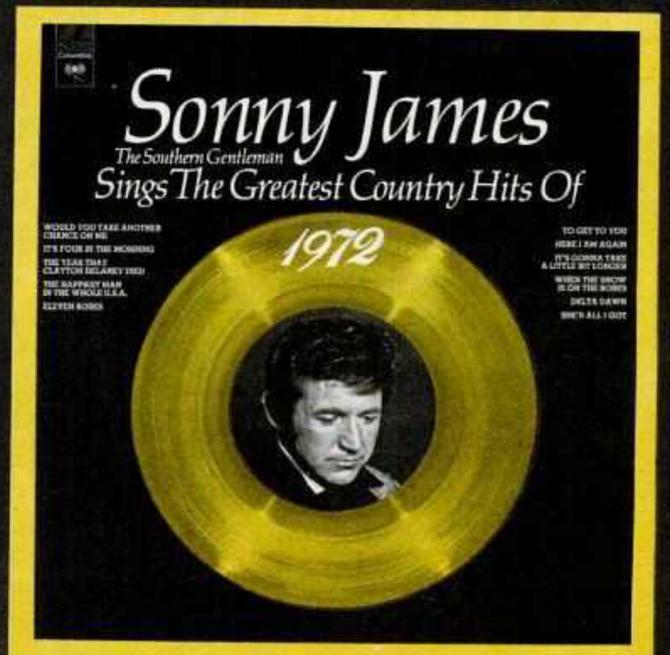
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## Country Music



THERE WERE smiles backstage at a Seattle Opera House concert, with congratulations for Sonny James, left, Columbia, and Pat Roberts, right, Dot. Both singers were produced by George Richey, center.

## Elektra Bows Country Label

PHOENIX—Countryside, Elektra's new Los Angeles-oriented country label, will debut with three singles spread two weeks apart, announced its founder, spiritual leader, producer and engineer Mike Nesmith during the Elektra convention.

Garland Frady, a singer who has worked the Palomino Club, the leading country room in North Hollywood, launches the label with "A Good Love Is Like A Good Song," written by Elektra artist Casey Kelly and ironically Bob Luman's new release on Columbia. Nesmith suggested that WEA personnel face the major challenge of facing off with Columbia on this initial country release.

Countryside's two other acts are J.G. O'Rafferty, singer-pedal guitarist, whose single is the B.G.'s tune, "Sweetheart," and singer Tom Holbrook with "Welfare Hero."

Nesmith emphasized that the label would only produce hardcore true country music, utilizing professional musicians living in the Los Angeles area.

Nesmith, Skip Van Leeuwen and Nesmith's wife, Phyllis, operate from their ranch headquarters in the San Fernando Valley which includes a 16-track studio.

LP's are in the can by these initial artists and will be ready if any consumer sparks start to fly. Nesmith introduced his product at a Friday morning breakfast meeting, tinged with light humorous lines and a colorful slide presentation.

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# Billboard Hot Country LP's

Billboard SPECIAL SURVEY  
for Week Ending 1/20/73

★ STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	GOT THE ALL OVERS FOR YOU Freddie Hart, Capitol ST 11107	12
2	2	THE BEST OF THE BEST OF Merle Haggard, Capitol ST 11082	16
3	5	MY MAN Tammy Wynette, Epic KE 31717 (Columbia)	10
4	6	IT'S NOT LOVE (But It's Not Bad) Merle Haggard, Capitol ST 11127	7
5	3	LYNN ANDERSON'S GREATEST HITS Columbia KC 31641	11
6	4	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)	28
7	9	THIS MUCH A MAN Marty Robbins, Decca DL 7-5389 (MCA)	6
8	7	HERE I AM AGAIN Loretta Lynn, Decca DL 7-5381 (MCA)	13
9	11	GLEN TRAVIS CAMPBELL Capitol SW 11117	8
10	8	CHARLIE McCOY Monument KZ 31910 (Columbia)	10
11	10	A SUNSHINY DAY WITH Charley Pride, RCA LSP 4742	23
12	12	BURNING LOVE (And Hits from His Movies) Elvis Presley, RCA Camden CAS 2595	11
13	18	A PICTURE OF ME George Jones, Epic KE 31718 (Columbia)	5
14	15	ALL THE GREATEST HITS Ray Price, Columbia G 31364	20
15	16	BORROWED ANGEL Mel Street, Metromedia Country MCS 5001	11
16	19	HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet, Dot DOS 26003 (Famous)	9
17	13	I CAN'T STOP LOVING YOU/(Lost Her Love) ON OUR LAST DATE Conway Twitty, Decca DL 7-5361 (MCA)	18
18	14	LONELY WOMEN MAKE GOOD LOVERS Bob Luman, Epic KE 31746 (Columbia)	9
19	20	DON'T SHE LOOK GOOD Bill Anderson, Decca DL 7-5383 (MCA)	5
20	21	INCOMPARABLE Charley Pride, RCA Camden CAS 2584	7
21	30	JESUS WAS A CAPRICORN Kris Kristofferson, Monument KZ 31909 (Columbia)	8
22	24	LONESOME 7-7203 Tony Booth, Capitol ST 11126	6
23	17	WHEEL OF FORTUNE Susan Raye, Capitol ST 11106	15
24	27	ROY CLARK LIVE Dot DOS 26005 (Famous)	4
25	23	TOGETHER ALWAYS Porter Wagoner & Dolly Parton, RCA LSP 4761	17
26	26	IF YOU TOUCH ME (You've Got to Love Me) Joe Stampley, Dot DOS 26002 (Famous)	15
27	25	I AIN'T NEVER Mel Tillis & the Statesiders, MGM SE 4870	6
28	22	SOMEBODY LOVES ME Johnny Paycheck, Epic KE 31707 (Columbia)	14
29	32	BEST OF Sammi Smith Mega M 311019	3
30	29	TO GET TO YOU Jerry Wallace, Decca DL 7-5349 (MCA)	30
31	36	GARDEN PARTY Rick Nelson & the Stone Canyon Band, Decca DL 7-5391 (MCA)	3
32	31	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4682	44
33	28	LADIES LOVE OUTLAWS Waylon Jennings, RCA LSP 4751	16
34	34	I'VE GOT A WOMAN'S LOVE Marty Robbins, Columbia KC 31628	4
35	40	I'VE FOUND SOMEONE OF MY OWN Cal Smith, Decca DL 75369 (MCA)	2
36	37	BEST OF CHARLIE RICH Epic KE 31933 (Columbia)	4
37	35	WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia KC 31646	31
38	41	EXPERIENCE Porter Wagoner, RCA LSP 4810	9
39	42	WILL THE CIRCLE BE UNBROKEN Nitty Gritty Dirt Band, United Artists UAS 9801	4
40	45	LIVE AT KANSAS STATE Earl Scruggs Revue, Columbia KC 31758	2
41	—	HOT "A" MIGHTY Jerry Reed, RCA LSP 4838	1
42	38	DELTA DAWN Tanya Tucker, Columbia KC 31742	14
43	—	GREATEST HITS, VOL. I Hank Thompson, Dot 26004 (Famous)	1
44	44	GREATEST HITS, VOL. II Hank Williams, Jr., MGM SE 4822	3
45	—	BEFORE GOODBYE Del Reeves, United Artists 50964	1

# Nashville Triples Studios; Ups Sessions for Fifth Year

• Continued from page 1

Thus the figures have nearly tripled in these five years.

In all, 201 recording and production companies took part in the sessions here.

The number of studios also is on the increase. In 1970, for example, there were only 20, fewer than 40% of today's figure. At least two other studios currently are under construction.

Dramatic increases were shown by some of the studios, most of which reported their greatest year ever, while only one showed a decline.

More than 1,000 sessions involved "outsiders"; that is, artists based other than Nashville who chose to record here.

Woodland Sound Studio, which had an increase of 8 percent in last year's survey, jumped more than 15 percent over that figure this time.

The House of Cash, activated only last May 1, reported an incredible number of sessions, and union records back this up. More than 20 different labels utilized the studio.

Columbia had another great year, as did RCA, Bradley's Barn, Metropolitan Music (Mercury), Cinderella, Sound Shop, Quadrafonic Sound, Clement, Music City Records, Hilltop, Monument, Glaser Brothers, Nugget, World, Creative Workshop, Skylite-Sing, Starday King, and others.

The Ray Stevens studio was another which went into business this past year, and moved imme-

diately into the black with scores of sessions virtually every week. Creative Workshop, now converting to 16-track, had its best year ever.

"The whole picture turned around during 1972," said Buzz Cason, director of Creative Workshop.

Fred Carter, who operates both a production company and a recording studio for Nugget Enterprises, called the year "tremendous." He said that the "trend is now set, with more and more people coming to Nashville to record."

Gene Eichelberg of Quadrafonic, whose operation was up some 25% over a year earlier, also expressed optimism.

The only studio to show a decline was that of Shelby Singleton, who phased out his studio opera-

tion during the year to concentrate on other areas.

Once again, jingles played a major part in recordings, with the leaders again Vic Willis, Gayle Hill, Kelso Herston and Buddy Killen.

Major labels without their own recording studios generally spread their work around, some using as many as ten different studios for session work. Others showed partiality to certain studios.

Hilltop was another studio which began full-time operation only this past year, and had hundreds of sessions at year's end to show for its efforts.

Much of the research for the survey was done for Billboard by Julie Reichman, a student at Goucher College in Baltimore, who is working in the office here on an internship program as part of her senior assignment.

George Cooper Jr., Johnny DeGeorge, Dutch Gorton and Gert DeGeorge of local AFM were instrumental in the information, allowing a complete study of session contracts in the union office.

# Second Country Film to Ember

NASHVILLE — Ember Records of London, through its Ember Film Distributors, has acquired the rights to release their second full-length country movie in the United Kingdom.

The movie, acquired from Crown International Pictures, is called "Road to Nashville." The movie features Connie Smith, Faron Young, Marty Robbins, Johnny Cash, Hank Snow, The Stonemans, Dottie West, Porter Wagoner, Kitty Wells, Webb Pierce, Bill Anderson, the Carter Family, Waylon Jennings, Lefty Frizzell, Norma Jean, Bill Phillips, the Osborne Brothers and Margie Singleton.

Ember Films will put the movie into general U.K. release in February to coincide with the in-person tour Ember's concert division is arranging for Faron Young and Connie Smith.

## Nashville Scene

• Continued from page 50

Houston to Nashville. . . . **George Hamilton IV** and **John D. Loudermilk** have teamed together again for another winner. . . . **Bobby Bond** played the Western Swinger in Wichita for a week. . . . **Hickory's Kallie Jean**, produced by **Johnny Erdelyan**, has released a self-written song. . . . The Frontier Jamboree cast of **Marceline, Mo.**, entertained the Missouri Association of Fairs at the organization's annual banquet in Jefferson City.

Singer **Billy Walker** got the treatment at the Park Bridge Motel in Rockville, Ind. While he was performing in that town, the motel placed a lobby sign reading "Billy Walker Slept Here." . . . **Johnny Western** set another record. He broke the previous mark (set by himself) at the Golden Nugget in Reno. A surprise visitor to his show was **Dottie West**. . . . **Epic's Charlie Rich** has signed with the Wil-Helm Talent Agency. . . . The **Wilburn Brothers** will play up to 80 concerts this year, despite all their other activities. . . . **David Rogers** drew big crowds at the Stables Club in Baltimore, and **George Morgan** drew standing room at the Long Branch Club in Wichita. . . . **Tommy Cash** has a new bus en route from Belgium. He also has added a new singer and bass player to his band, **Craig Chambers**. . . . The **Country Cavaliers** are recording again. . . . **Jeannie C. Riley** is recuperated from surgery.

**Mel Tillis** returns to the studios for more sessions, and then heads for Anchorage, Alaska. . . . **Danny Davis** plays the Governor's Inaugural Ball in Austin, Tex., then begins two weeks at Aspen, Colo. . . . The **Atlanta James and Elmer Fudpicker Show** are on an overseas tour that takes them to three countries with 30 performances in 10 days. . . . **Slim Whitman** of UA begins a four-week tour of Britain Feb. 15. He still is very big there. . . . **Earl Ball**, in-house Capitol producer, has sessions set with both **Stoney Edwards** and **Kenny Vernon**. It was he who produced four consecutive top hits for **Freddie Hart**. . . . The 20th anniversary of the death of **Hank Williams** went by virtually unnoticed, but KLAC in Los Angeles did a two-hour documentary put together by the old pro, **Hugh Cherry**. . . . RCA's **Bob Ferguson** and leading writer **Jesse Burt** have put together an outstanding book on Indians of the Southwest. . . . **Little Richie Johnson** has been hired by KaJac Records of Des Moines, Ia., to handle all national promotions and productions. He also will produce new singles for the firm.

Country Smash!  
"Goodbyes  
Come Hard For Me"  
by  
**KENNY SERRATT**  
No. K-14435  
produced by Merle Haggard.

© 1973 MGM Records, Inc.



# Tony Douglas is making Athens, Texas a famous place.

Lots of great country artists spring from small country towns in Texas. Tony Douglas is the latest. He and his band have a tremendous following in Texas and Oklahoma. And he's already had several regional hit records. Tony's first national breakout comes with his first Dot release: "Thank You For Touching My Life." It's already topping the charts at WBAP in Fort Worth; KFDI in Wichita and KVOO in Tulsa, and KCKN in Kansas City. Nationally, Tony's song is headed straight for top 10 country. Watch Tony Douglas continue making a name for himself, and for Texas!

"Thank You For Touching My Life"  
DOA 17443



Distributed by Famous Music Corporation  
A Gulf + Western Company



'IF THAT'S THE WAY YOU WANT IT'

JB #1196

PLAY ME NOW

**MONA**



**GILL**

YOU'LL LIKE IT

C/W

"IF I KNEW YOU DIDN'T KNOW BETTER"

SOLID GOLD

from

**JB RECORDS**

Mobile, Ala. 36607

## Lewis Goes From London To First 'Opry' Show

NASHVILLE—Jerry Lee Lewis, fresh from his international recording session in London, will make his first ever appearance on the "Grand Ole Opry" Saturday night (20).

In all of his years in the country field, Lewis had never previously been on this greatest of country shows. Arrangements were made through Eddie Kilroy of his office, and Bud Wendell, "Opry" manager.

Lewis was discharged from a Memphis hospital just prior to his London trip, having suffered

broken ribs in a hunting accident near his home in Ferriday, La. He was unable, consequently, to make the Rock Revival show at Madison Square Garden. Promoters were notified by Lewis' doctor prior to the scheduled appearance.

Lewis said he had always wanted to do an "Opry" appearance, but the opportunity had never before arisen. He kept open the Saturday night date to do the show. Efforts were being made to have him on the same segment with Marty Robbins, a long-time friend.



DICK BLAKE, president of Hubert Long International, has signed the Carter Family to an exclusive booking agreement. Shown with Blake are Helen, Mother Maybelle and Anita Carter, who will continue to make occasional appearances with the Johnny Cash show.

# Vox Jox

• Continued from page 20

cause changes may be in the works. Anyhow, Edwards needs uptempo MOR records desperately. . . . Just heard that Dick Starr is doing fine. Doctors claim they caught the wooley booger in time. He'll be going through a series of cobalt treatments for a while. But, in any case, he's hanging out at his home—305-279-3673—and a little bit bored and I suspect he wouldn't be adverse to hearing from friends. He'll probably be back at work, if you can call programming consulting work (Lord I can see the calls of complaints coming in now from guys like John Rook, Mike Joseph, Paul Drew, etc.), in another three or four weeks. . . . Mike Larson, who'd been production director of WJJD-AM in Chicago, has joined Peters Productions' San Diego. He once programmed KSON-AM in San Diego and was an air personality at WJJD-AM until he started doing production full time.

★ ★ ★  
Tom Shovan, WHVW-AM, Hyde Park, N.Y., is seeking two newsmen. . . . KCMO-AM, Kansas City, has cut back commercials, according to general manager Lynn Higbee. . . . Lineup at KKDJ-FM, Los Angeles, includes Billy Moore, program director Bill Comb, Bob Miles, and Jeff Salgo. . . . Lineup at WBNR-AM and WSPK-FM, Poughkeepsie, N.Y., includes morning personality and music director Rick Liotta, Don Kirby, and Richard Ball who works until signoff. The FM continues through the night with beautiful music. Alford Lessner is station manager. . . . James Shaheen is the new general

manager of WBNF-AM-FM in Binghamton, N.Y.; he'd been general manager of WINW-AM, Canton, Ohio, the past seven years. He replaces Robert E. Klose, who has purchased WAIS-AM in Sayre, Pa.

★ ★ ★  
Luis Fields: Whups, forgot that you were at the infamous party hosted by Ted Atkins and Lil. Sorry about that. But, since I've got your attention, maybe you can explain to me why Lil knows more about football than Ted. Perhaps Ted is a basketball fan, right?

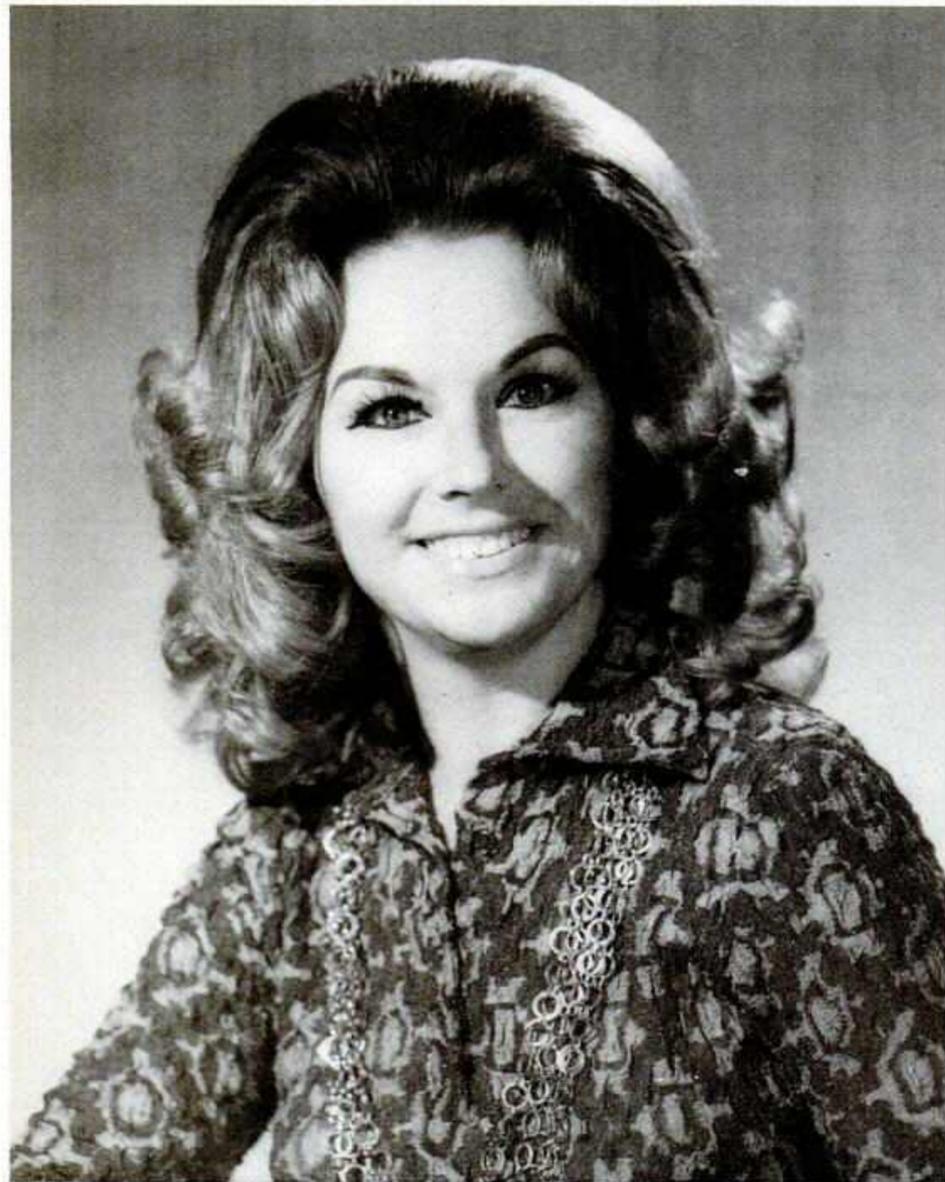
★ ★ ★  
Sandy Weizer, 501-887-2638, reports that his station, KIPA-AM in Prescott, Ariz., recently went from upbeat MOR to country. "I really did not like this change and would like to stay in Top 40." He has a year of experience and is willing to relocate anywhere. . . . Rex Jennings, 206-362-2495, is also looking for a position, but I can't remember how much experience he has. . . . Dave Bunce, a native Cincinnati, is now working the morning show at WUBE-AM-FM in Cincinnati and also does a Sunday afternoon interview show which gives exposure to amateur talent. So, if you have a record out on any label and plan to go through Cincinnati, give him a call at the station or, better, write to him.

★ ★ ★  
Bill Setzer has left WHKY-AM, Hickory, N.C., where he was program director, to become manager at WKJK-AM, the country operation in Granite Falls, N.C. Don Hanzlik is now program director of the Top 40 station and needs oldies from 1968-71. The lineup

there includes Al Mainess in the morning, Tom Campbell in midday, Dave Griffith in the afternoon, and Hanzlik in the evening.

. . . Jim Christy, recently with KXEL-AM in Waterloo, Iowa, is looking for Top 40 or progressive work. Phone is 314-962-7069. . . . WPBR-AM in Palm Beach, Fla., is starting a daily 1-1:30 p.m. interview show hosted by Charles Van Rensselaer, local columnist. Will interview visiting record artists, etc.

★ ★ ★  
WCOD-FM, Hyannis, Mass., has hired Michael J. O'Reilly, a New Hampshire air personality, and station manager Alan Bishop reports: "He'll be doing a 6-10 p.m. airshift, preceding our music director Dick Teimer, who's doing a fine job and getting great cooperation from all our Massachusetts distributors. . . . Jan Basham, A&M Records promotion executive in Los Angeles, stopped by to tell me she thought the market was going to be even better for exposing product because of two new operations soon going to be in operation in the city. . . . WIZM-AM, La Crosse, Wis., is celebrating its 50th year on the air all year this year. Lineup includes Joe Stephens 5-8 a.m., Tom Gittens until 1:30 p.m., Paul Kavanaugh 1:30-6:30 p.m., Keith Anderson until midnight, and Rick Wais on weekends. And Stephens adds: "This is the heart of God's Country and if you ever pass through this area stop in and I'll let you take a crack at downing the world's largest six-pack, which is sitting across from the Heileman Brewery. Each can is 50 feet high or so."



## JONIE MOSBY

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# International News Reports

## WEA-Filipacchi Fine Seen Accenting Industry's Gap

By MICHAEL WAY

PARIS—The fining of WEA-Filipacchi, the French Kinney affiliate, of \$66,000 by the European Common Market Commission highlights the great industry gap existing between the U.S. and Europe.

The EEC Commission deemed that WEA-Filipacchi has contravened Common Market antitrust regulations by banning wholesalers in Eastern France from operating a profitable export business to West Germany, where wholesale prices for identical product are up to 50 percent higher than France.

It now appears that the problem was brought into focus by one of the wholesalers who sent to the EEC Commission in Brussels a copy of the WEA-Filipacchi circular asking dealers to guarantee they would not export WEA product. At the same time German producers have been worried by this increase in exports from France and, in the case of American-owned affiliates, have asked headquarters for advice. It would seem that it is here that U.S. record companies have not taken into account the importance, under the ideals of the Common Market, of free exporting.

### Directive in Writing

The wholesalers in question had bought the WEA-Filipacchi records quite legally, had obtained export licenses (in order to free product of the liability of added value tax) and had sold them across the border. The EEC only became aware of the situation because WEA-Filipacchi put their directive to dealers in writing.

The Commission promptly dispatched an official to Paris and the cities of Strasbourg and Nancy to look into the matter and it was after he had submitted his report that the executive of the EEC Commission decided there had been a breach of the Treaty of Rome regulations.

It is not known for certain whether WEA-Filipacchi will appeal against the judgment. The company's director general, Bernard de Bosson, told Billboard: "We have not as yet had any official notification of the fine so for the moment we have nothing to say."

### Exclusive Agreement

De Bosson did, however, agree that there was an obvious conflict between the principle of exclusive licensing of product for territories within the Common Market and the provisions of the Treaty of Rome which involve free flow of product among member countries.

It is understood that WEA's circular to dealers made it plain that the company "could not authorize third parties to export its product because of its agreements with the mother company in the U.S."

If WEA-Filipacchi were to appeal, and if the appeal were lost, the company would be exposed to the possibility of having the fine increased to the maximum permitted penalty of 10 percent of its turnover. (The \$60,000 fine represented 1.5 percent of turnover.)

Although the company—the newest in the French record industry—has been singled out by the Commission, it is understood that the EEC is looking into the activities of another French record company in the matter of attempted restraint of exports.

There is general agreement among Common Market record men that this case underlines the need for a standardization of VAT and price structure as far as the Nine's record industry is concerned. A situation in which albums in Germany sell for up to 50 percent more than in France is a powerful incentive for French dealers and wholesalers.

And with the advent of Britain's EEC membership, there was strong feeling in Paris that price adjustments would have to be made urgently in view of the U.K.'s strong position in the middle-price LP market.

### Standard Price

U.S.-owned affiliates in France stressed the need to standardize prices but asserted, equally, that there was no question of their attempting to restrict exports. They regard the situation as one which must be solved by the record industry itself without bringing pressure to bear on dealers and wholesalers.

The EEC's argument is that its regulations work in the interest of consumer but Paris sources consider that in this latest situation it was more often the middleman than the record purchaser who benefited from the considerable difference in wholesale prices between France and Germany because only a small fraction of the saving was passed on to the customer.

In a comment on the judgment, Jean-Loup Tournier, managing director of the French performing right society, SACEM, said that the whole situation reflected the general lack of deep knowledge and understanding in both the U.S.A. and Europe of the terms of the Treaty of Rome.

It was surprising, he thought, that the EEC Commission judgments had taken the international record industry by surprise. The same thing had happened, he noted, with decisions concerning Deutsche Grammophon and the SACEM itself. He thought the situation could be remedied by an increase in the

number of legal specialists in Common Market affairs attached to the industry.

One aspect of the transshipping situation which has been given little prominence is the effect on mechanical right payments. Since these are calculated in continental Europe on a basis of 8 percent of the recommended retail price, it means that mechanicals paid in France are lower than those paid in Germany.

Since the manufacturer pays the mechanicals on product he produces on the basis of the prevailing accepted retail price basis in his country, it means that if any of these records are exported to Germany and sold there, this will reduce the potential sale of their German manufactured counterparts and thus result in an over-all reduction in mechanical revenue.

Furthermore, since the mechanicals on exported records are paid in the country of origin, it will be the French publisher or subpublisher who benefits from the German sales of French-pressed product, and not the German publisher or subpublisher.

Bertram Pratt, managing director of the Mechanical Copyright Protection Society in London, told Billboard: "It is very difficult to see how this situation can be controlled while the price differential exists."

He agreed that Britain was more likely in the Common Market context to be an exporting country rather than an importing country and in this case the differential in mechanical payments could be even more dramatic because the British rate is 6½ percent of the retail price. The mechanicals paid in Britain on a record retailing at \$5 would be 25 cents, whereas the mechanicals due in Germany on the same record, which might well sell for \$7.50, would be 48 cents, a difference of almost 100 percent. If top-selling international product were to be exported to German dealers by third parties in Britain in substantial quantities, it could seriously affect the income of copyright owners.

## CBC-TV Cuts Maple Music Film—Junket's President Protests

By RITCHIE YORKE

TORONTO—A major controversy has developed in Canada over the Canadian Broadcasting Corporation's planned editing and scheduling of the "Maple Music" special, a documentary program on last year's Maple Music Junket.

Although an initial agreement reportedly called for a 90-minute program, CBC variety programming executives have slashed it down to an hour and given it only partial coverage of the network with a 6:30 p.m. (EST) timeslot on Jan. 13.

The CBC was given exclusive rights to film Junket concerts in Montreal and Toronto at no charge and Maple Music Inc. also agreed to make all artists available on an equal-name basis and at basic union scale rates.

According to Maple Music Inc. president, Arnold Gosewich, these undertakings were given on the condition that the CBC would produce a 90-minute musical documentary of the Junket.

"We have letters on file to that effect," Gosewich, who is also president of Capitol Records of Canada, told Billboard.

The program, which was produced by Athan Katsos at a cost of more than \$75,000, features

such well-known Canadian recording artists as Anne Murray, Lighthouse, Crowbar, the Stampeders, April Wine, Edward Bear, Fludd, Mashmakhan and the Poppy Family.

The CBC's official reason for its deviation from original arrangements is that it couldn't find a sponsor for the special.

In a strongly worded letter to CBC entertainment director, Tom Benson, Gosewich stated: "... We strongly urge you to recognize that the Canadian public has a right to view some of its finest contemporary music recording talent—to not provide the opportunity, because of the lack of a sponsor. I suggest it is contrary to the mandate given to the Canadian Broadcasting Corporation."

Copies of the letter were sent to the president and executive vice president of the CBC and high-ranking federal government officials in Ottawa. The government was financially involved in the organization of the Junket.

A Maple Music Inc. spokesman said that the original concept of allowing TV coverage of the Junket was to obtain copies of the completed film for distribution at no charge to various TV networks in Europe. "We've already had more

## VITALE, SOM PRESIDENT, DIES IN BRAZIL AT AGE 60

SAO PAULO, Brazil—Emilio M. Vitale, president of SOM Industria E Comercio S.A., died on Jan. 6 at the age of 60. Noted figure in the Brazilian record and music publishing industries, Vitale owned a record label, Copacabana, which, in recent years, has become the leading independent record company in Brazil. He was also a director of the recording studio company, Estudios Reunidos.

He headed Irmaos Vitale S.A.—Industria E Comercio, the oldest and largest Brazilian music publishing company. In addition to its music publishing, the Irmaos Vitale S.A. organization includes divisions engaged in the manufacture of record players and appliances.

Vitale, with his brothers, was the moving factor in the original establishment and in stabilizing of the administration of music performing rights organizations and the collection of performing fees in Brazil. His interest and participation in performing rights activities had continued uninterruptedly to the present. He was a special delegate designated by the Government of Brazil to the 1972 CISAC Congress in Mexico.

Vitale is survived by his widow Carmen, his sons Sergio, Luiz, Rubens and Fernando, grandchildren, brothers and a sister.

## WEA Intl Registers 60% Business Increase in '72

NEW YORK—WEA International increased its business in 1972 by more than 60 percent over the previous year, said Nesuhi Ertegun, WEA International president.

The reason, he stated, was strong sales by U.S. artists on the WEA labels aided by overseas tours of the same artists, as well as the development of national artists in foreign territories.

Ertegun stated that sales increases had been noted in Europe following appearances by Roberta Flack, Bread and Alice Cooper. Similar sales surges were noted in Japan following tours by Led Zepelin and Jethro Tull.

Throughout 1972, Ertegun noted, WEA International took over distribution of the Atlantic label in the U.K. The group America became the first artists owned by the U.K. firm to break on an international level. WEA Filipacchi, the French company, established its first artist, Veronique Sanson, who

will be released by Elektra in the U.S. this month. Australia also started its own sales and distribution operation last October and the WEA German subsidiary will open its own sales-distribution operation this month. The firm opened a new warehouse facility outside Hamburg.

During the year Ertegun and Phil Rose, executive vice president, set new licenses in for Warner/Reprise, Elektra and Atlantic labels in Mexico, Brazil, Argentina, Venezuela, Holland, Switzerland and the Lebanon.

## From the Music Capitals Of the World

### HAMBURG

Polydor artist Freddy's Christmas recordings—"White Christmas" and "Jingle Bells"—have been released worldwide on a single, which has done well in Canada, Australia, New Zealand, South Africa, Mexico and India, reports Werner Triepke of Deutsche Grammophon's international department. Also, Freddy's Spanish recording "Noche de Paz" has been released in Mexico, Spain and South America. Polydor London is releasing an LP aimed at the U.K. market. "Freddy Goes International," and Polydor in U.S. is shortly to release a new Freddy album. Other German artists finding success, in addition to James Last—are Kai Warner, Fritz Schultz-Reichel, Roberto Delgado, Max Greger, Lolita and Renate Kern. . . . A&M artist Bill Withers was in Germany to record and Ariola staged a special reception for him. Withers also made a special broadcast during his visit. His album "Still Bill" is a big seller in Germany. WOLFGANG SPAHR

## GSF CATALOG REP FOR ITALY

NEW YORK—GSF Records has disclosed that a licensing agreement has been completed with Fonit-Cetra SPA, for representation of the GSF catalog in Italy. The deal became effective on Jan. 1. Executives of both companies are planning to discuss the launching of the GSF label at the forthcoming MIDEM convention.

## MIDEM ISSUE

The special MIDEM issue has been postponed until next week, issue dated Jan. 27, owing to transit difficulties. The Jan. 27 issue will, however, be distributed at MIDEM.

# HITS OF THE WORLD

## BRAZIL—SAO PAULO

(Courtesy of I. BOPE)  
SINGLES

- This Week**
- 1 TELL ME ONCE AGAIN—Light Reflections (Copacabana)
  - 2 BEN—Michael Jackson (Tape Car)
  - 3 EU QUERO BOTAR MEU BLOCO NA RUA—Sergio Sampaio (Philips)
  - 4 WEAVE ME THE SUNSHINE—Peter Yarrow (Continental)
  - 5 THE GUITAR MAN—Bread (Continental)
  - 6 VELVET MORNING—Demis Roussos (Philips)
  - 7 FIO MARAVILHA—Maria Alcina (Chantecler)
  - 8 O MAIS IMPORTANTE E O VERDADEIRO AMOR—Marcio Greick (CBS)
  - 9 RAINBOW ROCK CHAIR—Majority One (Top Tape)
  - 10 RUN TO ME—The Bee Gees (Polydor)
  - 11 CONCERTO PARA UM VERAO—Alain Patrick (Top Tape)
  - 12 CHAIR—Gilbert O'Sullivan (Odeon)
  - 13 LISTEN TO THE MUSIC—The Dobbie Brothers (RCA)
  - 14 ROCK AND ROLL LULLABY—B.J. Thomas (Top Tape)
  - 15 BECAUSE I LOVE—Majority One (Top Tape)

### LP's

- 1 ROBERTO CARLOS—Roberto Carlos (CBS)
- 2 SELVA DE PEDRA INTER-NACIONAL—Trilha Sonora (Som Livre)
- 3 BATUQUE NA COSINHA—Martinho da Vila (RCA)
- 4 SUPER PARADA—Diversos (Odeon)
- 5 UMA ROSA COM AMOR—Moacyr Franco (Copacabana)

## BELGIUM (Flemish)

(Courtesy of Humo)  
\*Denotes local origin  
SINGLES

- This Week**
- 1 CRAZY HORSES—\*The Osmonds (MGM)
  - 2 UBERALL AUF DER WELT—Freddy Breck (BASF)
  - 3 CROCODILE ROCK—\*Elton John (Supreme)
  - 4 HAPPY XMAS—\*John Lennon & Yoko Ono (Apple)
  - 5 ZONDER JOU BEN IK VERLOREN—\*Will Tura (Palette)
  - 6 GUDBUY T JANE—\*Slade (Polydor)
  - 7 THIS WORLD TODAY IS A MESS—\*Donna Hightower (Decca)
  - 8 BEN—\*Michael Jackson (Tamla/Motown)
  - 9 MARIE - JEANNE—\*George Baker Selection (Cardinal)
  - 10 ICH HAB' DIE LIEBE GESEHN—Vicky Leandros (Philips)
  - 11 CLAP YOUR HANDS AND STAMP YOUR FEET—\*Bonnie St. Claire (Philips)
  - 12 DONNA—\*10 CC (Decca)
  - 13 HI HI HI—\*Wings (Apple)
  - 14 IK HEB ROZEN VOOR JE MEE—Paul Severs (Start)
  - 15 CLAIR—Gilbert O'Sullivan (MAM)
  - 16 I THINK I LOVE YOU—The Partridge Family (Polydor)
  - 17 ZOMERSPROEJTJES—Rocco Granata (Cardinal)
  - 18 ELECTED—Alice Cooper (Warner Bros.)
  - 19 BANANA BOAT SONG—\*Freddy Cash (Fly Records)
  - 20 MY MAN IS A SWEET MAN—\*Millie Jackson (Polydor)

### LP's

- This Month**
- 1 WILL TURA NR 10—Will Tura (Palette)
  - 2 SLAYED—\*Slade (Polydor)
  - 3 HOLL HITPOURRI NR. 10—\*Verschill. Vert. (11 prov.)
  - 4 JUBILEE—The Strangers (Decca)
  - 5 DE 13 BESTE—Verschill. Vert. (Philips)

## BRITAIN

(Courtesy: Music Week)  
\*Denotes local origin

- This Week**
- 1 LONG HAIR LOVER FROM LIVERPOOL—Little Jimmy Osmond (MGM)—KPM (Mike Curb/Perry Botkin)
  - 2 THE JEAN GENIE—David Bowie (RCA)—Titanic/Chrysalis (David Bowie)
  - 3 SOLID GOLD EASY ACTION—T. Rex (EMI)—Wizard (Tony Visconti)
  - 4 CRAZY HORSE—Osmonds (MGM)—Kolob (M. Llovd/A. Osmond)
  - 5 HI HI HI/C. MOON—Wings (Apple)—McCarty/Northern (Paul McCartney)
  - 6 BALL PARK INCIDENT—Wizzard (Harvest)—Wood/Carlin (Roy Wood)
  - 7 YOU'RE SO VAIN—Carly Simon (Elektra)—Essex (Richard Perry)
  - 8 BIG SEVEN—Judge Dread (Big Shot)—Bush (Sinclair/Bryan/Shroeder)
  - 9 GUDBUY T JANE—Slade (Polydor)—Barn (Chas. Chandler)
  - 10 ALWAYS ON MY MIND—Elvis Presley (RCA)—London Tree
  - 11 SHOTGUN WEDDING—Roy C. (U.K.)—Sparta Florida
  - 12 BEN—Michael Jackson (Tamla/Motown)—Jobete/Carlin (Corporation)
  - 13 NIGHTS IN WHITE SATIN—Moody Blues (Deram)—Tyler (Tony Clarke)
  - 14 MY DING-A-LING—Chuck Berry (Chess)—Carlin (Esmond Edwards)

- 15 HAPPY CHRISTMAS, WAR IS OVER—John & Yoko/P.O.B./Harlem Community Choir (Apple)—Ono/Northern (J&Y/Spector)
- 16 BLOCKBUSTER—\*Sweet (RCA)—Chinnichap/RAK Phil Waiman
- 17 WHY—Donny Osmond (MGM)—Debmarr (Mike Curb/Don Costa)
- 18 HELP ME MAKE IT THROUGH THE NIGHT—Gladys Knight & the Pips (Tamla/Motown)—KPM Johnny Bristol
- 19 DESPERATE DAN—Lieutenant Pigeon (Decca)—Makepeace (Stavely Makepeace)
- 20 CROCODILE ROCK—Elton John (DJM)—DJM (Gus Dudgeon)
- 21 CAN'T KEEP IT IN—Cat Stevens (Island/Freshwater) Paul Samwell-Smith
- 22 LITTLE DRUMMER BOY—Royal Scots Dragon Guards Band (RCA)—Bregman/Vocco/Conn (Peter Kerr)
- 23 GETTING A DRAG—Lynsey De Paul (MAM)—ATV Music (Gordon Mills)
- 24 COME SOFTLY TO ME—New Seekers (Polydor)—Edwin H. Morris (Michael Lloyd)
- 25 STAY WITH ME—Blue Mink (Regal Zonophone)—Cauliflower/Cookaway (Blue Mink)
- 26 WISHING WELL—\*Free, Island (Keepers Cottage/Jad Cayman) Free
- 27 CLAIR—Gilbert O'Sullivan (MAM)—MAM (Gordon Mills)
- 28 ANGEL/WHAT MADE MILWAUKEE FAMOUS—Rod Stewart (Mercury)—Schroeder/KPM (Rod Stewart)
- 29 ROCK ME BABY—David Cassidy (Bell)—Carlin (Wes Farrell)
- 30 IF YOU DON'T KNOW ME BY NOW—Harold Melvin & the Blue Notes, CBS (Gamble-Huff/Carlin) Gamble-Huff
- 31 I'M STONE IN LOVE WITH YOU—Stylistics AVCO Gamble Huff/Carlin Thom Bell
- 32 LOOKIN' THROUGH THE WINDOWS—Jackson Five (Tamla/Motown)—Jobete/Carlin (Hal Davis/Corporation)
- 33 RELAY—\*Who, Track (Fabulous) Glyn Johns
- 34 KEEPER OF THE CASTLE—Four Tops (KPM S. Barri D. Lampert/B. Potter)
- 35 BIG SIX—\*Judge Dread, Big Shot (B&C/Mooncrest) Bush Prod.
- 36 SING DON'T SPEAK—\*Blackfoot Sue, Jam (Besno/Feldman) Noel Walker
- 37 PAPA WAS A ROLLING STONE—Temptations, Tamla Motown (Jobete/Carlin) Norman Whitfield
- 38 LAY DOWN—\*Strawbs, A&M (Summerland) Strawbs
- 39 BIG CITY/THINK ABOUT THAT—\*Dandy Livingstone, Horse (B&C/Mooncrest)
- 40 PAPER PLANE—\*Status Quo, Vertigo (Valley) Status Quo
- 41 MOULDY OLD DOUGH—\*Lieutenant Pigeon, Decca (Campbell/Connelly) Stavely Makepeace
- 42 ME & MRS. JONES—Billy Paul, Epic (Gamble-Huff/Carlin) Gamble-Huff
- 43 YOU ARE AWFUL—\*Dick Emery, Pye (Mews) Bill Martin/Phil Coulter
- 44 HI HO SILVER LINING—\*Jeff Beck, RAK Replay (KPM) Mickie Most
- 45 DON'T DO THAT—\*Geordie, Regal Zonophone (Red Bus) E. Klisa/R. Danova
- 46 JUST OUT OF REACH (OF MY TWO EMPTY ARMS)—\*Ken Dodd, Columbia (Francis, Day & Hunter) John Burreuss
- 47 ON A SATURDAY NIGHT—\*Terry Dactyl & the Dinosaurs, U.K. (King of England) John G. Lewis
- 48 LEADER OF THE PACK—Shaneri-Las, Kama Sutra (Robert Mellin)
- 49 LET'S DANCE—Chris Montez, London (E.H. Morris)
- 50 TAKE ME HOME COUNTRY ROADS—\*Olivia Newton-John, Pye (ATV) John Farrar

## DENMARK

(Courtesy of IFPI)

- This Week**
- 1 JEG ER SA KED ADEN HAENGER NED A—Lille Palle (Polydor)—Intersong
  - 2 SMEDENS VISE—Lille Palle (Capa)
  - 3 A TEENAGER IN LOVE—Donny Osmond (MGM)—Belinda AB
  - 4 PIGEN SOM BOR PA LANDET—Bjorn Tidmand (Odeon)—Imudico
  - 5 DET ER VORES BRYLLUPSDAG IDAG—Bo Bendixen (Philips)—Intersong
  - 6 HAPPY XMAS (War Is Over)—John Lennon (Apple/Parlophone)—Air & Ono Music
  - 7 POP CORN—Hot Butter (Barclay)—Gustav Winckler A/S
  - 8 JEG SKAL ALDRIG TIL BAL UDEN TRUSSER—Birthe Kjaer (Philips)
  - 9 GODDAG OG FARVEL—Maria Stenz (Sonet)—Mork
  - 10 SUNSHINE—Walkers (Philips)—Intersong
  - 11 EN KORT—EN LANG—Bo Bendixen (Philips)
  - 12 JIMMY LOVES ME—Olsen (Philips)—Intersong
  - 13 WIG-WAM BAM—The Sweet (RCA)—Stig Anderson A/S
  - 14 HI HI HI—Wings (Apple/Parlophone)
  - 15 LYKKELIGE JIM—Flemming Antony (Telefunken)—Hansen
  - 16 HVIS DU TROR DU ER NOGET—Sebastian (Harvest)—Mork
  - 17 MEXICO—The Les Humphries Singers (Decca)—Intersong
  - 18 EN TUR TIL MALLORCA—Fritz & Erik (Odeon)
  - 19 SOLID GOLD EASY ACTION—T. Rex (EMI/T. Rex)
  - 20 MOULDY OLD DOUGH—Lieutenant Pigeon (Decca)—Intersong

## HONG KONG

(Courtesy of Radio Hong Kong)

- This Week**
- 1 I'D LOVE YOU TO WANT ME—Lobo (Philips)
  - 2 CROCODILE ROCK—Elton John (DJM)
  - 3 SEPARATE WAYS—Elvis Presley (RCA)
  - 4 A BRAND NEW SONG—Cliff Richard (Columbia)
  - 5 I NEVER SAID GOODBYE—Engelbert Humperdinck (Decca)
  - 6 ROCK ME BABY—David Cassidy (Bell)
  - 7 ALIVE—The Bee Gees (Polydor)
  - 8 ELECTED—Alice Cooper (Warner Bros.)
  - 9 CLAIR—Gilbert O'Sullivan (MAM)
  - 10 SWEET SURRENDER—Bread (Elektra)
  - 11 NIGHTS IN WHITE SATIN—Moody Blues (Deram)
  - 12 BEN—Michael Jackson (Motown)
  - 13 AND YOU AND I—Yes (Atlantic)
  - 14 WHY—Donny Osmond (MGM)
  - 15 SPACE MAN—Nilsson (RCA)
  - 16 IF I COULD REACH YOU—5th Dimension (Bell)
  - 17 I CAN SEE CLEARLY NOW—Johnny Nash (Epic)
  - 18 I BELIEVE IN MUSIC—Gallery (Sussex)
  - 19 DREIDEL—Don McLean (United Artists)
  - 20 LISTEN TO THE MUSIC—Doobie Brothers (Warner Bros.)

## JAPAN

(Courtesy Music Labo, Inc.)  
\*Denotes local origin

- This Week**
- 1 ONNA NO MICHI—\*Shiro Miya, Pinkara Trio (Columbia)—Daiichi, Nichion
  - 2 KASSAI—\*Naomi Chiaki (Columbia)—Kaientai
  - 3 ISARIBI KOI UTA—\*Rumiko Koyanagi (Reprise)—Watanabe
  - 4 CHISANA TAIKEN—\*Hiromi Goh (CBS/Sony)—Standard
  - 5 HOLIDAY—Michel Polnareff (Epic)—April
  - 6 ANATA GA KAERUTOKI—\*Eiji Miyoshi (Victor)—Shinko
  - 7 SOSHIE KOUBE—\*Hiroshi Uchiyama & Cool Five (RCA)—Uchiyama
  - 8 FUTARI NO NICHIOUBI—\*Mari Amachi (CBS/Sony)—Watanabe
  - 9 AME—\*Eiji Miyoshi (Victor)—Shinko
  - 10 DOKYUSEI—\*Masako Mori (Minoruphone)—Tokyo
  - 11 ORIZURU—\*Hiroko Chiba (King)—Watanabe
  - 12 BUS STOP—\*Koji Taira (Teichiku)—Nichion
  - 13 RENGE SO—\*Billy Banban (Kit)—PMP
  - 14 JINJIN SASETE—\*Linda Yamamoto (Canyon)—Fuji
  - 15 BACK STABBERS—\*O'Jays (Epic)—Sensei—\*Masako Mori (Minoruphone)—Tokyo
  - 16 KANASHIMIYO KONNICHAWA—\*Megumi Asaka (GAM)—J & K
  - 17 ALONE AGAIN—Gilbert O'Sullivan (London)—Revue Japan
  - 18 ANATA NO MAE NI BOKU GA ITA—\*Four Leaves (CBS/Sony)—April
  - 19 ANATA NO TOMOSHIBI—\*Hiroshi Itzuki (Minoruphone)—Watanabe

## MALAYSIA

(Courtesy of Rediffusion, Malaysia)

- This Week**
- 1 CLAIR—Gilbert O'Sullivan (MAM)
  - 2 I'D LOVE YOU TO WANT ME—Lobo (Big Tree)
  - 3 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (Mums)
  - 4 SOMETHING'S WRONG WITH ME—Austin Roberts (RCA)
  - 5 WIG-WAM BAM—The Sweet (RCA)
  - 6 I'M A WOMAN—Helen Reddy (Capitol)
  - 7 LONG DARK ROAD—The Hollies (Epic)
  - 8 I BELIEVE IN MUSIC—Gallery (Buddah)
  - 9 SONG SELLER—The Raiders (CBS)
  - 10 SWEET SURRENDER—Bread (Elektra)

## RIO DE JANEIRO

(Courtesy of IBOPE)  
SINGLES

- This Week**
- 1 TELL ME ONCE AGAIN—Light Reflections (Copacabana)
  - 2 CLAIR—Gilbert O'Sullivan (Odeon)
  - 3 NINGUEM TASCÁ—Marinho da Muda (Copacabana)
  - 4 THE GUITAR MAN—Bread (Continental)
  - 5 O IMPORTANTE E O VERDADEIRO AMOR—Marcio Greick (CBS)
  - 6 BEN—Michael Jackson (Tapecar)
  - 7 WOMAN—Barrabas (RCA)
  - 8 LISTEN TO THE MUSIC—The Doobie Brothers (Continental)
  - 9 PHILISOPHER—Yellowstone And Voice (Odeon)
  - 10 SUPER WOMAN—Stevie Wonder (Tapecar)
  - 11 ALONE AGAIN—Gilbert O'Sullivan (Odeon)
  - 12 I'LL BE AROUND—The Spinners (Atco)
  - 13 SUMMER BREEZE—Seals and Crofts (Warner Bros.)
  - 14 FIO MARAVILHA—Maria Alcina (Chantecler)
  - 15 OS BRUTOS TAMBEM AMAM—Agnaldo Timoteo (Odeon)

### LP's

- 1 POR AMOR—Roberto Carlos (CBS)

- 2 SELVA DE PEDRA (Inter.)—Varios (Som Livre)
- 3 SUPER PARADA—Varios (Som Livre)
- 4 SUPER EXPLOSAO MUNDIAL (2)—Varios (CID)
- 5 O BOFE (Internacional)—Varios (Som Livre)
- 6 BATUQUE NA COZINHA—Martinho da Vila (RCA)
- 7 BEN—Michael Jackson (Tapecar)
- 8 OS BRUTOS TAMBEM AMAM—Agnaldo Timoteo (Odeon)
- 9 O SAMBA E A CORDA—Originals do Samba (RCA)
- 10 TIM MAIA—Tim Maia (Polydor)

## SINGAPORE

(Courtesy of Rediffusion, Singapore)

- This Week**
- 1 I'D LOVE YOU TO WANT ME—Lobo (Philips)
  - 2 CLAIR—Gilbert O'Sullivan (MAM)
  - 3 HAPPY XMAS (War Is Over)—John & Yoko (Apple)
  - 4 CRAZY HORSES—Osmonds (MGM)
  - 5 GOODY T JANE—Slade (Polydor)
  - 6 VENTURA HIGHWAY—America (Warner Bros.)
  - 7 I'M STONE IN LOVE WITH YOU—Stylistics (Avco)
  - 8 IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond (Mums)
  - 9 YOU OUGHT TO BE WITH ME—Al Green (London)
  - 10 WIG-WAM BAM—Sweet (RCA)

## SPAIN

(Courtesy of "El Musical")  
\*Denotes local origin  
SINGLES

- This Week**
- 1 LOVE THEME FROM "THE GODFATHER" (Spanish)—Andy Williams (CBS)—Chappel Iberica
  - 2 DEJARE LA LLAVE EN MI PUERTA—\*Tony Ronald (Movieplay)—Penta Musica/Quiroga
  - 3 SEALED WITH A KISS—Bobby Vinton (CBS)
  - 4 SUGAR ME—Lynsey de Paul (Columbia)—Armonico
  - 5 CROCODILE ROCK—Elton John (EMI)—EGO
  - 6 ALONE AGAIN (Naturally)—Gilbert O'Sullivan (Columbia)—Musica del Sur
  - 7 BEAUTIFUL SUNDAY—Daniel Boone (Belter)—Armonico
  - 8 WHEN I'M A KID—Demis Roussos (Philips-F)—Symphaty
  - 9 WOMAN TO WOMAN—Joe Cocker (Polydor)—Essex
  - 10 ROCK & ROLL—Gary Glitter (Polydor)

### LP's

- This Month**
- 1 MIGUEL HERNANDEZ—\*Juan Manuel Serrat (Zafiro)
  - 2 NUESTROS DEXITOS DEL AÑO (Vol. 2)—Varios Interpretes (CBS)
  - 3 CATCH BULL AT FOUR—Cat Stevens (Ariola)
  - 4 THE GODFATHER—Andy Williams (CBS)
  - 5 GREATEST HITS—Simon & Garfunkel (CBS)
  - 6 VOLVERE A NACER—\*Raphael (Hispanavox)
  - 7 EXITOS DEL AÑO (Vol. 9)—Varios Interpretes (Hispanavox)
  - 8 CARAVANSERAI—Santana (CBS)
  - 9 TO WHOM IT MAY CONCERN—Bee Gees (Polydor)
  - 10 CHICAGO - 5—Chicago (CBS)

## SOUTH AFRICA

(Courtesy of Springbok Radio)  
\*Denotes local origin

- This Week**
- 1 I CAN SEE CLEARLY NOW—Johnny Nash—GRC (CBS)—Breakaway Music
  - 2 MOULDY OLD DOUGH—Lieutenant Pigeon—Gallo (Decca)—Plymouth Music
  - 3 I NEED YOUR LOVE—Letta Mbulwa—Teal (Tamla/Motown)—Semenya Music
  - 4 RUN TO ME—The Bee Gees—Trutone (Polydor)—Intersong
  - 5 I NEED SOMEONE—\*Alan Garrity—Gallo (Gallo)—M. P. A.
  - 6 I'D LOVE YOU TO WANT ME—Lobo—Trutone (Bell)—Famous Chappell
  - 7 GARDEN PARTY—Rick Nelson—Gallo (MCA)—Intersong
  - 8 IT'S TOO LATE NOW—\*Lauren Copley—GRC (MAP) Angela Music
  - 9 WOMAN (Beautiful Woman)—Don Gibson—EMI (Hickory)—Acuff-Rose
  - 10 HELLO-A—\*Sharon Tandy/Billy Forrest—Teal (WRC)—Brigadiers

## SWITZERLAND

(Courtesy of Radio Suisse Romande)  
French Region

- This Week**
- 1 THE GODFATHER—Soundtrack (Capitol)
  - 2 DELTA QUEEN—Kings of Mississippi (Disc'AZ)
  - 3 LAISSE ALLER LA MUSIQUE—Stone/Eric Charden (AMI)
  - 4 COMME JE L'IMAGINE—Veronique Sanson (Elektra)
  - 5 DOWN BY THE RIVER—Muddie Machine (MS)
  - 6 MY REASON—Demis Roussos (Philips)
  - 7 SCHOOL'S OUT—Alice Cooper (Warner)
  - 8 ON IRA TOUS AU PARADIS—Michel Polnareff (Disc'AZ)
  - 9 ROCK & ROLL, Part 2—Gary Glitter (Bell)
  - 10 LE LA MAJEUR—Mort Shuman (Philips)

## YUGOSLAVIA SINGLES

- This Week**
- 1 DOLINA NASEG DETINJSTVA (Valley of Our Childhood)—Pro Arte (Jugoton)
  - 2 POKLONI SVOJ MI FOTO (Grant Me Your Photo)—Korni Grupa (RTB)
  - 3 NE PLACI VOLJENA (Darling Don't Cry)—Dusko Lokin (Jugoton)
  - 4 NEK TEKU SVE VODE (Let All the Waters Run)—Miso Kovac (Studio)
  - 5 MOJE LUDO SRCE (My Crazy Heart)—Mirko Cetinski (Alta)
  - 6 KAKO DA TI KAZEM (How Could I Tell You)—Boris Bizetic (RK)
  - 7 MIHAELA—Ivica Serfezi (Jugoton)
  - 8 EMINA—7 Mladih (RTB)
  - 9 MI SMO DECKI (We Are the Boys)—Dubrovacki Trubaduri (Jugoton)
  - 10 ANGELUS—Gabi Novak (Jugoton)

### LP's

- 1 MACHINE HEAD—Deep Purple (Jugoton)
- 2 KORNIGRUPA—Korni Grupa (RTB)
- 3 KICA—Kica Slabinac (Jugoton)
- 4 TIME—Time (Jugoton)
- 5 ARSEN II—Arsen Dedic (Jugoton)
- 6 SUPERGROUPS—Various Artists (RTB)
- 7 CRY OF LOVE—Jimi Hendrix (RTB)
- 8 TOPLU LJETO (Hot Summer)—Pro Arte (Jugoton)
- 9 MESSAGE FROM THE COUNTRY—The Move (Jugoton)
- 10 JALTA, JALTA—Original Cast (Suzy)

# SQ Quad Sales Over 100,000 For CBS/Sony

TOKYO—The CBS/Sony joint venture in Japan claims it has sold over 110,000 SQ quadrasonic records since its initial release Oct. 21, 1971.

As of Oct. 20, 1972, exactly 379,826 12-inch and 750,917 seven-inch SQ disks have been sold in Japan by CBS/Sony Records for a total of 1,130,743 pieces, according to the Tokyo-based record manufacturing company.

Of the 379,826 SQ albums, 274,569 (218,044 popular and 56,525 classical) pieces were of international origin and 105,257 Japanese, according to the fifty-fifty joint recording venture. Of the 750,917 SQ singles, 671,424 pieces were of Japanese origin and 79,493 international pops.

As of Oct. 1, 1972, the total number of SQ quadrasonic record releases was reported to be 101, of which 89 were by CBS/Sony, 11 by Warner-Pioneer, and one by Trio.

The retail price of an SQ album produced in Japan is about \$7. An SQ single retails for about \$1.70.

HIDEO EGUCHI

# Chappell in Japan Thrust

NEW YORK—Chappell Music and Nichion Inc., a subsidiary of the Tokyo Broadcasting System, have entered into an agreement involving the establishment of Chappell K.K., the first company set up by the international publisher for the exclusive development of Japanese product.

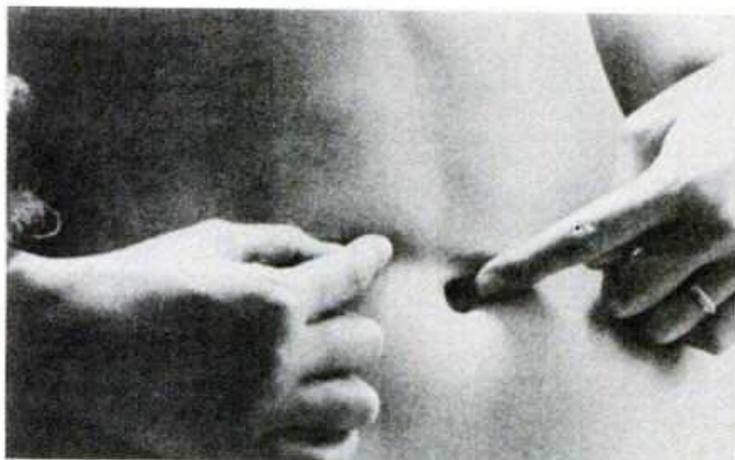
Nichion, one of Japan's leading publishers, will exclusively manage Chappell's catalog for the Japanese market.

The long-term dual agreement marks Chappell's most aggressive entry into the Japanese music scene culminating months of international negotiations.

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# RADIO ACTION AND PICK SINGLES

## Breaking Disks

Bette Midler's "magic" is engulfing the country as her dramatic reading of the old tune "Do You Want To Dance" spins up the chart into the 36th position. Last week it was 44. The cut from her debut LP on Atlantic, "Divine Miss M," has caught the fancy of CKLV-AM Detroit; WIXY-AM Cleveland; KXOK-AM St. Louis; KQV-AM Pittsburgh; WCAO-AM Baltimore; KLIV-AM Dallas/Ft. Worth; WOKY-AM and WRIT-AM Milwaukee; KOL-AM and KJR-AM both in Seattle; WFON-AM Atlanta; KILT-AM and KNUZ-AM both in Houston; KGW-AM Portland; WIFE-AM Indianapolis; WPOP-AM Hartford; WKBW-AM Buffalo; WSGN-AM Birmingham and KCPX-AM Salt Lake.

The single has not yet caught on in Los Angeles and New York. Dealers reporting to us indicate strong action in Detroit, Cleveland, Dallas/Ft. Worth and St. Louis.

The O'Jay's "Love Train" makes its appearance on our singles survey for the first time in the 61st slot. This national breakout on Philadelphia Intl. was a

Number of singles reviewed this week—105

Number reviewed last week—55

Songs listed on this page are the consensus of a review panel which listened to the music individually and then collectively and then voted for the titles published this week.

Review Editor—Eliot Tiegel

Billboard soul pick last week and after two weeks in the field, is garnering Top 40 airplay at KILT-AM Houston; WFIL-AM Philadelphia; WAKY-AM Louisville; CKLV-AM Detroit. Dealers in New York, Detroit, Cleveland, Baltimore, St. Louis and Memphis, are already reporting it as one of their newest best sellers. The single also makes its debut on our soul survey in the 35th post with a star. So things are shining bright for this followup to the group's "992 Arguments." The cut is from the LP "Backstabbers."

## Hot Chart Action

"Love Jones" by the Brighter Side Of Darkness on 20th Century, is a happy story of a new group helping to debut a new company with its first bought master release. It moves to 19 on our singles survey from 25 and is garnering airplay at: KROQ-AM Los Angeles; WIXY-AM Cleveland; KXOK-AM St. Louis; WIXZ-AM Pittsburgh; WCAO-AM Baltimore; WEAM-AM and WPGC-AM both in Washington, D.C.; WOXY-AM Milwaukee; WPOP-AM Hartford; WAYS-AM Charlotte and WKBW-AM Buffalo. CKLV broke it first and it's now number 4 there. It's number 8 with a star on our soul chart.

Saleswise: dealers are reporting action in all markets except Dallas/Ft. Worth. It is a top seller in New York, Chicago, Detroit, Cleveland, St. Louis, Pittsburgh, Miami, Memphis and Minneapolis/St. Paul.

## Pop

This week there are 17 pop picks, reflecting the release of major name artists and stronger material than had been issued during the Christmas-New Years period. Due to space limitations, we thus offer the titles minus descriptions which normally accompany the picks.

### AMERICA—DON'T CROSS THE RIVER (2:22)

producers: America; writer: Dan Peek; WB, ASCAP.  
Flip: TO EACH HIS OWN (3:14)  
producer: same; writer: Gerry Beckley; publisher: same. WB 7670.

### ALICE COOPER—HELLO HURRAY (3:01)

producer: Bob Ezrin; writer: Rolf Kempf; WARNER BROS., ASCAP.  
Flip: ALMA MATER (3:58)  
producer: same; writer: N. Smith; WARNER BROS., BMI, WB 7673.

### RICK NELSON—PALACE GUARD (5:10)

producer: Rick Nelson; writer: Rick Nelson; MATRAGUN, BMI.  
Flip: A FLOWER OPENS GENTLY BY (3:08)  
producer: same; writer: same; publisher: same. MCA 40001.

### MAC DAVIS—DREAM ME HOME (3:04)

producer: no info; writer: Mac Davis; Screen Gems, COLUMBIA, Songpainter, BMI.  
Flip: No info available.  
COLUMBIA 4-45773.

### AUSTIN ROBERTS—KEEP ON SINGING (3:40)

producers: Danny Janssen, Bobby Hart, Austin Roberts; writers: Danny Janssen, Bobby Hart; POCKET FULL OF TUNES, BMI. Flip: no info available. CHELSEA 0110 (RCA).

### DAVID BOWIE—SPACE ODDITY (3:49)

producer: Gus Dudgeon; writer: David Bowie; TRO-ANDOVER, ASCAP.  
Flip: No info available. RCA 74-0876.

### THE GRASS ROOTS—LOVE IS WHAT YOU MAKE IT (2:50)

producers: Steve Barri, Rob Grill, Warren Entner; writers: D. Walsh, H. Price; WINGATE, ASCAP.  
Flip: No info available.  
ABC/DUNHILL 4335.

### THE GUESS WHO—FOLLOW YOUR DAUGHTER HOME (3:24)

producer: Jack Richardson; writers: Cummings, McDougall, Peterson, Wallace, Winter; Dunbar, Cirrus, MUSIC EXPRESSIONS, BMI.  
Flip: BYE BYE BABE (2:43)  
producer: same; writers: K. Winter, B. Wallace Dunbar, Sunspot, Expressions, BMI. RCA 74-0880.

### DIONNE WARWICKE—I THINK YOU NEED LOVE (2:59)

producers: Brian Holland, Lamont Dozier, Edward J. Holland Jr.; writers: Holland, Dozier, Holland; GOLD FOREVER, BMI.  
Flip: DON'T LET MY TEARDROPS BOTHER YOU (3:32)  
producer: same; writers: Holland Dozier, Holland, R. Wylie; publisher: same. WB 7669.

### BATDORF & RODNEY—ALL I NEED (3:41)

producer: Bill Halverson; writer: John Batdorf; Latvibes, Walden, ASCAP ASYLUM 11011 (Atlantic).  
Flip: No info available.

### MALO—I'M FOR REAL (3:07)

producer: David Rubinson; writers: A. Garcia, J. Santana; Canterbury, BMI.  
Flip: No info available.  
WB 7668.

### DEEP PURPLE—WOMAN FROM TOKYO (2:56)

producer: Deep Purple; writers: Blackmore, Gillan, Glover, Lord, Paice; Hee, Warner Bros.  
Flip: No info available.  
WB 7672.

### LOU RAWLS—A MAN OF VALUE (3:46)

producer: Michael Lloyd; writer: Larry Weiss; Famous, ASCAP.  
Flip: No info available.  
MGM 14489.

### TOMMY JAMES—BOO, BOO, DON'T 'CHA BE BLUE (3:32)

producers: Tommy James, Bob King; writer: no info available; Big Seven, BMI. MEDIA SOUND 7140 (Roulette).  
Flip: No info available.

### TRANQUILITY—EAGLE EYE (High Flyer) (2:44)

producer: Ashley Kozak; writer: T. Shaddick; Luxury, Zacko, BMI.  
Flip: No info available.  
EPIC 5-10941 (Columbia).

### CARGOE—I LOVE YOU ANYWAY (3:01)

producer: Terry Manning; writer: T. Richard; Koala/Birdees, ASCAP.  
Flip: THINGS WE DREAM TODAY/HEAL ME (2:45/3:08)  
ARDENT 2903 (Stax).

### DENNIS DOHERTY—INDIAN GIRL (3:16)

producer: no info; writer: T. Sylvester; Famous, ASCAP.  
Flip: BABY CATCH THE MOON. No info available on any category.  
COLUMBIA 4-45779.

## Also Recommended

MOTT THE HOOPLE—One of the Boys (2:48); producer: David Bowie; writers: I. Hunter, M. Ralphs Ackee, ASCAP. COLUMBIA 4-45754.  
MOUTH & MACNEAL—Hello-A (3:20); producer: Hans van Hemert; writer: H. van Hemert; Day Glow, ASCAP. PHILIPS 40721 (Mercury).  
THE SWEET MARIE—Stella's Candy Store (2:58); producers: Prince Teddy, Willy Bims, Sonny Lathrop; writer: D. Bennett; Sweet Marie, BMI. YARDBIRD 1326 (Impress).  
JEFFERSON AIRPLANE—Twilight Double Leader (2:50); producer: Jefferson Airplane; writer: J. Kaukonen; God Tunes, BMI. GRUNT 0511 (RCA).  
TONY DEVON—Gotta Find a New Love (3:13); producers: John Madara, Tom Sellers; writers: J. Madara, T. Sellers, L. Barry; Double Diamond, BMI. POLYDOR 30416.  
BOBBY GOLDSBORO—Brand New Kind of Love (3:35); producers: Bob Montgomery, Bobby Goldsboro; writers: K. O'Dell, B. Montgomery; House of Gold. UA 51107.  
SHEL SILVERSTEIN—Sahra Cynthia Sylvia Stout (Would Not Take The Garbage Out) (2:45); producer: Ron Haffkine; writer: Shel Silverstein; Evil Eye, BMI. COLUMBIA 4-45767.  
DAVID BROMBERG—Sharon (3:59); producer: David Bromberg; writer: D. Bromberg; Sweet Jelly Roll. COLUMBIA 4-45767.  
BIFF ROSE—Garbage (3:08); producers: Herb Gart; writer: B. Steele; Chinga, BMI. UA 158.  
JACKIE WILSON—Beautiful Day (2:58); producer: Carl Davis; writers: D. Perry, J. Perry, Z. Perry, L. Perry; Hog, ASCAP. BRUNSWICK 55490.  
THE WAILERS—Rock It Baby (2:35); producers: Bob Marley, Chris Blackwell; Cayman, ASCAP ISLAND 1211 (Capitol).  
THANK YOU GIRL—Bo Donaldson and the Heywoods (2:59); producer: John Madara; writers: J. Madara, R. Sandler; Unichappell, Home Grown, Double Diamond, BMI. FAMILY 0917 (Famous).  
JOHN LEHMAN—Rosy (3:27); producer: Shifflett; writer: J. Lehman; Legett, Knollwood, ASCAP. MERCURY 73352.  
RANDY EDELMAN—Mexico (3:28); producer: Michael Stewart; writer: Randy Edelman; Hastings, BMI. LION 144 (MGM).  
RANDY MATTHEWS—Country Faith (2:10); producer: Billy Ray Hearn; writer: Randy Matthews; Word, ASCAP. MYRRH 110 (Word).

## Country

### FARON YOUNG—SHE FIGHTS THAT LOVIN' FEELING (2:51)

producer: Jerry Kennedy; writer: J. Adams; Ramblin' Rose, ASCAP. Dramatic production of MOR-flavored song with compelling lyrics. War-rants both country and MOR radio airplay.  
Flip: I'M IN LOVE WITH EVERYTHING (2:05)  
producer: same; writers: B. Dealton, C. Pitts, J. King, Court of Kings, BMI. MERCURY 73359.

### FREDDIE HART—SUPER KIND OF WOMAN (2:36)

producer: Bob Morris; writer: Jack Lebock; Blue Book, BMI. Unusual, slow, moving tune that housewives should love. The flip has more of a beat and also deserves airplay; in fact, it could easily become the plugside.  
Flip: MOTHER NATURE MADE A BELIEVER OUT OF ME (1:54)  
producer: same; writers: F. Hart, J. Adams; Blue Book, BMI/Gold Book, ASCAP. CAPITOL 3524.

### DORSEY BURNETTE—I LET ANOTHER GOOD ONE GET AWAY (2:43)

producer: Steve Stone; writer: S. Stone, D. Burnette; Mandina, Brother Karl, BMI. Big-beat tune with hoedown fiddles and a Louisiana swamp flavor. Might go pop if given a chance.  
Flip: TAKE YOUR WEAPONS LAY 'EM DOWN (2:03)  
producer: same; writer: Dorsey Burnette; Brother Karl, BMI. CAPITOL 3529.

### BOB LUMAN—NEITHER ONE OF US (3:20)

producer: Glenn Sutton; writer: J. Weatherly; Keca, ASCAP. Heart-touching lyrics of love. Song by another artist is getting soul airplay, proving the value of the tune.  
Flip: No info available.  
EPIC 5-10943 (Columbia).

### MAX D. BARNES—YOU GOTTA BE PUTTIN' ME ON (2:20)

producer: Kent Westberry; writer: Max D. Barnes; Cedarwood, BMI. Fetching, cute lyrics of a tune that is a must play for the truck driver crowd; should have commanding affect on jukeboxes.  
Flip: GROWING OLD WITH GRACE (2:50)  
producer: same; writers: M. D. Barnes, P. Barnes, K. Westberry; publisher: same. WILLEX 45-72-1.

### Flip: NANZEE (2:20)

producer: same; writers: same; publisher: same. EASTBOUND 603 (Janus).

### LEA ROBERTS—IT'S LOVE (That Makes A Woman Do Right) (2:58)

producer: Jimmy Briggs; writers: J. Briggs, R. B. Briggs; Briggsville Taylortown, ASCAP. Sassy, woman's angle lyric about what it takes to make a funky female behave. Strong overall production.  
Flip: No info available.  
UA 159.

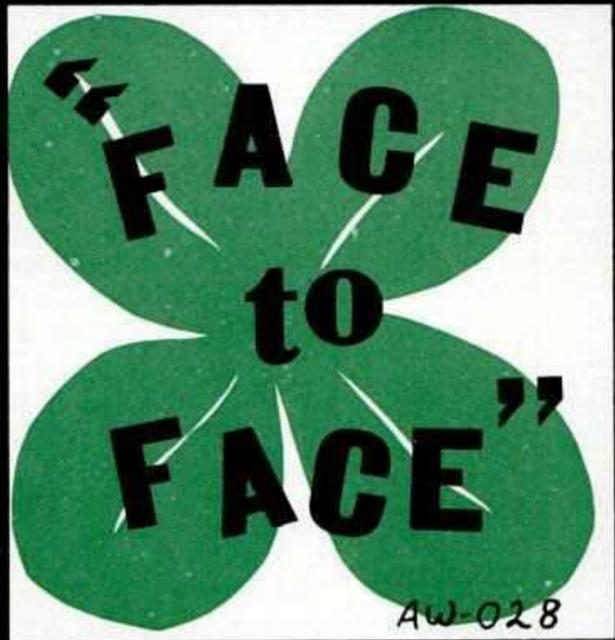
## Also Recommended

G. C. CAMERON—Don't Wanna Play Pajama Games (3:00); producer:

## Also Recommended

STATLER BROS.—Monday Morning Secretary (2:43); producer: Jerry G. Kennedy; writer: D. Reid; American Cowboy, BMI. MERCURY 73360.  
CONNY VAN DYKE—I'll Take the Kids (2:15); producers: Ken Mansfield, Steve Norman; Berwill, BMI. BARNABY 5009 (MGM).  
DEL REEVES—Trucker's Paradise (2:23); producer: Kelso Herston; writer: J. I. Allison; PixRus, ASCAP. UA 51106.  
CHARLIE LOUVIN—Bottom of the Fifth (2:43); producer: Joe Allison; writer: Gary S. Paxton; Acoustic, BMI. CAPITOL 3528.  
CHARLENE BENTLEY—I'm Not Free, But I'm Reasonable (2:22); producer: Jim Colvard; writer: T. J. Wiley; Aspen-Line, ASCAP. PHASE II 29.  
KENT WESTBERRY—3 Fingers of Tequila (2:18); producer: Kent Westberry; writers: K. Westberry, H. Harbour; West Harbour, BMI. WILLEX 45-72-8.

Smokey Robinson; writer: W. Robinson, P. Moffett; Jobete, ASCAP. Flip: no info available.  
MOWEST 61486 (Motown).  
SONNY GREEN—You Better Take Time (3:05); producer: Matt Hill; writer: M. Grayson, B. Lexing, F. Kober; Respect, BMI. Flip: no info available. UA 50978.  
BARBARA BROWN—Watch Dog (2:21); producer: Dan Greer; writer: Dan Greer; Gre-jac, Gene, BMI. MGM SOUNDS OF MEMPHIS 713 (MGM).  
MOMENTS—Girl I'm Gonna Miss You (3:53); producers: A. Goodman, Sylvia Robinson; writers: A. Goodman, B. Brown, Sylvia Robinson. STANG 5048 (All Platinum).  
PATRICIA COFIELD—Lonely Lovers' Prayer (2:24); producer: Zorn; writer: Robert Riley; Zorn, Lion Tracks, BMI. PRIDE 1018 (MGM).  
MEL NIXON—Ev'ry Little Beat of Your Heart (2:44); producer: Peter Morris; writer: Morris Chappell, ASCAP. JANUS 199.  
JIMMY JULES—Ten Carat Fool (3:10); producer: David Johnson; writer: Jimmy Jules; Muscle Shoals Sound, BMI. ABET 9451 (Nashboro).



**JUDY  
GREEN**



WATCH  
**GREEN**  
TURN TO  
**GOLD**  
in '73



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**STAR PERFORMER**—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

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For Week Ending January 20, 1973



**Billboard**

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
1	1	<b>YOU'RE SO VAIN</b> •	Carly Simon (Richard Perry), Elektra 45824	35	37	<b>REELIN' AND ROCKIN'</b>	Chuck Berry (Esmond Edwards), Chess 2136	67	78	<b>DON'T LEAVE ME STARVIN' FOR YOUR LOVE, Part 1</b>	Holland-Dozier featuring Brian Holland (Staff), Invictus 9133 (Capitol)
2	2	<b>SUPERSTITION</b>	Stevie Wonder (Stevie Wonder), Tamla 54226 (Motown)	36	44	<b>DO YOU WANT TO DANCE</b>	Bette Midler (Joel Dorn), Atlantic 45-2928	68	77	<b>DANNY'S SONG</b>	Anne Murray (Brian Ahern), Capitol 3481
3	3	<b>ME AND MRS. JONES</b> •	Billy Paul (Gamble-Huff), Philadelphia International 73521 (Columbia)	37	40	<b>HARRY HIPPIE</b>	Bobby Womack & Peace (Bobby Womack, Joe Hicks & Muscle Shoals Sound), United Artists 50946	69	73	<b>SONGMAN</b>	Cashman & West (Steve Barri), Dunhill 4333
4	9	<b>CROCODILE ROCK</b>	Elton John (Gus Dudgeon), MCA 40000	38	22	<b>YOU OUGHT TO BE WITH ME</b> •	Al Green (Willie Mitchell), Hi 2227 (London)	70	71	<b>I NEVER SAID GOODBYE</b>	Engelbert Humperdinck (Gordon Mills), Parrot 40072 (London)
5	6	<b>YOUR MAMA DON'T DANCE</b>	Ken Loggins & Jim Messina (Jim Messina), Columbia 4-45719	39	39	<b>THE RELAY</b>	The Who (Glyn Johns and the Who), Track 33041 (MCA)	71	98	<b>GOOD MORNING HEARTACHE</b>	Diana Ross (Berry Gordy), Motown 1211
6	7	<b>ROCKIN' PNEUMONIA-BOOGIE WOOGIE FLU</b>	Johnny Rivers (Johnny Rivers), United Artists 50960	40	42	<b>I'LL BE YOUR SHELTER (In Time of Storm)</b>	Luther Ingram (Johnny Baylor), Koko 2113 (Columbia)	72	65	<b>ANTHEM</b>	Wayne Newton (Wes Farrell), Chelsea 78-0109 (RCA)
7	4	<b>CLAIR</b>	Gilbert O'Sullivan (Gordon Mills), MAM 3626 (London)	41	28	<b>WALK ON WATER</b>	Neil Diamond (Tom Catalano & Neil Diamond), Uni 55352 (MCA)	73	83	<b>SOUL SONG</b>	Joe Stampley (Norris Wilson), Dot 17442 (Famous)
8	8	<b>SUPERFLY</b>	Curtis Mayfield (Curtis Mayfield), Curtom 1978 (Buddah)	42	49	<b>LOOKING THROUGH THE EYES OF LOVE</b>	Partridge Family starring Shirley Jones and featuring David Cassidy (Wes Farrell), Bell 45-301	74	75	<b>SILLY WASN'T I</b>	Valerie Simpson (Ashford-Simpson), Tamla 54224 (Motown)
9	13	<b>WHY CAN'T WE LIVE TOGETHER</b>	Timmy Thomas (Steve Alaimo for T.K. Prod.), Glades 1703	43	60	<b>LAST SONG</b>	Edward Bear (Gene Martynec), Capitol 3452	75	95	<b>GIVE ME YOUR LOVE</b>	Barbara Mason (Curtis Mayfield), Buddah 331
10	15	<b>OH BABE, WHAT WOULD YOU SAY</b>	Hurricane Smith (Norman Smith), Capitol 3383	44	52	<b>I'M NEVER GONNA BE ALONE ANYMORE</b>	Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50996	76	—	<b>HUMMINGBIRD</b>	Seals & Crofts (Louie Shelton), Warner Brothers 7671
11	5	<b>FUNNY FACE</b> •	Donna Fargo (Stan Silver), Dot 17429 (Famous)	45	38	<b>PAPA WAS A ROLLING STONE</b>	Temptations (Norman Whitfield), Gordy 7121 (Motown)	77	81	<b>OH NO NOT MY BABY</b>	Merry Clayton (Lou Adler), Ode 66030 (A&M)
12	18	<b>HI HI HI</b>	Wings (Paul McCartney), Apple 1857	46	31	<b>I AM WOMAN</b> •	Helen Reddy (Jay Senter), Capitol 3350	78	79	<b>ONE LAST TIME</b>	Glen Campbell (Jimmy Bowen), Capitol 3483
13	17	<b>TROUBLE MAN</b>	Marvin Gaye (Marvin Gaye), Tamla 54228 (Motown)	47	36	<b>SOMETHING'S WRONG WITH ME</b>	Austin Roberts (Danny Janssen, Bobby Hart & Austin Roberts), Chelsea 78-0101 (RCA)	79	—	<b>I GOT ANTS IN MY PANTS</b>	James Brown (James Brown), Polydor 14162
14	14	<b>DON'T LET ME BE LONELY TONIGHT</b>	James Taylor (Peter Asher), Warner Bros. 7655	48	51	<b>I CAN'T STAND TO SEE YOU CRY</b>	Smokey Robinson & The Miracles (Johnny Bristol), Tamla 54225 (Motown)	80	82	<b>BOOGIE WOOGIE MAN</b>	Paul Davis (Chips Moman & Paul Davis), Bang 599
15	21	<b>THE WORLD IS A GHETTO</b>	War (Jerry Goldstein, in association with Lonnie Jordan & Howard Scott/Far Out Prod.), United Artists 50975	49	55	<b>THE COVER OF THE ROLLING STONE</b>	Dr. Hook & the Medicine Show (Ron Haffkine), Columbia 4-45732	81	76	<b>MAMA WEER ALL CRAZEE NOW</b>	Slade (Chas. Chandler for Barn Prod.), Polydor 15053
16	10	<b>KEEPER OF THE CASTLE</b>	Four Tops (Steve Barri/Dennis Lambert/Brian Potter), Dunhill 4330	50	45	<b>SWEET SURRENDER</b>	Bread (David Gates), Elektra 45818	82	85	<b>DIDN'T WE</b>	Barbra Streisand (Richard Perry), Columbia 4-45739
17	20	<b>I WANNA BE WITH YOU</b>	Raspberries (Jimmy Tenner), Capitol 3473	51	58	<b>PEACEFUL EASY FEELING</b>	Eagles (Glyn Johns), Asylum 11013 (Atlantic)	83	88	<b>HAPPY (Love Theme from "Lady Sings The Blues")</b>	Bobby Darin (Bob Crewe), Motown 1217
18	23	<b>DO IT AGAIN</b>	Steely Dan (Gary Katz), ABC 11338	52	46	<b>I CAN SEE CLEARLY NOW</b> •	Johnny Nash (Johnny Nash), Epic 5-10902 (Columbia)	84	90	<b>FEVER/MY CREW</b>	Rita Coolidge (David Anderle), A&M 1398
19	25	<b>LOVE JONES</b>	Brighter Side of Darkness (Clarence Johnson), 20th Century 2002	53	53	<b>REMEMBER</b>	Nilsson (Richard Perry), RCA 74-0855	85	—	<b>THE MESSAGE</b>	Cymande (John Schroeder), Janus 203
20	11	<b>LIVING IN THE PAST</b>	Jethro Tull (Terry Ellis & Ian Anderson), Chrysalis 2006 (Warner Bros.)	54	56	<b>YOU'VE GOT TO TAKE IT (If You Want It)</b>	Main Ingredient (Silvester/Simmons), RCA 74-0856	86	86	<b>CONTROL OF ME</b>	Les Emmerson (Ted Gerow, Les Emmerson), Lion 141 (MGM)
21	19	<b>PIECES OF APRIL</b>	Three Dog Night (Richard Podolor), Dunhill 4331	55	54	<b>NO</b>	Bulldog (Gene Cornish & Dino Danelli), Decca 32996 (MCA)	87	84	<b>YOU COULD DO MAGIC</b>	Limmie & Family Cooking (Sandy Linzer & Steve Metz), Avco 4602
22	30	<b>DANCING IN THE MOONLIGHT</b>	King Harvest (Berjot-Robinson), Perception 515	56	68	<b>JESUS IS JUST ALRIGHT</b>	Doobie Brothers (Ted Templeman), Warner Bros. 7661	88	92	<b>BUT I DO</b>	Bobby Vinton (Bobby Vinton), Epic 5-10936 (Columbia)
23	26	<b>SEPARATE WAYS</b>	Elvis Presley, RCA 74-0815	57	66	<b>LUCKY MAN</b>	Emerson, Lake & Palmer (Greg Lake), Cotillion 44106	89	89	<b>CHOO CHOO MAMA</b>	Ten Years After (Ten Years After), Columbia 4-45736
24	12	<b>IT NEVER RAINS IN SOUTHERN CALIFORNIA</b> •	Albert Hammond (Don Altfeld & Albert Hammond), Mums 76011 (Columbia)	58	64	<b>LIVING TOGETHER GROWING TOGETHER</b>	5th Dimension (Bones Howe), Bell 45,310	90	94	<b>SLOW MOTION, Part 1</b>	Johnny Williams (Gamble-Huff), Philadelphia International 73518 (Columbia)
25	29	<b>ROCKY MOUNTAIN HIGH</b>	John Denver (Milton Okun), RCA 74-0829	59	69	<b>BIG CITY MISS RUTH ANN</b>	Gallery (Mike Theodore, Dennis Coffey), Sussex 248 (Buddah)	91	—	<b>HOW CAN I TELL HER</b>	Travis Wammack (Rick Hall), Fame 81008 (United Artists)
26	33	<b>DON'T EXPECT ME TO BE YOUR FRIEND</b>	Lobo (Phil Gernhardt), Big Tree 15B (Bell)	60	48	<b>IF YOU DON'T KNOW ME BY NOW</b> •	Harold Melvin & the Blue Notes (Gamble-Huff), Philadelphia International 73520 (Columbia)	92	97	<b>WE</b>	Shawn Phillips (Jonathan Weston), A&M 1402
27	27	<b>SMOKE GETS IN YOUR EYES</b>	Blue Haze (Phillip Swern & Johnny Arthey), A&M 1357	61	—	<b>LOVE TRAIN</b>	O'Jays (Gamble-Huff), Philadelphia International 13524 (Columbia)	93	—	<b>HOT WIRE</b>	Al Green (P. James, C. Rodgers), Bell 6076
28	35	<b>DADDY'S HOME</b>	Jermaine Jackson (The Corporation), Motown 1216	62	62	<b>WHAT MY BABY NEEDS NOW IS A LITTLE MORE LOVIN'</b>	James Brown & Lyn Collins (James Brown), Polydor 14157	94	87	<b>I'M SORRY</b>	Joey Heatherton (Tony Scotti & Tommy Oliver), MGM 14434
29	34	<b>JAMBALAYA (On the Bayou)</b>	Blue Ridge Rangers (John Fogerty), Fantasy 689	63	61	<b>IN HEAVEN THERE IS NO BEER</b>	Clean Living (Maynard Solomon), Vanguard 35162	95	96	<b>ON &amp; OFF</b>	Anacostia (Van McCoy for Whitehouse Productions), Columbia 4-45685
30	32	<b>YOU TURN ME ON, I'M A RADIO</b>	Joni Mitchell, Asylum 11010 (Atlantic)	64	80	<b>DUELING BANJOS</b>	Deliverance/Soundtrack (no info), WB 7659	96	99	<b>TWEEDLEE DEE</b>	Little Jimmy Osmond (Mike Curb & Don Costa), MGM 14468
31	41	<b>COULD IT BE I'M FALLING IN LOVE</b>	Spinners (Thom Bell), Atlantic 45-2927	65	59	<b>WOMAN TO WOMAN</b>	Joe Cocker (Denny Cordell & Nigel Thomas), A&M 1370	97	—	<b>BLIND EYE/SWEET LORRAINE</b>	Uriah Heep (Gerry Bron), Mercury 73349
32	16	<b>SITTING</b>	Cat Stevens (Paul Samwell-Smith), A&M 1396	66	67	<b>DAYTIME, NIGHTTIME</b>	Keith Hampshire (Pig-Weed Productions), A&M 1403	98	—	<b>IF IT'S ALL RIGHT WITH YOU</b>	Dottie West (Jerry Bradley), RCA 74-0828
33	24	<b>BEEN TO CANAAN</b>	Carole King (Lou Adler), Ode 66031 (A&M)					99	—	<b>LITTLE WILLIE</b>	The Sweet (Phil Wainman for New Productions Ltd.), Bell 45-251
34	43	<b>DREIDEL</b>	Don McLean (Ed Freeman), United Artists 51100					100	100	<b>I MISS YOU BABY</b>	Millie Jackson (Raeford Gerald), Spring 131 (Polydor)

**HOT 100 A-Z - (Publisher - Licensee)**

Anthem (Pocketful of Tones/Wherefore, BMI) ... 72	Dancing in the Moonlight (Unart, BMI/St. Nathanson, ASCAP) ... 22	Give Me Your Love (Camad, BMI) ... 75	I Got Ants in My Pants (Dynamite/Belinda/Chappel, BMI) ... 79	Jambalaya (On the Bayou) (Acuff-Rose, BMI) ... 29	Me & Mrs. Jones (Assorted, BMI) ... 3	Rocky Mountain High (Cherry Lane, BMI) ... 25	Tweedlee Dee (Progressive, BMI) ... 96
Been to Canaan (Colgems, ASCAP) ... 33	Daany's Song (Gonosco, ASCAP) ... 68	Good Morning Heartache (Northern, ASCAP) ... 71	I Miss You Baby (Gaucho/Belinda, BMI) ... 100	Jesus Is Just Alright (Yerk-Alexis, ASCAP) ... 56	The Message (Heavy, BMI) ... 85	Separate Ways (Press, BMI) ... 23	We (Dick James, BMI) ... 92
Big City Miss Ruth Ann (Cedarwood/Free Breeze, BMI) ... 56	Do It Again (Wingate/Red Giant, ASCAP) ... 64	Happy (Jobete, ASCAP) ... 83	I Wanna Be With You (C.A.M.-U.S.A., BMI) ... 100	Keeper of the Castle (Froude/Soldier, BMI) ... 17	No (Durrant, ASCAP) ... 55	Silly Wasn't I (Cotillion, ASCAP) ... 74	What My Baby Needs Now Is a Little More Lovin' (Dynamite/Belinda/Unichappel, BMI) ... 62
Blind Eye (WB, ASCAP) ... 97	Do You Want to Dance (Claus, BMI) ... 26	Harry Hippie (Chartwell, BMI) ... 37	I Never Said Goodbye (MAM, ASCAP) ... 70	Last Song (Eyer, CAPAC) ... 43	Oh Babe What Would You Say (Chappel, ASCAP) ... 10	Sitting (Ackee, ASCAP) ... 32	Why Can't We Live Together (Sherlyn, BMI) ... 9
Boogie Woogie Man (Web IV, BMI) ... 80	Don't Let Me Be Lonely Tonight (Gold, BMI) ... 12	Hi Hi Hi (McCartney/Maclean, BMI) ... 18	Living in the Past (Chrysalis, ASCAP) ... 99	Living in the Past (Chrysalis, ASCAP) ... 20	On & Off (Van McCoy, BMI) ... 95	Smoke Gets in Your Eyes (T.B. Harms, ASCAP) ... 27	Woman to Woman (Essex, ASCAP) ... 65
But I Do (Arc, BMI) ... 88	How Can I Tell Her (Irving, BMI) ... 91	I'm Never Gonna Be Alone (Anymore/Unart/Stage Door, BMI) ... 44	One Last Time (Blackwood, BMI) ... 57	Living Together, Growing Together (Colgems/New Hidden Valley, ASCAP) ... 58	Address, BMI) ... 48	Songman (Blendingwell, ASCAP) ... 69	World Is a Ghetto (Far Out, ASCAP) ... 15
Choo Choo Mama (Chrysalis, ASCAP) ... 09	I'm Sorry (Champion, BMI) ... 94	If You Don't Know Me by Now (Assorted, BMI) ... 63	Mama Weer All Crazee Now, (January, BMI) ... 81	Peaceful Easy Feeling (Jazzbird, Benchmark, ASCAP) ... 51	Papa Was a Rollin' Stone (Stone Diamond, BMI) ... 45	Soul Song (Gallico/Algeo, BMI) ... 73	You Can Do Magic (Kama Sutra/Five Arts, BMI) ... 87
Clair (Man, ASCAP) ... 7	I'll Be Your Shelter (In Time of Storm) (East/Memphis/Klondike, BMI) ... 40	It's All Right With You (House of Gold, BMI) ... 98	Mama Weer All Crazee Now, (January, BMI) ... 81	Remember (Blackwood, BMI) ... 53	Peaceful Easy Feeling (Jazzbird, Benchmark, ASCAP) ... 51	Superfly (Curtain, BMI) ... 8	You Ought to Be With Me (Jec/Green, BMI) ... 38
Control of Me (4 Star/Galensye, BMI) ... 86	I'm Never Gonna Be Alone (Anymore/Unart/Stage Door, BMI) ... 44	I'm Never Gonna Be Alone (Anymore/Unart/Stage Door, BMI) ... 44	Mama Weer All Crazee Now, (January, BMI) ... 81	Remember (Blackwood, BMI) ... 53	Pieces of April (Antique/Leeds, ASCAP) ... 21	Superstition (Stein & Van Stock/Black Bull, ASCAP) ... 2	You're So Vain (Quackenbush, ASCAP) ... 1
Could It Be I'm Falling in Love (Bellboy, BMI) ... 31	How Can I Tell Her (Irving, BMI) ... 91	I'm Never Gonna Be Alone (Anymore/Unart/Stage Door, BMI) ... 44	Mama Weer All Crazee Now, (January, BMI) ... 81	Remember (Blackwood, BMI) ... 53	Rockin' Pneumonia-Boogie Woogie (Mitchell, ASCAP) ... 30	Sweet Surrender (Screen Gems-Columbia, BMI) ... 50	Your Mama Don't Dance (Wingate/Jasperella, ASCAP) ... 5
Cover of Rolling Stone (Evil Eye, BMI) ... 49	I'm Sorry (Champion, BMI) ... 94	I'm Never Gonna Be Alone (Anymore/Unart/Stage Door, BMI) ... 44	Mama Weer All Crazee Now, (January, BMI) ... 81	Remember (Blackwood, BMI) ... 53	Rockin' Pneumonia-Boogie Woogie (Mitchell, ASCAP) ... 30	Sweet Surrender (Screen Gems-Columbia, BMI) ... 50	Your Mama Don't Dance (Wingate/Jasperella, ASCAP) ... 5
Crocodile Rock (James, BMI) ... 4	I'm Sorry (Champion, BMI) ... 94	I'm Never Gonna Be Alone (Anymore/Unart/Stage Door, BMI) ... 44	Mama Weer All Crazee Now, (January, BMI) ... 81	Remember (Blackwood, BMI) ... 53	Rockin' Pneumonia-Boogie Woogie (Mitchell, ASCAP) ... 30	Sweet Surrender (Screen Gems-Columbia, BMI) ... 50	Your Mama Don't Dance (Wingate/Jasperella, ASCAP) ... 5
Daddy's Home (Nom, BMI) ... 28	I'm Sorry (Champion, BMI) ... 94	I'm Never Gonna Be Alone (Anymore/Unart/Stage Door, BMI) ... 44	Mama Weer All Crazee Now, (January, BMI) ... 81	Remember (Blackwood, BMI) ... 53	Rockin' Pneumonia-Boogie Woogie (Mitchell, ASCAP) ... 30	Sweet Surrender (Screen Gems-Columbia, BMI) ... 50	Your Mama Don't Dance (Wingate/Jasperella, ASCAP) ... 5

Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

# Announcing Motown's Yesteryear Series

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**Marvin Gaye.**  
"Ain't That Peculiar"/"One More Heartache"

**The Supremes.**  
"Stop in The Name of Love"/"Back in My Arms Again"  
"My World is Empty"/"You Can't Hurry Love"

**Gladys Knight & The Pips.**  
"I Heard it Through The Grapevine"/"End of The Road"

**The Temptations.**  
"Cloud Nine"/"Run-Away Child"

**Tammi Terrell & Marvin Gaye.**  
"Your Precious Love"/"Ain't No Mountain High Enough"

**Stevie Wonder.**  
"My Cherie Amour"/"Yester Me, Yester You, Yesterday"  
"Fingertips," Parts 1 & 2  
"Blowin' in The Wind"/"Place in The Sun"

**The Marvelettes.**  
"Please Mr. Postman"/"Twistin' Postman"

**Jr. Walker & The Allstars.**  
"Shotgun"/"Do The Boomerang"

**Jackson Five.**  
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# Billboard TOP LP's & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				B-TRACK	CASSETTE	REEL TO REEL					B-TRACK	CASSETTE	REEL TO REEL					B-TRACK	CASSETTE	REEL TO REEL
1	1	7	★				37	43	7	RICK NELSON & THE STONE CANYON BAND Garden Party Decca DL 7-5391 (MCA)				73	99	3	AL GREEN Green Is Blues Hi SHL 32055 (London)			NA
2	3	12				NA	38	48	7	RASPBERRIES Fresh Capitol ST 11123			NA	74	62	20	THE BAND Rock of Ages Capitol SABB 11045			
★	6	10					39	45	7	DUANE ALLMAN An Anthology Capricorn 2 CP 0108 (Warner Bros.)				75	71	21	HAROLD MELVIN & THE BLUE NOTES I Miss You Philadelphia International KZ 31648 (Columbia)			NA
4	4	9					40	40	15	LOBO Of a Simple Man Big Tree 2013 (Bell)			NA	76	72	17	FIFTH DIMENSION Greatest Hits on Earth Bell 1106			NA
5	5	11					★	49	11	STYLISTICS Round 2 Avco AC 11006			NA	77	73	17	LIZA MINNELLI Liza With a "Z" Columbia KC 31762			NA
6	2	10					42	34	15	GRAND FUNK RAILROAD Phoenix Capitol SMAS 11099				78	81	9	POCO A Good Feelin' to Know Epic KE 31601 (Columbia)			NA
★	10	7					43	41	16	JOHNNY NASH I Can See Clearly Now Epic KE 31607 (Columbia)				★	107	8	STEELY DAN Can't Buy a Thrill ABC ABCX 758			NA
8	8	15					44	47	6	PARTRIDGE FAMILY Notebook Bell 1111			NA	★	89	7	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)			NA
9	9	8					45	33	11	FOUR TOPS Keeper of the Castle Dunhill DSX 50129			NA	81	85	32	DAVID BOWIE The Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702			
★	12	7					46	46	22	MICHAEL JACKSON Ben Motown M 755 L			NA	82	86	7	MAN OF LA MANCHA Soundtrack United Artists UAS 9906			
★	14	5				NA	47	31	12	WEST, BRUCE & LAING Why Dontcha Columbia KC 31929			NA	★	90	10	DAVID BOWIE Space Oddity RCA LSP 4813			
12	7	14					48	50	15	GEORGE CARLIN Class Clown Little David LD 1004 (Atlantic)				84	87	20	O'JAYS Back Stabbers Philadelphia International KZ 31712 (Columbia)			NA
13	11	21					49	51	9	NEIL YOUNG/SOUNDTRACK Journey Through the Past Reprise 2XS 6480				★	92	7	ALBERT HAMMOND It Never Rains In Southern California Mums KZ 31905 (Columbia)			NA
14	13	19					★	64	5	DON McLEAN United Artists UAS 5651				86	78	36	JETHRO TULL Thick as a Brick Reprise MS 2072			
★	17	9				NA	51	37	15	OSMONDS Crazy Horses MGM SE 4851				★	97	12	JOHNNY RIVERS L.A. Reggae United Artists UAS 5650			
16	16	8				NA	52	53	15	TEN YEARS AFTER Rock & Roll Music to the World Columbia KZ 31779				88	91	7	NEW RIDERS OF THE PURPLE SAGE Gypsy Cowboy Columbia KC 31930			NA
17	18	22				NA	53	52	24	ROD STEWART Never a Dull Moment Mercury SRM 1-646				★	111	3	GILBERT O'SULLIVAN Back To Front MAM 5 (London)			NA
★	23	9				NA	54	44	12	BLOOD, SWEAT & TEARS New Blood Columbia KC 31780			NA	★	99	3	RARE EARTH Willie Remembers Rare Earth R 543 L (Motown)			NA
19	20	11					★	65	7	JIMI HENDRIX War Heroes Reprise MS 2103				90	94	9	RARE EARTH Willie Remembers Rare Earth R 543 L (Motown)			NA
20	15	12					56	56	26	CHICAGO V Columbia KC 31102			NA	91	93	9	KRIS KRISTOFFERSON Jesus Was a Capricorn Monument KZ 31909 (Columbia)			
★	25	7					57	59	32	ELTON JOHN Honky Chateau Uni 93135 (MCA)				92	79	29	CARPENTERS A Song for You A&M SP 3511			
22	22	11					58	55	28	NEIL DIAMOND Moods Uni 93136 (MCA)				93	77	30	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350			
★	27	8					59	57	11	RITA COOLIDGE The Lady's Not for Sale A&M SP 4370			NA	94	83	28	LEON RUSSELL Carney Shelter SW 8911 (Capitol)			NA
24	19	10					★	68	8	SHAWN PHILLIPS Faces A&M SP 4363			NA	95	84	14	CHI-LITES Their Greatest Hits Brunswick BL 754184			NA
★	29	8					61	61	30	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)			NA	96	100	5	BILLY PRESTON Music Is My Life A&M SP 3516			NA
26	21	23				NA	62	58	26	THREE DOG NIGHT Seven Separate Fools ABC/Dunhill DSD 50118				97	96	94	CAROLE KING Tapestry Ode SP 77009 (A&M)			
★	42	4					63	67	33	CHUCK BERRY London Sessions Chess CH 60020			NA	★	125	3	SMOKEY ROBINSON & THE MIRACLES 1957-1972 Tamla T 320 D (Motown)			NA
28	24	5					64	63	22	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634				99	102	24	JERMAINE JACKSON Jermaine Motown M 752 L			NA
★	38	2					65	54	11	DAVID CASSIDY Rock Me Baby Bell 1109			NA	★	109	4	J.J. CALE Really Shelter SW 8912 (Capitol)			NA
30	30	8				NA	★	76	10	STEVE MILLER BAND Anthology Capitol SVBB 11114			NA	101	103	28	DONNA FARGO The Happiest Girl in the Whole U.S.A. Dot DOS 26000 (Famous)			NA
★	39	7				NA	67	66	31	BOBBY WOMACK Understanding United Artists UAS 5577				102	105	65	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900			
32	32	6				NA	68	60	11	BEE GEES To Whom It May Concern Atco SD 7012				103	80	17	LUTHER INGRAM (If Loving You Is Wrong) I Don't Want to Be Right Koko KOS 2202 (Columbia)			NA
33	35	8					69	69	26	EMERSON, LAKE & PALMER Trilogy Cotillion SD 9903				104	88	14	J. GEILS BAND "Live"—Full House Atlantic SD 7241			NA
34	28	59					70	75	7	JAMES BROWN Get On The Good Foot Polydor PD 2-3004				105	95	14	DEEP PURPLE Purple Passages Warner Bros. 2LS 2644			
35	26	14					71	70	11	MELANIE Stoneground Words Neighborhood NRS 47005 (Famous)			NA	106	106	10	DAVID BOWIE The Man Who Sold the World RCA LSP 4816			
36	36	16					72	74	10	PETER DINKlage Who Came First Decca DL 7-9189 (MCA)										

# TOP LP's & TAPE

POSITION  
107-200

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week. ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				B-TRACK	CASSETTE	REEL TO REEL					B-TRACK	CASSETTE	REEL TO REEL
107	110	60	LED ZEPPELIN Atlantic SD 7208				170	175	3	HUDSON & LANDRY Right Off! Dore LP 329			
108	82	19	MAC DAVIS Baby Don't Get Hooked on Me Columbia KC 31770			NA	171	157	14	BONNIE RAITT Give It Up Warner Bros. BS 2643			NA
109	112	25	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044				172	166	41	ERIC CLAPTON History Of Atco SD 2-803			
110	98	19	PARTRIDGE FAMILY At Home With Their Greatest Hits Bell 1107				173	162	20	B.B. KING Guess Who ABC ABCX 759			NA
111	114	8	LITTLE JIMMY OSMOND Killer Joe MGM SE 4855			NA	174	179	9	EARTH, WIND & FIRE Last Days in Time Columbia KC 31702			NA
112	101	36	BILL WITHERS Still Bill Sussex SXBS 7014 (Buddah)			NA	175	177	4	1776 Soundtrack Columbia S-31741			NA
113	104	27	DONNY OSMOND Too Young MGM SE 4854				176	176	10	MILES DAVIS On the Corner Columbia KC 31906			NA
114	108	22	T. REX The Slider Reprise MS 2095				177	180	3	MEL & TIM Starting All Over Again Stax STS 3007 (Columbia)			NA
115	132	6	LOU REED Transformer RCA LSP 4807			NA	178	182	10	BULLDOG Decca DL 7-5370 (MCA)			NA
116	113	32	URIAH HEEP Demons & Wizards Mercury SRM 1-630			NA	179	—	1	FOCUS Moving Waves Sire SAS 7401 (Famous)			NA
117	121	11	MOTT THE HOOPLE All the Young Dudes Columbia KC 31750			NA	180	184	4	ESTHER PHILLIPS Alone Again (Naturally) Kudu KU-09 (CTI)			NA
118	139	4	NITTY GRITTY DIRT BAND Will the Circle Be Unbroken United Artists UAS 9801			NA	181	171	5	WAYNE NEWTON Can't You Hear the Song Chelsea CHE 1003 (RCA)			NA
119	117	24	GILBERT O'SULLIVAN Himself MAM 4 (London)			NA	182	163	28	FOUR TOPS Nature Planned It Motown M 748 L			NA
120	120	55	ROLLING STONES Hot Rocks, 1964-1971 London 2PS 606/7				183	173	35	DONNY OSMOND Portrait of Donny MGM SE 4820			NA
121	118	29	CARLOS SANTANA & BUDDY MILES LIVE Columbia KC 31308				184	190	3	MARLO THOMAS & FRIENDS Free To Be . . . You & Me Bell 1110			NA
122	156	3	HURRICANE SMITH Capitol ST 11139			NA	185	187	34	DEEP PURPLE Machine Head Warner Bros. BS 2607			NA
123	128	9	BOBBY VINTON All Time Greatest Hits Epic KC 31487 (Columbia)				186	—	1	EUMIR DEODATA Prelude/Deodata CTI CH 6021			NA
124	130	6	BYRDS Best of the Byrds, Vol. II Columbia KC 31795			NA	187	186	6	RICHARD HARRIS Slides ABC/Dunhill DSX 50133			NA
125	143	8	DR. HOOK & THE MEDICINE SHOW Sloppy Seconds Columbia KC 31622				188	189	7	YOUNGBLOODS High On A Ridge Top Warner Bros. BS 2653			NA
126	119	33	ARLO GUTHRIE Hobo's Lullaby Reprise MS 2060				189	172	27	MAIN INGREDIENT Bitter Sweet RCA LSP 4677			NA
127	115	11	MALO Dos Warner Bros. BS 2652			NA	190	—	1	DENNIS COFFEY Electric Coffey Sussex SXBS 7021 (Buddah)			NA
128	116	14	JOHNNY MATHIS Song Sung Blue Columbia KC 31626			NA	191	191	5	CAPTAIN BEEFHEART & THE MAGIC BAND Clear Spot Reprise MS 2115			NA
129	133	9	SUPREMES Motown M 756 L			NA	192	165	15	SAMMY DAVIS, JR. Portrait of Sammy Davis, Jr. MGM SE 4852			NA
130	—	1	TIMMY THOMAS Why Can't We Live Together Glades 33-6501			NA	193	193	4	JESSE WINCHESTER Third Down, 110 to Go Bearsville BR 2102 (Warner Bros.)			NA
131	126	50	AL GREEN Let's Stay Together Hi SHL 32070 (London)				194	200	3	CHARLEY PRIDE The Incomparable RCA Camden CAS 2584			NA
132	136	4	ALL IN THE FAMILY, VOL. II TV Cast Atlantic SD 7232			NA	195	199	2	LIGHTHOUSE Sunny Days Evolution 3016 (Stereo Dimension)			NA
133	134	27	NILSSON Son of Schmilsson RCA LSP 4717				196	—	9	SLADE Alive Polydor PD 5008			NA
134	124	30	ISLEY BROTHERS Brother, Brother, Brother T-Neck TNS 3009 (Buddah)			NA	197	168	18	RICHIE HAVENS On Stage Stormy Forest 2SFS 6012 (MGM)			NA
135	141	5	BILLIE HOLIDAY Billie Holiday Story Decca DSX 7161 (MCA)				198	—	1	SHEL SILVERSTEIN Freakin' at the Freaker's Ball Columbia KC 31119			NA
136	140	7	FLASH In the Can Sovereign SMAS 11115 (Capitol)			NA	199	192	6	JOAN BAEZ Balladbook Vanguard 41/2			NA
137	—	1	NEIL DIAMOND Double Gold Bang BDS 2-227			NA	200	—	1	BLACK IVORY Baby, Won't You Change Your Mind, Today Today TLP 1008 (Perception)			NA

## TOP LP's & TAPE

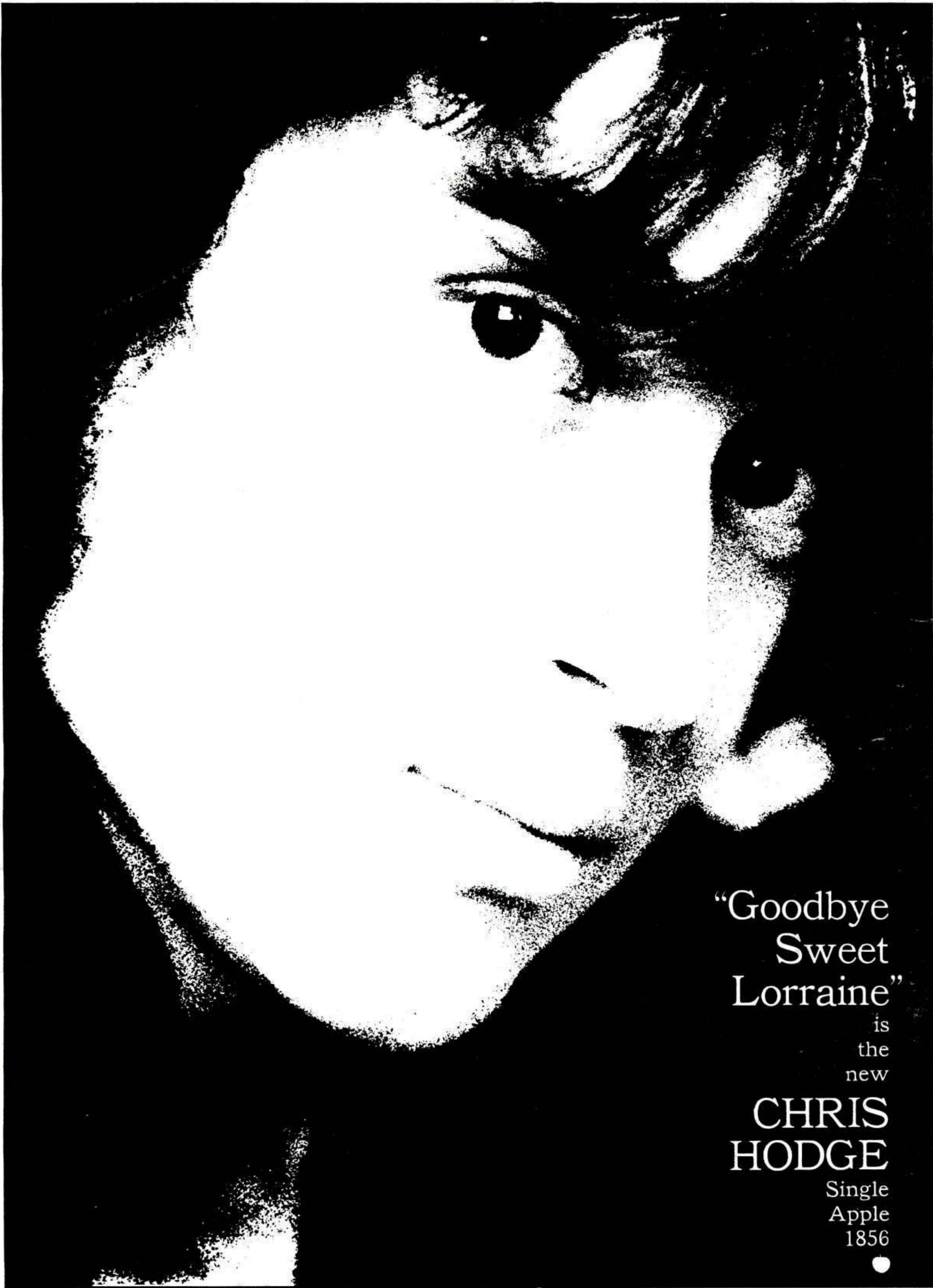
A-Z (LISTED BY ARTISTS)

Alice Cooper	157	Chicago	56	J. Geils	104	Don McLean	50	Shawn Phillips	60	Cat Stevens	8
All in the Family	132	Chi-Lites	95	Grand Funk Railroad	42	Charlie McCoy	139	Pippin	161	Rod Stewart	53
Duane Allman	39	Eric Clapton	158, 172	Grateful Dead	25	Main Ingredient	189	Poco	78	Barbra Streisand	24
America	9	Joe Cocker	30	Al Green	12, 73, 131	Malo	127	Elvis Presley	22, 140	Supremes	129
Lynn Anderson	150	Dennis Coffey	190	Arlo Guthrie	162	Mark Almond	169	Billy Preston	96	Stylistics	41
Azteca	167	Rita Coolidge	59	Arlo Guthrie	162	Groucho Marx	164	Charley Pride	194	James Taylor	4
Joan Baez	199	Credence Clearwater Revival	23	Albert Hammond	85	Johnny Mathis	128	Bonnie Raitt	171	Temptations	26
Band	74	Jim Croce	143	Richie Havens	197	Melanie	71	Rare Earth	90	Ten Years After	52
Bee Gees	68	Cymande	149	Richard Harris	187	Mel and Tim	177	Raspberries	38	Marlo Thomas	184
Chuck Berry	63, 146	Mac Davis	108	Jimi Hendrix	55	Harold Melvin & the Blue Notes	75	Helen Reddy	21	Timmy Thomas	130
Black Ivory	200	Miles Davis	176	Billie Holiday	135, 154	Steve Miller	31	Lou Reed	115	Three Dog Night	62
Black Sabbath	35	Sammy Davis	192	Hudson and Landry	170	Liza Minnelli	66	Johnny Rivers	87	Peter Dinklage	72
Blood, Sweat and Tears	54	Deep Purple	185, 151, 105	Humble Pie	142	Joni Mitchell	77	Smokey Robinson & the Miracles	98	T. Rex	114
David Bowie	81, 83, 106	John Denver	14	Luther Ingram	103	Van Morrison	145	Rolling Stones	27, 120, 141	Uriah Heep	33, 116
Bread	28, 156	Emumir Deodata	186	Isley Brothers	134	Moody Blues	6, 34	Diana Ross	15	Bobby Vinton	123
James Brown	70	Neil Diamond	137, 10, 58	Jermaine Jackson	99	Mott the Hoople	117	Leon Russell	94	War	3
Bulldog	178	Dr. Hook & the Medicine Show	125	Michael Jackson	46	Johnny Nash	43	Santana	20	Lawrence Welk	159
Byrds	124	Doobie Brothers	64	Jeffro Tull	5, 86	Rick Nelson	37	Carlos Santana & Buddy Miles	121	West, Bruce and Laing	47
J.J. Cale	100	Eagles	165	Elton John	57	New Riders of the Purple Sage	88	Seals & Crofts	13	Andy Williams	153
Glen Campbell	148	Earth, Wind & Fire	174	B.B. King	173	Wayne Newton	181	Shel Silverstein	198	Paul Williams	163
Captain Beefheart	191	Emerson, Lake & Palmer	69	Carole King	2, 97	Nilsen	133	Simon & Garfunkel	93	Jesse Winchester	193
George Carlin	48	John Entwistle	138	Kris Kristofferson	91	Nitty Gritty Dirt Band	118	Carly Simon	1	Bill Withers	80
Carpenters	92	Donna Fargo	101	Led Zepplin	107	O'Jays	84	Joe Simon	155	Bob Dylan	112
Vikki Carr	144	Fifth Dimension	76	Gordon Lightfoot	166	Gilbert O'Sullivan	89, 119	Slade	196	Stevie Wonder	11
David Cassidy	65	Roberta Flack	168	Light House	195	Donny Osmond	32, 113, 183	SOUNDTRACKS		Yes	36
Chubby Checker	152	Roberta Flack & Donny Hathaway	160	Lobo	40	Little Jimmy Osmond	111	Fiddler on the Roof	102	Neil Young	49
Cheech & Chong	61	Flash	136	Loggins & Messina	19, 109	Osmonds	51	Man of La Mancha	82	Youngbloods	188





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