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Billboard

Yule Retail Registers Ringing

Sales Surge & Crunch Hit Stock in U.K.

By GRAHAM PUNTER
(Music Week Staff Member)

LONDON—Soaring demand for product has plunged record companies into the worst pre-Christmas stock shortages in many years.

Pressure on pressing plants and raw material, and board shortages, coupled with high consumer demand, has resulted in low completion rates in many categories of records and tapes.

Energies are being put into sure-selling product to the detriment of new artists and special projects in an over-all refining of working catalog.

CBS's general sales manager, Jack Florey, said the industry's general stock situation "is the worst I've ever known it."

He said his company's own situation is "not good" despite its Aylesbury factory working around the clock seven days a week. Florey estimated the industry's sales are 30 percent up on the same period last year. The tape situation is particularly

(Continued on page 50)

Tape Sales Jump In Step-Up of Law

By JIM MELANSON

PITTSBURGH—Stricter enforcement of Pennsylvania's antipiracy statute, as well as a crackdown by local authorities against stolen goods operations, has resulted in a 60 percent increase in 8-track tape sales for National Record Mart, according to Sam Shapiro, president of the 37-store retail chain. He stated that sales have increased during the last

six to nine months and have recently hit their peak during the Christmas buying season (see separate story).

Shapiro, who has long complained about the influx of both stolen 8-track product and bootlegged product in the local market (Billboard, Feb. 10), said that it seems that the corner has been turned, in that the power of the state law, as well as various local laws, is "no longer being ignored."

Nine months ago, Shapiro continued, the local market was flooded with stolen, bootlegged and pirated product, which often resulted in 20 to 40 percent sales losses for National and other reputable local retailers.

He stated that, although there were enough laws on the books to combat the problem, there was just not the enforcement to curtail the "almost runaway situation." But now, according to Shapiro, things have changed. He said that more people are aware of the consequences of violating Pennsylvania's

(Continued on page 10)

Chappell Breakthrough Via Sales Agency Deal

By ROBERT SOBEL

NEW YORK—In a dramatic sales arrangement to enlarge its songbook market, Chappell Music has signed a contract with Optimum Book Marketing Co., a leading national sales agency, whereby Chappell songbooks will be sold in the U.S. by the agency to its 3,000 book outlets. In addition, Chappell is lining up deals to act as songbook trade distributor for medium-sized folio publishing houses.

(Continued on page 55)

LOS ANGELES—For the umpteenth consecutive year, chain store record retailers look for new holiday sales highs. This year's guesstimates range from 10 to 30 percent, almost 100 percent ahead of 1972 Yule estimates. The combined surveys (see page 4) covered chains, composed of over 1,500 retail outlets in the U.S.

Chain operators base their optimism on what they consider firmer ground: greater spread of pop hit product, more effective and greater co-op advertising, more sharply honed store administration, an increasing jazz and classical Christmas trade and the continuous climb of tape sales.

Only one chain noted any business lag caused by the recent vinyl shortage, while another single chain chief noted that a hit LP order was cut by two-thirds. All hinted that early warning of the imminent PVC scarcity probably hastened much of the improvement in inventory control and better buying habits.

WEA Labels Ask Council OK for 9.96% Price Hike

By MILDRED HALL

WASHINGTON—Warner Communications, Inc., owners of the Warner-Elektra-Atlantic (WEA) labels, notified the Cost of Living Council on Dec. 4 of a proposed price rise of 9.96 percent on phonograph records and prerecorded tapes. The raise would increase the over-all revenue of the firm 4.27 percent.

If no action is taken by the COLC to amend or deny the application within 30 days of the filing date, the price rise can automatically go into effect. All firms making \$100 million or more are required to prenotify the council of proposed price raises, which are presumably based on increased costs to the manufacturer.

(Continued on page 6)

A great percentage of those contacted saw more positive than negatives to the vinyl crisis. Many pointed up the gas shortage's effect in keeping the public at home, where they would want records and tape for entertainment (Billboard, Dec. 8).

(Continued on page 4)

MCA Curtails Leasing Rights

By CLAUDE HALL

LOS ANGELES—MCA Records last week announced an extremely "conservative" policy in regards to all special market uses of its catalog. Lou Cook, vice president of administration, has taken over all special market activities and Bob Davis has been assigned to administer all projects under Cook's supervision.

Although MCA Records will not abandon the special markets field,

(Continued on page 66)

LP Imports Advance Sharply In U.K.; Singles Declining

By RICHARD ROBSON
(Music Week Staff Member)

LONDON—Imports of LP's rose dramatically during the second quarter of this year to a high of 3,230,000 records, according to latest statistics released by the Department of Trade and Industry. During the first quarter of 1973, 2,250,000 albums were imported.

The sharp rise underlines the continuing manufacturing problems facing British record companies, necessitating the pressing of an increasing amount of product abroad. Pressing problems in the U.K.

seem unlikely to ease at least in the short-term—the view of many in the industry is that there will be little investment in new plants while the vinyl shortage lasts. Consequently, news of the rise makes the successful outcome of the British Phonographic Industry's negotiations with Customs and Excise over the duty payable on imported records even more welcome.

In contrast, imports of singles in the second quarter fell from

(Continued on page 50)



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RCA Records and Tapes

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Yule Product Continues Slide

LOS ANGELES—The hit Christmas song continues a thing of the past. Specialty Christmas product is at best merely a temporary minor source of extra income. This pattern was revealed by a special Billboard

Charts Dept. survey of 1973 Xmas product activity, with data received from two-thirds of the markets regularly reporting to the charts.

What our sample retailers seem to do is put up an extra display rack or

simply shift some shelf space to a selection of 50 to 500 Christmas items. Depending on the special nature of the clientele, aside from albums there will also be displayed singles, tape cartridges, children's sets or sheet music.

No stores reported returning any merchandise prior to the holidays, although the few who answered a query about how many units they sold seemed to indicate that so far they had moved only about half their stock. Oversupply by too-aggressive wholesalers was not a problem. One source in Baltimore complained of not being able to get all the specialty product ordered.

Re-releases of older product makes up the bulk of Christmas specialty titles. Several stores reported that they concentrate exclusively on budget and cut-out Christmas product.

The only new Christmas record which is making waves in the current market is Elton John's "Stepping Into Christmas" single, No. 1 on the Billboard Christmas Chart, but for three weeks. But indications are that this will remain a seasonal title, as is Leon Russell's "Slippin' Into Christmas" from last year.

Best Sellers

The increasingly specialized and

(Continued on page 4)

MGM Shifts Producer Role; Aims to Beef Country Wing

NASHVILLE—MGM has gone to an all-independent production staff here as part of its move to

"strengthen the label's already strong position in the country field."

Jim Vienneau has left the label and formed his own production company with Mike Curb, former president of the label. Known as Curb-Vienneau Productions, the firm will be headquartered here, although Curb will continue to base his operations on the West Coast. It will be an independent company, but Vienneau will continue to produce many major artists for MGM, including Hank Williams Jr., and Mel Tillis.

As for the label itself, Don Owens, director of country music, with a Los Angeles base, will work with Stan Moress, senior vice president, crea-

(Continued on page 26)

A&M Raises New Albums to \$6.98

LOS ANGELES — A&M Records will raise its list price for new album releases \$1 to \$6.98 starting January 1. Tape list price remains \$6.98. All catalog titles remain at present price level. A company statement of reasons for the price hike will be issued next week. A&M is the first label to confirm a general industry price rumor.

MCA Cuts '74 LP Sked

LOS ANGELES—In spite of the fact that MCA Records had an above-average track record with 74.3 percent of its albums hitting either the pop or country charts and five receiving gold disks for scoring a million dollars in records and tapes, Artie Mogull, vice president of a&r, said that album releases of pop product would be cut by 25 percent in 1974. Industry chart average is 37 to 40 percent (Billboard, Nov. 3).

The label released 80 pop albums in 1973 and is planning to release only 60 in 1974. The number of albums that will be released in the country music field isn't known yet; the label is extremely strong in country product and this will probably be determined by the number of hit singles in country.

"And we're absolutely not going to sign any new unknown acts. We're going to concentrate on further expanding the popularity of the artists that we felt we broke through with this past year—Jerry Jeff Walker, Dobie Gray, Olivia Newton-John, Lynyrd Skynyrd and a few others. In addition, we have some artists signed already that we haven't had releases on yet—Toni Brown who was in Joy of Cooking and Mentor Williams who has been producing Dobie Gray for us and is coming to us via our deal with Track Records."

Christie Project

Another project that Mogull and company will concentrate on during this next year is breaking Tony Christie, a British artist who is very

successful in England, into the U.S. market and the label is flying him to the states Jan. 14 to be produced by Snuff Garrett. This will mark an attempt to simultaneously crack both the U.S. and European markets with Christie.

MCA is also acquiring the Blue Mink for the rest of the world and will be exploiting the group now in more than just the U.S. market.

Vinyl Crunch Effect

Reason for the artist limitations and the cutback on album releases, according to Mogull, is that "with the current vinyl shortage we feel we must bat as close to 1,000 as possible. A record company can't afford to take chances on unknown talent at this time. We feel it's better to devote

(Continued on page 58)

Styrene Firm Develops New 45 Wear Test

By EARL PAIGE

CHICAGO—One of the most exhaustive and first of its kind tests for phonograph record wear has been developed by engineers here at The Richardson Co., major supplier of raw styrene monomer pellets to several labels, as part of a plan to alleviate the plastic shortage.

Since its development of a new plastic formula for disks was revealed in Billboard (July 10), the company has been receiving daily inquiries, said Skip Cypert, director of advertising and public relations at the firm's Polymeric systems division and corporate headquarters in suburban Des Plaines here.

The formula, R-600, focuses for the first time on the use of styrene for LP's, and moreover, on injection molding of LP's, as yet only in pioneering stages in America and involving very expensive pressing plant changeovers from compression molding, said Cypert.

Project engineers involved in the

(Continued on page 46)

See Energy Crisis Both Bane, Boom to Jukebox Operations

CHICAGO—Delays of as much as one to three weeks in programming new recordings, possible problems with recycled styrene disks along with new opportunities as leisure-seeking Americans turn to bars and cafes as new social centers were positives and negatives associated with the energy crisis discussed here at the first Midwest jukebox convention.

In his first talk as president of Music Operators of America (MOA), Holyoke, Mass. businessman Russell Mawdsley said brown-outs are common (color television turns B&W from 4-8 p.m. in his area) and heating oil allotments are off 30 percent. He sees location checking (and thus programming of new recordings) going from weekly to two and

(Continued on page 24)

Billboard Expands Reviewers

LOS ANGELES—Billboard is expanding its album review program by adding a number of reviewers from its New York editorial staff. Commencing with the Dec. 29 issue, pop, soul, jazz and classical albums issued by East Coast labels will be reviewed by a newly formed review department in the magazine's New York office.

East Coast based labels are advised to send their material to Record Review Dept., Billboard, 1 Astor Plaza, New York, N.Y. 10036. Country music continues to be handled by our Nashville office.

West Coast labels will continue to be covered by this office.

The final deadline for receiving albums for review consideration is Wednesday morning.

Classical product from any location in the country should be sent to the New York Review Dept.

Vocal Training Pays

By NAT FREEDLAND

LOS ANGELES—By definition, the new breed of writer-singers tend to be better writers than singers. But some of the most artistic representatives of contemporary songwriting have suddenly emerged with fine new singing voices as the result of a radical new vocal training system developed by Warren Barigian here.

Barigian makes the astonishing claim that his Vocal Bio-Matrix method has been perfected during eight years to the point where he will unconditionally guarantee students a professional-quality voice in only six hours with no practicing in-between lessons.

He has already worked with a number of the key writer-artists associated with David Geffen's Asylum Records.

O'Keefe Finds Voice

Perhaps Barigian's greatest example is Danny O'Keefe, whose "Good-Time Charlie's Got the Blues" is a classic pop single in terms of production and vocal expressiveness.

Says O'Keefe, "Before I began working with Warren, I was losing my voice all the time and constantly getting bronchial infections. I couldn't really control my singing well enough to maintain proper pitch.

"Now all these symptoms have been gone for years even though I'm using my voice harder than ever. And I have a true three-octave range, full volume with no falsetto."

O'Keefe has just gone back for a brush-up course, to take advantage of some of Barigian's newest methods prior to a Los Angeles Music Center concert with Helen Reddy.

Another recent returnee is Jackson Browne, who went through Barigian's older system before his first

Pickwick Will Raise Its Price

NEW YORK—Pickwick Records will soon raise its suggested list price. The Cost of Living Council has accepted the Merchandising Pricing Plan submitted by Pickwick Intl. Corp. to the government agency on Nov. 1. A Pickwick spokesman said the pricing plan had been filed because of increasing costs experienced by the corporation. The spokesman also said that approval of the plan now clears the way for a list-price increase by its Pickwick label division. At present, Pickwick's suggested list price is \$1.89.

Asylum album. Until Browne began coming through with hit records like "Doctor My Eyes" and "Redneck Friend," his reputation among rock students was that of a brilliant songwriter who couldn't get a recording

(Continued on page 41)

UCLA COURSE:

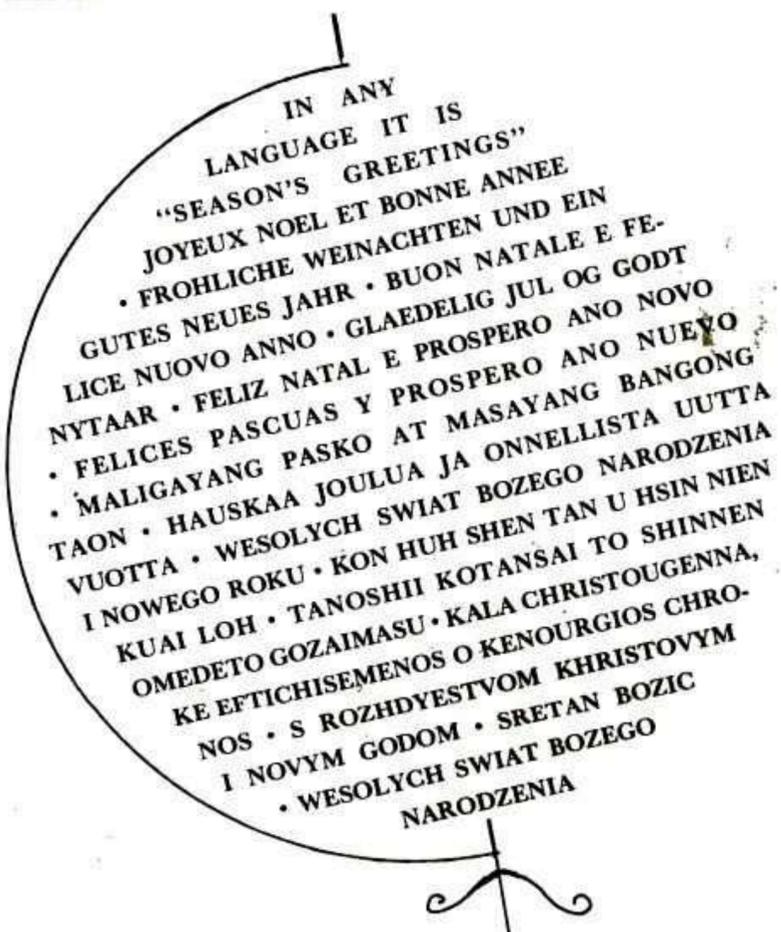
Add Speakers; Switch Site

LOS ANGELES—"This Business of Music," the seminar on commercial music set by NARAS and Billboard for the University of California at Los Angeles for Tuesday evenings, 7:30-10:00 from Jan. 8 to Feb. 26 has added a number of speakers and changed locations. (Billboard, Dec. 8)

As a result of increased enrollment, the course has been moved to the Grand Ballroom/Ackerman Student Union on the Campus. In

addition, several new speakers are slated, including Ed Silvers, president of Warner Bros. Music to talk on songwriting; Linda Laurie, writer of "Ruby Red Dress," also to talk on songwriting; Sal Candilora, executive vice president of SESAC, to talk on licensing; and Hal Haytin, president of Telecor.

Registration for the seminar is \$35. Checks may be sent to Box 24901, Dept. K, UCLA Extension, Los Angeles, Ca. 90024.



From the Billboard Staff

N. Calif. Trio Optimistic in 6-30% Hopes

By PAUL JAULUS

SAN FRANCISCO—The Retail Record business in Northern California for this Christmas season is reported to be running at levels anywhere from 6 to 30 percent ahead of last year for the chain merchandiser in this market. This increase is being attributed over-all to strength in a much wider spread of album and tape produce in deference to last year's three or four blockbuster items. And while rock is still the leader, as it was last year, the chains contacted also noted an increased movement of product in all other categories and in particular jazz and classical.

Owner/founder of the five-store
(Continued on page 58)

MIDWEST INCREASES:

'Q' & Specialty Promos Perk Register Tapes

By EARL PAIGE & ANNE DUSTON

CHICAGO—Increases up to 25 percent over 1972 Christmas volume in disks and tapes were reported by major chains here with some promoting heavily in quadrasonic and specialty areas such as children's product. Downward figures, especially by car stereo outlets, would bring the average to around 18 percent over last year.

Al Geigel, buyer for Montgomery Ward, said business at the chain's 300 stores selling records and tapes will be up 25 percent over last season with 8-track prerecorded tapes up 15 percent.

Wards have constructed headers with the Billboard logo in its actual colors and are stocking departments with up to the top 40 from the magazine's "Top LP's & Tapes" chart, he said. Wards is placing heavy emphasis on a K-Tel package and 8-track cutout items from Sutton.

Playback, with all but nine of its 54 outlets in five states handling software, had a 51.8 percent increase in October over a year ago for the 20 stores open both periods, said Bob Stewsand, buyer. He sees November and December coming in at about 25 percent heavier than a year ago.

Playback is placing unprecedented emphasis on quadrasonic (see separate story in Tape/Audio/Video). Its stores stock from a fixed inventory of from \$8,000 at retail value to \$40,000. Stores are located in Ill., Ind., Wisc., Mich. and Ky.

Tape Dip

Software sales are down for 12-store Stereo City, Chicago, with blame laid to discount stores, bootlegging, and home recording equipment, Mannie Green, president, said.

"Too many discounters are using tape as a loss leader, making it difficult for the retailer to hold his mar-

Yule Registers

• *Continued from page 1*

Thus far, the expected cold snap that spurs buying for the holidays in 80 percent of the country had not hit, but generally dealers contacted had been noting the holiday since shortly after Thanksgiving.

More Late News
See Pages 55, 57, 66

WESTERN OUTLOOK:

Sharper Operation Controls Boost '74 Past '73 Figures

LOS ANGELES—Western and heartland retail chains reported strong indications of a record-breaking Holiday season, with guesstimates ranging from 10 percent to 200 percent business increases.

Bill Lasky, who heads a 25-store Budget Record & Tape chain ranging from Washington through South Dakota, felt his anticipated buying of hit product will keep business 20 percent ahead of last year. He pinpointed the Croce, Dylan, Denver and Ringo product as customer-grabbers. Introduction of broad jazz inventories in college town stores has also helped increase trade, he said.

Steve Chotin and Brent Platt of the 30-store Almar chain feel their

second holiday season may well double the first. Both feel that in-store merchandising helped build the increase. Mack McGlynn of the two-state five-store Davidson chain, based in Huntington, W. Va., noted good across-the-board business. The Carpenters and Rundgren LP's were his leaders. He felt his spread of product was the best in his long retail history. He commented that the scarcity of TV-advertised holiday premium LP's had aided his own sale of Christmas albums.

Dave Burke of the Cleveland-based Recordland stores topped heartland replies, predicting a 25 percent increase for his five-year old chain. He said a refurbished replacement program, now semi-automated, helped his pre-buying. He felt consumer spending was especially strong. Ron Horning, operator of the five-store Record Hut, Lansing, Mich., skien, credited 20 to 25 percent tape increases for his 10 percent overall yule growth. He felt that threatened automotive industry layoffs had customers buying early. He said the Herbie Hancock "Head Hunters" LP was his sleeper of the season. Tom Biehn, owner of the year-old three-store Records Unltd. chain out of Grand Rapids, Mich., said business "is beyond our wildest expectations." He said that consistent hardware ads in his area helped sell players which increased his customer potential greatly.

Hartstone Up

At the California-state 40-outlet Wherehouse chain, vice president Lou Fogelman said that Christmas

business was "up significantly compared to last year."

Fogelman attributed the increase to several factors. "First," he said, "we have been gearing ourselves for Christmas since July, planning ad campaigns on radio, TV and in print and making sure we are well stocked on all product. Secondly, there have been a lot more LP's than last year at this time, and they have been spread out over a greater time period. This year we find releases from Ringo Starr, John Lennon, Paul McCartney, the Who, Elton John, Neil Young, Neil Diamond, and major releases from virtually every label. We're also finding MOR LP's such as Barbra Streisand's and Frank Si-

(Continued on page 55)

D.C. TURNED ON:

Happy Holiday at Waxie, Schwartz

WASHINGTON — Waxie Maxie Silverman and Jim Schwartz, the owners of the two major record retailing chains in the District of Columbia-Maryland-Virginia area, with a total of 24 stores between them, report doing a very good business this December, well up over last year's holiday period. Also, neither they nor their customers have as yet noticed any effects of the prospective vinyl shortage—the flow of new

Yule Product Trend Slides

• *Continued from page 3*

fragmented nature of Christmas product buying can be seen in the best-seller list of a Los Angeles chain which concentrates on the 18-28-year-old musically sophisticated and consistent record shopper. Their top album is "New Possibility" by guitar virtuoso John Fahey on Takoma label. Next comes Joan Baez, "Noel," "Phil Spector Presents Christmas," "Beach Boys Christmas Album," Leonard Bernstein's two-disk set of "Messiah" and "Jackson 5 Christmas Album."

The John and Russell singles previously mentioned top their Xmas singles list, followed by the Barking Dogs' "Jingle Bells," "Little Saint Nick" by the Beach Boys and the Roger Wagner Chorale's "Little Drummer Boy."

releases has been, if anything, far too much in their view.

Waxie Maxie, owner of 13 Quality Music stores in well-heeled Washington-suburban locations, said the Christmas buying (which starts on Thanksgiving day), and in fact sales over the whole past four or five months has been up, over-all, about 20 percent above last year's. He has not added any new stores in 1973, and expects to act with a wait-and-see caution in 1974 because of the general uncertainties. "But if I found a chance to get into crack-erjack location, who knows, I just might go ahead and buy it."

Business Excellent

Jim Schwartz, who heads Schwartz Bros., Inc., with a retail operation of 11 Harmony Hut stores (a twelfth is opening in February) spreading from the Washington suburban area to New Jersey's Willow-

(Continued on page 10)

N.Y., OHIO, PA.

Sales Show Up to 30% Increase

By PHIL GELORMINE, RADCLIFFE JOE, JIM MELANSON and SAM SUTHERLAND

NEW YORK—Increases in holiday record sales ranging up to a solid 30 percent over last year were reported by retail chains headquartered in New York, Ohio and Pennsylvania in a survey last week. Among those contacted, only one experienced a drop in sales.

The survey also disclosed conflicting consumer reaction to recent price rises on top album product, and little immediate concern over the effect of vinyl shortages on album availability.

Stark Service

At the Ohio-based Stark Record Service complex, co-head Paul David was enthusiastic about sales for Stark's Camelot Records retail chain. The eight-state chain, comprising 20 stores in the Middle Atlantic, South and Midwest, are reporting increased sales against the same period last year, and David stated, "Our biggest concern up to now has been whether the manufacturers can maintain the supply of product during the vinyl shortage." To date, however, Camelot has not felt the pinch.

David said that sales, slightly above last year's, had been felt across the boards, with few titles standing out appreciably. Camelot buyer Joe Bressi agreed, noting that this fall has brought a number of strong albums from artists such as Jim Croce, the Carpenters, Elton John and Charlie Rich, all of which are showing strong response in the Camelot stores.

More significant than any specific

albums, according to Bressi, is the response to new product listed at \$6.98. "All the \$6.98 titles are doing surprisingly well," Bressi commented, citing new LP's from the Carpenters and Ringo Starr as evidence.

Bressi said Camelot's sales increase has been evident since Thanksgiving, and, while unable to explain just why sales were strong during a period of otherwise fluctuating economic levels, suggested that the energy crisis and the recession may be keeping customers at home. For the Camelot chain, sales have increased notably in tapes as well, with both 8-track and cassette configurations approaching LP's in sales activity.

This period also marks the first time that quadrasonic tapes and disks are moving significantly at Camelot. Bressi noted that 4-channel tapes are generally outselling the corresponding 4-channel LP titles.

Goody Stores

For Sam Goody's chain of stores, however, the Christmas buying season has seen a slow start, with sales climbing and surpassing comparable 1972 figures for November, only to dip 8 percent below the '72 level thus far in December.

While George Levy of the Goody chain was unable to account fully for the dip in sales, he did note that the chain was currently lacking one entire store operation, with 17 stores

(Continued on page 55)

Executive Turntable

Gil Beltran has left his New York post with RCA Records, where he was division vice president and general manager. Remaining with RCA, he returns to RCA Records, Brazil, where his new duties have not been clarified. Prior to his appointment as division vice president and general manager in October of this year, Beltran was general manager and managing director of the label's Brazilian operation. . . . Also at RCA, Frank Mancini has been appointed to the newly created position of division vice president, artist relations. Mancini's responsibilities will include exploring new avenues for exposure for label acts and will involve working directly with national television shows, radio and motion picture outlets. Prior to the appointment, Mancini was division vice president, promotion, a post he held since March of this year. He joined RCA in 1970 as director of promotion.

(Continued on page 55)

In This Issue

CAMPUS.....	18
CLASSICAL.....	42
COUNTRY.....	26
INTERNATIONAL.....	50
JUKEBOX PROGRAMMING.....	24
LATIN.....	19
MARKETPLACE.....	23
RADIO.....	20
SOUL.....	32
TALENT.....	12
TAPE/AUDIO/VIDEO.....	44

FEATURES	
Stock Market Quotations.....	8
Vox Jox.....	20

CHARTS	
Best Selling Classical LP's.....	43
Soul LP's.....	41
Hot Soul Singles.....	32
FM Action.....	22
Hits of the World.....	54
Hot Country LP's.....	30
Hot Country Singles.....	28
Hot 100.....	60
Hot Latin LP's.....	19
Top 50 Easy Listening.....	43
Top LP's.....	62, 64

RECORD REVIEWS	
Album Reviews.....	56
Singles Reviews.....	58

Barbra Streisand
and "The Way We Were."
For a lot of people, it's already
the hit of the year.



Barbra scores big with the title single from her smash film, "The Way We Were," (the No. 1 movie across the nation—*Variety*, 11-28, 12-5).

Bill Gavin, in an almost unprecedented move, front-paged "The Way We Were" three times in three weeks, starting as *Record to Watch* (11/23), zooming up to *Sleeper of the Week* (11/30: "Pulling increasingly heavy sales and requests."), and topping off on 12/7 as *Smash of the Week* ("Should be a shoo-in for an Academy Award. Sales and requests are huge.").

And—major-market stations coast to coast and everywhere in between are making "The Way We Were" into the way it is.

On Columbia
Records

This One



ZEL8-XX2-U4PR



Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069
(213) 273-7040 Cable: Billboy LA; NY Telex—620523

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Subscription rates payable in advance. One year, \$40. two years, \$70. three years, \$90 in U.S.A. (except Alaska, Hawaii and Puerto Rico) and Canada. Rates in other foreign countries on request. Subscribers when requesting change of address should give old as well as new address. Published weekly. Second-class postage paid at New York, N.Y., and at additional mailing offices. © Copyright 1973 by Billboard Publications, Inc. The company also publishes Amusement Business, Discografia Internazionale, Gift & Tableware Reporter, Industrial Design, Interiors, Merchandising Week, Record Mirror, The Architectural Forum, Music Week, Vend, World Radio Television Handbook, American Artist, High Fidelity, Modern Photography, Photo Weekly. Postmaster, please send Form 3579 to Billboard Publications, Inc., 2160 Patterson St., Cincinnati, Ohio 45214. Area Code 513, 381-6450.



Vol. 85 No. 51

General News

Clubs Must Heed FTC Rule Starting June 7

WASHINGTON — Record and book clubs will have to begin strict observance of Federal Trade Commission rules to protect subscribers from unwanted product, as of June 7, 1974. The rules affecting the so-called "negative option" (right of refusal) plans which require subscribers to notify the club if certain items are not wanted, were approved by the commission in February of 1972. But the effective date was held up due to a court challenge of FTC's rule-making powers, a contest recently won by the commission.

Most record and book clubs have already heeded an FTC warning earlier this year to comply with the requirements of the negative option rules, even though the effective date

had not been set. The rules call for full and clear disclosure of the terms of a club's negative option plan, and a minimum period of 10 days in which the member can tell the club not to mail a selection he does not want. The seller must give full credit and guarantee postage for items returned by subscribers who were not obligated to receive them. (Billboard March 3.)

The commission had considered banning negative option plans altogether, but reconsidered in favor of stricter requirements to protect the unwary subscriber from unwanted mailings. The rules also prohibit substitutes for the promised selections without express consent of the subscriber. Subscribers had complained of being sent unordered items before they had time to forestall the mailout, and failure by the clubs to credit the consumer bills with cancelled or returned items.

Other aspects of the rules deal with the subscriber's right to be told explicitly of any minimum quantity buying requirements, and whether billing charges will include postage and handling costs. He must be told of his right to cancel membership any time after completing his contract, and the seller's responsibility to credit the subscriber for any items justifiably returned.

On the softer side, the commission acknowledged that "an industry dependent on millions of mail transactions each month cannot completely avoid errors." Accordingly, random nonconformance with the rules will not be considered a violation, provided there is not a pattern of repeated violations, or if the happenings are caused by "circumstances beyond the seller's control." With the postal service what it is today, and the energy-crisis curtailment promising worse to come, this exonerating factor would appear to be a vital necessity for the record and book clubs.

BOOK REVIEW

New Shapiro Book Solid

NEW YORK—Volume 6 of Nat Shapiro's Popular Music 1965-1969 is another welcome addition to this fine series surveying 50 years of musical culture.

It is excellent for perusing and studying by layman, writer, artist and for anyone else interested in copyright dates, names of composers, records, data on adaptations from foreign, folk and classical sources, etc. Also included is Shapiro's essay on the popular music of the latter half of the 1960's.

All in all, this is a book of noteworthy material, compiled neatly and accurately with painstaking care, centering on an important aspect of Americana. Publisher is Adrian Press, and it sells for \$18.50.

ANATOMY OF A HIT:

Col/Philly Cooperation Bolsters Blue Notes' Hit

By NAT FREEDLAND

LOS ANGELES—Last week's opening installment left Harold Melvin and the Blue Notes' "The Love I Lost" being cut at Philadelphia's Sigma Sound studio with writer-producers Ken Gamble, Leon Huff and their house rhythm section, MFSB.

During a two-day rehearsal period on the song at Gamble-Huff's Philadelphia International offices, "Love I Lost" had changed from a slow ballad, like the Blue Notes' last gold single, "If You Don't Know Me By Now." Instead, it turned into an exciting uptempo number.

In the studio, drummer Earl Young added a new shuffling pattern he had put on a few album cuts previously. The almost irresistibly catchy beat, with its strutting effect, proved to set off the entire piece and made it a natural for the rapidly more important, back-to-dancing market. Sparked by East Coast discotheques, long songs with hypnotizing instrumental counter-rhythms have been scoring hit after hit. Among the best examples are the Temptations' "Papa Was A Rolling Stone" and Manu D'bango's "Soul Makossa."

"Love I Lost" ended up as a 6:24 album cut. For its single version, it went the Part 1-Part 2 route. The familiar radio hit, at 3:35, was Part 1 with its tightly-organized Gamble-Huff blueprint. Part 2 was a shout-and-response expansion of the basic theme, developed by the entire group during its two days of rehearsal with the song.

When the tape was mixed this summer, its first testing ground was Columbia's sales convention at San Francisco. Competing against such extremely strong new releases as Art Garfunkel's "All I Know," "Lost" was a triumph at the convention.

Said Logan Westbrooks, Columbia special marketing director, "It was clearly the most exciting soul record at the convention. Everybody kept requesting it at the hospitality suite. Writers and disk jockeys were always asking when it would be released. You could see the response from the public when they happened to hear it around the hotel. This was just a fine record, upbeat, danceable and with strong lyrics."

The single was released in September and its "Black and Blue" album a month later. Harry Coombs, operations director for the entire Gamble-Huff and Thom Bell network of companies, said, "We had our new albums by Billy Paul and

the O'Jays in the same release as the Blue Notes. But because we wanted "The Love I Lost" to have the strongest possible promotion shot, we held off releasing singles from our other two LPs till the Blue Notes were on top of the soul charts."

Another extra boost for the record was Columbia's designation of October as "Philadelphia International Month." As the hottest new Gamble-Huff release, "Love I Lost" was prominently featured in a wide-ranging and costly Columbia campaign of print advertising, billboards and radio time.

Promotion men from both Columbia and Philadelphia International worked the Blue Notes single. As stated in the previous "Anatomy Of A Hit" installment, "Lost" was immediately picked up

(Continued on page 10)

CBS-TV Fee Battle in Wind-Up; Cramer Witness

By ROBERT SOBEL

NEW YORK—The CBS-TV suit bidding for a per use type of performance license from ASCAP and BMI was due to wind up Dec. 14, with Ed Cramer, head of BMI, one of the societies' last witnesses, stressing on Dec. 11 that a blanket license is in the public interest.

"Broadcasters have to perform what is in the public interest, convenience and necessity, not what is the cheapest product. They have an obligation to program in the public interest and up to this point the blanket license and the combination of blanket and per program license has worked very well because there is a lot more music available than ever before. We have more writers in both ASCAP and BMI, therefore there is more product coming out. The main source of economic stimulation for that comes from broadcasting and a great deal of it from the networks," he stated.

"What the blanket license does is to say to the guy putting on the program 'you select whatever music you want but select it on a basis of what you think the public wants.' This is a major factor in the selection of music," Cramer said.

Peter O. Steiner, chairman of the Economics department at Michigan U., testified Dec. 11 and 12 on behalf of the societies, and termed as

"ridiculous" a CBS-TV alternative relief proposal which would enjoin BMI and ASCAP from licensing the television networks. "I think it would be eliminating the very mechanisms that have proven so efficient over all these years," he said. "I think there is a great deal of evidence to suggest that the blanket license is an efficient way of conveying this body of rights which is proved efficient not only in television but in other forms of music use as well."

CBS-TV's programming chief was scheduled to take the stand for the corporation at presstime on Nov. 14. CBS-TV is asking for a per-use license as opposed to the blanket fee agreement which has been in existence since the early 1950's. The case was heard in Federal Court. The judge is Morris E. Lasker.

The legal action was originally filed on Dec. 31, 1969, with the suit finally reaching Federal Court here last spring. Hearings were resumed on Nov. 26, after a summer hiatus (May 5 and Dec. 8, Billboard). CBS-TV had claimed in its suit that such insistence by the societies to negotiate solely on a blanket fee or per program basis, constitutes a violation of Sections 1 and 11 of the Sherman Act.



Photo: Chuck Pulin.

Livin' For You.*
The new album
by Al Green.

Oooh, baby.



ASHL 32082

Produced by Willie Mitchell and Al Green.

*Includes the current hit Al Green single #2257.



Off the Ticker

JERVIS, Lake Success, N.Y., parent company of **JBL** and **Harman-Kardon**, declared a 10 percent stock dividend payable Jan. 25 to shareholders of record on Dec. 21. The last payment was a 5 percent stock dividend in January.

According to the company, hi-fi sales (JBL, Harman-Kardon, Rabco) accounted for more than 37 percent of last year's gross at Jervis. In the company's first quarter of this year, it earned a record \$1,415,000 on sales of \$21,838,000.

Dr. Sidney Harman, president of Jervis, expects fiscal 1974 to be a positive year, particularly at JBL, which is the fastest growing subsidiary at Jervis.

Stockholders voted to change the company's name from Jervis Corp. to **Harman International Industries Inc.**

BASF A.G. increased its prices and closed down some of its plastics production facilities.

VIEWLEX, which owns **Buddah Records** and record pressing companies, feels it will be a turnaround situation in the current fiscal year in both the record pressing and educational group operations.

The company reported a loss of \$6 million last year which was spread among Buddah Records group and the record pressing companies, and an additional \$8 million loss was registered by the audio-visual education group.

For the year ended May 31, Viewlex reported a loss of \$14.6 million on sales of \$47.1 million. In fiscal 1972, losses totaled \$914,000 on sales of \$46 million.

"Severe manufacturing and materials problems" are for the most part over as are difficulties in the label companies and record pressing operation, according to a company spokesman.

KOSS was the subject of a securities report issued by **Frederick & Co.**, Milwaukee.

AMPEX, Redwood City, Calif., raised prices 6-15 percent on video and audio products manufactured for television broadcasters, educational, industrial and professional studio recording applications.

The price boosts reflect increased costs and became effective Dec. 1. The product lines affected, centering in the Audio-Video Systems division, account for about 30 percent of Ampex's total sales, according to the company.

PICKWICK INTERNATIONAL, INC. has reported an 18 percent increase in sales and a 10 percent increase in net income for the second quarter of fiscal 1973, as compared to the same period in 1972. The quarter ended Oct. 31.

Sales for the quarter were \$44.1 million, as compared to \$37.2 million in 1972. Net income for the quarter was \$2.3 million, as compared to \$2.1 million in 1972. For the entire six month period sales increased 21 percent to \$77.7 million, as compared to \$64.2 million for the same period in 1972. Net income for the six months increased 13 percent to \$3.5 million, as compared to \$3.1 million for the same period in 1972.

Earnings per share on Pickwick stock for the quarter rose to \$.52 from \$.48 in 1972. Earnings per share over the six-month period rose to \$.80, as compared to \$.71 for the same period in 1972.

Earnings Reports

PICKWICK INTERNATIONAL

2nd qtr. to Oct. 31:	1973	1972
Sales	\$44,125,000	\$37,256,000
Net income	2,320,000	2,110,000
Per share	.52	a.48
	six-months	
Sales	77,756,000	64,275,000
Net income	3,555,000	3,152,000
Per share	.80	a.71

a - Adjusted to reflect a 4 percent stock dividend in October 1973.

JERVIS CORP.
(JBL, Harman-Kardon)

1st qtr. to Nov. 30:	1973	1972
Sales	\$21,838,000	\$14,047,000
Income	1,415,000	867,000
Tax credit	20,000	308,000
bNet income	1,435,000	1,175,000
aPer share	.82	.52
Average shares	1,616,540	1,500,693

a - Primary. Based on income before tax credit and adjusted to reflect a 10 percent stock dividend to be paid January 1974 to shareholders of record December 1973. b - Equal to 83 cents a share in 1973 and 70 cents a share in 1972. On a fully diluted basis, earnings were 77 cents a share before and 78 cents a share after tax credit, compared with 48 cents a share and 76 cents a share, respectively, in 1972.

Market Quotations

As of closing, Thursday, December 13, 1973

1973 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	7 1/2	Admiral	4	881	10 1/2	9	9	- 1/4
41	19	ABC	8	1154	20 1/2	19 1/2	19 1/2	+ 1/4
15 1/2	4 1/4	AAV Corp.	4	53	5	4 1/4	4 1/4	- 1/4
15 1/2	3 1/4	Ampex	7	673	3 1/2	3 1/4	3 1/4	Unch.
8 1/2	2	Automatic Radio	4	132	2 1/2	2	2	- 1/2
70 1/2	6 1/2	Avco Corp.	3	779	7 1/2	6 1/2	6 1/2	- 1/4
15	6 1/2	Avnet	4	510	7 1/2	7 1/2	7 1/2	Unch.
73 1/2	19 1/2	Bell & Howell	6	594	22 1/2	19 1/2	19 1/2	- 1 1/4
14 1/2	6 1/4	Capitol Ind.	6	23	7 1/2	7 1/2	7 1/2	- 1/4
52	24 1/2	CBS	8	1402	26 1/2	24 1/2	24 1/2	- 1/2
14 1/2	2 1/4	Columbia Pictures	-	703	2 1/2	2 1/4	2 1/4	+ 3/4
3 1/2	1 1/4	Craig Corp.	3	134	2	1 1/4	1 1/4	Unch.
14	3	Creative Management	4	46	4	3 1/2	3 1/2	+ 1/2
123 1/2	40 1/2	Disney Walt	26	2882	45 1/2	41 1/2	41 1/2	- 1/2
6	2 1/2	EMI	7	71	2 1/2	2 1/2	2 1/2	- 1/4
74 1/2	56 1/2	General Electric	19	3587	61 1/2	58 1/2	58 1/2	- 1/2
44 1/2	21 1/2	Gulf + Western	5	841	23 1/2	22 1/2	22 1/2	- 1/4
16 1/2	6 1/2	Hammond Corp.	5	178	7	6 1/2	6 1/2	- 1/4
42 1/2	5 1/2	Handleman	6	332	7	6 1/2	6 1/2	+ 1/4
2	1	Harvey Group	25	49	1 1/2	1	1	Unch.
62 1/2	25 1/2	ITT	6	4125	27 1/2	25 1/2	25 1/2	- 1/4
40 1/2	6 1/2	Lafayette Radio Elec.	4	302	8	6 1/2	6 1/2	- 1/4
35 1/2	14	Matsushita Elec. Ind.	5	1825	15 1/2	14	14	- 1 1/2
34 1/2	3	Mattel Inc.	-	872	3 1/2	3	3	Unch.
35 1/2	18 1/2	MCA	7	140	20 1/2	18 1/2	18 1/2	- 1 1/4
27 1/2	7 1/4	MGM	22	605	9 1/2	7 1/4	7 1/4	- 5/8
32 1/2	7	Metromedia	4	716	7 1/2	7	7	- 1/4
90	74 1/2	3M	30	2232	78 1/2	74 1/2	74 1/2	- 1 1/4
40 1/2	5	Morse Electro Prod.	2	390	6	5	5	- 1/4
67 1/2	42 1/2	Motorola	17	1765	51 1/2	46 1/2	46 1/2	- 2 1/2
39 1/2	42 1/2	No. American Phillips	5	229	8 1/2	16 1/2	16 1/2	- 1/4
51 1/2	14 1/2	Pickwick International	8	388	17	14 1/2	14 1/2	- 2 1/2
25 1/2	4 1/2	Playboy	4	286	6 1/2	5	5	+ 1/4
45	16 1/2	RCA	8	3230	18 1/2	17 1/2	17 1/2	+ 1/4
57 1/2	23 1/2	Sony	21	2493	50 1/2	23 1/2	23 1/2	- 5/4
39 1/2	11 1/2	Superscore	5	774	22 1/2	18 1/2	18 1/2	+ 1/2
49	15 1/2	Tandy Corp.	10	531	20 1/2	18 1/2	18 1/2	+ 1/4
23	4 1/2	Telecor	5	116	5	4 1/2	4 1/2	+ 1/4
4 1/2	2 1/4	Telex	-	794	3 1/2	2 1/4	2 1/4	Unch.
10 1/2	1 1/2	Tenna Corp.	-	155	2	1 1/2	1 1/2	+ 1/4
32 1/2	8 1/2	Transamerica	7	3231	8 1/2	8 1/2	8 1/2	Unch.
20	11 1/2	Triangle	6	64	12 1/2	11 1/2	11 1/2	+ 1/4
7	5	20th Century	6	1159	5 1/2	5 1/2	5 1/2	+ 1/4
2	1	Viewlex	-	257	1	1	1	Unch.
50	9	Warner Communications	4	1829	10 1/2	9 1/2	9 1/2	+ 1/4
20 1/2	6 1/2	Wurlitzer	10	93	8 1/2	7 1/2	7 1/2	+ 1/4
56 1/2	24 1/2	Zenith	8	1342	28 1/2	24 1/2	24 1/2	- 1/4

As of closing, Thursday, December 13, 1973

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Ind.	6	1	1	1	Recoton	-	-	-	-
Bally Mfg. Corp.	1583	42 1/2	33 1/2	33 1/2	Schwartz Bros.	47	1	1	1
Cartridge TV	-	1/4	1/4	1/4	Wallich's	-	-	-	-
Data Packaging	31	5	5	5	Music City	-	1/2	1/2	1/2
Gates Learjet	353	3 1/4	4 1/4	4 1/4	Omega-Alpha (suspended)	-	-	-	-
GRT	162	1	1/2	1/2	MMC Corp.	-	1/2	1/2	1/2
Goody Sam	66	1 1/2	1 1/2	1 1/2	Seeburg	1/2	356	19	16 1/2
Integrity Ent.	-	1 1/4	1 1/4	1 1/4	Orrox	41	1 1/2	1 1/2	1 1/2
Koss Corp.	89	12 1/2	10	10	Custom	250	2 1/2	2 1/2	2 1/2
M. Josephson	5	7 1/2	7 1/2	7 1/2	Memorex	-	1 1/2	1 1/2	1 1/2

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

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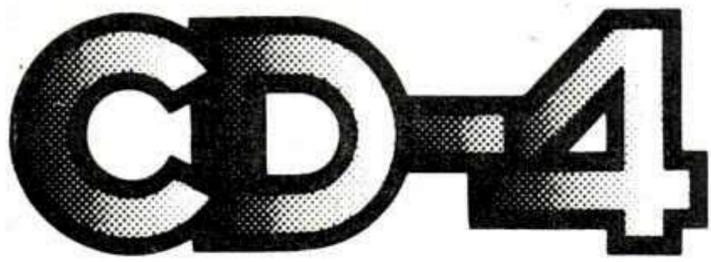
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Arciaga Tops Scoring Firm

LOS ANGELES—Michael Arciaga has left as director of A&M's Almo Productions to start an independent movie score packaging company. Filmusic, in partnership with musician contractor Jules Chai-kin.

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Canadian BMI Director's Testimonial Dinner



HAROLD MOON, Pioneer Founder and longtime President of BMI, Canada, was honored recently at a testimonial dinner in his honor in Nashville. Moon and his wife are seen here with various groups during the evening. (Picture 1) left to right, Mr. and Mrs. Moon, Chet Atkins and Minnie Pearl. (Picture 2) left to right, Mr. and Mrs. Clyde Moon, head of BMI, Montreal; Irving Waugh,



WSM, Inc.; Moon; and Jack Stapp, Tree Music. (Picture 3) left to right, Mrs. Moon; Owen Bradley, MCA Records; Mr. Moon; and Joyce Bush of Tree Music with her husband. (Picture 4) left to right, Bob Jennings, 4-Star Music; Mrs. Oree Walker; The Moons and Cindy Walker.



Spurt in Tape-Laws Crackdown Aftermath

• Continued from page 1

antipiracy statute, one of the toughest in the U.S. and that more retailers are aware of the consequences of dealing in stolen goods. He credited the RIAA's involvement in the mat-

ter, as well as increased vigilance by state law enforcement agencies, as major factors in turning the situation around.

The Pennsylvania antipiracy statute, which went into effect Oct. 18, 1971, makes it a felony to deal in pirated product. First offense under the statute is punishable by a jail term of not less than one year or more than three years or a fine of not more than \$25,000. Subsequent offenses are punishable by a jail term of not less than three years or more than 10 years and/or a fine not more than \$100,000.

Shapiro also cited local laws which provide for the confiscation of stolen product handled by retailers. The penalty includes a fine of up to \$5,000.

Shapiro's concern goes beyond Pennsylvania, though. The chain has five outlets in Ohio and two in West Virginia and, according to Shapiro, the same situation which existed here nine months ago is continuing in the Ohio and West Virginia markets. He did not place an exact figure on the chain's losses but said that they were substantial in both markets, adding that each market has traditionally been solid in 8-track sales.

His solution to the Ohio and West Virginia problem is the same which he advocated for Pennsylvania—namely the increased awareness of the industry to the problem, along with lobbying to pass an Ohio antipiracy law, and stricter enforcement of any local laws which might help to alleviate the situation.

1st Arrest Made For Violation of La. Tape Statute

SHREVEPORT, La.—An operator of a local stereo and appliance store, Jack Fowler, was arrested for bootlegging here in what is believed to be the first arrest under a new state law passed last January.

Fowler operates City Stereo and Appliance Co. He posted a \$750 bond. Detectives Sam Burns and Robert Merolla did the investigation and were assisted by Perry Pringle, attorney for the Recording Industry Association of America.

Public Safety Commissioner George D'Artois had his office circulate copies of the law to local retail dealers. Bootleg tapes continued to flow. Other investigations are underway in the area.

Instrumental in getting the law enacted was Stan Lewis, head of Stan's Record Service, here.

Pre-Yule Optimism Mounts

• Continued from page 4

brook Mall in Wayne, said business has been "excellent." All of the 8 stores in operation last year appear to be heading for a 10 to 15 percent increase over last December's take. And for the whole chain, now numbering 13 stores, he expects year's end to show up to 50 percent increase in gross sales. (These percentages apply solely to the Harmony Hut retail sales, and do not include either Schwartz distribution or rack jobbing operation.)

In fact, narrowing things down to a single weekend, Jim Schwartz found that reports from six stores showed better business for the weekend of Dec. 7 this year than for the same time last year. "All stores say Christmas buyers are jumping earlier this year."

About the vinyl shortage, both of these record chain retailers feel that at this stage, the shortage is a manufacturer's problem, not a retailer's. Said Waxie, "Records are still coming out like crazy—there are too many new releases, with lots of vinyl wasted on non-selling records." He is not sorry to read that manufacturers won't exploit new talent, but will stick to their headliner artists.

Waxie Maxie is all for more selectivity by manufacturers. He feels this could be a good thing for retailers, who are inventoried into the ground. "We have to carry five versions of everything—stereo, 8 Track, cassettes and now two kinds of quadraphonic recordings."

The bad aspect, to Waxie's way of thinking, is that manufacturers are planning a dollar raise, from \$5.98 list price to \$6.98, and blaming it on the vinyl shortage. "But it's the same as everyone is doing—maybe if I were a manufacturer, I'd do the same."

Blames Freezes

Like many another citizen, Waxie ultimately blames the administration's freezes and phases and announcements of allowable increases for many of the price jumps that might not even have been thought of, otherwise. All the jumps have taken an added bite out of the consumer's dollar, and at the same time raise the costs of doing business for the retailer. The effect, he feels, will be to make everyone cautious about buying in 1974, more selective, because "we just can't know what's ahead."

Jim Schwartz said he did not look for a bad situation to develop in the coming weeks or months, due to the vinyl shortage, if and when it shows up on retail level. "If there are fewer new releases, customers can back up and buy some of the records or tapes they haven't had a chance to buy when there was a multiple choice. When a customer comes into a record store—particularly a store with in-depth stock—he's going to buy something with his money."

The Harmony Hut owner is sure

there will be new releases right through 1974, even if fewer in number. In 1974, customers finding fewer new releases may backtrack to pick up a quadraphonic or other version of something he bypassed when he did not have the money to buy, because there was a lot of good product coming out at the same time.

Schwartz feels that manufacturers will put out less trial merchandise and stick to the more substantial sellers. As for the consumer—this kind of information comes out in financial and trade news they are not likely to read. If and when the shortage does develop, and manufacturers and retailers can settle back to "more concrete catalogue business—stores with in-depth spread will gain."

Yule Disks

Special Christmas recording, from traditional carols to newer holiday-styled LP's are no longer the big factor they were in the December profit-making for retailers who remember "White Christmas," "Rudolph," the little drummer boy and the singing nuns, and not forgetting those chipmunks. Waxie Maxie, reminiscing over his nearly 40 years in the business (and this is the time for reminiscence), recalled ordering a thousand copies of "White Christmas" for each store—but now he may get a total of 40 for all stores. "I'm buying only about 15 percent of what I bought last year. Most people have their versions and play them."

But Waxie was quick to add that although nothing smashing has come out in a seasonal number this year, "It could happen—it could happen tomorrow."

One thing Waxie does worry about is a gas shortage, tight rationing. Speed in transportation is the lifeblood of the record business. "Records must be delivered everyday to our stores, like newspapers. They have to move fast. Gas rationing could be tough."

The owner of the Quality Music Stores chain has been through shortages before—and found things not

(Continued on page 57)

Blue Notes' Hit

• Continued from page 6

by all key soul stations across the country and was Billboard's soul chart no. 1 single Nov. 24 and Dec. 1.

Having established its popularity, the current phenomenon of "cross-over" began to work for "Love I Lost." With Top 40 rock playlists at their tightest state in history, AM programmers have increasingly looked for records that are already high on the soul, country or easy listening charts.

"The Love I Lost" apparently peaked at no. 7 on the Hot 100 chart Dec. 1 and is now down to 17.

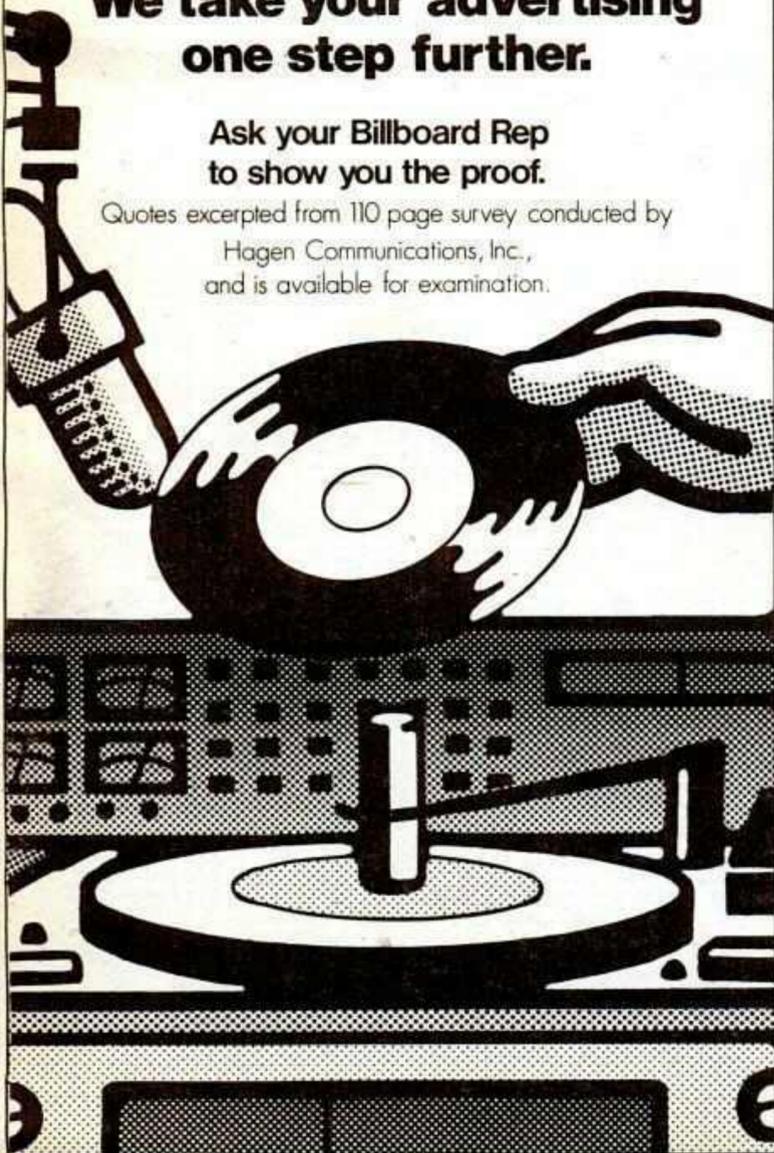
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Talent

Arena, Concert Hall Ops: No Crunch Effect

NEW YORK—While talent agents and promoters continue to revise tour schedules to adjust to new travel restraints incurred by the energy crisis, major arena operators and concert hall operators are projecting only slight dips in overall box office business.

At the same time, promoters contemplating the other major scene of mass music gatherings—rock festivals—are forecasting serious obstacles to those projects.

As reported in *Billboard* (Dec. 8), the major issue concerning agents and promoters is the effect of fuel shortages on Sunday travel and concert attendance. Bans on Sunday gasoline sales have already caused agents to reschedule routing for bands that previously travelled be-

tween dates on Sundays but will now need extra time.

The gasoline sales restriction was also expected to deter many listeners from traveling to major arenas to hear acts, particularly in non-urban areas where such arenas may be many miles from a significant proportion of their potential audiences.

Most arenas, however, are reportedly within a few gallons of gas of the majority of their audience. Arena operators are now hoping to draw upwards of 75 to 80 percent of their potential audience, despite the contention of some observers that far more of the audience will be reluctant to use the necessary fuel to travel to shows.

Arenas are responding to that threat by negotiating with area bus lines to provide transportation service for major arenas. At the Nassau War-Memorial Coliseum, Uniondale, N.Y., such a plan has been pacted with the Metropolitan Suburban Bus Authority creating seven bus routes. Those lines will aim at helping listeners return home either direct or through connecting bus and subway lines. Other arenas are projecting similar plans.

Urban arenas are meanwhile expected to maximize their convenience in their print and radio advertising.

Supporting the arena operators' confidence that business will vary little is the consensus of agents, who feel that prime arena dates for top-draw acts will continue to be profitable and may, at worst, involve more judicious scheduling.

Other agents are reportedly concerned that lesser known acts will now find arena bookings more scarce, since operators and promoters will be reluctant to book anything but proven draws in areas where some auto travel is necessary.

Festivals Cut

Festival promoters, on the other hand, are expected to feel the gas squeeze acutely. Since most festivals, whether slated to last several days or only an all-day affair, do involve weekend driving, the Sunday bans will force weekend multiple-date programs to end earlier. Compounding obstacles is the customary proportion of concert goers who drive or hitchhike hundreds of miles to attend such packages.

Promoters for such packages will thus be examining fewer remote sites, and, like the arena operators, will be setting up additional transportation through area bus lines.

Promoters Shelly Finkel and Jim Koplik, creators of the Watkins Glen Festival, are reportedly including gas rationing clauses in any pacts for festival sites this coming summer. The pair, currently exploring new festival packages to follow the Watkins Glen date of last summer, have already dampened plans for one potential Southern site.

Similarly, the fuel crisis may limit music packages at racetracks, fairs

(Continued on page 16)

Concert for King Center

ATLANTA—CBS Records will sponsor a benefit concert for the Martin Luther King, Jr. Center for Social Change at the Omni here Jan. 14. The concert will also mark the 45th birthday of the late Black civil rights leader.

Logan Westbrooks, director of special markets for the label, said that concert's bill will feature both CBS acts and artists from CBS custom labels, including Sly & the Family Stone (Epic), Ramsey Lewis (Columbia), the O'Jays (Philadelphia International), and Maxine Weldon (Monument).

He stated that CBS does not plan to record the concert, but is considering filming it for promotional purposes. Westbrooks added that CBS will back the performance with an extensive promotional campaign, including radio spots and consumer print advertising.

Last year's concert tribute to King, also at the Omni, was recorded by RCA Records, who sponsored the date and later slated all royalty proceeds from the resulting LP for the King center.

The Center for Social Change is now directed by King's widow, Mrs. Coretta Scott King.

Maryland Cafe Back

NEW YORK—The Coral Reef, nightclub and restaurant originally opened two years ago in Prince Georges County, Md., reopened under a new entertainment policy last week following renovations.

The room is being developed by Donald Martin, Ellsworth McKinney, Elizabeth Braxton and Mercer Jones, a group of black entrepreneurs who initiated the renovation program with financial assistance from the Small Business Administration. The move followed a recent feasibility study conducted by the Washington Business Development Center which found the fledgling enterprise favorable in terms of the geographical and economic conditions for supporting such a room.

The room has a capacity of up to 300 persons and will feature such acts as Nancy Wilson, Les McCann, the Modern Jazz Quartet, Richard Pryor, Weather Report, Etta James and Gloria Lynne.

New on The Charts

GARY & DAVE (92)—"Could You Ever Love Me Again?" London. Like so many of the other artists *Billboard* has been featuring in New On the Charts this year, Gary & Dave are a well-established Canadian act just now crossing south of the border. Gary Weeks, 23, and Dave Beckett, 24, write their own material and have been singing together from their 7th-grade school-days through college. They took time out for other business activities before signing as first artist on their producer Gary Hambleton's year-old Axe label in Toronto. The team manages themselves. Their debut album will be released in the U.S. shortly. Their Canadian No. 1 single, "Could You Ever Love Me Again" is a high-soaring ballad blending traditional structure to a contemporary vocal harmony and beat.

Jazz for Krupa Fund

NEW YORK—A talent roster sparked by veteran jazz stars will provide the draw for a special all-star jazz and big band benefit concert slated for Radio City Music Hall on Jan. 17, 1974. The concert is being presented by Art Trefferson of Steady Records and Peter Mallon of Counterpart Concerts, Inc., with proceeds to go to the Gene Krupa Fund for Retarded Children.

Show is also being taped for a television special and eventual release as a two-disk LP package for release on Trefferson's Steady label through Columbia House.

The artists performing will include Benny Goodman, Harry James, Pearl Bailey, Billy Eckstine, Roy Eldridge, Anita O'Day, Helen Ward, Louis Bellson, Stan Getz, Max Kaminsky, Zoot Sims, Jo

Jones, Gerry Mulligan and Lionel Hampton.

Also appearing will be Ray McKinley, Tony Mottola, Doc Goldberg, Eddie Shu, Tyree Glen, Mel Lewis, Max Roach, Joe Morrello, Lenny Hambro, Grady Tate, Sonny Igo and Bobby Rosengarden, Sy Oliver, Lee Castle, Charlie Ventura, Johnny Desmond, Teddy Wilson and area air personality William B. Williams.

Former New York governor Nelson A. Rockefeller is serving as honorary chairman and Lionel Hampton is chairman of the concert. All profits from the concert, television show and album package will go to the retarded children's fund recently established in the name of the Krupa, who died earlier this fall.

Rock Promoter Drops Date For Concert in Las Vegas

LAS VEGAS—For the second time in as many weeks, a rock promoter has cancelled an awarded date for a rock concert at the Las Vegas Convention Center.

Director of Facilities Gene Stephens told a Convention Authority meeting Tuesday that Will-Don, Inc., doing business as Put-Up Productions, requested a Jan. 23 date previously booked but vacated because of financial difficulties.

A Nov. 24 concert headlining United Artists group War had been cancelled earlier by Skip Taylor Productions, concert promoters for the date, due to an auto accident which had seriously injured the wife of a group member.

Put-Up Productions co-promoted

the last regular rock concert at the Center last April 27, in conjunction with Gary Naseef's Gana Productions. That date was the disastrous Deep Purple concert which resulted in over \$4,000 in damages to the facility when the group failed to appear. That incident also set off a flurry of heated encounters between the Convention Center and area promoters which had, until recently, stalled further rock bookings here.

The next scheduled rock concert at the Center is now March 27, 1974, to be promoted by Concert Express. Other promoters and dates will include shows by Pearl Productions (April 9), Gary Naseef/Gana Productions (April 23) and United Concerts (May 2).

Blues, Jazz Dates at BAM

NEW YORK—The Brooklyn Academy of Music, long a prime venue for classical and legitimate packages, will be hosting jazz artists and gospel acts via hall's upcoming Blues and Jazz series, being produced by Ed Bland.

Initial booking is for Sunday (16), when Emma Creamer and the Emma Creamer Gospel Singers are featured in a matinee concert.

In January, the series will offer Odetta (13) and the Elvin Jones Quintet (27), while February concerts will feature Big Mama Thornton and Screaming Jay Hawkins.

Tickets are set at \$4 and are being sold through the BAM ticket office, Ticketron, Abraham & Straus department stores and Bloomingdales. Younger concert-goers (under 22) and senior citizens will be able to purchase tickets at \$2.50.

ESP Disk 'Comet' Date

NEW YORK—ESP Disk' will bid for audiences fascinated by the approach of the comet Kohoutek on Dec. 22 when a special concert bill is presented at Town Hall here as "The Celebration for the Comet Kohoutek."

Acts will include Sun Ra, Randy Burns, Don Garrett, Zussaan Fasteau, Amanda, Miamis, Palace, Chacha Shaw and Paul Thornton. Those artists will offer a mix of material ranging from avant garde jazz to rock and singing finches, with Dennis Pohl to provide film and slide projections of photocollage animations. Also expected are videotape projections, to tie in with the appearance of the April Video Cooperative.

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Heritage House Reopens Jan. 14

SEATTLE—The Heritage House reopens here on Jan. 14. The club, owned by Seattle Sonics star John Brisker, will be booked by the Northwest Releasing Corp., a 20 year concert promotion firm headquartered here.

The club will specialize in soul entertainers. The room is the first black-owned nightclub in the Pacific Northwest.

Talent in Action

BIG STAR

Max's Kansas City, New York

During the last year several young bands have emerged with a striking command of the tight, vibrant pop and rock styles that made Top 40 radio a high-energy delight in the mid '60's. Big Star seemed among the most promising, despite the disappointing reaction to their debut Ardent LP, but the lucky core of followers who heard that powerful first bow were soon dismayed by the collapse of the band and a parallel lack of general interest in the act.

Well, weep no more. Big Star is back as a trio, and, on the strength of a hastily-scheduled two-day shot at Max's, there is some strong new material on the way. If anything, the departure of the band's second guitarist and writer has provided a new coherence to the act, which centers logically around Alex Chilton, lead guitarist and vocalist, and composer of the band's best material.

Chilton, who first emerged as lead vocalist of the Box Tops while still in his middle teens, has evolved into a superb rocker whose reverence for the Beatles and the Byrds is balanced by his own explosive approach to straight-ahead rock 'n' roll.

The band opened with a solo slot by Chilton, singing "The Ballad of El Goodo" and "Thirteen," two of the most evocative songs on the group's first release. Chilton's aura of fragility was perfect for those songs, one an anthem of self-realization, the second a bittersweet but loving re-creation of true teen first love that is parenthetically a eulogy for the innocent vitality of rock in the early '60's.

From there, Big Star shifted into electric overdrive with full force. Chilton's electric guitar taking command. Despite some rough edges—the band hadn't played, except for a quick rehearsal, in months—the set was a triumph, covering some exciting bases with the new tunes.

With virtually no publicity outside the industry itself, the second night crowd was lean. Hopefully, this is one group that won't suffer the frustrating fate of the best critics' bands: a second LP is due in January, and, with Chilton's presence and some solid material, it would be sad indeed to see Big Star lost in the shuffle. SAM SUTHERLAND

J. GEILS BAND BROWNSVILLE STATION

Madison Square Garden, New York

They take the Chicago blues, add a dose of their own seasoning—magic ingredient rock 'n' roll—and front themselves with a devilish, jive-talking, hip-shaking showman by the name of Peter Wolf who sparks the band's electric energy and never lets up. In their first appearance at Madison Square as headliners, the J. Geils Band performed a near flawless set, forcing the Garden off its collective feet on the sheer strength of the music they made. No pitches were needed. The Garden wanted to dance that night.

The Boston sextet, also including keyboardist Seth Justman, Magic Dick on harmonica, drummer Stephen Jo Bladd, Daniel Klein playing bass and the group's namesake, guitarist extraordinaire, J. Geils, kept the show expertly paced by weaving just the right amount of new with the old. The new comprised several standout Wolf-Justman

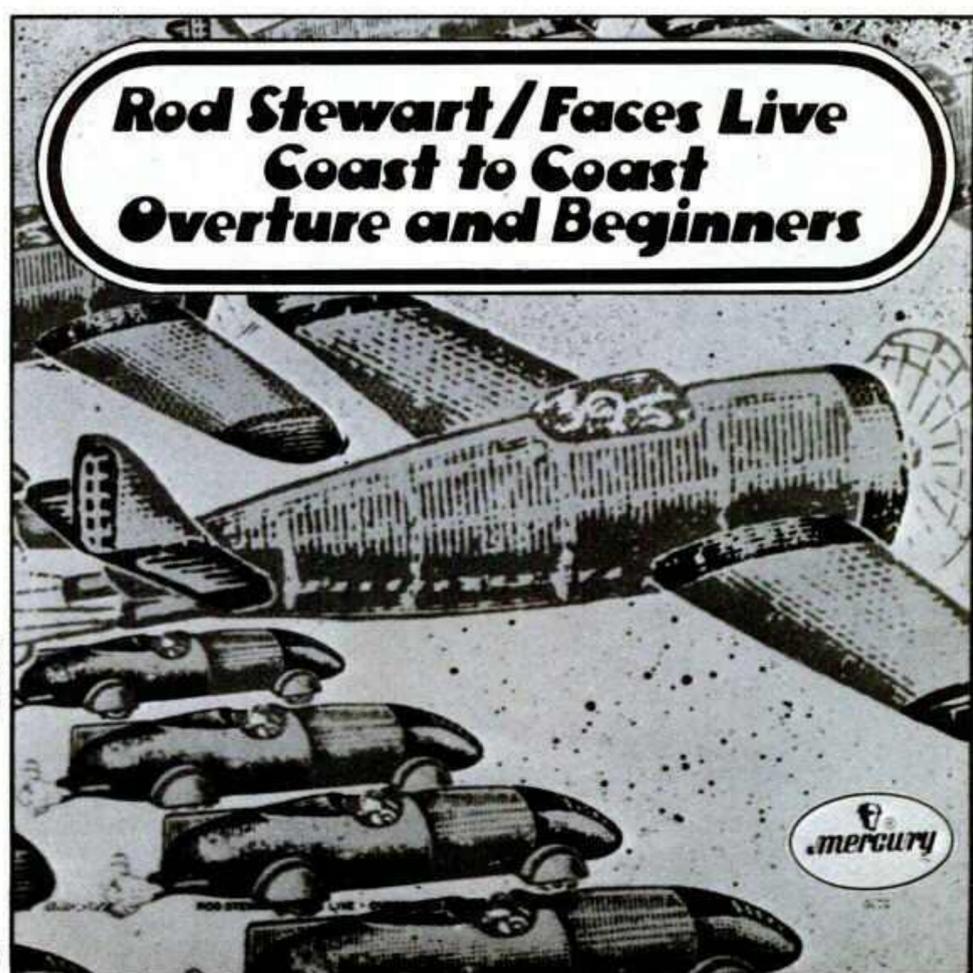
(Continued on page 16)



COLUMBIA RECORDS' Herbie Hancock, right, at a recent gig at My Father's Place, Roslyn, N.Y., club. The three-day engagement represented his only New York area appearance this year.

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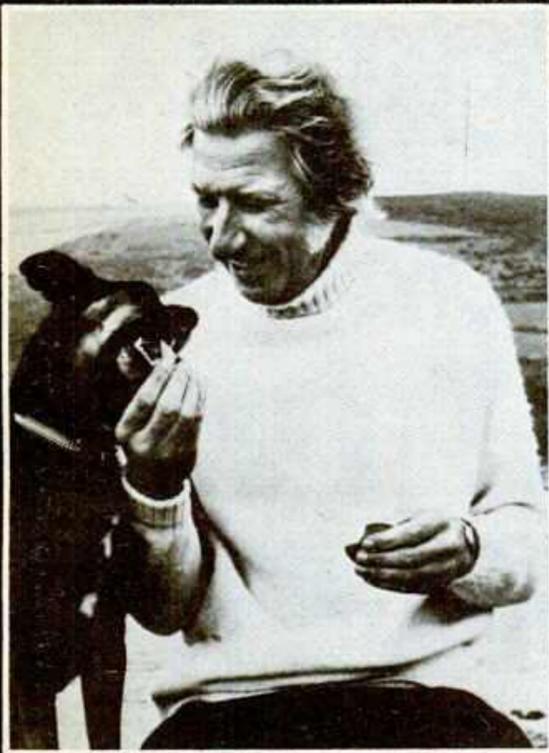
The tapes are distributed by Warner Bros.—8-Track M-8-2752, Musicassette M-5-2752.



Talent

Studio Track

By SAM SUTHERLAND



Ronnie Aldrich.

The man who has reached millions with his twin piano magic.

The new Ronnie Aldrich album includes ten of today's best known songs. Like "Top Of The World," "Jesse," "Touch Me In The Morning," and "Say, Has Anybody Seen My Sweet Gypsy Rose." Masterfully presented in Phase 4 Stereo.



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VADO VIVA
IF I ASKED MY HEART
ASHES TO ASHES
I GOT A NAME
JESSE
SAY, HAS ANYBODY
SEEN MY SWEET
GYPSY ROSE
CHILDREN OF HOME
TOUCH ME IN
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Also available in **AMPEX** STEREO TAPES

Last week found Pat Jacques, head honcho at Broadway Recording Studios in New York, and studio vice president Fran White visibly bubbling as hordes of industry folk and friends streamed into the newly-redesigned room for a special kick-off party.

The reception itself was a high-energy affair that reportedly went on well into the night. But the room's staff were definitely entitled to their enthusiasm after months of work and a few notable hassles endured in the interests of Broadway's extensive rebuilding. The two studios are now upgraded from 16 and eight-tracks to 24 and 16 tracks, respectively (the latter conversion will be completed shortly with the addition of some console modules to complete the new 16 track board), with new monitoring facilities, new acoustics, both Dolby and DEX noise reduction and even a new mastering facility. Other goodies include various out-board recording gear, including the Vue Scan graphic VU monitoring unit, a TV-screen which converts each track's audio signal into a colored linear format for more rapid read-out.

The rooms are both set up for quadraphonic recording and mixing as well.

The new Broadway, designed by John Storyk with some aid from acoustics consultant Bob Hansen and lighting designer Bob Walsh, looks strong enough to expand its session activity further.

Last week's column threw at least two clinkers upon the waters: apologies must go to Sterling Sound and Bob Ludwig, for it was Sterling that mastered the new LP's from Gregg Allman and Don McLean.

Meanwhile, Sterling has opened up its third cutting room and is chugging along nicely with the addition of George Marino who's joined Sterling after his mastering work at the Record Plant and elsewhere. Sterling, the first room in this hemisphere to utilize Neumann's SX-68 cutter head and solid-state rack, seems committed to the mastering vanguard. They've just added the latest Neumann design, the SX-74 cutter head, with a 600 watt rack.

Recent masters cut there include the once and future Latest Thing, Elektra's Jobria; New York's current contender for Revived Consciousness ironic rock, Elliott Murphy, whose first LP was cut for Polydor at the Record Plant; the recent two-disk John Mayall package for Polydor; the new Electric Light Orchestra album for United Artists; Manfred Mann's forthcoming Polydor LP; a new Boston Pops package; the new Sutherland Brothers & Quiver album for Island; and Epic's forthcoming Donovan album, produced by Andrew Loog Oldham (according to Ludwig, "If you hated 'Cosmic Wheels,' you'll love this one...").

Meanwhile, Sterling is jolly at the presence of 33 LP's mastered there and currently on Billboard's Top LP's chart.

At The Burbank Studios in (where else) Burbank, Calif., John A. Neal has joined the staff as sound mixer for record recording, motion pictures and television.

David Clayton-Thomas is recording again, working on his next RCA sides with producer David Kershbaum at the RCA Hollywood studio complex.

Hempstead, N.Y.'s Ultra-Sonic Recording Studios are just now celebrating their second anniversary with WLIR-FM's weekly stereo rock concert series. Recent concerts have included Jackson Browne and Jesse Colin Young.

At Coordinated Sound Systems, a 16-tracker in New York, April Wine have been in, recording with producer Ralph Murphy. Also in was producer Donny Rubin, working with former Messiah Jeff Fenholt. . . . Also in was Artie Kornfeld, producing Rob Ingram for CBS; and Freddy Scott, working on his sessions.

This month saw the opening of Praise Recording Company in Baltimore. That room, the only Black owned-and-operated facility in the Baltimore metropolitan area, has kicked off as a four-track room, but eight-track operation is scheduled to begin in February.

Plans call for the development of an in-house production arm, with work focusing on the Gospel market and utilizing Baltimore-Washington area acts.

Carroll Johnson Jr. heads the company, which also has its own staff band.

In Largo, Fla., Pinellas Music (BMI) has reorganized and recently completed construction of an eight tracker in the home of Ron Hitchcock. Hitchcock returned to Florida following engineering gigs at Producers' Workshop in L.A., where he has worked with Bones, the Lettermen, O. C. Smith and Liberace, and the mastering of George Harrison's most recent Apple LP.

The new Largo facility will be geared to new artist development and writing activity.

Gary Kellgren, co-owner of the L. A. Record Plant, is set to fly to London for mixing on the next LP from Rod Stewart and the Faces, with many of those basic tracks coming from L. A. sessions at the Plant. . . . Also in is Joe Walsh and Barnstorm, working on their next one with producer Bill Szymczyk.

Meanwhile, in Sausalito, the Record Plant there is hosting the ir-repressible Bonnie Raitt.

The Institute of Audio Research in New York is opening its winter term for 1974 with a studio technology and practice class that will offer 60 hours of study.

Meanwhile, IAR has also formed its own alumni association, now being organized by alumnus Kenneth R. Barr. That plan will aim at keeping those folk abreast of one another and of continuing developments in the studio field.

At Atlantic's New York studio, legendary session guitarist Cornell Dupree has been stepping out as leader for dates that will form his first Atlantic solo album. Michael Cuscuna produced.

Atlantic's Dr. John is also just about finished with his next Atco LP, this time produced in New Orleans by Allen Toussaint at Sea-Saint Studios, as noted at the sessions' kick-off earlier this fall.

And Jackie De Shannon, another Atlantic artist, has been dividing her time between sessions at Atlantic's studios and at Regent Sound in New York.

Talent in Action

• Continued from page 12

compositions from the band's latest Atlantic LP, "Ladies Invited."

Whereas audiences have a tendency to be, at best, tolerant of new material while waiting for the familiar tunes, songs like "That's Why I'm Thinking of You" with a great reading from Wolf; "Take a Chance on Romance" featuring Bladds funky controlled rolls; and the change of pace "Chimes," which gave Justman's tasteful organ playing its due, triggered the Geilites as much as group staples "First I Look at the Purse," "Southside Shuffle" and "Give it to Me." Magic Dick's pungent harp work was particularly inspired.

Brownsville Station, a rock trio from Detroit, was crass and overblown. Lead guitarist Cub Koda demanded participation from every corner of the arena, receiving mixed results. Typical rock, flashy outfits and ludicrous acrobatics were all part of the group's calculated excitement. One song stood out among the rest, "Smokin' in the Boys Room," their hit Bell single. The teenties in the audience loved 'em.

PHIL GELORMINE

HAWKWIND

Santa Monica Civic Auditorium

There certainly ought to be a place in the U.S. market for a high-energy, heavy-metal band like Hawkwind, with its far-ranging multimedia concept. Their presentation

Promoter's Crisis

• Continued from page 12

and amusement parks where crowds rely on auto travel. Those venues, along with suburban rock halls that draw audiences from a larger radius than their urban counterparts, face a possible serious dip in overall bookings, although increased booking for lesser-known bands may offset that trend.

would seem like a downer freak's delight, all that noise and long, repetitive instrumental raga jams, the last of the Fillmore-style psychedelic light shows, and even an Amazonian dancer who went topless before the audience-demanded encore.

It's a shame their music seems so humorless and nonswinging, and that one suspects beneath all the fancy synthesizer and fuzz-tone onstage mixes the five instrumentalists are really fairly mediocre musicians. The two-thirds full house had perhaps 20 walk-outs, but most of the young audience stayed enthusiastic throughout the lengthy concert.

NAT FREDLAND

BOBBY SHORT

Cafe Carlisle, New York

Art deco, shaved eyebrows, slinky prints and '40s hairstyles are back, but that sort of nostalgia is bound to give way to yet another style soon enough. Not so with Bobby Short: far from being a nostalgia monger, Short is doing what he's done best for awhile.

That is singing some of our best songs and offering some deft, craftsmanlike interpretations. Short's elegance is not a guise or a bid for au courant acceptance, but rather a natural outgrowth of his long-standing involvement with American songs and their writers. He's brought both skill and intelligence, expressed in his spare arrangements and supported by some solid research, to his past interpretations of Cole Porter, Noel Coward and other giants of this century. At the same time, he was among the first to pay homage to Randy Newman, and still offers among the most full-blooded interpretations of Sondheim.

His current stand at the Carlisle, where he has enjoyed good crowds and warm responses for many years, follows the lead of his most recent Atlantic release, a double-LP tribute to Gershwin on his 75th anniversary, by drawing primarily from that composer. His set ranged from familiar Gershwin classics to some material that remains virtually unknown but definitely shouldn't. Sentiment was balanced by Short's keen awareness of the more bittersweet, elements available in the composer's works.

Short's trio, with drummer Dick Sheridan

and bassist Beverly Peer, clicked beautifully, Short's piano taking the lead but nicely supported as always. Like the writers he loves, Short might well be an American institution worth supporting.

SAM SUTHERLAND

ASHFORD & SIMPSON

Happy Medium, Chicago

What you wonder about this act is why it didn't happen years ago, but then as Nickolas Ashford told a packed house of retailer personnel here, the duo was too busy writing all those soul hits for other artists. For this show, Valerie Simpson and Ashford were joined by Joshie Armstead, the latter also involved in the duo's long songwriting efforts and now on Stax.

Guests of Warner Bros., the audience of people who sell records and tapes every day, went wild over "You're All I Need to Get By" and many others. The audience anticipated many songs from the first few notes, numbers such as "Ain't No Mountain High Enough."

The duo, out with its first Warner Bros. LP, has developed an electrifying singing style, obviously harking back to spiritual roots (White Rock Baptist Church in Harlem, still the act's home grounds).

EARL PAIGE

BOBBY RYDELL

Rainbow Grill, New York

Sixty five flights above Manhattan, Bobby Rydell held court for three weeks in the RCA building's posh Rainbow Grill. Ten years ago, Rydell rivaled Alice Cooper in rock 'n' roll popularity. Today, his following includes many of those same fans out for an evening with an old favorite. But Rydell's act is not built on nostalgia. At 19, he was one of the youngest ever to play the Copacabana and has been traveling the club circuit throughout his career. At 31, the training shows.

He's now a stylish, poised performer with an engaging delivery showcasing a lusty, expressive voice. Sure, he throws in the Cameo hits in a clever medley form ("We Got Love/Wild One/Swingin' School/Volare"), but he also updates his sound with a neat, well-arranged medley of contemporary material encompassing "I Got Love/I Believe in Music/Glory Road." A fresh reading of "My Way" was a highlight.

And he hasn't lost his timing either, as witnessed by a turn at the drums with a let-go solo on Billy Taylor's "Theme from The David Frost Show." Occasionally, his phrasing seemed a trifle affected, but less so

(Continued on page 19)

Signings

John Cale, co-founder of the Velvet Underground and until recently staff producer for Warner Bros., has been signed to a three year worldwide recording contract by Island Records. The artist, who has never appeared in concerts under his own name, now intends to work with other musicians in extensive tours of the U.S. and Europe. The first European tour will coincide with the release of his debut Island album late next spring, with Chris Thomas producing.

The Crickets have signed an exclusive recording contract with the Vertigo label of Phonogram, Inc. A debut album, "Remnants," is set for immediate release. . . . Luki, Hawaiian artist recording for Gem, has signed for management with Jack Royal Enterprises of Los Angeles. . . . Pat Fairley, head of the Publishing division of the Robert Stigwood Organization has concluded a publishing deal with British rock act, Thin Lizzy, for the U.K., U.S., Canada and France.

10cc signed with ATI for exclusive booking. Group records for UK Records, distributed by London. . . . Singer-composer Alan Ross signed with RSO Records. A debut album will coincide with a March 1974 album. . . . Tara Records signed the Irish Rovers to an exclusive, long term recording contract. The group, who hit with "The Unicorn," will debut for Tara in January with an album, "Emigrate! Emigrate!"



DURING HIS live radio concert over WLIR-FM, Al Kooper is seen performing. Kooper's concert was broadcast from Ultra-Sonic Recording Studios in Hempstead, N.Y., where the weekly Dr Pepper-sponsored series is regularly produced by the station and directed by Ultra-Sonic's Mike Colchamiro.

Who/Where/When

(All entries for WHO-WHERE-WHEN should be sent to Sam Sutherland, Billboard, 1 Astor Plaza, New York, N.Y. 10036.)

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

DON ADAMS (Atlantic): The Crystal Pistol Club, Fairborn, Ohio, Dec. 28; Tony's Club, St. Joseph, Mo. (29).

CHET ATKINS (RCA): Auditorium Theatre, Denver, Colo. Dec. 30.

MARTI BROWN (Atlantic): Wausau, Wisc. Dec. 31.

DAVE BRUBECK (Atlantic): Waikiki Band Shell, Honolulu, Hawaii Dec. 21.

DAVID BUSKIN (Epic): Smiling Dog, Cleveland, Ohio, Dec. 18-23.

DE FRANCO FAMILY (20th Century): Disneyland, Anaheim, Calif. Dec. 26-30.

FATS DOMINO (Atlantic): Gonzales, La. Dec. 27-28; The Spot, Norwood, La. (29); Executive Inn, Evansville, Ind. (31-Jan. 12).

RONNIE DYSON (Columbia): Raleigh Hotel, S. Fallsburg, N.Y. Dec. 31.

CHARLES EARLAND (Fantasy): Landmark Restaurant, Kansas City, Mo. Dec. 18-23.

DONNA FARGO (Dot): Municipal Auditorium, W. Palm Beach, Fla. Dec. 28; Municipal Auditorium, Savannah, Ga. (29); Bell Auditorium, Augusta, (30); Macon Coliseum, Ga. (31).

FRANKIE FORD (Cinnamon): The Gateway, New Orleans, La. Dec. 10-Jan. 2.

GENESIS (Atlantic): Roxy, Los Angeles, Dec. 17-18-19.

AL GREEN (London): Kingston, Jamaica, Dec. 23; Capitol Center Largo, Md. (31).

RAY GRIFF (Dot): West Palm Beach Auditorium, Fla. Dec. 28; Civic Center Arena, Savannah, Ga. (29); Bell Auditorium Augusta, Ga. (30); Coliseum, Macon, Ga. (31).

HYDRA (Capricorn): Cheraw, S.C. Dec. 22; Charlotte, N.C. (23); Atlanta, Ga. (25).

DR. JOHN (Atlantic): Cow Palace, San Francisco, Dec. 21.

MICHAEL JOHNSON (Atlantic): Tyrone Guthrie Theatre, Minneapolis, Minn. Dec. 30.

SYL JOHNSON (London): Longhorn Supper Club, Dallas, Texas, Dec. 17; Vapors Club, Gulfport, Miss. (21); Vew Club, Paragula, Miss. (22); High Hat Club, Hattiesburg, Miss. (26); Continental Showcase, Houston, Texas (31).

LORIN MAAZEL (Capitol): Cleveland, Ohio, Nov. 19-Dec. 22.

BARRY MANILOW (Bell): Palace Theatre, N.Y. Dec. 3-22.

DAVE MASON (Columbia): Academy of Music, N.Y. Dec. 29.

LETTA MBULU (Fantasy): Landmark Restaurant, Kansas City, Mo. Dec. 18-30.

MAUREEN McGOVERN (20th Century): Marriott Hotel, Pittsburgh, Pa. Dec. 17-22; Executive Inn, Buffalo, N.Y. (31).

WAYNE NEWTON (RCA): Sands, Las Vegas, Dec. 25-Jan. 8.

WILLIE NELSON (Atlantic): John T. Sloore's Country Store, Helotes, Texas Dec. 22; Dallas, Texas (31).

RICK ROBERTS (A&M): Sandy's, Beverly, Mass. Dec. 20-22.

DAVID ROGERS (Atlantic): Atlanta, Ga. Dec. 26-29.

LINDA RONSTADT (Elektra): My Father's Place, Roslyn, N.Y. Dec. 17-18; Madison Square Garden, N.Y. (19); Lafayette Music Room, Memphis, Tenn. (20-23); Park Center, Charlotte, N.C. (26); The Coliseum, Fayetteville, N.C. (27); Municipal Auditorium,

Charleston, S.C. (28); Palomino Club, N. Hollywood, Calif. (29-30).

PETER SCHICKELE (Vanguard): Town Hall, N.Y. Dec. 26-30.

BOB SEGER (Reprise): Latin Quarter, Detroit, Mich. Dec. 21; Uncle Sam's, Buffalo, N.Y. (25-26); Utopia Ballroom, Willoughby, Ohio (27); Armory, Jackson, Mich. (28); Ross Auditorium, Fremont, Ohio (29); Mommo's, St. Mary's, Ohio (30); Brian, Ohio (31).

SIEGEL-SCHWALL (RCA): Quiet Knight, Chicago Dec. 18; Indianapolis, Ind. (27).

SMOKEHOUSE (Westbound): Stone Toad, Milwaukee, Wisc. Dec. 19-20.

SPINNERS (Atlantic): Sacramento, Calif. Dec. 29; H.I.C. Arena, Honolulu, Hawaii, (30); Disneyland, Anaheim, Calif. (31).

JOE STAMPLEY (Dot): Riverside Music Hall, Kenner, La. Dec. 30-31.

BETTY SWANN (Atlantic): Coco Cabana Club, Aiken, S.C. Dec. 21; L.A. Hall, Southport, N.C. (25); Elks Club, Selma, Ala. (27-28).

LIVINGSTON TAYLOR (Capricorn): Philadelphia, Pa. Dec. 19-20; Vineland, N.J. (21).

THUNDERMUG (Epic): Mother's Music Emporium, Nashville, Tenn. Dec. 18-19-20.

TRUE REFLECTIONS (Atlantic): Popa's Bag, Flint, Mich. Dec. 29-30-31.

WENDY WALDMAN (Warner Bros.): Santa Cruz Civic Auditorium, Calif. Dec. 21; Bates College, Lewiston, Maine (26).

DUKE WILLIAMS (Capricorn): Philadelphia, Pa. Dec. 18 & 27; New York, N.Y. (31).

JOHNNY WINTER (Columbia): Blackham Coliseum, Lafayette, La. Dec. 18; Civic Auditorium, New Orleans, La. (19); Civic Center, St. Paul, Minn. (27); Veterans Memorial Auditorium, Des Moines, Iowa (28); Coliseum, Indianapolis, Ind. (29); Public Auditorium, Cleveland, Ohio (30).

Brubeck Tour Overseas Set

NEW YORK—"Two Generations of Brubeck" featuring Dave Brubeck and the Darius Brubeck Ensemble, and including Chris Brubeck and Dan Brubeck, is set for a series of major international tours during 1974.

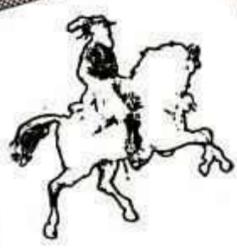
Larry Bennett and Frank Modica, co-directors of Sutton Artists Corp., the Brubecks' booker, have set an initial 11-city European tour that will begin in Hamburg on March 1, and end in Stuttgart on March 12, following dates in Rotterdam, Brussels, Berlin, Zurich and other cities.

An Australian tour will follow in late summer, along with a series of six concerts for the Israel Culture and Arts Festival. Preceding the tours will be concerts in Boston and New York in February and a college tour.

More Talent
See Page 41

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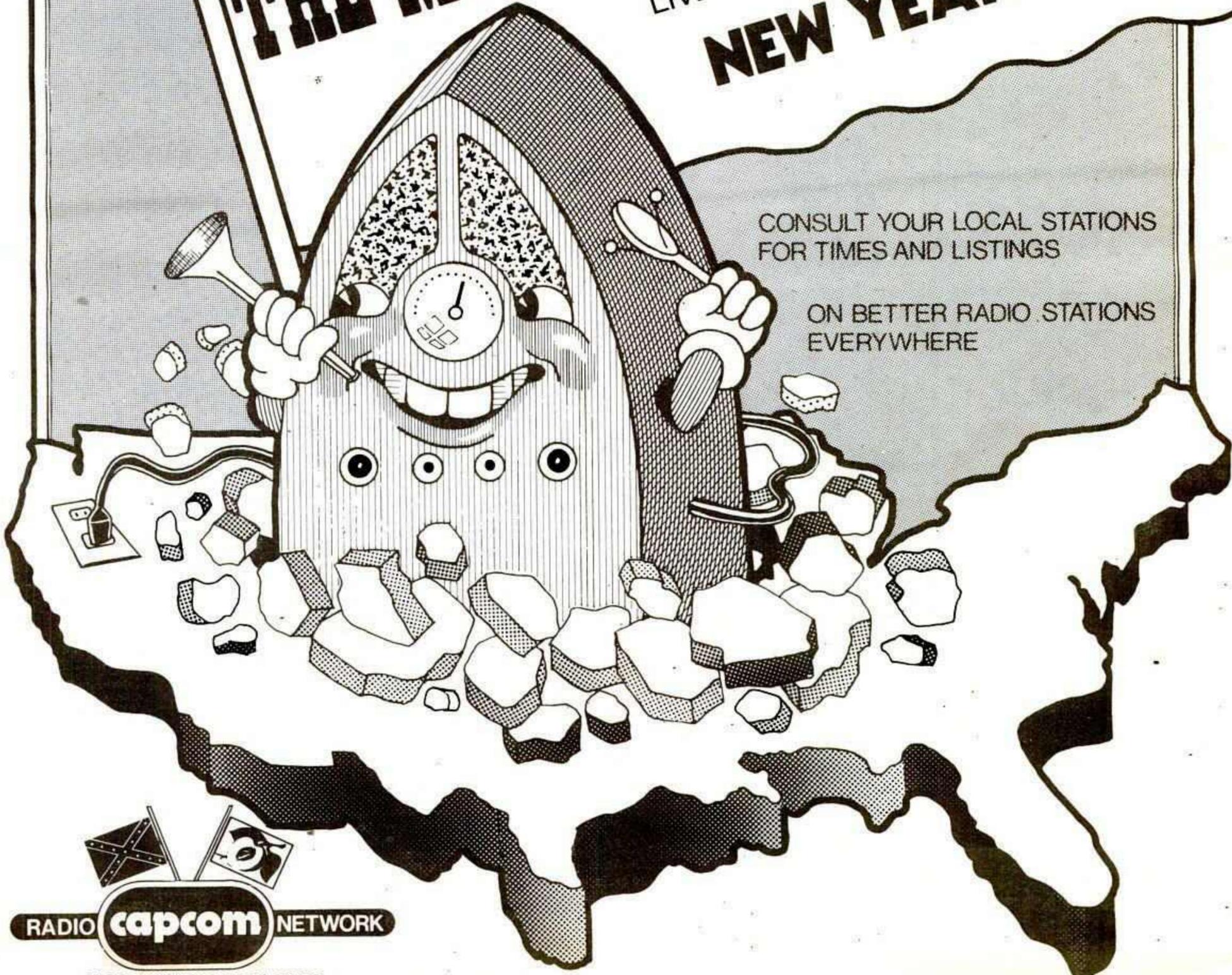
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Brandeis Accents Trends & Activity

WALTHAM, Mass.—Renewed regional activity and significant shifts in programming trends sparked the New England College Radio Conference held here Dec. 8 by Brandeis University station WBRF-FM. In discussions that ranged from sexism in broadcasting to the emergence of campus radio stations as the vanguard in the revitalization of jazz, 130 students from 40 campuses displayed new enthusiasm and a revived cooperative spirit for New England, where college radio stations were first spawned in the 1940's.

In recent years, however, several prime campus stations, who had established competitive audiences during the infancy of college radio, had largely divorced themselves from college radio as a collective medium, preferring to compete directly with commercial stations. At the same time, smaller, younger stations were overshadowed by increased activity in other areas of the country.

The Brandeis meet pointed up a shift in attitudes, however, marking the only major inter-state conference thus far this year (California stations recently met to form an intra-state radio alliance, as reported in Billboard earlier this fall). Both in terms of student participation and industry recognition, the Brandeis conference was clearly a healthy meet.

Record company participation was marked by the presence of both majors and smaller specialized independents who are now looking to college stations to break artists and records unsuited to the tightening restrictions of commercial programming.

Companies attending included A&M Records, Ardent Records,

Atlantic Records, independent promotion man Paul Brown, Columbia/Epic Records, CTI Records, Elektra/Asylum Records, London Records, Muse/Onyx Records, RCA Records and United Artists Records. Most companies were represented by their college promotion chief, although several labels did send local promotional personnel.

Seminar Emphasis

As organized by the WBRF-FM staff and music director Lisa Karlin, who served as conference coordinator, the conference followed the seminar emphasis that has proven most effective in recent college meets. Morning and afternoon sessions focused primarily on music programming, with one session devoted to news and community affairs broadcasting and another, on censorship, spanning both music programming and news.

At the morning meetings, students met with Norm Winer, program director of WBCN-FM in Boston, for a discussion on programming; Augie Blume, former Grunt Records promotion chief, who helmed the censorship discussion; and WBCN-FM air personality Maxanne Sartori, who led a seminar on women in radio.

Following a lunch break, students then attended afternoon sessions on programming, led by John Gillis, program director at WVBF-FM, Clarke Smidt, station coordinator for WBZ-FM, and Sheridan Broadcasting national program director Michael Frisby; community news programming; and the music industry, chaired by Gary Cohen of College Radio Report and Record World, and Sam Sutherland, Billboard's campus editor.

During the programming and music industry sessions, campus broadcasters again displayed their collective independence from those programming trends dominating commercial radio programming. While the proportion of stations programming progressive rock and Top 40 music remained predominant, college stations—who continue to enjoy the relatively relaxed pressures of non-commercial radio, or additional funding for commercial outlets—remained largely free from the current trend towards tighter playlists and more rigid programming.

Particularly evident was the continued resurgence in jazz, which has enjoyed a dramatically increased airplay profile on campus stations for some time now. The participation of smaller jazz labels at this meet reflected that growth, which still somewhat outpaces jazz sales, and much of the discussion at various sessions was devoted to problems in jazz programming and record service.

A quick show of hands also supported the unusual consistency of this trend. While campus stations traditionally vary widely in terms of individual campus tastes, virtually all the programmers polled were regularly including jazz product on playlists. More significant was the breakdown between integrated programming, where jazz was mixed with rock, pop, r&b and other idioms, and block programming, where jazz was aired alone. Better than half the stations responding favored an integrated approach, despite the additional problems incurred by trying to mix styles.

Service: Greater Awareness

While many past college meets have been disproportionately dominated by station record service problems, the Brandeis meet reflected some development in the relative maturity of programmers present. Complaints directed at specific companies and promotional personnel were minimized, while, during the music industry seminar, both student music directors and record company personnel explored eligibility for service, station responsibilities and the function of playlists in greater detail than many similar sessions at past meets.

Particularly encouraging to industry personnel present was the improved awareness of students to the relationship between campus airplay and local retail sales. Several students present explained their efforts to work with local retail outlets, including extensive "tracking" of specific titles receiving listener response. The talks shift away from record library security and in-station pilferage toward an extensive discussion of distribution problems.

Equally important was the contention by several stations, summarized by Charlie Perkins of WBUR-FM, Boston University, that "The industry has begun to accept college promotion for rock music, but isn't recognizing its impact on other, non-rock musics." Perkins was among those campus jazz programmers who felt the campus market has widened considerably beyond progressive rock, long held as that medium's staple.

Following the seminars was a banquet and free concert featuring Aztec Two-Step, Elektra act: London Records recording group Orphan; and Atco Records' Jonathan Edwards. The concert package was assembled by Peter Casperson of Castle Music, Boston-based creative complex which manages and publishes both Edwards and Orphan.

NEC Units' Confab Sets New Format; Lures Reps

AMHERST, Mass.—A new programming format for conference seminars and increased delegate participation highlighted the second annual combined conference of Region I of the Association of College Unions-International and the New England and Maritime units of the National Entertainment Conference. The meet, held here at the campus of the University of Massachusetts-Amherst, brought together 71 schools from throughout New England and Canada, including some 60 associate members of the NEC, to reach a total of 550 delegates.

The program committee, helmed by Rick Venio, Bridgewater State College, developed the new format around four major programming areas, each handled in six-hour sessions, dealing with "Contemporary Issues," "Leadership Development, Management and Governance," "Concerts" and "Programming—Alternatives and Concerns." Also included were 16 one-hour sessions on topics ranging from Third World films, video and travel to security marshal training, publicity and other promotional duties.

During the three-day meet, three nights were devoted to showcasing some 20 acts. Showcasing and exhibiting was coordinated by Raoul "Reb" Rebillard and Rick Sales from the U. of New Hampshire. Acts included Edmonds & Curly, Outerspace Band, Chris Rush, Buddy Grealy Band, E. Solid Jackson, Zoo Dirt, Duke and The Drivers, Mason Williams, John Kolish, Chris Rhoades Band, Don Reno, Orleans and Batteaux, among others.

NEC unit coordinators M. Kevin Fahey (U. of Hartford, Conn.), Ted Zern (Western New England State College, Mass.) and Kathy Allen (Plymouth State College, Upper New England) headed up block booking activities, with some 50 dates booked at the conference and plans set for follow-up bookings through the coordinators.

Major blocks included 20 dates for Edmonds & Curly, 15 dates for the Pouset Dart String Band and six dates each for Batteaux and the Chris Rhoades Band.

What's Happening

By SAM SUTHERLAND

Last weekend's New England college radio meet, held at Brandeis U. in Waltham and sponsored by WBRF-FM (see separate story, this page), offered a striking departure from the apparent lethargy that has characterized area stations in terms of their collective identity. Coming at the end of a surprisingly quiet fall for campus radio outlets, the meeting was clearly a success.

Stations in other parts of the country would benefit from Brandeis' approach, which was in line with the continuing awareness of just how boring and irrelevant such gatherings can be when meet planners overlook the need for participation. By maintaining that free-form approach, the New England conference emerged as "amazingly constructive," in the words of one record company participant whose past involvement with such gigs had inspired a certain indifference to them.

Planners and participants alike should be congratulated on the balance between that spirited involvement and a prevailing sense of professionalism that cut short any passionate diatribes against delinquent record companies, or "no bull" talks in which label personnel felt compelled to "get tough" by talking about bottom lines. The adversary relationship between the industry and college stations has clearly disintegrated somewhat in recent years, and, at Brandeis, both sides worked productively toward gaining a fuller understanding of each other's problems.

At a time when the vinyl crunch continues to loom large in the record industry's future, carrying with it the threat of further service cuts and greater scrutiny of college radio overall, the communication that sparked this meeting was a positive factor. It appears that stations must recognize that such continued interaction is more vital than ever, and Brandeis' station staff at WBRF-FM, particularly coordinator Lisa Karlin, should be congratulated on helping meet the challenge.

★ ★ ★

New Year Forecast: Picks and Plays

At press time, plans for a revised campus news section were still being examined, but What's Happening will clearly be undergoing changes for '74.

During the past two years, the Picks and Plays airplay report has picked up an increasingly broad range of stations as correspondents; at the same time, the music itself has undergone radical diversification, spurred on by the glut of vinyl cast forth upon the media waters by manufacturers.

Thus, the present Picks and Plays listing has proven itself somewhat unsatisfactory. Limiting stations to a three-selection format clearly seems unfair, while the geographical breakdown has come to provide little real direction, since regional activity in college radio is far more tenuous a factor than in commercial radio.

With the paper shortage resulting in tighter space allotments for all print media, the choice to either abandon the section, or restructure it, has arisen. Billboard's Campus News is shooting for the latter, since some listing of airplay remains vital for stations and professionals alike.

The form, however, will change. Individual station choices will no longer appear as such, and campuses and call letters may be eliminated as well, in which case participating stations would be added to a fixed list of Billboard correspondents that would then be circulated to all record companies involved in campus record service.

We'd appreciate some feedback on this move. Another Hot 100 is clearly inappropriate for the campus market, which retains its strength as a field of musical ecumenicism, so certain new guidelines are being established to insure that new and unusual programming won't be held back until it's already breaking nationally. Likewise, jazz, which has made real inroads for campus radio but still takes a back seat to rock, will still be maintained as a programming area.

Until these changes are finalized, correspondents should continue sending playlists and picks to the New York office.

★ ★ ★

PICKS AND PLAYS: EAST—New York—WGSU-FM, State U. College, Geneseo, John Davlin reporting: "Welcome," (LP), Santana, Columbia; "Land of Spirit and Light," (LP), Michael White, Impulse; "Moondog Matinee," (LP), The Band, Capitol. . . . WNPC-AM, WNPC-FM, S. U. C., New Paltz, David Salkin reporting: "Ass," (LP), Badfinger Apple; "Come Little Children," Donny Hathaway, Atco; "Sammy Johns," (LP), Sammy Johns, GRC. . . . WRCU-FM, Colgate U., Hamilton, Cott Thompson reporting: "Short Stories," (LP), Harry Chapin, Elektra; "Atomic Rooster IV," (LP), Atomic Rooster, Elektra; "I Got a Name," (LP), Jim Croce, ABC. . . . WBCR-AM, Brooklyn College, Brooklyn, Allen Goldman reporting: "Bette Midler," (LP), Bette Midler, Atlantic; "She Is a Song," (LP), Rick Roberts, A&M; "Tribute to the American Duck," (LP), The Dillards, Poppy. . . . WAER-FM, Syracuse U., Syracuse, George Gilbert reporting: "Live Dates," (LP), Wishbone Ash, MCA; "Head Hunter," (LP), Herbie Hancock, Columbia; "Blondel," (LP), Amazing Blondel, Island.

★ ★ ★

EAST—Massachusetts—WRBB-FM, Northeastern U., Boston, Donna Hochheiser reporting: "Welcome," (LP), Santana, Columbia; "10 cc," (LP), 10 cc, London; "Ladies Invited," (LP), J. Geils Band, Atlantic. . . . WHRB-FM, Harvard College, Cambridge, Jeff Schwartz reporting: "All American Boy," (LP), Rick Derringer, Blue Sky; "Queen," (LP), Queen, Elektra; "Quadruphenia," (LP), The Who, Track/MOA. . . . WECB-AM, Emerson College, Boston, "Love Song," Anne Murray, Capitol; "Rock 'N' Roll Hoochie Koo," (LP cut, All American Boy), Rick Derringer, Blue Sky; "I Can't See You Anymore," Renee Armand, A&M. . . . WMFO-FM, Tufts U., Medford, Steve Carr reporting: "Lullaby, Legends and Lies," (LP), Bobby Bare, RCA; "Children of Forever," (LP), Stanley Clarke, Polydor; "Slewfoot," (LP), David Rea, Columbia/Windfall. . . . WACR-FM, Assumption College, Worcester, Roger Goulet & Scott Wilson reporting: "Buffalo Springfield," (LP), Buffalo Springfield, Atco; "I Got a Name," Jim Croce, ABC; "Tubular Bells," (LP), Mike Oldfield, Virgin.

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Latin Music

Latin Scene

NEW YORK

Larry Harlow is currently in the midst of a two-week tour of Puerto Rico. He is mixing a number of benefit concerts in with club dates. Also, his "Hommy" LP has been declared eligible for a Grammy nomination. Harlow joins Tipica 73 and Ray Barrette as those who are eligible for possible nominations. If any one of the three are actually nominated—the category is ethnic recordings—it could mark a significant breakthrough for Latin recordings in the U.S.

Joe Cayre, president of Caytronics Corp., reports that vinyl shortage has eased up a bit for the firm. "The situation is still serious," continued Cayre, "and we are keeping a very watchful eye." Even with the vinyl situation, it has been business as usual for Caytronics. Cayre, who recently returned from a two-week business trip, will hit the road again shortly and finalize plans for a number of Caytronics branch openings throughout the U.S. Cities slated for branches are Chicago, San Antonio, Los Angeles and Denver. All should be open by February, 1974, said Cayre. Watch Billboard for further information.

Gustavo Perez, program director of KBUY-FM, Dallas-Fort Worth, Tex., writes that the station coordinated efforts with a local restaurant in giving away some 1,400 Thanksgiving dinners to needy people. Perez also said that the station, which has an all-Spanish, Chicano-American format, is looking for a disk jockey. Address queries to the station.

Also at KBUY, Juan Patino, weekend disk jockey, recently hosted a show in tribute to the late Mexi-

can composer Jose Alfredo Jimenez. ... Meanwhile, in the same area, Roberto Del Villar did a remote at Treasure City in the Oakcliff section of Dallas, using the occasion to give away hundreds of records in a promotional effort.

Eddie Palmieri will be playing the Aragon Ballroom in Chicago Jan. 12. The concert, promoted by Latin Explosion Productions, is a benefit performance for the St. Thomas Canterbury School. ... Another Windy City attraction has Frankie Dante and Orquesta Flamboyant playing the International Ballroom Saturday (22). The concert is being presented by Riviera Enterprises. ... Back in New York, Le Joint III will continue its Sunday Latin dansants through the end of the year. WHOM disk jockey Paquito Navarro hosts the shows.

Rumor on the street has it that two major Latin labels are up for sale. Seems that the vinyl pinch, as well as increased costs across-the-board, have prompted the labels' respective owners to look for a buyer. ... Chris Montez, a CBS International Records artist, is back in the U.S. following a tour of Spain, France, Holland, Germany, and Austria.

A number of Latin personalities attended the Roulette Records Christmas party at the Roundtable here Dec. 11. Seen in the crowd were Jerry Masucci, president of Fania Records, Bobby Marin, independent producer, Miriam Vasquez, publicity director for Tico/Alegre Records, and songstress La Lupe. Seems that La Lupe's appearance prompted those playing the records to search out some Latin recordings for the dancers on the floor. ... Joe Cain, managing director and a&r chief of Tico/Alegre Records, normally attends the holiday fest, but this year found him in Puerto Rico instead, promoting label product. ... Bobby Capo, a writer for Marks Music, has four compositions on Vitin Aviles' new Alegre Records LP. One of the cuts, "El Amor," has been scheduled to be released as a single. Keep in touch! The New Year is coming; send your Latin music news to Billboard, 1515 Broadway, N.Y. 10036.

JIM MELANSON

MIAMI

Enrique Garea, director of Alhambra Records, and Juan A. Esteves, the label's general manager, were recently in town to finalize plans for the opening of Alhambra's new offices here, which will be under the direction of Esteves. Also, Garea announced plans to introduce Donna Hightower, a European songstress, to the U.S.—the move is part of Garea's overall plans to import international talent for the U.S. market. Both executives flew on to Puerto Rico where they will be working on promotional plans, as well as attending the opening of Julio Igelesias at the Helio Isla Hotel Jan. 7.

Fania Records is working around the clock to get the new "Celia Cruz Together With Johnny Pacheco" LP ready for release. Miss Cruz, formerly with Tico/Alegre Records, was recently signed by Fania. ... La Playa Sextet, well remembered from the 50's, has opened at the Club Numero Uno. The group is being fronted by its original leader, Paul. ... Luis Garcia's latest single, "Cerca de Ti," has been doing well in all the East Coast Latin markets, reports Audio Latino Records.

Seida Records has released the debut album of Los Graduados. ... At Sound Triangle Records, Opus, formerly known as Coke, has had

their new LP released. Other releases include an album of Christmas material by Orchestra La Suprema and Ray Fernandez' "Ray & His Court" LP. Fernandez was formerly a drummer with Mongo Santamaria. ... Borinquen Records artist Lisette has been drawing the crowds at the Montmartre. ... And, Hugo Enriques (West Side) has also been held over at the Centro Espanol because of his draw. ... Miami Records has released debut product by the new group Los Angeles. ... Elio Rocas' new LP, Por Fin Logres Tener Tu Amor, has been doing well here. ... A speedy recovery to Tito Garrote of Miami Records. He has been hospitalized here for a serious illness.

Johnny Ventura's latest LP on Mate Records is dedicated to Beny More and has a card enclosed which a record buyer can fill out and enter for a contest to win a week in Santo Domingo as Ventura's guest. The label is backing the LP with some heavy promotional activities here, including spots on television Channel 23. ... Local singer Carlos Granados complains that his album, "Mira Mira" on Fuentes Records isn't getting any airplay locally—Granados, it seems, donated a lot of free singing time to live shows on radio here and now that he has an album out he can't understand why the stations won't play any cuts.

ART (ARTURO) KAPPER

SANTO DOMINGO

The winners of the VI Dominican Song Festival were: first prize, Frank Valdez singing "Camino Hacia Una Estrella" by July Sardinias; second prize, Jose Emilio Joa singing "Una Persona Asi" by Rene del Risco and Jorge Taveras; third place, a tie between Claudio Cohen, singing his own composition "Poema Inconcluso," and Hilda Saldana, singing "Tu Sonreiras" by Maximo Polance. The composers and singers were each awarded cash prizes. Other awards went to Bienvenido Bustamante, best arranger; Frank Valdez, best interpreter, and Hilda Saldana. Also, the top 12 songs in the festival will be recorded for an album release, with all proceeds from its sale going to La Casa del Artista Dominicano (The Dominican Artists House).

Disco Dominicanos has released an LP by Dominican singer Luisito Marti with the Johnny Ventura group. It's Marti's first product on the label, which is a subsidiary of Kubaney Records of which Ventura is president. ... Montilla Records has released the fourth album from Fausto Rey. ... Also, Karen Records has released Sonia Silvestre debut album, featuring the cuts "Sonrian Dominicanos" and "Esta Amaneciendo, Amor."

Iris Chacon, Puerto Rican artist on the Velvet label, is booked, along with her entourage, for the Embassy Club here. Miss Chacon is sponsored by the La Famosa firm. ... Bartolo Alvarado, composer and singer of Dominican folk tunes, has two hits here with his versions of "A Quien No Le Gusta Eso?" and "La Luz." Alvarado was recently given a going away party in Santiago by radio producers prior to his departure for the U.S. where he will be performing in New York. ... Singer Ced Ride, winner as the best interpreter act at the II Puerto Rican Song Festival in November, recently performed at the Embassy Club of the Hotel Embajador, as well as having appearances on the television program "Show Del Medio Dia" on RTVD, Channel 4. FRAN JORGE

PUERTO RICO

The First Salsa Festival, sponsored by radio station WKAQ here, was held at the Roberto Clemente Coliseum Dec. 1. Artists on the bill included Tito Puente, Charlie Palmieri, Joe Cuba, Eddie Palmieri, La Selecta, Yayo El Indio, Sonora Poncena, Miguelito, Tipica 73, and Apollo Sound, and Cal Tjader. The concert pulled in a near capacity crowd and both Jose Juan Ortiz and Herminio Quintana, WKAQ staffers, said that they were pleased with this first show and that a number of similar concerts will be planned for 1974.

The newly renovated Helio Isla Hotel, formerly the San Jeronimo, has booked the following acts for the

coming season: Sammy Davis, Jr., Tony Martin, Jerry Lewis, Paul Anka, Count Basie, and the Fifth Dimension. Also, veteran publicist Mike Segarra has been named by Sol W. Geltman, president and managing director of the hotel, to act as artist relations director for the room.

Polydor Records artist James Brown, with a ten-piece orchestra and a dance group, played 12 shows at the Royal Room of the Flamboyant Hotel. Polydor's representatives in Puerto Rico, Corp. Dist. Universal, and radio station WUNO joined their promotion efforts to back Brown's stay. Pancho Cristal, who heads Universal, took an active part in all phases of the promotion.

ANTONIO CONTRERAS

Billboard SPECIAL SURVEY for Week Ending 12/22/73

Billboard Special Survey Hot Latin LP's™			
IN CHICAGO			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	WILLIE COLON "Lo Mato," Fania SLP00444	6	ORCH. LA SELECTA "Jibaro Soy," Borinquen 1245
2	GRAN COMBO "#5," EGC 005	7	YOLANDA DEL RIO "Pertenezco A Ti," Arcano 3235
3	VICENTE FERNANDEZ "La Misma," Caytronics 1359	8	EDDIE PALMIERI "Sentido," Mango 103 (Coco)
4	TIPICA 73 "Manono," Inca 1031	9	LOS DIABLOS "#4," Musimex 5050
5	SUPER TRIO "73," Montilla 261	10	VICENTICO VALDES "Amor Con Salsa," Tico 1313
IN NEW YORK			
1	ROBERTO TORRES "El Castigador," Mericana MYS 114 (Caytronics)	6	EDDIE PALMIERI "Sentido," Mango 103 (Coco)
2	WILLIE COLON "Lo Mato," Fania, SLP00444	7	SUPER TRIO "73," Montilla 261
3	GRAN COMBO "#5," EGC 005	8	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006
4	DANNY RIVERA "La Distancia," Velvet 1470	9	CAMILO SESTO "Amor... Amar," Pronto 1006
5	ORCH. LA SELECTA "Jibaro Soy," Borinquen 1245	10	VICENTICO VALDES "Amor Con Salsa," Tico 1313
IN MIAMI			
1	GRAN COMBO "#5," EGC 005	6	EDDIE PALMIERI "Sentido," Mango 103 (Coco)
2	JOHNNY VENTURA "Super Hits," Mate 17	7	ELIO ROCA "Por Fin Logre Tener Tu Amor," Miami 6080
3	WILLIE COLON "Lo Mato," Fania SLP00444	8	PACHECO "Tres De Cafe Dos De Azucar," Fania 436
4	CONJUNTO UNIVERSAL "Mantecado," Velvet 1471	9	ROBERTO TORRES "El Castigador," Mericana MYS 114 (Caytronics)
5	TIPICA NOVEL "Se Colo La Tipica," TR-006005	10	VICENTICO VALDES "Amor Con Salsa," Tico 1313
IN TEXAS			
1	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	6	FREDDIE MARTINEZ "Es La Onda Chicana," Freddie 1014
2	TORTILLA FACTORY "Tortilla Factory," GC 107	7	SUNNY & THE SUNLINERS "El Preferido," Keyloc 3018
3	VICENTE FERNANDEZ "Si No Te Quisiera," Caytronics 1359	8	LITTLE JOE & LA FAMILIA "Para La Gente," Buena Suerte 1038
4	LATIN BREED "Return of the Latin Breed," GC 106	9	ALFONSO RAMOS "Un Cielo... El Pintor," CAP 1026
5	VICENTE FERNANDEZ "Toda Una Epoca Con," Caytronics 1379	10	WALLY GONZALEZ "Mi Cuchi Cuchi," BG 1097
IN LOS ANGELES			
1	LOS FREDDYS "Quiero Ser Feliz," Echo 25109	6	LOS DIABLOS "Que Vuelva Conmigo," Musimex 5050
2	LUCHA VILLA "Puro Norte #3," Musart 1610	7	LOS BABYS "El Amor Que Te Da," Peerless 1699
3	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	8	VICENTE FERNANDEZ "Toda Una Epoca," Caytronics 1379
4	YOLANDA DEL RIO "Pertenezco A Ti," Arcano 3235	9	HERMANAS HUERTA "Mejor Matame," caytronics 1378
5	LUPITA DALESSIO "Eres Tu," Orfeon 815	10	VICKI CARR "En Espanol," Columbia KC-31470

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Talent in Action

Continued from page 16

than in the past—his only excess. With the right slice of pop, Rydell, currently on Perception, could surface again with a style marked by its optimism.

PHIL GELORMINE

SEAN CASSIDY

Rodney Bingenheimer's, Los Angeles At one end of the spectrum, rock'n'roll boils down to an arrogant 15-year-old, bawling his undefiled dreams of machismo at the world. And it's hard to imagine a better prototype of the arrogant 15-year-old rock shouter than David Cassidy's kid brother.

Sean is deliberately more of an Iggy Cassidy than a David Partridge Cassidy. No bubblegum for him, it's glitter-rock all the way, wearing only silver suspenders and bowtie above the waist, and prancing around the microphone with rooster cockiness. His band, Lancelot, is no more than your average high-school hop star. But boy, is Sean Cassidy a terrific rock punk.

NAT FREEDLAND

PETE WILCOX

Speakeasy, Los Angeles

Pete Wilcox is a real in-person find, one of the rare breed of true rock entertainers. His act consists of a non-stop medley that recapitulates, with tart commentary, the high points of rock history. He performs solo, never missing a guitar lick or a turn of phrasing in re-creating something like 50 hit songs per set. Wilcox uses only a few direct imitations, such as an effective Elvis travesty. Rather, he gets into the spirit of each song's original sound and meaning. His finale is, of course, the "Mickey Mouse Club Song."

Wilcox has been appearing at various L.A. clubs in recent months. His current showroom is the Speakeasy, an elegant private key-club still new enough to allow guest visits by the general public.

NAT FREEDLAND

NELSON INTERVIEW

Nelson Explores Keys WIRE-AM No. 1 Slot

EDITOR'S NOTE: This is the latest in a series of in-depth interviews with the most outstanding radio men of our time. Here, Don Nelson, general manager of undoubtedly the most successful country music station in the nation in so far as gaining audience is concerned—WIRE-AM in Indianapolis—relates to radio-TV editor Claude Hall his philosophy on radio in general and country music radio in particular.

NELSON: One of the criteria about being a great air talent is the ability to take a commercial load, even a heavy commercial load and weave them so well that his listeners never know it. Because the commercial is an integral part of a radio station... you can't run a radio station without them... so you might as well do them right.

HALL: Harvey Glascock, when he was general manager of WNEW-AM in New York, used to tell me that William B. Williams, Jim Lowe and Ted Brown were on-the-air salesmen... the best salesmen he had.

NELSON: I think that's very true about good air personalities. But, by having come first with product, then with sales, then with better product because we had sales and then better sales because we had better product, it had enabled us to involve ourselves in areas that we wouldn't have even thought of a few years ago. We

have now seven salesmen at WIRE-AM. We only had three when I came there. By the same token, we now have seven men on our news staff and we only had three when I took over at the station. It's our sales success that allows a guy assigned full time to public affairs. That allows a man to devote a 100 man hours to a project that is put on the air and... zip, it's gone. But, boy, was it good while it was there!

HALL: Do you think, Don, that other stations in other markets could become No. 1 with a country music format?

NELSON: I don't know why you can't be No. 1 in any market with any format... if you run a good radio station. Because there are so many radio stations that aren't good... they just don't have it. They don't relate to their listeners... they talk to them and not with them. Even some of the great wattage stations in America are cold. Physically cold. You can listen to them for an hour and almost get a tremor down your back. Because it's Big Joe Announcer and "Here I am, you lucky people! Speaking to you."

HALL: That's not just in this country, that's all around the world in radio.

NELSON: Right. And the other area that we haven't discussed yet—a very important area to us with our adult format—is the area of sports. We are originating now Indiana University football and basketball on a statewide basis... football on 52 radio stations and the basketball network is up to 34 stations. Indiana University is the biggest university in the state and there are 40,000 alumni living in Indianapolis alone. So, we have a terrific built-in audience there. And you might be interested in this: We have just resigned with NBC network radio news. WIRE-AM first signed with NBC news in 1933. We were an NBC affiliate until 1965, at which time we had a little disagreement over the value of "Monitor." And I just signed last month a reaffiliation contract with NBC.

HALL: Why did you go back?
NELSON: Because I like what NBC is doing. They have new blood. I think they've become very responsive to the needs of their affiliates. They've cut back the time on their

newscasts. They're going to a 24-hour news service. They've added some features. And there's great value to having a network, I don't care what your format is, when you have things like they are in the Middle East... when you have the summer that we've had with Washington. I don't care how good your local news staff is, you need a network. And it was nice to have the World Series back on WIRE-AM after several years. But I think you're going to see within the next few years a resurgence of major radio stations getting back into network radio. No, I am not working for a
(Continued on page 21)



ROBERT THOMAS, air personality at WDIA-AM in Memphis, congratulates some of the nation's leading record artists after their performances at the annual WDIA-AM Goodwill Revue to benefit such local charities as Collins Chapel Hospital and the Goodwill Boys' Home. From left: Eddie Floyd, Rance Allen, Thomas, Johnnie Taylor, and Rufus Thomas.

Morris Goes Mobile Promo Route

SEATTLE—Jerry Morris, veteran record promotion executive, last week began expansion of his independent promotional service via a motor home. Morris has formed a new partnership with record producer Brad Miller and bought a deluxe motor home. Miller, a quadrasonic advocate, is installing 4-channel equipment in the bus. Morris has been demonstrating quadrasonic in his own home in Seattle (Billboard, Dec. 8).

Last week, however, with ordinary stereo equipment, the duo were visiting cities on the West Coast, where a record promotion man is seldom seen. "Been doing promotion 11 years," said Morris. "Busted some records. But a lot of the time I'm having to convince the record labels to get on the record themselves and support it."

Not Elsewhere

"There are many times when a hit happens in Seattle and not elsewhere. Of course, there are lots of reasons why a music director reacts to a record and another won't. But, basically, breaking a hit means getting that second market. That's confirmation."

"In truth, there's no such thing as a territory anymore. I feel that there should be some kind of concentration right down the West Coast."

"And that's why Brad Miller and I formed a corporation. We'll call it T.H.E. Bus for the time being... whatever. But the motor home will be our office as well as a promotion in itself. We have all of the equipment for hearing music in it. We can pull right up in front of the radio station and invite the program director and general manager out to lunch or dinner... on the bus."

It's unfortunate, but I think many program directors and music directors today don't trust their ears... some don't even like music. There's no such thing as: 'I like that song.' Record promotion should be a creative business because we're dealing in a creative commodity. The only good promotion man is the one who does a service to the radio station.

"Well, with a few exceptions it's more and more difficult to get records broken in the bigger cities, so we're going to offer a service to key secondary radio stations that

are currently being overlooked. We'll also use the bus for some artist tours; it's got to pay for itself eventually.

Secondary Service

"In any case, we'll be providing those secondary stations on the West Coast a service. They can hear our new releases right in the comfort of the motor home while having a drink. And these secondary radio stations deserve better attention. Look at KYJC-AM in Medford, Ore. There's a truly creative radio station. Every week, they make a promotion tape of the new singles they're going to be playing during the week. Man, that program director there is inventive as hell. They write whole skits for the station."

"But if you go to a major market, more than likely all you'll hear is time and temperature."

Morris said that he would also be expanding his randomly-issued record information sheet which presently goes to about 200 radio stations and record labels as far away as Billings, Mont.



TOM ALLEN OF WMEX-AM in Boston talks with pretty Marie Osmond just prior to an Osmonds concert at the Boston Garden. Ms. Osmond sang her hit "Paper Roses" for the overflow audience.

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So, late last week at press time, the world renowned John Rook took over where Buzz Bennett left off as national programming director of the Hefstet radio chain. Bennett, it is reported, flew off somewhere to meditate... And down in Florida at Cocoa Beach, WRKT-AM-FM cut back on broadcast time to only 19 hours a day because of the energy crisis... Bob Raleigh, a Billboard award-winning air personality, reports in from KWOW-AM, Pomona, Calif. He'd been at KNEW-AM, San Francisco.

* * *

Before I forget, I want to wish all of you guys who put up with my constant nonsense a very Merry Christmas. May each of you have a Coors in his stocking. The year was a de-

Vox Jox

By CLAUDE HALL
Radio-TV Editor

cent one for me and mine. I didn't get all of the things I wanted nor achieve the personal goals I had set, but obviously I was aiming in the wrong direction. I intend to rectify that little miscalculation in trust this next year and devote myself to even higher goals. I hope you that achieved your own personal goals this past year, that Santa will be good to you, and that you, too, are considering new goals. I've enormous faith in myself—call it confidence or ego or merely good judgment. And I've enormous faith in you and in radio. Merry Christmas.

* * *

Here's a note from Dave Mann, program director of WKIK-AM, Leonardtown, Md. 20650: "Yes,

Claude, there is still magic in MOR and living proof that small market stations don't have to sound like their name. At WKIK-AM, with a new night-time grant and a progressive staff which I've just joined as program director, we have a good example of how a small market station can sound major market and still serve their purpose (a hint maybe). Providing everything from extensive news coverage to morning show copy that Imus would trade his duck for, our lineup includes me in the morning, Dick Myers, George Clark, Gary Bevan, John David Cave, Steve Richardson and Witchdoctor Joe. Any mention, sire, would be appreciated as distributors seem to enjoy watching us buy records (an-

(Continued on page 21)

Vox Jox

• Continued from page 20

other hint maybe). Two quick notes. To **Wolfman**: Where were you in 1963? And, hi, **Brother John**. You know, Dave, myself and **Richard Wooley**, who's doing an article on some things in radio, were talking about the **Wolfman** the other day. **Wolfman** is a phenomenon; he was a talent, he believed in himself, and he persisted in spite of having to work in Mexico because his "thing" just didn't fit in with U.S. contemporary radio for a while and in spite of working on some pretty weak signals from time to time. I think **Don Kelly's** faith in **Wolfman** also was a contributing factor. Logically, the career of **Wolfman** should serve as a symbol of hope for every air personality who believes in himself and his craft. You, too, can make it to the top if you just keep at it. That explains **Wolfman**. **Imus**, of course, can't be explained. There are those who believe he took on-the-job training from **Charlie Tuna**.

Michael Sheehy has left **KUAM-FM**, Houston, where he did the morning show. Wants to come to California and find a new job. You can reach him at 713-795-4770. ... By the way, **Phonograph Record Magazine**, a consumer publication distributed via radio stations, has just added **KAUM-FM**, Houston, to its list. That means that 24 radio stations are now distributing the newspaper. **KAUM-FM** is making the monthly newspaper available at more than 40 locations in the city, including the **Evolution Records &**

Nelson Dissects Success

• Continued from page 20

network, I just feel it's going to happen.

HALL: More and more rock acts ... such as **Leon Russell** ... are getting interested in country music and even recording country. I wonder if country music radio stations should yet pay tribute to them. By playing their records.

NELSON: I don't think, at this point, that they're contributing to the country music industry ... that, in reality, the country industry is still contributing to them. However, if and when a rock act comes out with a record that contributes to our overall sound and to the country music industry, we should be the first on it. Give them their just dues. There is a close-knit social structure in Nashville and the music tends to go in cycles. We went through the cycle where every record had violins on it and was super lush. And we followed that cycle with the four-letter word cycle. They were real bad four-letter words, but somebody threw one in and the race was on. Even

KRLA-AM Granted To Western Bdcstng.

WASHINGTON—Los Angeles station **KRLA-AM** has at long last been given to a new owner, after more than a decade of contests among a dozen applicants, many in show business. The Federal Communications Commission's final grant went to **Western Broadcasting Corp.**, whose owners include **Bob Hope** and **Art Linkletter**.

KRLA, the former **Eleven-Ten** broadcasting outlet, lost its license in 1962, and has been managed by the nonprofit **Oak Knoll Broadcasting Corporation**, in the interim.

DECEMBER 22, 1973, **BILLBOARD**

Tapes retail chain. ... **Alexis P. Young** has been named operations manager of **WCFL-AM**, Chicago.

Tim Bradley, **KUDL-AM**, Shawnee-Mission, Kan., writes that while the station is mainly a Top 40 operation, he does a midnight-6 a.m. "Jaxx on the Rock" show six nights a week "and the response has been very good, particularly from our black audience. I've found that I'm learning and enjoying just as much as I hope my listeners are." Rest of lineup on the station includes program director **Ron Brothers** 6-10 a.m., **John Raymond** 10 a.m.-2 p.m., **Pete Gabriel** 2-7 p.m., and **John Duncan** 7-midnight. And the station could use better jazz LP service.

Don (Johnny Rabbit) Pietro has been doing the 6-midnight stint on **KOST-FM**, Los Angeles, and a week ago also did the midnight-dawn show on **MOR**-formatted **KGIL-AM**, Los Angeles. There aren't too many people around in radio with that much scope—being able to handle any format and do it well. Under the name of **Johnny Rabbit**, **Don** once had all of the evening numbers at **KXOR-AM**, St. Louis, and once also ruled the evening in Phoenix at **KRIZ-AM** during its really big days under program director **Pat McMahon**. And I'll bet you haven't heard the name of **Pat McMahon** around much lately. Some guys in radio probably won't even remember whom I'm talking about. But **Pat** was undoubtedly one of the most creative Top 40 program directors in radio outside of a few

legends such as **Pat O'Day** at **KJR-AM** in Seattle and ... and ... Well, there must have been another one. **George Wilson**, **Jeff Kaye**, **Jim Hilliard**. Those were some other great creative programmers. Ach, where did creativity go?

Buddy King writes that he's leaving **KOWH-AM-FM**, Omaha, Neb., after three and a half years. He was operations manager. He'll be at the station through the end of December, so talk to him there if you hear of an opening. ... The playlist at **WIL-AM**, modern (extremely modern) country music station in St. Louis, a week ago had the **Carpenters** at No. 4 with "Top of the World," **Jim Croce** at No. 13 with "I Got a Name" and No. 23 with "Time in a Bottle," and **Ringo Starr** at No. 31 with "Photograph." Lord, but how country music is changing! What ever happened to **Kitty Wells**, **Ernest Tubb** and **Vernon Dalhart**?

The firm of **Abrams/Fox**, Suite 2209, 1660 N. LaSalle, Chicago, Ill. 60614, is compiling a 1974 **News Directors' Manual** for use in radio news rooms. Articles by newsmen such as **J. Paul Emerson**, **Dave Cooke** and others will be featured, as well as items by **WINS-AM** general manager **Robert W. Dicky** on his New York all-news station and **Larry Lujack** at **WCFL-AM** in Chicago on news from the standpoint of an air personality. The book will also feature a list of news sources, Federal Communications Commission rules, etc. **George Jay** is director of the project and is seeking information, photos of news rooms, tapes of news shows, ideas, photos of newsmen, etc., etc. from news directors and newsmen coast-to-coast and overseas. I hope all of you can contribute something to the book.

Barry Michaels reports in from **WLOE-AM** in Eden, N.C., a rock station. He'd been with **WFIC-AM** in Collinsville, Va., under the name of **Rick Thomas**. ... **Rob Carpenter**, music director of the country stuff at **WFDU-FM** in Teaneck, N.J., points out that his station was broadcasting country in the New York City area a year before the changeover to country at **WHN-AM** in New York. ... Old buddy **Gary Mercer** writes from **CKWS-AM** in Kingston, Canada: "Regarding an inquiry you had in **Vox Jox** a short time ago: The joke service mentioned in **W.W.J.—Folio Services**, 61 St. Nicholas St., Toronto, Ontario, Canada M4Y 1W6, phone 416-925-3757. It's an excellent service and is highly recommended. I use it along with the **Electric Weenie**, etc. Interesting sidelight is that the service was bought from the estate of the late **Al Boliska** of **CHUM-AM** in Toronto."

And dropping by the office just a few moments ago as I write this was **Ed Hider** who now has 48 air personalities from places as far away as Germany, Australia, Singapore and Canada subscribing to his service. If you're interested, write him at P.O. Box 69581, Los Angeles, Calif. 90069. Can't go wrong with **Hider**. ... **Nancy Trabis** of **Drake-Chenault Enterprises** has switched over to do the music at **KIQQ-FM**, Los Angeles, a radio station being

(Continued on page 42)

More
Radio-TV Programming
See Page 42



KUTE-FM air personality **Larry Williams** receives a visit from **Harold Melvin**, standing, who with the **Blue Notes** has a hit called "The Love I Lost" on **Philadelphia International Records**. **KUTE-FM** is located in Los Angeles.

Randal Revives Computer-Based Disk Prediction

LOS ANGELES—**Ted Randal Enterprises** here is launching a new computer service that will predict "not only whether a record is going to be a hit or not within—generally—a week of its release, but also be able to tell the peak potential of any record ... that is, how high it will go on the chart."

Randal, who launched one of the first tip sheets covering inside record information, said that even a "hype filter" has been programmed into the computer effectively. **Al Allen**, noted for producing not only records but commercials, and **Randal** came up with the idea about eight years ago and serviced such clients as **Ken Palmer**, **Ron Jacobs**, **Frank Muruca** and **Jack Thayer**—all radio program directors and general managers. "But we were ahead of our time," said **Randal**. "No one wanted to even hear about the computer then, thus we were a statistical success but a financial flop."

Randal said that the computer system, which he and **Allen** have

New Bloomington FM Targets Young Adult

BLOOMINGTON, Ill.—**WIHN-FM** is slated to hit the air any day with a contemporary format aimed at 18-34 age demographics. **Dave Wolfenden** is general manager, **Jerry Holtz** is program director and production manager is **Doug Blair**. The station was searching for a couple of more air personalities last week.

been testing the past several weeks, is 95 percent accurate on all counts. This is especially important in view of the vinyl shortage, he said, when record companies cannot afford to blanket-release product. Radio stations will benefit because "the program directors will be able to pin-down audience gaining disks much earlier than their competition."

The new service will be launched shortly after the first of the year and include a confidential report for radio stations, an exclusive report to subscribing record labels, and an expanded tip sheet operations and cover all formats.

"We'll have the only tip sheet on computer."

N. Wis. Station Switches Format

MERRILL, Wis.—**WJMT-AM-FM** are the new call letters of the old **WKMT-AM-FM** here and the new operation now features **MOR** and contemporary music. The previous format was country music. **Wayne H. Smith** is the general manager and the station now includes **Steve Richards** in the morning, **Jim Roberts** in the afternoon and **Jim Holmes** in the evening, along with news director **Gary Pawlicki**.

PERSONALITY DISC JOCKEYS

(Secrets from the Electric Weenie)
Treat Yourself to a Happy New Year!

Your rag is genius. I hope the guys you've helped, build a monument to your bleep. **R. Ruby, WWL**
Without doubt your material is the BEST I have ever seen or heard of. **Paxton Mills, KLIF**
Tom Adams is the Electric Weenie and he continues to score as one of the best air personalities in the nation. The reason is he's **FuNny**. Perhaps because he reads the **Weenie**. **Claude Hall, Billboard**
The **Weenie** is part of the ammunition I pack every morning and IT WORKS. **Roy Hennessey, CKLG**
After 5½ years in Radio I can truthfully say because of the **Weenie** my show has improved more in the last 6 months than I believed it EVER would. **Bill Jackson, WWKE**
Just received your latest afterbirth and it is one of the best funnybone ticklers yet. **Jay Jeffrey, CHOW**
You give me **QUALITY** stuff that no other 5 services can match. I mean it! **Weenie** is tops! **J. Michael Graves, WMOD-FM**

Make '74 YOUR best year.

For free samples write: Suite 4 • 230 Sunrise Drive • Key Biscayne, Florida 33149

FANTASTIC

Cross-Country Airplay
and Telephone Response.
A ROCK & ROLL RHYME.

Santa's Little Helper

DINGO

"The Most Lovable Elf of All"

CHRISTMAS IS FOR KIDS

Call or Write:
Perspective Records
P.O. Box 3582
Hollywood, CA 90028
(213) 762-0400

Billboard FM Action Picks

These are the albums that have been added this past week to the nation's leading progressive stations. In many cases, a particular radio station may play

all of the cuts on a given album, but the cuts listed here are the preferred cuts by most of the stations.

ALBUQUERQUE: KRST-FM, Jay Burns
BABYLON, N.Y.: WBAB-FM, Kathy Cunningham
CINCINNATI: WEBN-FM, Mary Deciocchio
CLEVELAND: WMMS-FM, John Gorman
DALLAS: KAFM-FM, Loretta Angeline

DENVER: KBPI-FM, Frank Felix
EUGENE: KFMV-FM, Janice Whitaker
KENT: WKNT-FM, Harry Suttmiller
MILWAUKEE: WZMF-FM, Steve Stevens
NEW HAVEN: WPLR-FM, Gordon Weingarh
NORFOLK: WOWI-FM, Larry Dinger

ORLANDO: WORJ-FM, Mike Lyons
PHILADELPHIA: WMMR-FM, Dennis Wilen
PRINCETON: WPRB-FM, Daisann McLane
PROVIDENCE: WBRU-FM, Marc Kirkeby
ROCHESTER: WCMF-FM, Bernie Kimball
SAN JOSE: KSJO-FM, Douglas Droese

ST. LOUIS: KSHE-FM, Shelley Grafman
TALLAHASSEE: WGLF-FM, Gene Weaver
TORONTO: CHUM-FM, Benjy Karch
UTICA, N.Y.: WOUR-FM, Tony Yoken & Steven Huntington
VALDOSTA, Ga.: WVVS-FM, Bill Tullis

DAVID ALEXANDER, "Dirt On The Ground," Arhoolie WMMS-FM
MIKE ARMANDO, "Half Steppin'," MJA WOWI-FM
ATOMIC ROOSTER, "IV," Elektra WPRB-FM, KRST-FM
CHARLES BEVEL, "Meet Mississippi Charles," A&M WORJ-FM
DAVE BRUBECK, "Two Generations Of..." Atlantic WMMR-FM
DAVID BUSKIN, "He Used To Treat Her," Epic KSPI-FM
HARRY CHAPIN, "Short Stories," Elektra KFMV-FM, WPLR-FM, WZMF-FM, KSJO-FM, CHUM-FM, WMMS-FM, KSHE-FM
BILLY COBHAM, "Spectrum," Atlantic WEBN-FM
CREEDENCE CLEARWATER REVIVAL, "Live In Europe," Fantasy WCMF-FM
JIM CROCE, "I Got A Name," ABC KSHE-FM, WBAB-FM, WVVS-FM, WGLF-FM
THE DILLARDS, "Tribute To The American Duck," Poppy KFMV-FM
LAMONT DOZIER, "Out Here On My Own," ABC WGLF-FM, WBAB-FM
BOB DYLAN, "Dylan," Columbia WZMF-FM, KSJO-FM, WVVS-FM, WKHT-FM, WCMF-FM, WMMR-FM, KSHE-FM, KBPI-FM, WMMS-FM, WORJ-FM
JONATHAN EDWARDS, "Have A Good Time For Me," Atco KAFM-FM, WMMR-FM, WBRU-FM, WPRB-FM, WOUR-FM, WGLF-FM, WOWI-FM, WORJ-FM
ELECTRIC LIGHT ORCHESTRA, "On The Third Day," United Artists KAFM-FM, WPLR-FM, WMMR-FM, WBAB-FM, WZMF-FM, WBRU-FM, KSJO-FM, WOUR-FM, WMMS-FM
DAVID ESSEX, "Rock On," Columbia KAFM-FM, WVVS-FM, KFMV-FM, WORJ-FM
GARY FARR, "Addressed To The Censors Of Love," Atco WPLR-FM, WOWI-FM
BRIAN FERRY, "These Foolish Things," Island (Import) WOUR-FM
GENESIS, "Selling England By The Pound," Charisma KSHE-FM
GRIN, "Gone Crazy," A&M WPRB-FM
HENRY GROSS, A&M CHUM-FM, KFMV-FM
THE HOT DOGS, "Say Whay You Mean," Ardent WGLF-FM

THE JAMES GANG, "Bang," Atco WPLR-FM, WKNT-FM, WCMF-FM, WMMR-FM, WBAB-FM, WMMS-FM
JO JO GUNNE, "Jumpin' The Gunne," Asylum KBPI-FM, WGLF-FM, WPRB-FM
ALVIN LEE & MYLON LeFEVRE, "On The Road To Freedom," Columbia WBAB-FM, WVVS-FM, KBPI-FM, WMMR-FM, KAFM-FM, WKNT-FM, WCMF-FM, KFMV-FM, WPLR-FM, WZMF-FM, WBRU-FM, KRST-FM
JERRY LEE LEWIS, "Southern Roots," Mercury WBAB-FM
IAN LLOYD & STORIES, "Travelling Underground," Kama Sutra WMMS-FM, CHUM-FM, WMMR-FM, WOUR-FM
BOB McBRIDE, "Sea Of Dreams," Capitol (Canadian) CHUM-FM
JIM McCARTHY, "Alien," ESP WOWI-FM
PAUL McCARTNEY & WINGS, "Band On The Run," Apple WPRB-FM, KFMV-FM, WZMF-FM, KSHE-FM
MAHAVISHNU ORCHESTRA LIVE, "Between Nothingness And Eternity," Columbia WVVS-FM, WBAB-FM, WMMS-FM, WKNT-FM, WCMF-FM, CHUM-FM, WMMR-FM, WPRB-FM, KSJO-FM
MEDICINE HEAD, "One And One Is One," Polydor WOWI-FM
MICKEY NEWBURY, "Live At Montezuma Hall- Looks Like Rain," Elektra WBAB-FM, KSJO-FM
STU NUNNERY, Evolution WBAB-FM, KSHE-FM
THE O'JAYS, "Ship Ahoy," Phil. Int'l. WOWI-FM
MIKE OLDFIELD, "Tubular Bells," Atlantic KAFM-FM
THE OZARK MOUNTAIN DAREDEVILS, A&M CHUM-FM
PAINTER, Elektra KFMV-FM, KRST-FM
SHAWN PHILLIPS, "Bright White," A&M KFMV-FM, WOWI-FM, WPRB-FM, WGLF-FM
PINK FLOYD, "A Nice Pair," Harvest WPRB-FM, KRST-FM
BONNIE RAITT, "Takin' My Time," Warner Bros. WEBN-FM

REDBONE, "Wovoka," Columbia CHUM-FM
REDWING, "Take Me Home," Fantasy WOUR-FM
R.E.O. SPEEDWAGON, "Ridin' The Storm Out," Epic KSHE-FM, WVVS-FM
RICK ROBERTS, "She Is A Song," A&M WGLF-FM, KFMV-FM, WVVS-FM, WBRU-FM, WOUR-FM
ROXY MUSIC, "Stranded," Island (Import) WKNT-FM
MERLE SAUNDERS & JERRY GARCIA, "Live At The Keystone," Fantasy WOUR-FM, WOWI-FM
SCORPIANS, "Lonesome Crows," Billingsgate WMMS-FM
THE SIR DOUGLAS BAND, "Texas Tornado," Atlantic WCMF-FM, WBAB-FM, WPLR-FM, WMMR-FM, WOWI-FM, WOUR-FM, WMMS-FM, WORJ-FM
STEALERS WHEEL, "Ferguslie Park," A&M CHUM-FM, WZMF-FM, WEBN-FM, KSHE-FM
STRAY DOG, Manticore WKNT-FM
SUGARLOAF, "I Got A Song," Brut KFMV-FM
SYLVESTER & THE HOT BAND, "Bazaar," Blue Thumb WOUR-FM
TEMPTATIONS, "1990," Gordy KSJO-FM
10 C.C., London WORJ-FM
IKE & TINA TURNER, "Nutbush City Limits," United Artists WMMS-FM
VARIOUS ARTISTS, "(The Blues) A Real Summit Meeting," Buddah WGLF-FM
DAVID T. WALKER, "Press On," Ode WGLF-FM, WORJ-FM
TIM WEISBERG, "Dreamspeaker," A&M WGLF-FM, WPLR-FM
DUKE WILLIAMS & THE EXTREMES, "A Monkey In A Silk Suit Is Still A Monkey," Capricorn WOUR-FM
BILL WILSON, "Ever Changing Minstrel," Windfall WVVS-FM
ATLESS YEAGER, "Plant Me Now, Dig Me Later," Chelsea WOWI-FM

101-I'M THE MIDNIGHT SPECIAL, Clarence Carter, Fame 330 (United Artists)
102-I MISS YOU, The Dells, Cadet 5700 (Chess/Janus)
103-GOOD OLD SONG, Dobie Gray, MCA 40153
104-WHAT CAN I TELL HER, Timmy Thomas, Glades 1717
105-IF YOU DON'T GET IT THE FIRST TIME, BACK UP AND TRY IT AGAIN, Fred Wesley and the J.B.'s, People 627 (Polydor)
106-BOTH ENDS AGAINST THE MIDDLE, Jackie Moore, Atlantic 45-2989

Bubbling Under The HOT 100

107-I'M THROUGH TRYING TO PROVE MY LOVE TO YOU, Bobby Womack, United Artists 255
108-SALLY FROM SYRACUSE, Stu Nunnery, Evolution 1084
109-COSMIC SLOP, Funkadelics, Westbound 218 (Chess/Janus)
110-SOFT SOUL BOOGIE WOOGIE, Wilson Pickett, RCA 0174

111-GIVE ME JUST ANOTHER DAY, The Miracles, Tamla 54240 (Motown)
112-ERES TU (TOUCH THE WIND), Mocedades, Tara 100 (Famous)
113-INSPIRATION, Paul Williams, A&M 1479
114-LOVE FOR YOU, Sonoma, Dunhill 4365
115-BEST YEARS OF MY LIFE, General Crook, Wand 11260 (Scepter)
116-MANGO MEAT, Mandrill, Polydor 14200
117-TIME FADES AWAY, Neil Young, Reprise 1184 (Warner Bros.)

201-10 C.C., U.K. 53105 (London)
202-CREATIVE SOURCE, Sussex SXBS 8027
203-GATO BARBIERI, Chapter One: Latin America, Impulse AS 9248 (ABC)
204-IAN THOMAS, Janus JLS 3058 (Chess/Janus)
205-FIRST CHOICE, Armed & Extremely Dangerous, Philly Groove 1400 (Bell)
206-MAIN INGREDIENT, Greatest Hits, RCA APL1-0314

Bubbling Under The Top LP's

207-LIZA MINNELLI, Foursider, A&M SP 3524
208-THE WAILERS, Burnin', Island SW 9338 (Capitol)
209-BURT BACHARACH, Living Together, A&M SP 3527

210-OSIBISA, Happy Children, Warner Brothers, BS 2732
211-GUESS WHO, Best of Vol. 2, RCA APL1-0269
212-DELBERT AND GLEN, Subject To Change, Clean CN 602 (Atlantic)
213-LOUDON WAINWRIGHT III, Attempted Moustache, Columbia KC 32710
214-BILLY JOEL, Piano Man, Columbia KC 32544
215-MORGANA KING, New Beginnings, Paramount PAS 6067 (Famous)

BEST BETS FOR CHRISTMAS

Below is a list of the best-selling LP's to date. As the sales of Christmas product increases so too will the number of best-selling Christmas LP's reported in this special chart—in accordance with sound research practices in terms of sufficient retailers reporting significant sales on specific records. This chart is running as a special buying and stocking guide.
NOTE: Many new Christmas releases have not yet had the full opportunity to be reflected here.

CHRISTMAS SINGLES

- Pos. Title—Artist, Label & Number
1. BLUE CHRISTMAS—Elvis Presley, RCA 447-0647
 2. MERRY CHRISTMAS BABY—Charles Brown, King 6194 (Starday/King)
 3. STEP INTO CHRISTMAS—Elton John, MCA 65018
 4. SANTA CLAUS & HIS OLD LADY—Cheech & Chong, Ode 66021 (A&M)
 5. MISTLETOE AND ME—Isaac Hayes, Enterprise 9006 (Columbia)
 6. JINGLE BELL ROCK—Bobby Helms, Kapp 85 (MCA)
 7. IF WE MAKE IT THROUGH DECEMBER—Merle Haggard, Capitol 3746
 8. WHITE CHRISTMAS—Bing Crosby, Decca 23778 (MCA)
 9. SANTA CLAUS IS COMING TO TOWN—Jackson Five, Motown 1174
 10. JINGLE BELLS—Singing Dogs, RCA 48-1020
 11. SANTA'S LITTLE HELPER DINGO—Dingo, Perspective 6002
 12. MERRY CHRISTMAS DARLING—Carpenters, A&M, 1236
 13. CHRISTMAS SONG—Nat King Cole, Capitol 3561
 14. WHO TOOK THE MERRY OUT OF CHRISTMAS—Staple Singers, Stax 0084 (Columbia)
 15. PLEASE COME HOME FOR CHRISTMAS—Charles Brown, King 5405 (Starday/King)
 16. ROCKIN' AROUND THE CHRISTMAS TREE—Brenda Lee, Decca 30776 (MCA)
 17. PLEASE, DADDY—John Denver, RCA 0182
 18. SILENT NIGHT—Mahalia Jackson, Columbia 8703

19. DADDY'S DRINKING UP OUR CHRISTMAS—Commander Cody & The Lost Planet Airmen, Dot 17487 (Famous)
20. LITTLE DRUMMER BOY—Harry Simone Chorale, Kapp 86 (MCA)

CHRISTMAS LP's

- Pos. Title—Artist, Label & Number
1. A CHRISTMAS ALBUM—Barbra Streisand, Columbia CS-9557
 2. ELVIS PRESLEY SINGS THE WONDERFUL WORLD OF CHRISTMAS—RCA LSP-4579
 3. CHRISTMAS ALBUM—Jackson Five, Motown MS 713
 4. MOTOWN CHRISTMAS ALBUM—Motown MS 795
 5. MERRY CHRISTMAS—Johnny Mathis, Columbia CS-8021
 6. CHRISTMAS SONG—Nat King Cole, Capitol SW 19672
 7. LITTLE DRUMMER BOY—Harry Simone Chorale, Kapp KS-3450 (MCA)
 8. MERRY CHRISTMAS—Bing Crosby, Decca DL 7-8128 (MCA)
 9. MERRY CHRISTMAS FROM JOSE FELICIANO—RCA LSP-4421
 10. PHIL SPECTOR CHRISTMAS ALBUM—Apple SW-3400 (Capitol)
 11. CHRISTMAS PRESENT—Merle Haggard, Capitol ST-11230
 12. NOEL—Joan Baez, Vanguard VSD 79230
 13. THE ANDY WILLIAMS CHRISTMAS ALBUM—Columbia CS-8887
 14. THE TWENTY-FIFTH DAY OF DECEMBER—Staple Singers, Fantasy F-9442
 15. CHRISTMAS IN MY HOMETOWN—Charley Pride, RCA LSP-4406
 16. CHRISTMAS GREETINGS FROM NASHVILLE—Various Artists, RCA APL1-0262
 17. CHRISTMAS ALBUM—Mahalia Jackson, Columbia G-30763
 18. CHRISTMAS ALBUM—Perry Como, RCA LSP-4016
 19. GIVE ME YOUR LOVE FOR CHRISTMAS—Johnny Mathis, Columbia CS-9923
 20. CHRISTMAS ALBUM—Jim Nabors, Columbia G-30763

MARKETPLACE

CHECK TYPE OF AD YOU WANT:

- REGULAR CLASSIFIED—50¢ a word. Minimum \$10.00. First line set all caps. Name, address and phone number to be included in word count.
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- Box Number, c/o BILLBOARD, figure 10 additional words and include 50¢ service charge for box number and address.

DEADLINE—Closes 4:30 p.m. Tuesday, 11 days prior to date of issue.

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Check heading under which ad is to appear (Tape & Cartridge category classified ad not accepted.)

- Distribution Services
- Record Mfg. Services, Supplies & Equipment
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- Promotional Services
- Business Opportunities
- Professional Services
- For Sale
- Wanted to Buy
- Publishing Services
- Miscellaneous

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'Caroline always satisfies' tfn

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	100	500	1000
	Min.	up	up
8 Tr. Head Cleaner	.35	.325	.295
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8 Tr. 80 Min. Blank	.99	.92	.83

Add 10% for less than 100
 Poly sleeved and labeled. Order may be mixed. Immediate ship. If order acc. by C/C or M/O. Terms: 25% with order, balance COD. eow

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Best prices anywhere! Shipped in factory sealed boxes. Dan Keen, Dept. B, 219 19th St., Avalon, N.J. 08202. de22

MISCELLANEOUS

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Back copies of BILLBOARD are available on microfilm dating from November 1894 to December 1970. Microfilm copies of articles from any of these issues may be obtained from Billboard Publications at a cost of \$1.50 per page up to 5 pages. For prices on additional copies and for further information contact:

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 Los Angeles, Cal 90069
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Send for free catalog. (400) 876-4474. H & B Distributors, 951 Peachtree St., N.E., Atlanta, Georgia 30309. tfn

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Dubs large or small pancakes from 1/4" 8-track continuous loop masters. Two slaves produce 2500 programs daily. Brand new—Immediate delivery—1-yr. warranty. . . . \$6,100. Additional slaves available.

8-track Loader Winder 150 IPS automatic stop/cut. Also loads blanks. New with 90 day warranty. . . . \$595.

AUDIO SPECIALTIES CO. 3530-D Pan Am. Fwy., Albuquerque, N.M. 87107 (505) 345-2121. de29

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 EXACT TIME LOADED BLANKS

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 1451 East 9 Mile Rd.
 Hazel Park, Michigan 48030
 (313) 399-4880 de22

REELS AND BOXES 7" & 5" LARGE and small hubs.

Heavy duty white boxes. W-M Sales, 635 Woolsey, Dallas, Tex. 75224. (214) 942-3460. de29

45 RPM RECORDS 1955-1970. COLLECTORS ONLY.

Write for free list. Wax Age Records, Dept. B, Box 6508, Providence, R.I. 02904. de22

2 ELECTRO-SOUND TAPE WINDERS and 2 Electro-Sound 8-track tape splicers.

Excellent condition, \$2,100. (212) 962-4966. tfn

LIQUIDATING CORPORATION INFONICS cassette Duplicator Model SRC 4

Slave. Like new. \$2,900. Box 648, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214. de22

HIGH FIDELITY'S TEST REPORTS—Over 175 currently available audio products.

Tests, analyses, prices. Send \$1.95 to High Fidelity's Test Reports, 2160 Patterson St., Cincinnati, Ohio 45214. tfn

CUSTOM DUPLICATION AT LOWEST PRICES.

Your tape or ours. 10 1/2 or 14 in. pancakes. Call Norma now. (714) 377-4573. American Stereo, Box 333, Inyokern, Calif. 93527. tfn

CASH IN ON THE NOSTALGIA Craze.

Old time radio shows on 8-track tapes. Adventure and comedy. Over 150 titles, largest selection available. Low as 89¢. Call Norma now (714) 377-4573. American Stereo, Box 333, Inyokern, Calif. 93527. tfn

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AVAILABLE YOUNG MAN

Has experience in sales and distributing. Has good references and is willing to travel. Preferably would like lines to factory represent but will take any and all offers under consideration.

Please reply: P.O. Box 255 Brownsburg, Ind. 46112 de22

VERSATILE CARETAKING COUPLE and child seek part-time or seasonal custody of your live-in property.

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 Cable: ALBYREP Telex: 236569 eow

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Contact: BERKLY AIR SERVICE P.O. Box 665, JFK Airport, Jamaica, N.Y. 11430. U.S.A. je22

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c/o Billboard, #1 Astor Plaza, New York, N.Y. 10036. de22

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ESTABLISHED PRODUCTION COMPANY in need of financial support to produce new idea for theatrical musical show group. Possible partnership. Box 647, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214. de22

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POSITIONS OPEN

BEGINNER FIRST PHONE seeks announcing position. Has light experience in Top 40 with FM station, will work Top 40, CW or MOR. Will relocate. Reference furnished upon request. WRITE: MICHAEL D. SOUSLEY, 1113 Alder Drive, Lafayette, Indiana 47905.

HELP WANTED - ANNOUNCERS Immediate opening for experienced Top 40 jock. If you are bright, mature, can communicate and are looking for an opportunity, RUSH air check, production tape, resume and photo to Alan Boyd, Program Director, WDAK, Columbus, Georgia 31902. 12/22

YOU'RE AN ANNOUNCER who wants to be more than a deejay. You'll be cutting voice spots for about 100 banks and developing creative production ideas. You'll need a smooth, sincere MOR delivery. If you can handle it, you'll also produce commercial jingles, sell over the telephone and move up in an aggressive production house. Send resume and tape with commercial spot. MAA, 2305 Elliston Place, Nashville, TN. 37203 12/22

Jukebox Programming

Energy Shortage Both Bane, Boon For Jukebox Co.

Continued from page 3
three week cycles and service calls more and more being held over until the next day as route people face gasoline cut-backs.

Both Earl Paige, Billboard jukebox programming editor, and William Adair, president, Seeburg Sales Corp., warned of effects of the petroleum shortage regarding disks. Paige in his talk showed samples of smoky disks, first indication of a possible step-up in recycled styrene. (Billboard, Dec. 15.)

Opportunity

But Adair, also calling for operators to build libraries to off-set any disk shortage, said the energy crisis can be a disguised blessing. He said, "Our responsibility is to satisfy the hunger of leisure activities. The tavern, cafe, restaurant and arcade will become the new social center, there will be more spots for jukeboxes."

Adair also hit hard on going to 25-cents per side play, a move he said could be stimulated by bonuses offered via dollar bill validator usage. He particularly lashed out at the 5-cent a side play and lack of more two for a quarter pricing.

"You have a \$2 billion annual gross industry (his figure for combined music and games) and you want to give it away," he charged,

Christmas Releases Still Late; Few Top Names Add to Apathy

By INGRID HANNIGAN

CHICAGO—People who play jukeboxes at Christmas time want the Christmas spirit, and any record will do, said one label representative contacted in a spot check. "It's the spirit he wants to indulge in, not whether the song is new, or has a crisp, contemporary sound to it."

The source reported having tried to push all year long for more and earlier releases, but without result. "I

was told that Christmas 45's just aren't moneymakers—for labels or operators—and the artist won't spend his time on a losing proposition, and the distributor won't kill himself on promotion either."

Jukebox operators across the country, familiar with Billboard's efforts to prod record companies for better and earlier releases, report some progress, but not enough. The

consensus was: no strong artists (except Elton John's late release, stripped Nov. 28); only 20 new selections, most of them country; and a gain of merely days in release time from last year.

Title Strip

"The Elton John 'Step Into Christmas' could have been a hit if released earlier," said Star Title Strip's sales manager, Norman Morgan. Chicago programmer Betty Schott, Western Automatic Music, concurred by saying, "If an artist is hot, even his Christmas record will sell. But for the most part, it takes several seasons for a holiday record to go over, for example Jose Feliciano's 'Feliz Navidad,' released in 1970, which is very popular now."

Morgan said the general volume of Christmas music orders declined this year as well as new releases. He gave as reason that operators use Christmas stock kept for the last 20 years. "They made an investment in records years ago, and I guess they want to make a profit from the old records before taking a chance on unproven product."

Star Title's sales staff yearly compiles Christmas selections. Morgan explained that only one or two new selections are added each year, otherwise the list remains the same. "Our selections are based solely on the popularity of previous year's records."

"The only way we know of a Christmas record is for one of our regular one-stops to request it. It may be that many more holiday records were released, but had little promotional support behind them and no one knew of them," Morgan offered.

Radio Play

Operators in New Orleans, Kansas, New Hampshire, New York, Indiana, Oregon and Chicago united when questioned saying, "Radio play is slackening off." By the second week in December, Christmas tunes, new or old, were spotty. After a spot check to radio stations, it seems that MOR and country stations pay more attention to Christmas music than rock stations.

One program director said "off the record": "Christmas music this year is typical—that is, nothing at all worthwhile." The more contemporary stations reported that music must "fit into the station's format as to artist and sound."

Another music director of a leading rock station, when asked why the station holds off playing Christmas music until Christmas Eve said: "I like Christmas. But I don't have to play anything that comes out. I'll wait for a good new release." Another radio programmer said he had received a stack of new Christmas music, but hadn't listened to any yet and didn't know when he would.

The lack of samples to jukebox operators caused Marjorie Sales of Reid Sales, Delphi, Ind. to complain that this year's samples were only a little more on time than last year's—which came in January.

Programmer Joe Caruso, TAC in New Orleans, cried unfair practices by distributors about samples. "They kill Christmas records. Distributors must think if a record won't sell a million copies, they won't waste their time promoting it or giving samples." He added that even though New Orleans is not a good city for Christmas music, he would like to hear new releases, for some locations at least.

Comparison: '72-73 Yule Releases

1973 Releases

- 10/31/73—Red Simpson, "Truckin' Trees for Christmas/Blue Blue Christmas," Capitol 3778
- Bobby G. Rice, "Holidays Are Happy Days/My Christmas Wish for You," Metromedia 0168
- 11/7—Bobby (Boris) Pickett, "Monster Holiday/Monster Minuet," Parrot 366
- Sunshine, "Joy to the World/Over in Bethlehem," Light 617
- 11/14—Commander Cody & Airmen, "Daddy Drinkin' Up Our Christmas/Honysuckle Honey," Dot 17487
- Jim Cannon, "Frumpy/Little Round Man," Fretone 005
- James Govan, "Frumpy/Roland," Fretone 006
- Barbara Anton Singers, "Jolly Cholly/The Candles of St. Lucia," God-song 13
- Tina Welch, "Sleigh Ride Time/How Great Thou Art," Ozan 1003
- Art Walunos, "Christmas Tree Polka/Silver Bells," MSK 728
- Danny Thomas, "Christmas Year/It's Sad to Be Lonely at Christmas," Myrrh 124
- John Denver, "Please Daddy, Don't Get Drunk This Christmas/Rocky Mountain," RCA 0182
- 11/21—Frogs, "Alfie, The Christmas Tree/Tweedle Dee," Mums 6025
- 11/28—Edward Bear, "Coming Home Christmas/Does Your Mother Know," Capitol 3780
- Elton John, "Step Into Christmas/Ho Ho Ho Who'd be a Turkey for Christmas," MCA 65018
- Freddie Hart, "I Believe in Santa Claus/Blue Christmas," Capitol 3789
- Violinaires, "Little Jesus Boy/White Christmas," Jewel 222
- Jeannie Owen, "Santa's in a Jam/Pretty Paper," Top Pic 1001
- Sally Wrye, "A Valentine for Christmas/Saturday Afternoon," Blue Diamond 735
- O'Jays, "Xmas Ain't Xmas, New Years Ain't New Years," Phila. Int. 3537

1972 Releases

- 11/8/72 Moms & Dads, "Jingle Bell Rock/Auld Lang Syne," GNP Cres. 460
- 11/15 Grandpa Jones, "Christmas Guest/Christmas Roses," Monument 8556
- Danny Davis & Nashville Brass, "Winter Wonderland/White Christmas," RCA 0858
- Jim Reeves, "Blue Christmas/Snow Flake," RCA 0859
- Charley Pride, "Christmas in My Home Town/Santa & the Kids," RCA 0935
- Santa's Gnomes, "Santa's Land/Christmas Magic," Santa Land 104
- 11/22 Louis Paul, "It's Christmas Time/Santa Claus Is on His Way," Enterprise 9060
- Country Squirrels, "How I Love These Christmas Songs/Country Christmas," Metromedia 903
- Marv Herzog, "Silver Bells/Round & Round the Christmas Tree," Sound 291
- Leon Russell, "Slipping Into Christmas/Christmas in Chicago," Shelter 7328
- Jose Feliciano, "Feliz Navidad/The Little Drummer Boy," RCA 0936
- Royal Scots Dragoon, "The Little Drummer Boy/Christmas Fest," RCA 0861
- 11/29 Rick Neufeld, "Country Christmas/Sing (A Christmas Song)," A/S 4531
- Hank Crawford, "Winter Wonderland/The Christmas Song," Kudu 911
- James Brown, "Santa Go Straight to the Ghetto/Sweet Little Boy," Polydor 14161
- 12/6 Vincent & Pesci, "Can You Fix the Way I Talk for Christmas," Mainstream 5531
- 12/13 Cupid, "Twas the Night Before Christmas/Christmas Tree," Brown Bag 90003
- 12/20 Glen Campbell, "I Believe in Christmas/New Snow on the Roof," Capitol 3509
- Monday Morning Quarterback, "Twelve Days of Christmas/Santa Claus," Warner Brothers 7664

What's Playing?

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

CHICAGO: "HOT 100" PURCHASES



Betty Schott
Western Automatic Music Co.
4206 N. Western 60618
(312) 463-5300

- "Flashback," Fifth Dimension, Bell 45425
- "American Tune," Paul Simon, Columbia 45900
- "Ukelele Man," Dawn/Tony Orlando, Bell 45424
- "The River of Love," B.W. Stevenson, RCA 0171
- Spinners
- "Let Me Be There," Olivia Newton-John, MCA 40101
- "Leave Me Alone"
- "If You're Ready Come Go With Me"
- "Rockin' Roll Baby"

DAYTON, OHIO: "HOT 100" PURCHASES

Jake Hayes
Gem Music & Vending Co.
902 E. Second St. 45402

- "A Fool Such As I," Bob Dylan, Columbia 45982
- "Let Me Try Again," Frank Sinatra, Reprise 1181
- "Show & Tell," Al Wilson, Rocky Road 30073
- "House of the Rising Sun," Jody Miller, Epic 11056
- "Please Daddy, Don't Get Drunk This Christmas," John Denver, RCA 0182
- Spinners
- "Mind Games"
- "My Music"
- "Midnight Train to Georgia"
- Covers
- "Time in a Bottle"
- "If You're Ready Come Go With Me"
- Oldies
- "Peggy Sue," Buddy Holly, Coral 61885
- "All Shook Up," Elvis Presley, RCA 0618

DELPHI, IND.: "HOT 100" PURCHASES

Mrs. Marjorie Sales
Reid Sales Music Co.
412 Cottage 46923
(317) 564-3182

- "Walk Like a Man," Grand Funk Railroad, Capitol 3760
- Spinners
- "Top of the World"
- "Time in a Bottle"
- "Leave Me Alone"

EMPORIA, KAN.: "HOT 100" PURCHASES



Harlan Wingrave, Gwen Wingrave
Emporia Music Service
309 Neosho 66801
(316) 343-7242

- "Spiders and Snakes," Jim Stafford, MGM 14648
- "Tell Her She's Lovely," El Chicano, MCA 40104
- "When I Fall in Love," Donny Osmond, MGM 14677
- Spinners
- "Let Me Be There," Olivia Newton-John, MCA 40101
- "Helen Wheels"
- "The Most Beautiful Girl"

FAIRBANKS, ALASKA: "HOT 100" PURCHASES

Debbie Bloom
Alaska Music Co.
815 Second Ave.
(907) 452-1651

- "Let Me Be There," Olivia Newton-John, MCA 40101
- "Living for You," Al Green, Hi 2257
- "Time in a Bottle"
- "Leave Me Alone"

NEW ORLEANS: SOUL PURCHASES



John Elms Jr., Joe Caruso
TAC Amusement
4102 Washington 70125
(504) 822-1500

- "I'll Be the Other Woman," Soul Children, Stax 0182
- "What It Comes Down To," Isley Brothers, T-Neck 2252
- "I Will," Ruby Winters, Polydor 14202
- "I've Got to Use My Imagination," Gladys Knight & Pips, Buddah 393
- Spinners
- "This Time I'm Gone for Good"
- "You Ought to Be There With Me"
- "Show & Tell"
- "It's All Over"

MANCHESTER, N.H.: CHRISTMAS PURCHASES

Norma Rennie
Manchester Music Co.
62 Lowell St. 03101
(603) 669-5320

- "I Believe in Santa Claus," Freddie Hart, Capitol 3789
- "Happy Christmas (War Is Over)," Lennon & Ono, Apple 1842
- "Step into Christmas," Elton John, MCA 65018
- "Santa Claus and His Old Lady," Cheech & Chong, Ode 66021
- "If We Make It Through December/Bobby Wants a Puppy Dog for Christmas"
- Pop Spinners
- "You're Sixteen," Ringo Starr, Apple 1870
- "Smokin' in the Boys Room"
- "Who's in the Strawberry Patch With Sally?"
- "The Most Beautiful Girl"
- "Time in a Bottle"

PHOENIX: COUNTRY SPINNERS



Wayne Clark, Ken Wright
Watkins Cigarette Service
2706 W. Palm Lane
(602) 278-5596

- "Love Me"
- "Jolene"
- "If We Make It Through December"
- "Let Me Be There"

PORTLAND, ORE.: CHRISTMAS PURCHASES



Don Anderson, Kathy Seabolt
A & A Amusement Co.
14324 SE Stark St.
(503) 255-7206

- "Christmas Bunny," Linda Rae Miles, Canary Yellowbird 3
- "Frontier Christmas," Hudson & Landry Pop Spinners
- "The Joker"
- "Smokin' in the Boys Room"
- "Helen Wheels"

ROCHESTER, N.Y.: CHRISTMAS PURCHASES

Dawn Wright
A-1 Amusement Co.
32 University 14605
(716) 325-3090

- "Merry Christmas Darling," Carpenters, A&M 1236
- "Step Into Christmas," Elton John, MCA 65018
- "Rockin' Around the Christmas Tree," Brenda Lee, Decca 30776

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THE SOUND ONE

Country Music

MGM Goes Indie Route; Shakes Up Exec Roster

• Continued from page 3

ive, in the development of country artist and music product. The announcements were made by John Fruin, MGM Records' president.

Arnie Thies moves up from the post of regional manager to that of director of country marketing. He will be responsible for all marketing activities including sales and exploitation of all country product. He reports directly to Rocco Catena, senior vice president, marketing.

Catena made a recent visit here and made the staff alignments. He also expressed a keen concern for

country product, and told Billboard of the firm's strengthening position in this area.

Fruin outlined the firm's plans for the development program, saying it would "get the mainstream attention it deserves" in marketing and artist development activities.

Thies has a strong background, with executive experience at both Monument and Mega. Ovens has been devoting his attentions to building the country side of the label, and has been overwhelmingly successful in this regard. MGM has steadily been enjoying chart growth since Ovens' association.



JOHNNY DeGEORGE, secretary-treasurer of AFM local 257 in Nashville, goes over contracts with students of the NARAS Institute class from Peabody college. The union has been working in close cooperation with the Institute in its educational ventures. DeGeorge is standing.

DeGeorge Tops Nashville AFM

NASHVILLE — Johnny DeGeorge, long-time musician and union secretary-treasurer, was elected president of AFM local 257 here last week by a margin of 2-to-1.

It marked the first time the office had changed hands in 36 years. George Cooper Jr., who had headed the organization until his 76th birthday, announced his retirement last fall (Billboard, Oct. 28).

Coming up through the ranks, DeGeorge had worked as business agent prior to his taking over an officer's post three years ago. C.L. "Dutch" Gorton, who had been business agent, was named secretary-treasurer without opposition.

DeGeorge defeated Joe Zinkan, a studio musician of the past 25 years. The election brought out the largest voter turnout in the history of the 2200 member union.

Ovid Collins Jr. and Walt Summers were elected trustees, while Peggy Shepherd was re-elected sergeant-at-arms.

Board members named were almost all country musicians. They were: Willie Ackerman, Jimmy Capps, Billy Linneman, Joe Edwards and Vic Willis. Bill Pursell and Rufus Long were named alternates.

During his 36 years, Cooper has guided the local to strength with an almost autonomous hand. Virtually all musicians are working.



ATLANTIC'S Jimmy Lee Morris signs a contract with the Shorty Lavender Talent Agency. His personal manager, Earl Ball, is shown at left, and at right is vice president John McMeen of the Lavender organization.

Spar Records Auctioned; IRS Sells All Equipment

NASHVILLE—All equipment and furnishings of Spar Records, a onetime factor in the recording industry here dealing to a great extent in "sound-alikes," was auctioned by Internal Revenue Service here to satisfy an unspecified lien.

There were 73 pieces of equipment in all, ranging from eight-track record consoles down to the mono variety, a supply of turntables, musical instruments (including piano and electric organ), amplifiers, mu-

sic stands, earphones, baffles, magnifiers, etc.

Some of the property was bought, at relatively low prices, by banks which had loans outstanding with Spar. The rest was purchased by various recording companies in the city. The auction was handled by James Mabry of IRS.

The Small Business Administration, which had a \$200,000 loan with Spar, had to forfeit it because IRS took precedence, a spokesman said.

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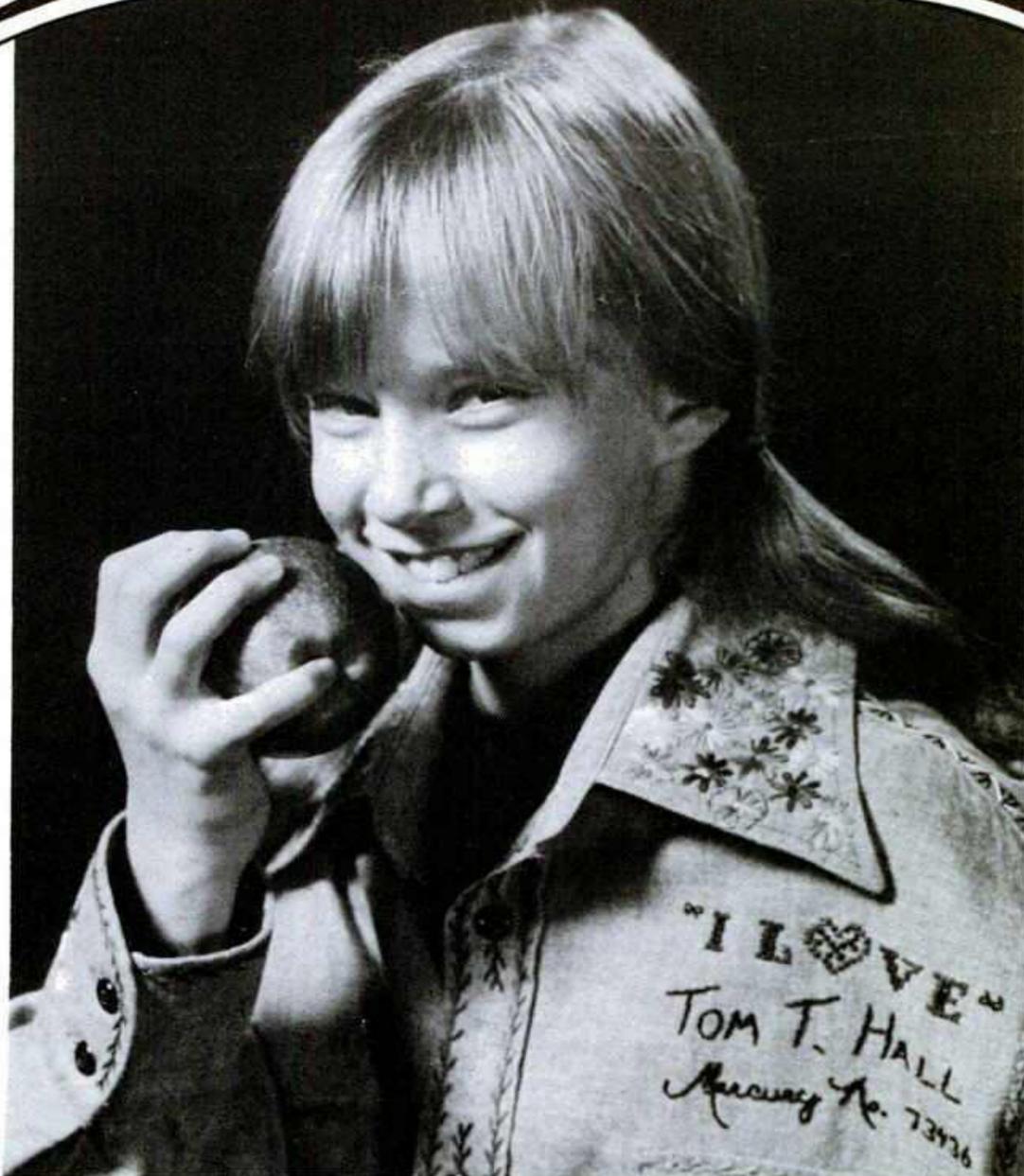


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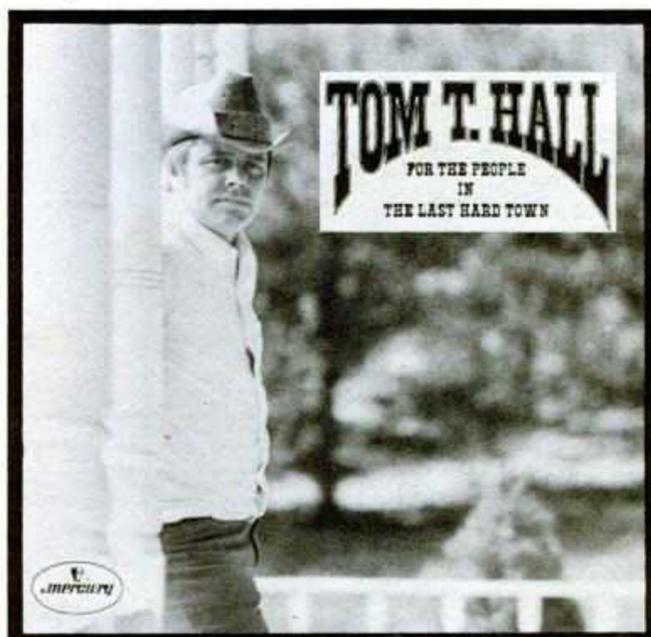


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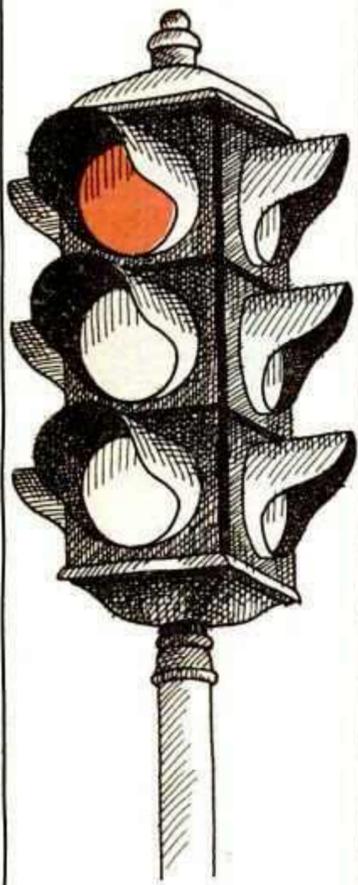
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Billboard

Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 12/22/73

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

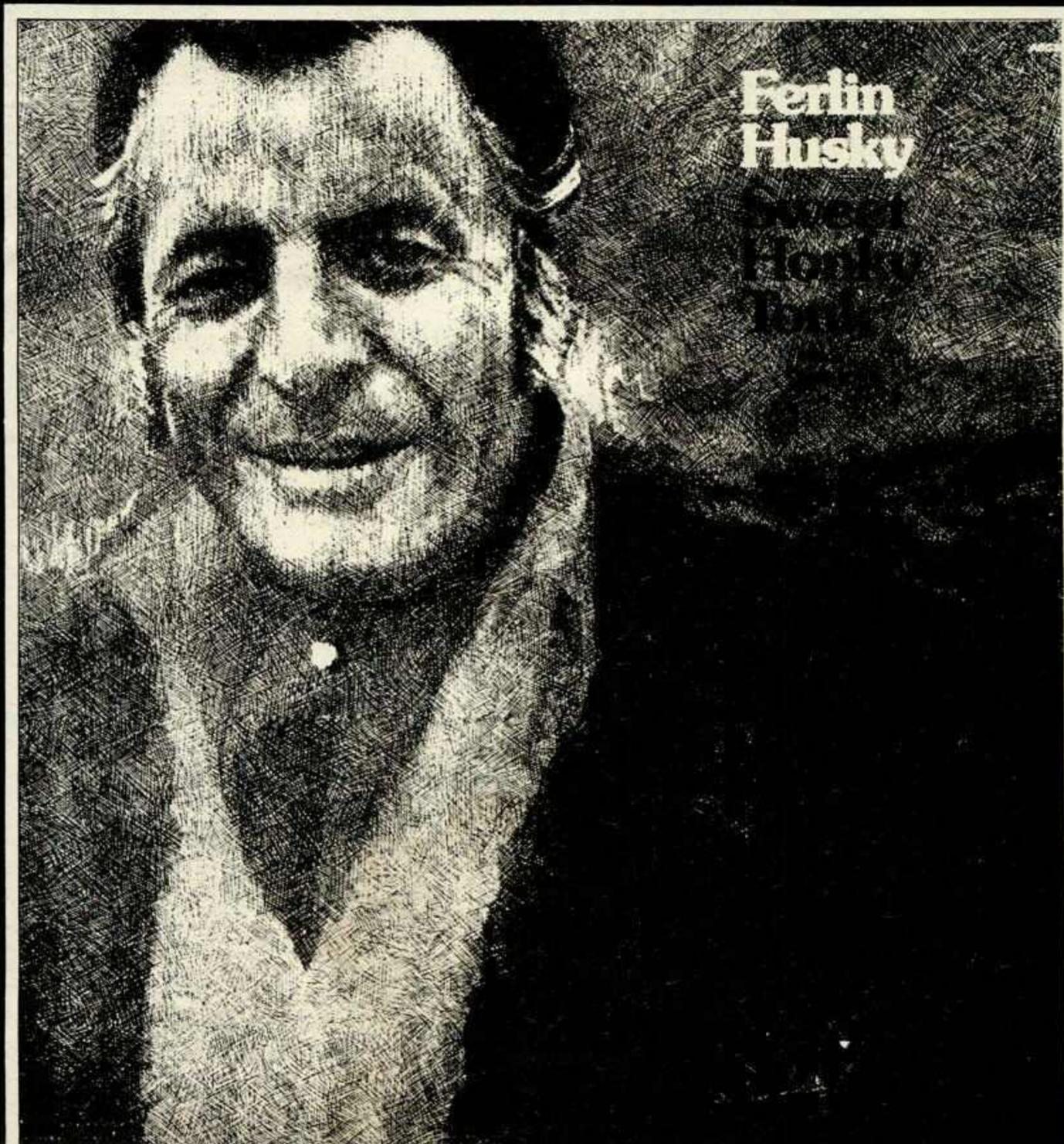
This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	
★	2	9	IF WE MAKE IT THROUGH DECEMBER—Merle Haggard (Merle Haggard) Capitol 3746 (Shade Tree, BMI)	★	46	4	BIG GAME HUNTER—Buck Owens (Buck Owens), Capitol 3769 (Blue Book, BMI)	68	65	12	CALIFORNIA BLUES—Compton Brothers (J. Rogers), Dot 17477 (Famous) (Peer Int'l, BMI)	
	2	11	AMAZING LOVE—Charley Pride (John Schweers) RCA 0073 (Pi-Gem, BMI)		36	15	COUNTRY SUNSHINE—Dottie West (B. Davis, Dottie West), RCA 0072 (Shade, ASCAP/Tree, BMI)	★	82	3	WHEN I GET MY HANDS ON YOU—Diana Trask (Norris Wilson, C. Taylor, Diana Trask), Dot 17486 (Famous) (Al Gallico/Algee, BMI)	
	3	12	IF YOU CAN'T FEEL IT (It Ain't There)—Freddie Hart (Freddie Hart), Capitol 3730 (Blue Book, BMI)		37	10	RELEASE ME—Charlie McCoy (W.S. Stevenson, Eddie Miller), Monument 78589 (Columbia) (Four Star, BMI)		70	2	SURPRISE, SURPRISE—Sonny James (C. Smith, Ben Peters), Capitol 3779 (Ben Peters, BMI)	
★	6	9	SOMEWHERE BETWEEN LOVE & TOMORROW—Roy Clark (B. Reneau, T. Lazarus) Dot 17480 (Famous) (Chess-Charlie Boy, ASCAP)		38	6	LET'S GO ALL THE WAY TONIGHT—Mel Tillis and Sherry Bryce (Mel Tillis), MGM 14660 (Cedarwood, Sawgrass, BMI)		71	5	ALL AROUND COWBOY OF 1964—Buddy Alan (Buddy Alan, R. MacDonald), Capitol 3749 (Blue Book, BMI)	
	5	14	THE MOST BEAUTIFUL GIRL—Charlie Rich (Norro Wilson, Billy Sherrill, Rory Bourke), Epic 5-11040 (Columbia) (Gallico/Algee, BMI)		39	10	LOVIN' SOMEONE ON MY MIND—Bobby Wright (D. Cook), ABC 11390 (Milene, ASCAP)		72	2	WHEN YOU GET BACK FROM NASHVILLE—Susan Raye (Buck Owens), Capitol 3782 (Blue Book, BMI)	
★	10	10	THE LAST LOVE SONG—Hank Williams, Jr. (Hank Williams, Jr.), MGM 14656 (Hank Williams, Jr., BMI)	★	51	5	SHE MET A STRANGER, I MET A TRAIN—Tommy Cash (J. Slate, D. Morrison), Epic 5-11057 (Columbia) (Tree, BMI)		73	4	TOO MUCH PRIDE—Mack White (Mack White), Commercial 11314 (N.S.D.) (Milene, ASCAP)	
★	11	18	LET ME BE THERE—Olivia Newton-John (John Rostill), MCA 40101 (Gallico, BMI)		41	6	PICK THE WILDWOOD FLOWER—Johnny Cash With Mother Maybelle Carter (J. Allen), Columbia 4-45938 (Tree, BMI)		74	6	I'VE GOT MINE—Anthony Armstrong Jones (Kenny O'Dell), Epic 5-11042 (Columbia) (House Of Gold, BMI)	
★	17	7	I LOVE—Tom T. Hall (Tom T. Hall), Mercury 73436 (Phonogram) (Hallnote, BMI)	★	52	5	HOUSE OF THE RISING SUN—Jody Miller (A. Price), Epic 5-11056 (Columbia) (Al Gallico, BMI)	★	98	2	THE UPTOWN POKER CLUB—Jerry Reed (Williams-Vodery-Havez), RCA 0194 (Warner Brothers, ASCAP)	
	9	11	LOVE ME/CRAWLIN' ON MY KNEES—Marty Robbins (Jeanne Pruett) MCA 40134 (Moss Rose, BMI)		43	10	SWEET BECKY WALKER—Larry Gatlin (Larry Gatlin), Monument 78584 (Columbia) (First Generation, BMI)	★	—	1	THERE WON'T BE ANYMORE—Charlie Rich (Charlie Rich), RCA 0195 (Charles Rich, BMI)	
	10	12	YOU ASK ME TO—Waylon Jennings (Waylon Jennings, Billy Joe Shaver), RCA 0086 (Baron, BMI)	★	54	4	THE RIVER'S TOO WIDE—Jim Munday (B. Morrison), ABC 11400 (Music City, ASCAP)		77	4	I'LL BE DOGGONE—Penny DeHaven (W. Robinson, W. Moore, M. Tarplin), Mercury 73434 (Phonogram) (Jobete, ASCAP)	
★	16	10	STILL LOVING YOU—Bob Luman (Glenn Sutton, Troy Shondell), Epic 5-11039 (Columbia) (Acuff Rose, BMI)	★	56	5	I'VE ALREADY STAYED TOO LONG—Don Adams (Ben Peters), Atlantic 4009 (Ben Peters, BMI)		78	9	GREEN DOOR—Mayf Nutter (M. Moore, B. Davis) Capitol 3734 (Hudson, BMI)	
★	18	8	SONG & DANCE MAN—Johnny Paycheck (J. Foster, B. Rice), Epic 5-11046 (Columbia) (Jack & Bill, ASCAP)		46	14	THE WHOLE WORLD'S MAKING LOVE—Bobby G. Rice (Rice, Rice, Fields), Metromedia Country 0075 (RCA) (Americus/Uncle Ben's, ASCAP)		79	4	FIDDLIN' AROUND—Chet Atkins (Johnny Gimble), RCA 0146 (Gardenia, BMI)	
	13	15	I'LL NEVER BREAK THESE CHAINS—Tommy Overstreet (S. Barrett, C. Black, R. Moreno), Dot 17474 (Famous) (Ricci Moreno, SESAC)		47	8	ROLLIN' RIG—Dave Dudley (Roy Baham), Rice 5064 (Newkeys, BMI)		80	3	DON'T PLAN ON LOSING YOU—Brian Collins (Arthur Kent, Frank Stanton), Dot 17483 (Two Rivers, ASCAP)	
	14	10	GOT LEAVING ON HER MIND—Nat Stuckey (Jack Clement), RCA 0115 (Jack, BMI)		48	5	COME ON PHONE—Jean Shepard (Johnny Slate, L. Henley), United Artists 317 (Tree, BMI)	★	—	1	I LOVE YOU, I LOVE YOU—David Houston & Barbara Hendrell (D. Walls, M. Wilson, S. Lyons), Epic 5-11068 (Columbia)	
★	19	6	HEY LORETTA—Loretta Lynn (Shel Silverstein), MCA 40150 (Evil Eye, BMI)	★	60	2	WORLD OF MAKE BELIEVE—Bill Anderson (Pee Wee Maddox, Marion Carpenter, Pete McCord), MCA 40164 (Gulf String/Singing River, BMI)		83	9	COUNTRY BOOGIE WOOGIE—Linda Nash (Jim Owen) Ace Of Hearts 0473 (Vector, BMI)	
	16	11	ALL IN THE NAME OF LOVE—Narvel Felts (Jerry Foster & Bill Rice) Cinnamon C 771 (Jack & Bill, ASCAP)		50	16	PAPER ROSES—Marie Osmond (J. Torre, F. Spielman), MGM 14609 (Lewis, ASCAP)		84	3	LOOKING BACK—Jerry Foster (Otis, Benton, Hendricks), Cinnamon 774 (Sweco/Eden, BMI)	
★	22	7	LOVIN' ON BORROWED TIME—Mel Street (Street, Rabbit, Heard), Metromedia Country 0143 (RCA) (Levisa/Briarpatch, BMI)	★	61	3	I'M STILL LOVING YOU—Joe Stampley (Glen Sutton, George Richey), Dot 17485 (Famous) (Flagship/Al Gallico, BMI)	★	96	2	ODE TO JOLE BLON—Gary Sargents (Tom T. Hall), Mercury 73440 (Phonogram) (Hallnote, BMI)	
	18	15	SING ABOUT LOVE—Lynn Anderson (Glenn Sutton), Columbia 4-45918 (Flagship, BMI)		52	13	STAY ALL NIGHT—Willie Nelson (Bob Wills/T. Duncan), Atlantic 45-2979 (Peer Int'l, BMI)		86	2	GEORGE LEROY CHICKASHEA—Porter Wagoner (Porter Wagoner), RCA 0187 (Owepac, BMI)	
★	26	7	AIN'T LOVE A GOOD THING—Connie Smith (D. Frazier), Columbia 4-45954 (Blue Crest, BMI)	★	64	4	JUST ONE MORE SONG—Jack Blanchard & Moby Morgan (Blanchard), Epic 5-11058 (Columbia) (Birdwalk, BMI)		87	3	FREEDOM AIN'T THE SAME—Archie Campbell (Jackie Johnson), RCA 0155 (Contention, SESAC)	
★	24	8	JOLENE—Dolly Parton (Dolly Parton), RCA 0145 (Owepac, BMI)		54	2	LUCKY LADIES—Jeanne Seely (Hank Cochran), MCA 40162 (Tree, BMI)		88	3	TUCKER & THE U.F.O.—Brush Arbor (Ken Munds), Capitol 3774 (House Of Hits, BMI)	
★	27	12	TOO MANY MEMORIES—Bobby Lewis (R. Bourkes, G. Barnhill), Ace Of Hearts 0472 (Brougham Hall, BMI/Window/Tomake, ASCAP)	★	66	4	WE'RE BACK IN LOVE AGAIN—Johnny Bush (Sonny Throckmorton, Glenn Martin), RCA 0164 (Tree, BMI)	★	100	2	PLEASE DADDY—John Denver (Bill Danoff, Taffy Nivert), RCA 0182 (Cherry Lane, ASCAP)	
★	28	8	ROSIE CRIES A LOT—Ferin Husky (J. Foster, B. Rice), ABC 11395 (Jack & Bill, ASCAP)		56	17	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette (George Jones, E. Montgomery), Epic 5-11031 (Columbia) (Altam/Hi, Morning, BMI)		90	2	GOOD ENOUGH TO BE YOUR MAN—Brian Shaw (Dave Kirby), RCA 0186 (Tree, BMI)	
★	23	8	LADY OF THE NIGHT—David Houston (E. Montgomery, C. Richey), Epic 5-11048 (Columbia) (Algee/Altam, BMI)		57	2	I'VE JUST GOT TO KNOW—Freddie Weller (B. Emerson, J. Emerson), Columbia 4-45968 (Golden Horn, ASCAP)		91	3	HALF-EMPTY BED—Stan Hitchcock (Allen Reynolds/Bob McOill), Cinnamon 770 (Jack, BMI)	
★	32	7	BAPTISM OF JESSE—Johnny Russell (Dallas Frasier, Sanger Shaver), RCA 0165 (Blue Crest, BMI)	★	75	1	LOVE SONG—Anne Murray (D.L. George, K. Loggins), Capitol 3776 (Portofino/Gnosnos, ASCAP)		92	2	RED ROSE FROM THE BLUE SIDE OF TOWN—George Morgan (Betty Jean Robinson, Hank Snow), MCA 40159 (4 Star/Hank's, BMI)	
	25	10	WHEREFORE & WHY—Glen Campbell (Gordon Lightfoot), Capitol 3735 (Warner Bros., ASCAP)	★	—	1	ANOTHER FOOTBALL YEAR—Jeannie C. Riley (Barney M. Ashner, H.D. White Jr.), MGM 14666 (Wilderness, BMI)		93	2	JULY, YOU'RE A WOMAN—Ed Bruce (J. Stewart), United Artist 353 (January, BMI)	
	26	8	THAT GIRL WHO WAITS ON TABLES—Ronnie Milsap (Bobby P. Barker), RCA 0097 (Chess, ASCAP)	★	59	7	DARLIN'—Ray Griff (Ray Griff), Dot 17471 (Famous) (Blue Echo, ASCAP)		94	—	1	DADDY, WHAT IF—Bobby Bare (Hal Silverstein), RCA 0197 (Evil Eye, BMI)
	27	6	ATTA WAY TO GO—Don Williams (Don Williams), JMI 32 (Jack, BMI)		60	5	MOONTAN—Jeri Ross (Bobby Braddock), ABC 11397 (Tree, BMI)		95	13	LOVE AND HONOR—Kenny Serratt (Merle Haggard), MGM 14636 (Shade Tree, BMI)	
	28	11	SOME OLD CALIFORNIA MEMORY—Henson Cargill (Doodle Owens & Warren Rabb) Atlantic 4007 (Hill & Range, BMI)	★	62	2	DON'T FORGET TO REMEMBER—Steeter Davis (B. Gibb, M. Gibb), RCA 0188 (Abigail, PRS)		96	—	1	WAKE ME INTO LOVE—Wilma Burgess & Bud Logan (R. Lane, R. Porter, T. McKeon), Shannon 816 (N.S.D.) (Tree/Cross Keys, BMI)
★	38	5	ONCE YOU'VE HAD THE BEST—George Jones (Johnny Paycheck), Epic 5-11053 (Columbia) (Copper Band, BMI)		63	6	RAMBLIN' MAN—Gary Stewart (Dickey Betts), RCA 0144 (No Exit, BMI)		97	—	1	JULY, YOU'RE A WOMAN—Red, White & Blue Grass (John Stewart), GRC 1009 (January, BMI)
	30	12	SOMETIMES A MEMORY AIN'T ENOUGH—Jerry Lee Lewis (Stan Kesler), Mercury 4-45917 (Phonogram) (Jerry Lee Lewis/Meltime, BMI)		64	4	AMARILLO BY MORNING—Terry Stafford (Terry Stafford, P. Frasier), Atlantic 4006 (Terry Stafford, BMI)		98	—	1	DADDY BLUEGRASS—Stoney Edwards (B. Bryant, F. Bryant), Capitol 3766 (House Of Bryant, BMI)
★	39	6	BIFF, THE PURPLE BEAR—Dick Feller (Dick Feller), United Artists 316 (Tree, BMI)		65	3	SOMETIME SUNSHINE—Jim Ed Brown (James Coleman, Johnny Wilson), RCA 0180 (Yearbook BMI/Pana, ASCAP)		99	—	1	HOW CAN I TELL HER—Earl Richards (Lobo), Ace Of Hearts 0477 (Kaiser/Famous, ASCAP)
★	41	6	I BELIEVE IN SUNSHINE—Roger Miller (Roger Miller), Columbia 4-45948 (Roger Miller, BMI)		66	9	IT'S RAINING IN SEATTLE—Wynn Stewart (Roger Murray) RCA 0114 (Return, BMI)		100	—	1	A SONG I'D LIKE TO SING—Kris Kristofferson & Rita Coolidge (Kris Kristofferson), A&M 1475 (Combine, BMI)
	33	13	LITTLE GIRL GONE—Donna Fargo (Donna Fargo), Dot 17476 (Famous) (Prima Donna, BMI)	★	77	3	SHE'S GOT EVERYTHING I NEED—Eddy Arnold (W.C. Thompson), MGM 14672 (Rose Bridge, BMI)					

Ferlin Husky's latest album
"SWEET HONKY TONK"
contains "BABY'S BLUE"
"BETWEEN ME AND BLUE"
and his current hit single
"ROSIE CRIES A LOT"

ABC 11395

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Buddy Lee Affiliates With Don Romeo's Omaha Agency to Serve Midwest Area

OMAHA—The concept of decentralizing agency work to "take the artists to the people of a given area" is working, according to Don Romeo.

Romeo, who heads his own packaging agency here, recently affiliated with Buddy Lee Attractions of Nashville to cover a seven-state mid-west area.

"It gives us a closer liaison with the people of this part of the country," Romeo explained. "We can get the talent lined up more quickly and serve the entire countryside," he said. "We are working with all sized markets, but most of the calls are coming from communities of from 1,500 to 50,000. They call in for talent, and we can give them a quick answer. We're way ahead of where we used to be."

Romeo said it is better to be based here rather than in Nashville because of the proximity of the office,

Thomas & Perry Link; Form Multi-Facet Co.

NASHVILLE—Formation of a new production company has been announced here by Arthur Thomas, singer-writer, and Paul Perry, former manager of Jeannie C. Riley, who guided her career through "Harper Valley P.T.A."

The two have formed Magnum Gold Productions, with offices on Music Row. The firm will "promote and produce custom recording sessions for new artists, and provide complete recording services and guidance."

Thomas has written songs recorded by Kay Starr, Ferlin Husky, George Jones, Connie Frances, Faron Young and others.

The company also will act as agent and manager for several new artists.

and the fact that he knows the territory. Through his own agency he remains in the packaging business, one which he has pursued since 1952 when he began booking clubs.

"I started with that, then went to the industrial shows and one-nighters," he said. "For the past 10 years I have been dealing in country because I saw it as the giant of the in-

dustry. Now it has grown to incredible proportions."

He said he and Lee had worked for three years to finalize the plans for setting up a branch of Buddy Lee Attractions here.

"We're the only people to have done it," Romeo said. "Buddy Lee pioneered this thing, and it's really happening."



LEADING COUNTRY music artists became disk jockeys for a day at KBUY in Fort Worth. Shown here are Bill Mack, regional RCA man; Johnny Bush, program director Tom McCall; Mel Tillis of MGM and Jerry Wright, general manager.

Nashville Scene

By BILL WILLIAMS

Johnny Bond and Tex Ritter have recorded together after all these years. With special permission from Capitol, the two cut a couple of sides at Hilltop Studios, and apparently it will be released on MGM. It's a comedy thing, and the two performed it for the first time on the "Grand Ole Opry." ... Making his first appearance on the "Opry" was Stuart Hamblen, after all these years. He also is cutting at Hilltop, doing an album of his hits over the years. ... The Cates Sisters, to the surprise of everyone, have cut a single of the old standard, "Uncle Pen," for MCA. It's due out soon.

Grandpa Jones ordered a new bus long before the energy crisis, and its delivery date was Dec. 15. He said he might have to park it in back and turn it into a hen house now. ... Charlie Walker's first release on Capitol, produced by Biff Collie, is set for a Christmas Eve release. ... KCRA-AM in Sacramento has sent its news department to Nashville for a series of shows on country music. Terry Richard was the latest to do some filming.

The first show at the new Opry House other than the opening "Opry" program will be a Hereford show, with cattle sold and entertainment provided by Jimmy Newman. ... It's a girl for Connie Smith, her first after two boys. Everyone is doing well. ... Jeannie Shephard will take her entire group to Visalia, Cal., next July to help celebrate the couple's 50th anniversary. ... The Osborne Brothers have 70 dates with Merle Haggard next year, booked by Bob Eubanks, and will play some college dates for the first time. They also are considering an offer to become a regular on a syndicated television show. ... Charlie Louvin is working the Hugh X. Lewis club in Printer's Alley for the balance of the holidays. ... Money is still pouring into the late Stringbean's estate, both from the musician's union and from recent dates he played.

Hank Snow says he has no immediate plans to replace his late guitarist, Jimmy Widener. ... Elson Smith, the first single act to appear at Opryland, and the writer of "Sheriff of Boone County," is appearing at the Frontier in Las Vegas with Frank Sinatra Jr., Phil Harris and the Harry James Orchestra. Smith is booked by the Beaverwood Talent Agency. ... Tom T. Hall has signed a management pact with Bob Neal, considered one of the leaders in the field. ... Ron Fogarty recently gave a benefit performance for the Newburg, Ore., chapter of an international group to help raise funds for youth oriented activities sponsored by the club.

Dolly Parton, stricken with throat trouble, was ordered to utter no sounds for a week. She's still lovely to look at. ... Del Reeves will tape a Dinah Shore show on Christmas eve, along with Bobby Goldsboro and Johnny Bench. ... Crystal Gayle is cutting her first UA-release. ... Jerry Clower, for the third straight year, has renewed his sales contract for McCulloch chain saws. ... Freddie Hart and Hank Locklin highlighted the first annual Disk Jockey Appreciation Day in Andalusia, Ala. Seventeen radio stations were represented. With the two were Ron Taylor and the Country Brand, along with Willie Morrell, and special guest Linda Plowman of Columbia. ... The Dean Martin television show has been shooting in Nashville for the past couple of weeks. ... Rusty Adams, former clown with the Webb Pierce show, has cut his first session for Plantation, called "Hippie From Mississippi," to the tune of Merle Haggard's "Oakie From Muskogee."

Charlie Roy, head of sales for Kustom Electronics, hosted Freddie Hart and his band, gave them the tour, and supplied them with new equipment. ... Cathy Clayton, originator of the "Noontime Nashville" syndicated radio show, has joined Owens-Fair & Associates. She will write a syndicated column, dealing

Billboard

Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 12/22/73

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>Label & Number (Distributing Label)</small>
1	1	35	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
2	2	13	ALL I EVER MEANT TO DO WAS SING—Johnny Rodriguez, Mercury SRM 1-686 (Phonogram)
★	5	16	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
★	7	22	COME LIVE WITH ME—Roy Clark, Dot DOS 26010 (Famous)
★	8	8	DON'T CRY NOW—Linda Ronstadt, Asylum SD 5064
6	6	13	SAWMILL—Mel Tillis, MGM SE 4907
7	3	12	PRIMROSE LANE/DON'T GIVE UP—Jerry Wallace, MCA 366
8	9	16	LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355
9	4	40	INTRODUCING—Johnny Rodriguez, Mercury SRM 61378 (Phonogram)
10	11	11	SUMMER (THE FIRST TIME)—Bobby Goldsboro, United Artist UA LA124 F
11	13	21	TOP OF THE WORLD—Lynn Anderson, Columbia KC 32429
12	14	20	TRIP TO HEAVEN—Freddie Hart, Capitol ST 11197
★	17	9	SOMETIMES A MEMORY AIN'T ENOUGH—Jerry Lee Lewis, Mercury SRM1-677 (Phonogram)
14	16	40	ENTERTAINER OF THE YEAR—Loretta Lynn, MCA 300
15	10	12	PAPER ROSES—Marie Osmond, MGM SE 4910
16	15	13	HANK WILSON'S BACK, Volume 1—Leon Russell, Shelter SW 8923 (Capitol)
17	18	26	SATIN SHEETS—Jeanne Pruett, MCA 338
18	12	12	FULL MOON—Kris Kristofferson & Rita Coolidge, A&M SP 4403
19	21	9	REDNECKS, WHITE SOCKS & BLUE RIBBON BEER—Johnny Russell, RCA APL1-0345
★	25	6	WHERE MY HEART IS—Ronnie Milsap, RCA APL1-0338
21	22	8	BEST OF JIM ED BROWN—RCA APL1-0275
★	29	5	ROY CLARK'S FAMILY ALBUM—Roy Clark, Dot DOS 26018 (Famous)
23	27	11	CARRY ME BACK—Statler Bros., Mercury SRM 1-676 (Phonogram)
24	23	20	LOVE & MUSIC—Porter Wagoner & Dolly Parton, RCA APL1-0248
25	20	10	MR. COUNTRY ROCK—Billy Crash Craddock, ABC ABCX 788
26	26	9	DEAR FOLKS, SORRY I HAVEN'T WRITTEN LATELY—Roger Miller, Columbia KC-32449
27	28	8	SINGS THE SONGS OF JIMMIE RODGERS—Lefty Frizzell, Columbia KC 32249
28	24	29	WHAT'S YOUR MAMA'S NAME?—Tanya Tucker, Columbia KC 32272
29	30	9	BUBBLING OVER—Dolly Parton, RCA APL1-0286
30	31	9	BEST OF GEORGE JONES VOL. II—RCA APL1-0316
31	33	8	MY FRIENDS CALL ME T.O.—Tommy Overstreet, Dot DOS 26012 (Famous)
32	19	37	JESUS WAS A CAPRICORN—Kris Kristofferson, Monument KZ 31909 (Columbia)
33	36	13	JOHNNY CASH & HIS WOMAN—Johnny Cash & June Carter, Columbia KC 32443
34	35	7	CLASS OF 73—Floyd Cramer, RCA APL1-0299
35	40	4	SONG'S FOR EVERYONE—Ray Griff, Dot DOS 2013 (Famous)
36	41	5	NASHVILLE—Ray Stevens, Barnaby 15007 (MGM)
★	—	1	ALL ABOUT A FEELING—Donna Fargo, Dot DOS 26019 (Famous)
38	39	5	GREAT MOMENTS WITH—Jim Reeves, RCA APL 1-0330
39	43	3	THIS IS BRIAN COLLINS—Brian Collins, Dot DOS 26017 (Famous)
40	42	4	THIS IS HENSON CARGILL COUNTRY—Henson Cargill, Atlantic SD 7279
41	44	4	NEW SUNRISE—Brenda Lee, MCA 373
42	38	20	I LOVE DIXIE BLUES—Merle Haggard, Capitol ST 11200
43	49	2	CLINGING TO A SAVING HAND—Conway Twitty, MCA 376
44	45	3	MOTHER MAYBELLE CARTER—Columbia KC-32436
45	47	3	FAREWELL TO THE RYMAN—David Rogers, Atlantic SD 7283
46	50	2	GOD IS ABUNDANT—Connie Smith, Columbia KC-32492
47	48	2	COUNTRY SUNSHINE—Dottie West, RCA APL1-0344
48	32	11	TOUCH THE MORNING—Don Gibson, Hickory HR 4501 (MGM)
49	—	1	THE MIDNIGHT OIL—Barbara Mandrell, Columbia KC 32743
50	—	1	FASTEST HARP IN THE SOUTH—Charlie McCoy, Monument KZ 32749 (Columbia)

with the personal and professional lives of the artists. ... Josie Brown had a full house all three nights at the K-Box Country show in Arlington, Tex. ... Grant Grieves has re-

corded at the House of Cash under the direction of Tommy Allsup. ... L.E. Thrasher, talent buyer for The Fair in Dallas, comes to Nashville in January to scout for new talent.

DECEMBER 22, 1973, BILLBOARD

McCoy Records '74 Yule LP in 1973

NASHVILLE—Charlie McCoy of Monument has just finished his Christmas album—for next year.

McCoy said he had several reasons for cutting it now. The musicians are in the proper mood, there is plenty of time to get it in the hands of distributors and the expense cards haven't come in from the last Christmas sessions yet.

Christmas music, McCoy says, is never dated.

TWO BIG RECORDS ON GLEN RECORDS "TILL I CAN'T TAKE IT ANYMORE" BY JESSE ROBERTS AND "I'M STILL A MAN" BY DAVID LYNN

D.J.s NEEDING COPIES WRITE LITTLE RICH JOHNSON BOX 3 BELIN, NEW MEXICO 87702



Hey, Loretta, you've done it again! Another hit single from country's greatest lady, also available on her latest album, "Love Is The Foundation" (MCA-355).

"Hey, Loretta"

(MCA-40150)

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Soul Sauce

Blacks Wait for Yule Yield

By LEROY ROBINSON

LOS ANGELES—Since Christmas is upon us, and it being a period of good spirits, gifts of joy and gifts of song, has anyone ever thought seriously about what Christmas means to black people, or why someone hasn't composed a piece of music like "I'm Dreaming Of A Black Christmas?"

Thinking of such a possibility, the thought immediately takes on the possibilities of facetiousness. Some careful thought, and investigation, however, would reveal Christmas to be peculiar to the lifestyles of almost all Americans since it is overwhelmingly European in character. In addition, Christmas is nearing the 2000 year old mark, which certainly limits the interest of black people who have only known freedom for 100 years.

Therefore, black music and its talented composers and musicians have willfully, it would seem, been remiss in bringing anymore to the yuletide period than participation, and a little soul.

Looking back, we might direct our attention to the velvet and meaningful rendering of the late Nat Cole of "The Christmas Song." With Cole's intrinsic handling of the lyrics, it became a song of brotherhood, something we all seem to take on whenever Christmas rolls around. It also served to involve black people in the Christmas spirit of things.

Many years passed before there was any involvement by black musicians in Christmas. Charles Brown's "Merry Christmas, Baby" was the first. Notably, the now-famous albums of Ramsey Lewis, "Sounds of Christmas" and "More Sounds of Christmas." The former album introduced a feeling... "a funky feeling," said one young lady, to standard Christmas songs that prior to Lewis' pianistic dealings, who employed his black music background and forms of the blues, jazz, rhythm and blues, no one had given black people a reason to get into the season.

It was certainly a new way of spreading the cheer, even though a little "funk" had to be included. And it became a way that other black recording artists could get involved. Later, Kenny Burrell, a brilliant guitarist of warmth and sensitivity, used his gift to add to the yuletide musical festivities, as did Lou Rawls, the Jackson Five, James Brown, and many other participants who have made musical offerings of Christmas.

As to how far black music involvement will go in bringing forth the feelings of black people to the yuletide season is anyone's guess. And we're doubtful there will be a penning of "I'm Dreaming Of A Black Christmas" anytime soon, because it may not be needed. What is needed, however, is the feeling of brotherhood by all men all through the year. And with that thought in mind, this pillar, and its humble writer, extend a cordial *Happy Holidays* to all its readers.

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	10	★ IF YOU'RE READY COME GO WITH ME—Staple Singers (H. Banks, H. Jackson, C. Hampton), Stax 0179 (Columbia) (East/Memphis Music, BMI)	34	34	10	YOU'RE SWEET, YOU'RE FINE, YOU'RE EVERYTHING—Tomorrow's Promise (Lee Pittman), Capitol 3695 (Astronomical, BMI)	67	50	16	LET ME BE YOUR LOVE—Betty Wright (C. Reid, W. Clarke, Betty Wright), Alston 4619 (Atlantic) (Sherlyn, BMI)
2	2	10	NEVER, NEVER GONNA GIVE YOU UP—Barry White (Barry White), 20th Century 2058 (Sa Vette, January, BMI)	35	33	9	COME LAY SOME LOVIN' ON ME—Marge Joseph (P. Kelly), Atlantic 45-2988 (Tree, BMI)	68	46	13	ALL THE WAY DOWN—Etta James (C.C. Williamson/T. Lawrence/G. Mekler), Chess 2144 (Cashew, ASCAP/Heavy Music, Midsummer Night, BMI)
★	7	7	LIVING FOR THE CITY—Stevie Wonder (Stevie Wonder), Tamla 54242 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	36	21	13	FELL FOR YOU—Dramatics (Tony Hester), Volt 4099 (Columbia) (Groovesville, BMI)	69	78	2	FIRST DAY—Softones (Hugo & Luigi, George Weiss), Avco 4626 (Avco/Embassy, ASCAP)
4	5	8	COME GET TO THIS—Marrin Gaye (M. Gaye), Tamla 54241 (Motown) (Jobete, ASCAP)	37	41	7	BOTH ENDS AGAINST THE MIDDLE—Jackie Moore (P. Hart, S. Bell), Atlantic 45-2989 (Cotillion/Cookie Box, BMI)	70	62	11	YOU'RE IN GOOD HANDS—Jermaine Jackson (F. Mizell, L. Mizell), Motown 1244 (Jobete, ASCAP)
5	3	11	ROCKIN' ROLL BABY—Stylistics (Thom Bell, Linda Creed), Avco 4625 (Mighty Three, BMI)	★	51	4	I MISS YOU—The Dells (Tony Hester), Cadet 5700 (Groovesville, BMI)	★	95	2	JOY—Isaac Hayes (Isaac Hayes), Enterprise 9085 (Columbia) (Incense/East/Memphis, BMI)
★	11	8	RIVER—Joe Simon (Eugene McDaniels), Spring 141 (Polydor) (Lonport, BMI)	39	31	10	IF I WERE ONLY A CHILD AGAIN—Curtis Mayfield (Curtis Mayfield), Curtom 1991 (Buddah) (Curtom, BMI)	★	83	2	STOP TO START—Blue Magic (J. Grant, A. Felder), Atco 6949 (W.M.O.C.T./Six Strings, BMI)
★	12	6	UNTIL YOU COME BACK TO ME (That's What I'm Gonna Do)—Aretha Franklin (S. Wonder, C. Paul, M. Broadnax), Atlantic 45-2995 (Jobete, ASCAP Stone Agate, BMI)	40	35	11	GET INVOLVED—George Soule (Jackson, E. Williams, R. Moore), Fame 302 (United Artists) (Fame, BMI)	73	80	4	IT MAY BE WINTER OUTSIDE (But In My Heart It's Spring)—Love Unlimited (Barry White, Paul Politi), 20th Century 2062 (Fox Fantare, Very Own, BMI)
8	4	12	CHEAPER TO KEEP HER—Johnnie Taylor (Mack Rice), Stax 0176 (Columbia) (East/Memphis/Delief, BMI)	★	73	2	MIDNIGHT TRAIN TO GEORGIA—Gladys Knight & the Pips (Jim Wetherly), Buddah 383 (Kece, ASCAP)	74	72	5	SUNSHINE LADY—Willie Hutch (Willie Hutch), Motown 1282 (Jobete, ASCAP)
9	6	14	THE LOVE I LOST (Part 1)—Harold Melvin & the Blue Notes (Kenny Gamble, Leon Huff), Philadelphia International 73533 (Columbia) (Mighty Three, BMI)	43	49	8	LET YOUR HAIR DOWN—Temptations (N. Whitfield), Gordy 7133 (Motown) (Stone Diamond, BMI)	75	75	7	GETTING TOGETHER—Brothers Guiding Light (Featuring David (Y. Montana, M. Dorn, K. Smith), Mercury 73389 (Phonogram) (Lone Wolf/Twin Tail/Anaton, BMI)
★	18	9	THIS TIME I'M GONE FOR GOOD—Bobby Blue Bland (D. Malone, D. Perry), Dunhill 4369 (Don, BMI)	★	58	3	MANGO MEAT—Mandrill (Wilson Brothers), Polydor 45-2250 (Mandrill/Intersong/Chappell, ASCAP)	76	82	4	GIVE ME JUST ANOTHER DAY—Miracles (L. Ware), Tamla 54240 (Motown) (Almo, ASCAP)
★	25	7	STONED TO THE BONE—James Brown (James Brown), Polydor 14210 (Dynatone/Belinda/Unichappell, BMI)	★	56	3	TRYING TO HOLD ON TO MY WOMAN—Lamont Dozier (M. Jackson, J. Reddick), ABC 11407 (Bullet Proof, BMI)	77	84	4	THIS FEELING OF LOSING YOU—Donny Elbert (Donny Elbert), All Platinum 2346 (Gambir/Celestine, BMI)
12	13	8	IT'S ALL OVER—Independents (Chuck Jackson, Marvin Yancy), Wand 11263 (Scepter) (Butler, ASCAP)	★	46	5	SOUL POWER—Maceo & The Macks (J. Brown), People 631 (Polydor) (Dynatone/Belinda/Unichappell, BMI)	78	87	4	I CAN'T BREAK AWAY—Chuck Jackson (J. Zekley, M. Bottler), ABC 11398 (Colgems/Gary Zekley, ASCAP)
★	30	5	I'VE GOT TO USE MY IMAGINATION—Gladys Knight & The Pips (Goffin, Goldberg), Buddah 393 (Screen Gems-Columbia, BMI)	★	57	5	SOUL BOOGIE WOOGIE—Wilson Pickett (Seals, Goodman, Jennings), RCA 0174 (Danor, BMI)	79	86	3	NO TIME TO BURN—Black Heat (Gray, Jones, Owens), Atlantic 45-2987 (Cotillion, BMI)
14	9	11	I WANNA KNOW YOUR NAME—Intruders (K. Gamble, L. Huff), Gamble 72508 (Columbia) (Mighty Three/Blackwood, BMI)	★	48	7	CAN THIS BE REAL—Natural Four (L. Hutson, M. Hawkins, J. Hutson), Curtom 1994 (Buddah) (Aopa/Silent Giant, ASCAP)	80	85	2	IF THAT'S THE WAY YOU WANT IT—Skylark (D. Lambert, B. Potter), Capitol 3773 (ABC/Dunhill/Soldier, BMI)
★	19	10	SHOW AND TELL—Al Wilson (Jerry Fuller), Rocky Road 30073 (Bell) (Fullness, BMI)	★	49	6	WHAT DO YOU WANT ME TO DO—Lou Courtney (Lou Courtney), Epic 5-11062 (Columbia) (Emalou/Ragmar, BMI)	81	88	3	TALKING ABOUT THE BOSS AND I—Harmon Beetha (R. Beetha), Musicor 1483 (Aral, ASCAP)
★	23	7	BABY COME CLOSE—Smokey Robinson (W. Robinson, P. Moffitt, M. Tarplin), Tamla 54239 (Motown) (Jobete, ASCAP)	★	60	3	FEEL GOOD—Rufus (A. Ciner), ABC 11394 (ABC/Dunhill, BMI)	82	74	8	IT'S SO NICE—Sam Russell (Sam Russell, Irvin Hunt), Playboy 50031 (Pasa Alta, BMI)
★	39	5	LIVIN' FOR YOU—Al Green (Al Green, Willie Mitchell), Hi 45-2257 (London) (Jec/Al Green, BMI)	★	64	4	WHAT IS HIP—Tower Of Power (S. Kupka, E. Castillo, D. Garibaldi), Warner Brothers 7748 (Nuptilio, ASCAP)	83	79	5	LEE—Detroit Emeralds (A. Tilton, S. Beatty, T. Graczyk), Westbound 220 (Chess/Janus) (Bridgeport, BMI)
18	20	8	ME & BABY BROTHER—War (S. Allen, H. Brown, M. Dickerson, L. Jordan), United Artists 350 (Far Out, ASCAP)	★	63	3	QUICK, FAST, IN A HURRY—New York City (Thom Bell, Linda Creed), Chelsea 0150 (RCA) (Asorted/Bell, BMI)	★	—	1	PUT YOUR HANDS TOGETHER—O'Jays (K. Gamble, L. Huff), Philadelphia International 73535 (Columbia) (Mighty Three, BMI)
19	22	7	I'M THE MIDNIGHT SPECIAL—Clarence Carter (G. Jackson, R. Moore, L. Chambers, A. Mitchell), Fame 330 (United Artists) (Fame, BMI)	★	53	4	SEXY MAMA—Moments (H. Ray, A. Goodman, S. Robinson), Stang 5052 (All Platinum) (Gambi, BMI)	85	89	3	KNOW WHAT YOU'RE DOING WHEN YOU LEAVE—Rushell Anderson (Rushell Anderson), Sunburst 1076 (Tam-Dee/Bruboon, BMI)
20	10	13	SOME GUYS HAVE ALL THE LUCK—Persuaders (J. Fortgang), Atco 45-6943 (KEC, ASCAP)	★	61	4	JUNGLE BOOGIE—Kool & The Gang (Kool & The Gang/R. Bell), De-Lite 559 (P.I.P.) (Delightful/Gar, BMI)	86	92	3	I'D RATHER BE (Blind, Clipped & Crazy)—O.V. Wright (C. Hodges, D. Malone, P. Carter), Backbeat 628 (ABC/Dunhill) (Jec, BMI)
21	24	8	I FOUND SUNSHINE—Chi-Lites (Eugene Record), Brunswick 55503 (Julio-Brian, BMI)	★	70	4	POWER OF LOVE—Jerry Butler (J. Bristol, J. Butler), Mercury 73443 (Phonogram) (Bushka, ASCAP)	87	93	3	YOU'RE MY DESIRE—Four Mints (Ben Caldwell), Capsool 28 (Danimo, BMI)
22	8	13	YOU'RE A SPECIAL PART OF ME—Diana Ross & Marvin Gaye (G. Wright/W. Johnson/A. Porter), Motown 1280 (Stein & Van Stock, ASCAP)	★	56	20	WISH THAT YOU WERE MINE—Manhattans (W. Lovitt), Columbia 4-45971 (Blackwood/Nattahnam, BMI)	88	94	3	FOR THE GOOD TIMES—Seventh Wonder (Kris Kristofferson), Abet 9454 (Buck Horn, BMI)
23	17	13	FOR YOUR LOVE—Gwen McCrae (Ed Townsend), Cat 1989 (Beachwood, BMI)	★	69	2	CHECK IT OUT—Tavares (Butler, Osborn), Capitol 3674 (Haymarket, BMI)	89	91	3	DON'T WRITE A CHECK WITH YOUR MOUTH—Sonny Green (M. Grayson, L. Horlon), Hill 339 (United Artists) (Respect, BMI)
24	14	11	SWEET UNDERSTANDING LOVE—Four Tops (R. Benson, V. Benson, I. Hunter), Dunhill 4366 (ABC/Dunhill, Rait, BMI)	★	58	5	I LIKE TO LIVE THE LOVE—B.B. King (D. Crawford, C. Mann), ABC 11406 (American Broadcasting/DaAnn, ASCAP)	90	99	2	I WILL—Ruby Winters (D. Glasser), Polydor 14202 (Camarillo, BMI)
25	16	16	HAVING A PARTY—Orations (Sam Cooke), MGM 14623 (Kags, BMI)	★	59	16	KNOW YOU ANYWHERE—Ashford & Simpson (Nicholas Ashford, Valerie Simpson), Warner Brothers 7745 (Nica O-Val, ASCAP)	91	100	2	LOVE IS SUCH A GOOD THING—Fessor Funk & His Eighth Street Funk Band (Terry Lewis, Roxbury 0076 (RCA) (Every Little Tune/Mighty Moe, ASCAP)
★	32	8	WHAT CAN I TELL HER—Timmy Thomas (Reid, Clarke, Shapiro), Glades 1717 (Sherlyn, BMI)	★	60	18	GET IT TOGETHER—The Jackson 5 (B. Gordy, H. David, D. Fletcher, J. Marcellino, M. Larson), Motown 1277 (Jobete, ASCAP)	92	—	1	FLASHBACK—5th Dimension (Alan O'Day, Artie Wayne), Bell 45425 (E.R. Morris/Zapata, ASCAP)
★	44	4	CAN'T SAY NOTHIN'—Curtis Mayfield (Curtis Mayfield), Curtom 1993 (Buddah) (Chi-Sound, BMI)	★	61	4	I'VE GOT TO BREAK AWAY—Baby Washington (L. Chandler, D. Irwin, B. Washington), Master Five 9107 (Black Ivy, ASCAP)	93	—	1	FOOL'S HALL OF FAME—The Lovely (J.R. Bailey, K. Williams, M. Kent), Wand 11266 (Scepter) (Dash A Tunes/Our Children, BMI)
28	37	6	FRISKY—Sly Stone (Sylvester Stewart), Epic 5-11060 (Columbia) (Stone Flower, BMI)	★	76	2	THE LOVE'S THEME—Love Unlimited Orchestra (Barry White), 20th Century 2069 (SA-Vette/January, BMI)	94	—	1	SO TIED UP—Sam Dees (S. Dees, B. Brandon), Atlantic 45-2991 (Moonson, BMI)
★	45	7	KEEP YOUR HEAD TO THE SKY—Earth, Wind & Fire (M. White), Columbia 4-45953 (Hummit, BMI)	★	63	77	WHAT IT COMES DOWN TO—Isley Bros. (Isley Brothers), T-Neck 2252 (Columbia) (Boniva, ASCAP)	95	—	1	COME LITTLE CHILDREN—Donny Hathaway (Donny Hathaway), Columbia 45-6951 (Don Bow, BMI)
30	36	7	COME LIVE WITH ME—Ray Charles (Boudreaux Bryant, Felice Bryant), Crossover 973 (House Of Bryant, BMI)	★	64	42	WRAPPED UP IN YOUR WARM AND TENDER LOVE—Tyronne Davis (Richard Parker, Carl Davis), Dakar 4526 (Brunswick) (Julio Brian Music, BMI)	96	—	1	I'LL BE THE OTHER WOMAN—Soul Children (Homer Banks, Carl Hampton), Stax 0182 (East/Memphis, BMI)
31	38	9	LOVE CHAIN—Candi Staton (G. Jackson, R. Moore, L. Chambers), Fame 328 (United Artists) (Fame, BMI)	65	67	8	SOMEBODY'S BEEN ENJOYING MY HOME—Don Covay (L. Scott, E. Darby), Mercury 73430 (Phonogram) (U-Van, ASCAP)	97	—	1	FUNKY MUSIC, PART I—Thomas East (Lee Anthony, Thomas East), Lion 166 (MGM) (Underground/Unichappell, BMI)
32	40	11	STORMY MONDAY—Lattimore (Hines, Eckstone), Glades 1716 (Warner Bros. Music, ASCAP)	66	71	6	WE WANT TO PARRTY, PARRTY, PARRTY—Parrty Part 1, Lyn Collins (James Brown), People 630 (Polydor), (Dynatone/Belinda/Unichappell, BMI)	98	—	1	BEEP-A-BOO—Darren Green (McCoy-Cobb), RCA 0154 (Van McCoy/Interior, BMI)
33	15	14	SPACE RACE—Billy Preston (Billy Preston), A&M 1463 (W.E.P., BMI)	66	71	6		99	—	1	I HAD A TALK WITH MY MAN—Inez Fox (Billy Davis, Leonard Caston), Volt 4101 (Columbia) (Chevis, BMI)
								100	—	1	BABY I LOVE YOU—Benny Johnson (Edna Toles), Today 1527 (Perception) (Pop Draw, ASCAP)

MORE "DE FRANCO FEVER"

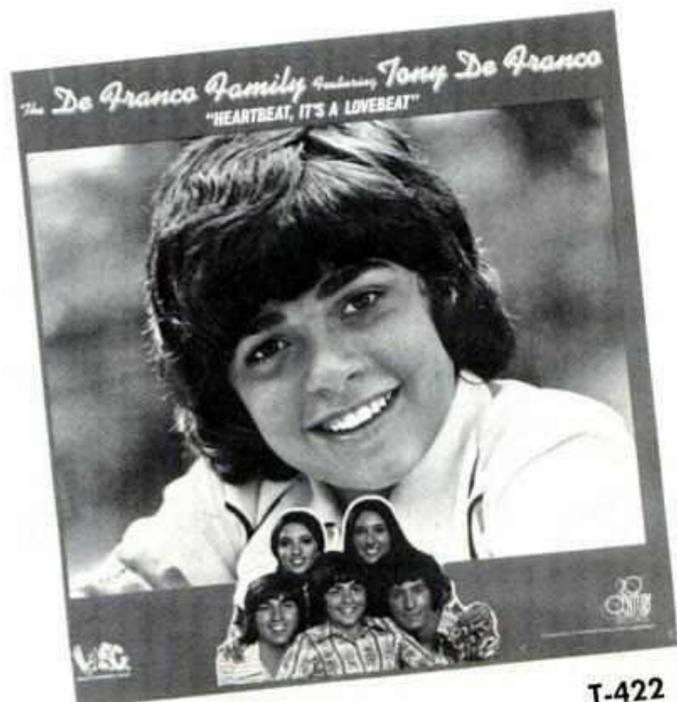
DE FRANCO FAMILY
"ABRA-GA-DABRA"
FROM THE ALBUM, "HEARTBEAT, IT'S A LOVEBEAT"
Featuring **TONY DeFRANCO**

TC-2070

V&C
UNIVERSAL ENTERTAINMENT GROUP

20TH CENTURY RECORDS
A SUBSIDIARY OF 20TH CENTURY-FOX FILM CORPORATION

FROM A RED HOT ALBUM



**Produced by
WALT MESKELL
for Mike Post Productions**

20TH CENTURY RECORDS
A SUBSIDIARY OF 20TH CENTURY-FOX FILM CORPORATION

WHERE THEIR FRIENDS ARE!



THERE HAS TO BE AN IDOL!!!

No one can spell out the certain mysterious quality that make Sinatra's hearts beat a little faster. Sinatra has it . . . Sinatra has it . . . and there are a series of young stars recently who stirred up the

kind of excitement we're talking about. Namely Bobby Sherman, David Cassidy, and Donny Osmond. The truth is . . . there HAS to be an idol. When there is . . . RECORD SALES ZOOM and the

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We're glad to report things look brighter than bright.

Here's

TONY DeFRANCO



DeFRANCOS

DeFRANCOS



THE DeFRANCO FAMILY



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Once, every so often, a musical group emerges so fresh and exciting words simply can't do them justice. Their faces and voices tell the story. The fact is they are for real . . . a real family with real talent.



TONY, 14—"I don't mind it when people compare me to Donny Osmond. He's a great guy and he sells a lot of records."

Tony De Franco would rather play hockey than sing; Nino De Franco can't wait to open his own music store; Marisa and Merlina secretly want to meet a special boy, fall in love, and get married. But Benny De Franco is the oldest and he wants them all to be the singing De Franco family, and what Benny says goes.

It's always been that way. Ever since Benny took up the guitar when he was 8-years-old, the whole De Franco clan just fell into line and followed his lead. Nino was next with the guitar; then Marisa took up the cordovox; Merlina the drums; and Tony the trombone.

Encouraged by their parents, Antonio and Maria, the De Franco Family spent most of their free time working on a musical act. Soon they were in demand for appearances in and around their home town of Welland, Ontario.

Though the group sang along with their music while practicing, they never performed vocally in public. They'd always thought of themselves as a musical group and not as singers.

This all changed about two years ago when Mrs. De Franco, who knew her son Tony had a fine singing voice, asked Tony if he would sing a song along with the group for a large banquet in Toronto. Tony at first refused, but when Mrs. De Franco offered to pay him five dollars to sing, he reconsidered.

Once up on stage, Tony belted out "Hey Jude" with backing by his brothers and sisters and brought down the house. From this time on, the De Franco Family became the singing De Francos and Tony took his five bucks and spent it all on chocolate candy and ice cream. He still can down a pound of chocolates at a sitting.

With singing added to their act, The De Francos became more popular than ever in their local region of the Niagara Peninsula in Canada. Their faces soon began popping up in various newspaper features around the country and one of these came to the attention of Charles Laufer.

Laufer, publisher of Tiger Beat, FaVE and Tiger Beat Spectacular magazines, phoned the De Francos in Canada and invited them to come to Hollywood for a week. The had a 'LOOK' that Laufer felt would appeal to his readers.



MERLINA, 16—"I think the most fun of all is the concerts. I love the feel of a live audience."

Mr. and Mrs. Antonio De Franco pose proudly with their five children.



Once in Hollywood, the Laufer editors did a series of interviews and photographs of the De Francos which were published in their various magazines. Mail response to these articles convinced Laufer that the De Franco talent was something special. Mrs. De Franco and the five young De Francos moved temporarily to Hollywood where they would be readily available to pursue a recording career. Mr. De Franco, employed as a custodian at the International Nickel Company in Port Colbourne, remained in Canada.

Laufer hired Mike Post and Walt Meskell to produce the De Francos' first three sides for his Laufer Entertainment Group record arm. Post and Meskell knew immediately that they were working with a group who had tremendous possibilities. Their talents, though untried, were unique and Meskell searched for many weeks in order to come up with the right material for the group. He wanted their first efforts to be something more than the kind of music industry people label 'bubble gum.' Meskell succeeded.

Russ Regan heard the De Francos just once and knew they were going to be a giant act. He liked their sound, he liked their looks and he immediately made a deal to distribute the L.E.G.—De Franco recordings via 20th Century Records. Regan, noted for his insight in the music world, didn't make a mistake.

"Heartbeat—It's a Lovebeat" was released by 20th Century Records in June of 1973. Dick Clark put the De Francos on his "American Bandstand" on July 14, 1973 and they created more viewer response than any other Bandstand attraction. To date the single has sold 1,750,000 records and as Regan puts it, "It just won't die!"

The album, "Heartbeat—It's a Lovebeat" is also enjoying sizzling sales and should be Gold before the end of the year.

Now, what does all this mean to five clean cut kids from Canada? First, it means work and lots of it, but don't expect to see a De Franco oversaturation. Dan Cleary of CMA, the group's agent, explains it this way. "The kids have already had offers to do concerts all over the country and they'll do them. But right



NINO, 18—"We're going to sing a variety of songs written by many different composers."



BENNY, 20—"So far we haven't written any of our own songs. But we're working on some."

now, we're going to take our time and set some directions.

"Their first prime time national TV show will be Jack Benny's Second Farewell Special, on NBC-TV at 8 P.M. on Thursday, January 24. I don't think a group could get a better TV send off than this. Before this they'll play Disneyland the week after Christmas, and then finish recording their second album."

Cleary's excited about the group's future and puts down the critics who say a 'bubble gum' act has a two year life span. "I don't think the De Franco Family will appeal only to teenage girls. They have a much wider audience than this and they'll continued to develop in other areas as time goes on."

Their music is largely in the hands of Walt Meskell who personally selects their material and produces them. Meskell believes "Tony's a tremendously talented singer, but since he's only 14, certain song lyrics are out for him. But this doesn't mean that he'll be singing 'bubble gum' tunes.

"The songs for the De Francos will be chosen so that everyone can enjoy them. The first album had a variety of material . . . everything from up-beat novelty tunes to serious love songs. The next album will be pretty much the same."

So far the De Francos haven't recorded any of the songs they've written. Benny is the composer in the family, but he likes singing other people's material. "Sure," Benny admits, "we plan to sing some of our own songs, but I don't think we'll ever do an entire album just of our material. I like a variety of music from lots of different composers. I think it gives lots more life to an album."

Now that the De Franco Family is on its way to a long and successful career, Mr. De Franco has quit his job in Canada and joined his wife and children on a permanent basis.

The warmth and togetherness of the De Franco family radiates when they perform together and even when they're just spending a simple day at home. They love one another and it shows up in their music. Once you meet them, you want to be with them, and have fun with them. It's like wanting to be a part of their family.

That same feeling seems to be catching on with record buyers all over the world.



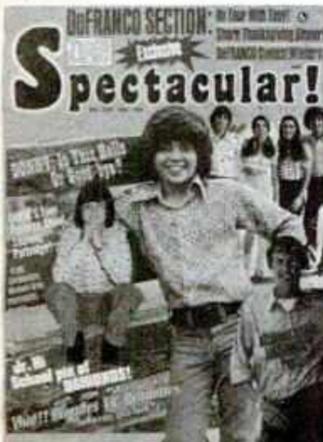
MARISA, 19—"First we're a family. Second we're a musical group."



***L.E.G.
LAUFER ENTERTAINMENT GROUP
CONGRATULATES THE DE FRANCO FAMILY
ON ITS GOLD RECORD "HEARTBEAT-IT'S
A LOVEBEAT" ... "ONLY THE FIRST OF MANY"**

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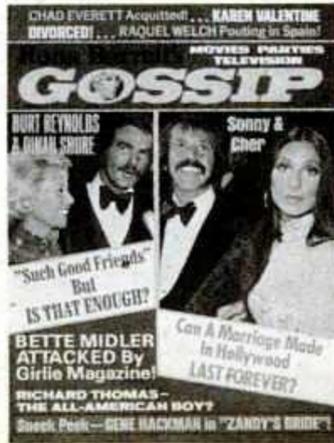
RIGHT ON!



**RONA BARRETT'S
HOLLYWOOD**



**RONA BARRETT'S
GOSSIP**



*L.E.G. was established in 1972 as a musical production company to develop new talent in the recording field. Relying on its experience of successfully spotting and giving editorial exposure to entertainers in the youth market, The Laufer Company began to apply its expertise to its newly signed group, THE DE FRANCO FAMILY. "Heartbeat—It's a Lovebeat," the group's initial release was backed by thorough editorial coverage in all of the Laufer Publications. The outstanding success of L.E.G.'s very first group has been extremely encouraging and additional artists are presently being developed, plying the same technique.

**IT TAKES A WINNING TEAM
TO KEEP THE "MAGIC" GOING!**

**THE DE FRANCO FAMILY
"ABRA-CA-DABRA"**

**Featuring
TONY DE FRANCO**

**Written by
TIM MARTIN • WALT MESKELL**



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THE FAMILY!**

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START OF A *SHINING* CAREER

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MINNEAPOLIS, MINN.
Heilicher Brothers
7600 Wayzata Blvd.
Minneapolis, Minn. 55426

NASHVILLE, TENN.
Music City Records
25 Lincoln St.
Nashville, Tenn. 37202

NEW JERSEY
Apex-Martin Record Sales
467 Mundet Place
Hillside, New Jersey 07205

NEW ORLEANS, LA.
All South Distributors
1924 La Fayette St.
New Orleans, La. 70112

NEW YORK
Beta Distributors
599 10th Ave.
New York, New York 10036

PHILADELPHIA, PA.
Universal Record Distributors
919 N. Broad St.
Philadelphia, Pa. 19123

PHOENIX, ARIZONA
Alta Distributors
2950 W. Catalina Dr.
Phoenix, Ariz. 85017

SEATTLE, WASH.
ABC Record & Tape Sales
729 So. Fidalgo
Seattle, Wash. 98108

ST. LOUIS/KANSAS CITY
Commercial Music
1401 N. Price Rd.
St. Louis, Mo. 63132

INTERNATIONAL
Stan's Records
728 Texas St.
Shreveport, La. 71120

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FRANCE
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JAMAICA
Record Distributors Limited

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**AUSTRIA, BELGIUM, DENMARK,
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Phonogram International B.V.

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SPAIN
Discos Movieplay

VENEZUELA
Suramericana del Disco

Creative Trends

'Pro Voice in 6 Hr.' Method

• Continued from page 3

break himself because of a weak voice.

Browne a Believer

"Warren can do everything he says he can do," says Browne. "It's great, incredible. Right now I'm not any perfect example of the work, because I've just started again but already I feel tremendous improve-



WARREN BARIGAN

ment in my voice." At Browne's recent Roxy Theater engagement, his voice was a fine instrument, clear and smooth and entirely capable of putting across his complex lyrics.

Elektra's Patti Dahlstrom is another Barigan student whose striking vocal improvement can be traced through two albums. She just sent her mentor a postcard stating that her voice is holding up on a strenuous club tour through the below-zero temperatures and blizzards currently raging the Midwest.

Barigan's secret is physical stress. He believes that everybody has a fine natural vocal capability and excellent pitch. But everyday tensions of living build up over the years and force our bodies into subconsciously-maintained positions of awkward strain which reflect in the voice.

His theory is that the body can be programmed to return permanently to a more relaxed nerve-muscle pattern, by a series of exercises which break up the years of bad habits.

How It Works

Specifically, Barigan sits down his students and places their bodies into various awkward stances, meanwhile getting them to compress their breaths and make simple raspy

sounds. Then immediately afterwards he has them hit a vocal note that surprises them with the ease and power they can get.

He teaches that the voice is a far tougher machine than commonly believed. And by forcing the voice to perform under proper conditions of artificial stress it automatically sets up new habits freeing its fullest potential.

Barigan himself is a burly man with as booming a voice as could be imagined. He is from a large Armenian clan in Fresno, Calif. While working on his teacher's degree from Fresno State University, he injured his larynx after five years of conventional vocal training.

Deciding there had to be a more systematic approach to voice building, Barigan found in New York a former Bell Laboratories voice research scientist, Dr. Douglas Stanley, with whom he studied the actual physical processes of singing.

Barigan has totalled about 700 students since working full-time on his Vocal Bio-Matrix system from 1966. He says he has never found anyone who was genuinely tone-deaf. "If a person can't carry a tune, but loves listening to music, how can you say he's tone deaf?"

15-Minute Workouts

Barigan's six-hour course must be

broken up into 24 sessions of 15 minutes apiece because the body can't handle any longer strain. For some of the exercises, he presses on the student's chest or pokes him on the stomach. But there's nothing emotionally threatening about the way these things are done, as this writer can testify having sampled two Barigan sessions in the interests of participatory journalism. My voice got noticeably stronger too.

Barigan works out of a rambling home on an acre of suburban Encino. He is pushing to complete three books about various aspects of his system, which he is writing simultaneously. Then he will begin preparing other teachers to use the method and also develop a children's program. In order to finish all these other projects, he is currently limiting his new students to pros and charging them \$1,020 for the program.

Jimmy Webb tried to establish a singing career after his astounding success as composer of "Up, Up and Away" and "MacArthur Park." The first results, for anyone who remembers his early concerts, were embarrassing. He's another Barigan alumnus now, and his most recent album on Warner Bros. demonstrated he could carry fine tunes as well as write them.

Del No "Runaway" From Music Work

By BOB KIRSCH

LOS ANGELES—From 1961 through 1966, Del Shannon ran up a string of 16 chart singles. Then he apparently vanished from the record scene, save for an LP now and then.

Now, however, Shannon is back with a live LP from England as well as a single cut in Nashville and several sides co-written and co-produced with Jeff Lynne of the Electric Light Orchestra.

"When I first left the road I decided I'd try my hand at producing other groups," Shannon says. "I found a group called Smith, worked with them for five months and then

turned them over to ABC/Dunhill, where they were a hit act till they broke up. Then I worked with Brian Hyland, who had been a friend of mine for years, and produced "Gypsy Woman" for him, which eventually went to number one. After that I sort of went into hibernation for a bit."

In 1970, an offer to tour England came. He has returned half a dozen times since, and is now planning to tour the states doing mainly clubs and colleges as well as a few revivals. "I've only done a few revivals," Shannon says, "but my attitude toward them is changing. At first I didn't want to go back and do my old hits. But then I thought, what is entertainment. And the answer was, making people happy. So if my older material makes people happy, then I'm glad to do it."

How did Shannon manage to have so many consecutive hits during a time when there was an abundance of one-shot artists? "I found a formula and stuck with it," he says. "Everyone was doing majors and I did minors. And I used a few new instruments."

As for current plans, Shannon says his new single is purposely commercial. Concerning his work with Jeff Lynne, he adds, "I read in an interview where Lynne said I was one of his favorite singers. I had already heard his stuff and been knocked out by it, so when I got to England I called him and asked if he wanted to get together. So we cut three sides with his band backing me." As for a record deal, Shannon says he is currently talking to one label.

"I've paid my dues," Shannon says, "and I don't have to or don't plan to start all over again. But I'm willing to work. I'm going to England, Australia and Singapore next year as well as touring the states. And I hope the new record will be out around the first of the year."



ELTON JOHN is one rock star who really likes rock parties. Here, during a recent whirlwind visit to Los Angeles. At top he's seen congratulating Dory Previn at her Troubadour debut, and below chatting with Rolling Stone Bill Wyman at opening of Hollywood offices for Elton's Rocket Records label.

DECEMBER 22, 1973. BILLBOARD

Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	★STAR Performer—singles registering greatest proportionate upward progress this week			This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
			TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)				
1	1	8	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141	31	34	11	SOUL CLASSICS, Vol. II James Brown, Polydor SC 5402		
★2	5	8	JOY Isaac Hayes, Enterprise ENS 5C** (Columbia)	32	36	3	ISLEY'S GREATEST HITS Isley Brothers, T-Neck TNS 3011 (Columbia)		
3	4	9	EVERYBODY LIKES SOME KIND OF MUSIC Billy Preston, A&M SP 3526	33	39	6	UNsung HEROES The Crusaders, Blue Thumb BTS 6007		
4	2	15	LET'S GET IT ON Marvin Gaye, Tamla T 329 VI (Motown)	34	38	6	ANAL-Y-SIS The Nite-Lighters, RCA APL1-0211		
5	3	16	CHI-LITES Brunswick BL 754197	35	30	34	NATURAL HIGH Bloodstone, London XPS 620		
6	7	11	JUST OUTSIDE OF TOWN Mandrill, Polydor PD 5059	36	32	19	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)		
★7	9	7	BLACK & BLUE Harold Melvin & The Blue Notes, Philadelphia International KZ 32407 (Columbia)	★37	47	3	HIS CALIFORNIA ALBUM Bobby Blue Bland, Dunhill DSX 50163		
8	6	13	GET IT TOGETHER Jackson 5, Motown M 783 VI	38	29	23	POINTER SISTERS Blue Thumb BTS 48		
9	8	29	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	39	43	15	TO KNOW YOU IS TO LOVE YOU B.B. King, ABC ABX 794		
10	11	6	DIANA AND MARVIN Diana Ross and Marvin Gaye, Motown M803VI	40	35	32	CALL ME Al Green, Hi XSHL 32077 (London)		
★15	9	9	A DRAMATIC EXPERIENCE Dramatics, Volt VOS 6019 (Columbia)	41	42	10	GREATEST HITS Main Ingredient, RCA APL 1-0314		
★21	17	17	UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414	42	46	4	CROWN PRINCE OF DANCE Rufus Thomas, Stax STS 308 (Columbia)		
13	16	11	WILD & PEACEFUL Kool & The Gang, De-Lite DEP 2013 (P.I.P.)	43	37	13	IT HURTS SO GOOD Millie Jackson, Spring SPR 5706 (Polydor)		
14	14	16	3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)	44	41	35	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407		
15	17	18	BE WHAT YOU ARE Staple Singers, Stax STS 3015 (Columbia)	★45	-	1	SUPERFUNK Funk Inc., PR 10071 (Fantasy)		
★23	4	4	STONE GON' Barry White, 20th Century T 423	46	48	5	RICHARD PRYOR Reprise RS 6325		
17	18	12	FULLY EXPOSED Willie Hutch, Motown M 748 VI	47	51	15	2 Deodato, CTI 6029		
★22	6	6	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)	48	53	4	FILET OF SOUL Various Artists, Stax STS 3021 (Columbia)		
19	19	9	AT THEIR BEST Crusaders, Motown M 796 VI	49	57	2	NUTBUSH CITY LIMITS Ike & Tina Turner, UA-LA180-F (United Artists)		
20	10	14	MAIN STREET PEOPLE Four Tops, Dunhill DSX 50144	50	54	7	LOVE SIGN The Counts, Aware AA 2002.		
21	24	8	THE DELLS Cadet CA 50046	51	40	27	MA Rare Earth, Rare Earth R 546 L (Motown)		
22	12	17	DELIVER THE WORD War, United Artists UA LA128 F	52	49	5	CHRONICLES Booker T. & Priscilla, A&M 4413		
23	27	5	WAR OF GODS Billy Paul, Philadelphia International KZ 32409 (Columbia)	53	56	2	BOOGER BEAR Buddy Miles Express, Columbia KC 32694		
24	33	5	ROCKIN' ROLL BABY Stylistics, Avco AV 11010	54	-	1	OUT HERE ON MY OWN Lamont Dozier, ABC ABX-804		
25	25	10	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285	55	50	3	SWEAT & LOVE David Porter, Enterprise ENS 1026 (Columbia)		
26	20	11	LIVE AT CARNEGIE Shirley Bassey, United Artists UA LA111 H2	56	58	2	CAUGHT IN THE ACT Dick Gregory, Poppy PP-LA176-C2		
27	28	10	GIMME SOMETHING REAL Ashford & Simpson, Warner Brothers BS 2739	57	52	3	WHAT A SHAME Dynamics, Black Gold BG 5001 (P.I.P.)		
28	31	12	ECSTASY Ohio Players, Westbound WB 2021 (Chess/Janus)	58	-	1	THE PAY PACK James Brown, Polydor PD2-3007		
29	13	16	AN ANTHOLOGY Temptations, Motown M 782-A3 L	59	-	1	POWER OF LOVE Jerry Butler, Mercury SRM 1-689 (Phonogram)		
30	26	7	CREATIVE SOURCE Sussex FRA 8027	60	55	17	KILLING ME SOFTLY Roberta Flack, Atlantic SD 7271		

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	7	LEAVE ME ALONE (Ruby Red Dress) Helen Reddy, Capitol 3768 (Anne-Rachel/Brooklyn, ASCAP)
2	2	13	THE MOST BEAUTIFUL GIRL Charlie Rich, Epic 5-11040 (Columbia) (Gallico/Algee, BMI)
3	3	7	WHO'S IN THE STRAWBERRY PATCH WITH SALLY Tony Orlando & Dawn, Bell 45,424 (Levine & Brown, BMI)
4	5	11	LET ME BE THERE Olivia Newton-John, MCA 40101 (Gallico, BMI)
5	9	5	TIME IN A BOTTLE Jim Croce, ABC 11405 (Blendingwell, American Broadcasting, BMI)
6	4	11	PHOTOGRAPH Ringo Starr, Apple 1865 (Capitol) (Richoroony, BMI)
7	13	10	THE WAY WE WERE Barbra Streisand, Columbia 4-45944 (Colgems, ASCAP)
8	7	12	JUST YOU 'N' ME Chicago, Columbia 4-45933 (Big Elk, ASCAP)
9	6	12	TOP OF THE WORLD Carpenters, A&M 1468 (Almo/Hammers & Nails, ASCAP)
10	12	8	GOODBYE YELLOW BRICK ROAD Elton John, MCA 40148 (Dick James, none)
11	11	9	BE Neil Diamond, Columbia 4-45942 (Stonebridge, ASCAP)
12	10	7	MY MUSIC Loggins & Messina, Columbia 4-45952, (Jasperilla/Gnossos, ASCAP)
13	8	10	CORAZON Carole King, Ode 66039 (A&M) (Colgems, ASCAP)
14	18	6	ERES TU/TOUCH THE WIND Mocedades, TRA 100 Tara/Famous Music, (Radmus, ASCAP)
15	21	6	SHOW AND TELL Al Wilson, Rocky Road 30073 (Bell), (Fullness, BMI)
16	17	9	CRUNCHY GRANOLA SUITE Percy Faith, Columbia 4-45945 (Prophet, ASCAP)
17	14	13	I GOT A NAME Jim Croce, ABC 11389 (Fox/Fanfare, BMI)
18	16	10	SAIL AROUND THE WORLD David Gates, Elektra 45868 (Kipahulu, ASCAP)
19	15	15	PAPER ROSES Marie Osmond, MGM 14609 (Lewis, ASCAP)
20	23	9	COME LIVE WITH ME Ray Charles, Crossover 973 (House of Bryant, BMI)
21	19	13	WE MAY NEVER PASS THIS WAY (Again) Seals & Crofts, Warner Brothers 7740 (Dawnbreaker, BMI)
22	25	8	HELLO, IT'S ME Todd Rundgren, Bearsville 0009 (Warner Bros.) (Screen Gems-Columbia, BMI)
23	20	14	ALL I KNOW Garfunkel, Columbia 4-45926 (Canopy, ASCAP)
24	28	5	LET ME TRY AGAIN Frank Sinatra, Reprise 1181 (Spanka, ASCAP)
25	27	3	TELL HER SHE'S LOVELY El Chicano, MCA 40104 (Shiver and I, ASCAP)
26	31	7	A SONG I'D LIKE TO SING Kris Kristofferson/Rita Coolidge, A&M 4403 (Combine Music, BMI)
27	22	18	I'M COMING HOME Johnny Mathis, Columbia 4-45908 (Mighty Three, BMI)
28	30	5	INSPIRATION Paul Williams, A&M 1479, (Almo, ASCAP)
29	29	5	PAINTED LADIES Ian Thomas, Janus 224, (Corinth, BMI)
30	34	2	AMERICAN TUNE Paul Simon, Columbia 45900, (Paul Simon, BMI)
31	35	3	WHEN I FALL IN LOVE/ARE YOU LONESOME TONIGHT Donny Osmond, Kolob 14677 (MGM), (Northern, ASCAP)
32	38	4	HALF A MILLION MILES Albert Hammond, Mums 76024, (Columbia) (Landers, Roberts/April, ASCAP)
33	36	4	MIND GAMES John Lennon, Apple 1868 (Capitol), (John Lennon, BMI)
34	33	7	LOVE FOR YOU Sonoma, Dunhill 4365 (ABC/Hello There, ASCAP)
35	48	2	LOVE'S THEME Love Unlimited Orchestra, 20th Century 2069, (Sa-Vette, January, BMI)
36	41	2	MY SWEET LADY Cliff De Young, MCA 40156, (Cherry Lane, ASCAP)
37	37	3	FLASHBACK 5th Dimension, Bell 45,425 (Zapata, ASCAP)
38	40	4	RIVER OF LOVE B.W. Stevenson, RCA 0171, (ABC/Dunhill, Speed, BMI)
39	47	2	LOVE SONG Anne Murray, Capitol 3776, (Portofino/Gnossos, ASCAP)
40	-	1	YOU'RE SIXTEEN Ringo, Apple 1870, (Capitol), (Viva, BMI)
41	45	3	SPIDERS AND SNAKES Jim Stafford, MGM 14648 (CAM-USA, BMI)
42	46	3	PRETTY LADY Lighthouse, Polydor 14198 (CAM-USA/Mediatrix, BMI)
43	50	2	BIFF, THE PURPLE BEAR Dick Fedler, United Artists 316, (Tree, BMI)
44	-	1	LOVE HAS NO PRIDE Linda Ronstadt, Asylum 11026, (Walden/Glasco, ASCAP)
45	-	1	EYE LEVEL Simon Park Orchestra, Vanguard 35175, (De Wolfe, ASCAP)
46	44	4	ROCKIN' ROLL BABY Stylists, Avco 4625, (Mighty Tree, BMI)
47	43	7	ROCK 'N ROLL, I GAVE YOU THE BEST YEARS OF MY LIFE Kevin Johnson, Mainstream 5548 (Tree, BMI)
48	-	1	LIFE IS A SONG WORTH SINGING Johnny Mathis, Columbia 4-45975, (Mighty Tree, BMI)
49	-	1	DADDY, WHAT IF Bobby Bare, RCA 0197, (Evil Eye, BMI)
50	-	1	ERES TU (Touch The Wind) Eydie Gorme, MGM 14681, (Radmus, ASCAP)

Vox Jox

• Continued from page 21

"handled," if that's the right word, by Drake-Chenault. So, Lee Bayley, Drake-Chenault, out in the Canoga Park suburb of Los Angeles, is hunting for a new music director capable of handling all kinds of musics. I think a girl would be more appropriate than a guy. Should have some intelligence, because a bit of the work may entail using a computer. In any case, it's a great job.

★ ★ ★
Bob Vernon is going back to WGAR-AM in Cleveland; he'd been up at WJR-AM in Detroit for about a year. . . . And I got a letter from Linda McBride, manager of Laclede Records, a St. Louis retail store: "In reading your article today I saw where Don O'Day was trying to get Dot Records to release a single on Jimmie Jamison of KSTL-AM that she did in 1961. I also have gotten quite a few requests for it. Also, I thought everyone in the record business knew Larry Baunach. I'm sure he's well known in the St. Louis market. As I've known him for several years. And, speaking for the majority of people in this area, he's a hell of a nice guy and a good record promoter." We, too, know him well, Linda. But as for spelling his name correctly, even Larry has trouble there.

★ ★ ★
Ross Hunter notes that Russ Roberts, weekend air personality at WJMA-AM-FM, Orange, Va., will be playing the greatest hits of all-time for 48 consecutive hours of New Year's weekend, then go home and sleep a bit and come back and do 12 more hours straight on New Year's Eve. The lineup at the station now includes Gary (Gary Gardner) Reid 9-noon with an hour off 8-9 a.m. while sales manager Bill Little does a show, Hunter noon-5 p.m., Jean Love 5-signoff with Russ Roberts and Robert Wade doing weekend shifts. . . . By the way, thanks to everyone who sent a Christmas card.

★ ★ ★
Jim Lowe, air personality on WNEW-AM in New York, has recut a rock version of his old hit, "Green Door," and it'll be released on the Flying Dutchman label. . . . Wynn Alby, general manager of WYDE-AM in Birmingham, Ala., has been named assistant to Emil Mogul, executive vice president of Columbia Pictures Industries radio division which owns WYDE-AM and WWVA-AM in Wheeling, W.Va. Alby will supervise both stations. He replaces Herk Fraser, who resigned recently. Larry Davison, station manager at WWVA-AM, has been named general manager of WYDE-AM. J. Ross Felton, general manager of WWVA-AM, has been named managing director of the station and its subsidiaries, which include the live Saturday night country show, "Jamboree U.S.A.," and "Jamboree" director Glenn Reeves will take over some of Fraser's former responsibilities. Station manager now of WWVA-AM is Richard Howard, who'd been sales manager of the station. Whew, what a changeup!

★ ★ ★
E. Karl, new program director of WNCI-FM in Columbus, writes: "After noting in Vox Jox about the ax falling here, I thought I'd write and let you know the new lineup. Charlie Pickard is back 6-10 a.m., E. Karl is on 10 a.m.-2 p.m., then music director Damon Sheridan 2-6 p.m. Dave Anthony stayed at 6-10 p.m. and Jay Michaels has moved into the 10 p.m.-2 a.m. slot. Ed Hayward does 2-6 a.m. Weekenders are B.J. Black and Jack Phillips. The ax is in the closet now."

Best Selling Classical LP's

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	7	PUCCINI: TURANDOT Sutherland/Pavarotti/Caballe/Chiaurov/Krause/Pears, (Mehta), London OSA 13108
2	2	19	PUCCINI: LA BOHEME Pavarotti/Freni/Von Karajan, London OSA 1299
3	3	25	THE SEA HAWK National Philharmonic Orch. of London (Gerhardt), RCA LSC 3330
4	12	9	PROKOFIEFF: ROMEO AND JULIET (complete ballet) Cleveland Orchestra (Maazel), London CSA 2313
5	4	25	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Joshua Rifkin, Nonesuch 71248 (Elektra)
6	5	17	PIANO MUSIC BY GEORGE GERSHWIN William Bolcom, piano, Nonesuch E 71284 (Elektra)
7	7	25	SCOTT JOPLIN: THE RED BLACK BOOK Gunther Schuller, Angel S-36060 (Capitol)
8	6	9	CLASSIC FILM SCORES FOR BETTE DAVIS National Philharmonic of London (Gerhardt), RCA ARL 1-0183
9	8	25	BACH: FLUTE SONATAS (complete) Rampal, Odyssey Y2-31925 (Columbia)
10	15	25	VERDI: RIGOLETTO Sutherland/Pavarotti, London Symphony London OSA 13105
11	9	25	SWITCHED-ON BACH Carlos/Folkman, Columbia MS 7194
12	19	5	ROSSINI: WILLIAM TELL (Complete Opera) Caballe/Gardelli, Angel SEL 3793 (Capitol)
13	10	25	MAX STEINER: NOW VOYAGER National Philharmonic of London (Gerhardt), RCA 0136
14	11	25	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra)
15	18	25	DONIZETTI: LUCIA DI LAMMERMOOR Sutherland/Bonyng, London OSA 13103
16	13	25	BACH BRANDENBURG CONCERTOS Ristenpart, Nonesuch 73006 (Elektra)
17	14	25	HOLST: THE PLANETS Boston Symphony (Steinberg), DGG 2530102 (Polydor)
18	24	25	BIZET: CARMEN M. Horne/J. McCracken/L. Bernstein, DGG 2709 043 (Polydor)
19	16	25	MAHLER: 8th SYMPHONY Chicago Symphony Orchestra (Solti), London OSA 1295
20	17	9	MUSSORGSKY: PICTURES AT AN EXHIBITION Richter/Szell, Odyssey Y 32223 (Columbia)
21	27	3	PRIMO TENORE: LUCIANO PAVAROTTI London OS 26192
22	20	13	MAHLER: 5th SYMPHONY Chicago Symphony (Solti), London CSA 2228
23	33	3	JALOUSIE—MUSIC OF THE THIRTIES Menuhin, Grappelli, Angel SFO 36968 (Capitol)
24	21	19	MIKLOS ROSZA CONDUCTS HIS GREAT FILM MUSIC Angel S 36063 (Capitol)
25	36	3	BEETHOVEN: PIANO CONCERTOS Ashkenazy, (Solti), London CSA 2404
26	22	25	BERNSTEIN: SYMPHONIC DANCES FROM WEST SIDE STORY RUSSO: THREE PIECES FOR BLUES BAND & ORCHESTRA Siegel Schwall Band/San Francisco Symphony (Ozawa) DGG 2530 309 (Polydor)
27	-	1	KORNGOLD: ELIZABETH & ESSEX National Philharmonic Orchestra (Gerhardt), RCA ARL1-0185
28	23	15	THE LAURITZ MELCHIOR ALBUM Seraphim IB 6086 (Capitol)
29	-	1	PUCCINI: TOSCA Price/Domingo/Milnes, New Philharmonic Orchestra (Mehta), RCA ARL2-0105
30	30	7	COMPLETE RACHMANINOFF, VOL. 1 Rachmaninoff, RCA ARM3-0261
31	-	1	BEETHOVEN: SYMPHONY #9 Chicago Symphony (Solti), London CS P8
32	25	25	HOLST: THE PLANETS Los Angeles Philharmonic (Mehta), London CS 6734
33	26	25	SONGS BY STEPHEN FOSTER DeGaetani/Guinn/Kalish, Nonesuch 71268 (Elektra)
34	37	25	VERDI: GIOVANNA D'ARCO Caballe/Domingo/Levine, Angel SCL 3791 (Capitol)
35	35	3	E. POWER BIGGS PLAYS SCOTT JOPLIN Columbia M 32495
36	40	9	HOLST: THE PLANETS New York Philharmonic (Bernstein), Columbia M 31125
37	28	25	BERNSTEIN: MASS Columbia M 231008
38	29	23	THE COPLAND ALBUM Columbia MG 30071
39	31	5	ROSSINI: LA PIETRA DEL PARAGONE Carreras/Diaz/Foldi (Newell Jenkins), Vanguard VSD 71183/4/5
40	32	25	BACH: BRANDENBURG CONCERTOS Collegium Aureum, Vics 6023 (Victrola)

Classical Music

Statuette to Promote Sutherland Pkg. on London

U.K. London Records has undertaken a novel promotion for its latest Joan Sutherland album. Terry McEwen, vice president of London and manager of its Classical Division, described the background of this promotion: "When Mayor Joseph Alioto of San Francisco referred to Joan Sutherland as 'The Voice of the Century,' he gave us the idea which has produced Sutherland's new album of the same name. It then struck me that here, at last, is a great singing star whose international reputation is certainly as widespread as that of Jenny Lind (the 'Swedish Nightingale' whose bust was often prominently displayed on pianos in homes at the turn of the century). So, with the cooperation of my colleague John Harper, we commissioned from Joyce Christopher a bust of the great Australian soprano, and had a quantity of copies made."

The album is a three-record collection which presents Joan Sutherland in many of her best known roles. The set has been designed as a musical biography and is subtitled "Highlights of a Triumphant Career." The 24-page booklet is a biography of Miss Sutherland in words and pictures, while each band of the record documents one of her debuts in the great opera houses of the world.

Album promotion via the statuettes will concentrate on record store buyers and radio station personnel.



LONDON RECORDS has made copies of this statuette and will use them in a novel promotion for Miss Sutherland's latest release, a three-record set, "The Voice of the Century," featuring highlights from the prima donna's career.

RCA's Film Score Sales Now 106,500

NEW YORK—Total sales thus far of the five film score albums released on RCA Records Red Seal have reached approximately 106,500 according to a company market analysis report of Nov. 29.

A breakdown of the album sales in round figures revealed the following: "The Sea Hawk," released in November 1972, has thus far sold 38,000; "Captain From Castille," released in August: 16,800; "Classic Film Scores for Bette Davis" released in September: 17,190; "Now Voyager," issued in May: 25,000; "Elizabeth & Essex": 9,500, after an October release.

A national advertising and promotion campaign will include ads featuring the promotional statuette and a "Joan Sutherland Week" on several important IM stations, which

will include specially recorded interviews with Miss Sutherland.

Miss Sutherland is currently singing at the Metropolitan Opera in New York City. She sings all four so-

prano roles in a new production of Offenbach's "The Tales of Hoffman," mounted especially for her. The cast also includes Placido Domingo, Huguette Tourangeau, and

conductor Richard Bonyngue, all of whom are featured in London's recording of the opera released last year. This recording was awarded a "Grand Prix du Disque" last year.

NONESUCH—THE BEST-SELLING CLASSICAL LABEL AT THE BEST-SELLING PRICE—\$2.98 LIST!

Billboard SPECIAL SURVEY for Week Ending 10/27/73
(Published Every Two Weeks)

Best Selling
Classical LP's

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	10	9	PIANO MUSIC BY GEORGE GERSHWIN William Bolcom, piano, Nonesuch H-71284
3	4	17	BACH: BRANDENBURG CONCERTOS Ch Orch of the Saar, Ristenpart Nonesuch HB-73006
4	1	17	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Josuha Rifkin, piano, Nonesuch H-71264
7	6	17	SCOTT JOPLIN: PIANO RAGS Joshua Rifkin, piano, Nonesuch H-71248
14	11	17	SONGS BY STEPHEN FOSTER DeGaetani, Guinn, Kalish, Nonesuch H-71268
37	22	3	WEILL: SUITE FROM THE THREEPENNY OPERA/MILHAUD: Le Création du monde Contemporary Chamber Ens, Weisberg, Nonesuch H-71281

Nonesuch started the Revolution and the evolution of the medium-priced classical record. Ten years later, it's still the leader in repertory, packaging, and merchandising

If you haven't seen "The Nonesuch Gallery," our 8-page merchandising flyer, clip the coupon and we'll send you a sample. It lists the entire incredible Nonesuch catalogue—pathbreaking, award-winning albums in all categories: Medieval & Renaissance, Baroque, Romantic, Classical, Twentieth Century, Ethnic, Avant-Garde. It's all there—on Nonesuch.

Sales Manager
Nonesuch Records
15 Columbus Circle
New York, New York 10023

Please send a copy of "The Nonesuch Gallery" to:

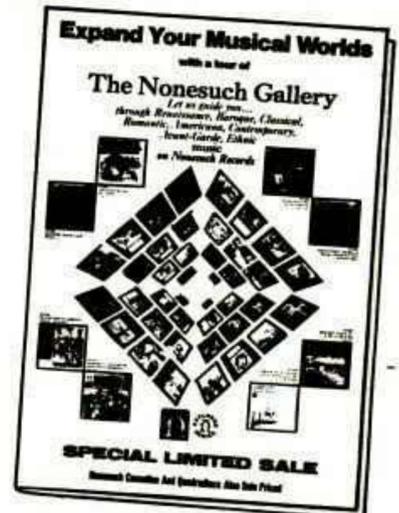
NAME _____

TITLE _____

COMPANY NAME _____

STREET ADDRESS _____

CITY _____ STATE _____ ZIP _____



Nonesuch Records
A product of Elektra/Asylum/Nonesuch Records.
A division of Warner Communications, Inc.

Ampex Expands—Key Blank Tape Promo, Delivery

By BOB KIRSCH

LOS ANGELES—The Ampex magnetic tape division has expanded through the appointment of a full time program manager as well as a national accounts manager, and has taken several steps to insure product delivery to customers during the current shortages of raw materials and the energy crisis in general.

In addition, Ampex is now offering a special promotion for each product line, combining non-technical terms with technical language in consumer ads, planning a series of premium programs for the Spring and aiming at a broader range of outlets than ever before.

According to national sales manager for consumer products Shad Helmstetter, "We now have a full time program manager in Richard Taylor and a full time national accounts manager. We expect Taylor to be responsible for all basic merchandising programs from point of purchase to advertising as well as promoting every facet of every product line. We also have a national accounts manager to concentrate on major accounts, be they for the use of Ampex tapes or private label manufactured by us."

Ampex is also doing its best to make sure customers have a steady supply of tape despite shortage problems and the energy crisis which is slowing down transportation to many areas of the country.

Tape Stockpiled

"One thing we are doing," Helm-

TV System Imports Up Dramatically

NEW YORK—The imports of video equipment into this country during the first 10 months of this year, showed an amazing 638.6 percent rise over the same period last year, according to figures released by the Electronic Industries Association (EIA).

Also showing a healthy jump were reel-to-reel recorders which were up by 113.8 percent in the same period, and automotive tape equipment which was up by 32.6 percent.

Manual record players and turntables spiraled by 169.8 percent, transceivers by 35.5 percent and automatic record changers and turntables by 4.3 percent.

However, the imports of cassette and cartridge players dropped inexplicably by more than 13 percent during the same period. Cassette and cartridge recorders were also down by 4.2 percent.

Music at Home

The overall import market rally of audio/video equipment indicated that there may be some credence to the industry speculation that more and more people will be spending time at home with their music while the energy crunch lasts.

The figures, as provided by the EIA are video equipment imports, 261,370 units during the first 10 months of 1973, as compared with 35,387 units during the same period last year.

(Continued on page 47)

Price Hikes For Players Loom in '74

By RADCLIFFE JOE

NEW YORK—Dealers would be well advised to alert consumers to rising prices early next year, according to spot checks with representatives of several firms.

The Cost of Living Council granted Zenith permission to raise its prices by two percent last Sept., but already there is the feeling within the company that another

(Continued on page 46)

stetter said, "is stocking larger quantities of best selling merchandise at our seven major warehouses in Glendale and San Francisco on the West Coast, Dallas, Chicago and New Jersey, Maryland and Atlanta on the East Coast. We are filling up with as much as possible whenever

(Continued on page 48)

ITA Conference Eyes Copyright

NEW YORK—The International Tape Association (ITA) has secured the services of Melville Nimmer, Seymour Bricker, and Pasquale Cheche, believed to be among the nation's outstanding experts on copyright law, to form a panel on the "Do's and Don'ts of Copyright and Use of Music." The panel will be presented as part of the ITA's Fourth Annual Conference scheduled for Feb. 24-27 in Tucson.

The conference will also feature a session covering an introduction to audio and video, and a "cram course" on "how to" and "how to do it better." These will come under the subject titled "ITA Audio/Visual—Update 1974." According to Larry Finley, executive director of the ITA, both users and experts will appear as panelists in workshops offering complete involvement with attendees who will utilize four roving microphones in a two hour question and answer period.

Finley explained that this session will seek to cover everything from inception to end use in both audio

and video. He added that the ITA membership with its knowledge of the expertise of successful end users, will enlist well-known industry individuals to participate. Audio and video sessions will be staggered to facilitate the attendance of conference registrants.

According to Finley, another important session will be titled "The User Meets the Supplier." He said that at this session product managers will occupy the stage and the audience will put them on the spot about costs, warranties and services.

The audience will also be free to suggest to the product managers what they may be doing right or wrong, tell them what they (the audience) would like to have, and how the product managers could best serve their needs.

Audience to Participate

In the session dealing with the "Do's and Don'ts of Copyright," Nimmer, Bricker and Cheche will conduct an informal workshop which will include both audio and video, and will allow the audience a

'Q' Software With Players—Playback Chain's Promo

By EARL PAIGE

CHICAGO—Playback is launching an unprecedented push in quadrasonic throughout 21 stores in Illinois and four in Michigan with plans to extend the promotion if successful to all 54 outlets with the major thrust keyed to tying hardware and software, said Bob Stewsand, buyer.

Whereas Playback has generally been using 150 to 300 line newspaper advertisements only alluding to software, the push launched Dec. 17 was 1,200 lines and the first time software received equal space. Featured were open reel (regular \$11.98 at \$8.49), 8-track (regular \$9.99 at \$6.99 and special packages regularly \$19.98 at \$15.49) and disk (regular \$6.97 at \$4.49).

As of presstime, Stewsand said the ad could very well go in both the Sun Times and Tribune. He said that also for the first time, he will buy print ads in four Mich. markets (Saginaw, E. Lansing, Benton Harbor and Grand Rapids) because, "We receive significantly more interest in 4-channel from those markets."

With software inventories from \$8,000 to \$40,000 at retail value, Playback has prerecorded records and tapes in all but nine outlets, typically passing where a store faces too much competition. An example is the campus market in Champaign, Ill. where the college coop store handles software.

Stewsand said the confusion over discrete and matrix disks and the growing confusion in car stereo because of many matrix players which do not play discrete tapes has held back quadrasonic. Also, artwork for ads featuring quadrasonic software is sadly lacking, he said.

Playback's all out push to be the quadrasonic center is a hopeful step in correcting consumer confusion. He also wants to see more seminars held for consumers.

75 minute question and answer period.

So far more than 40 ITA members representing every area of the tape audio video industry are scheduled to discuss their products and services at exhibits which will be held in conjunction with the conference at the Tucson Community Center Exhibition Hall.

To date, speakers for the conference include Art Buchwald who will deliver the keynote address; Ms. Virginia H. Knauer, special assistant to the President on Consumer Affairs; Oscar Kusisto, chairman of the board of ITA, and president of Motorola Automotive Products; and Daniel Denham, president of the ITA, and vice president of the Recording Materials Group of the 3M Co.

Education Key To Soviet Fair

By VADIM YURCHENKOV

MOSCOW—The growth of tape equipment in consumer sales is being buoyed by dramatically increased use of audio and visual machines in the educational field, according to several international manufacturers exhibiting at the nine-day School Equipment '73 recently at Sokolniki Park here.

Unheard of 10 years ago in Soviet education, tape recorders are regarded as more and more common with prospects that the nation's 184,000 schools will all be so equipped in a few years, exhibitors said.

Firms here for the USSR Chamber of Commerce sponsored event

(Continued on page 45)



AMONG the dealers attending A & L Distributors 13th anniversary get-together were: Norman Schultz, Sears, Roebuck; Bob Dinnerman, Audio World; Marvin Betesh, Zounds; Karl Kudatzky, Penn Jersey Auto Stores; and Larry Rosen, Wee Three Records. Held at Palm-Aire, Pompano Beach, Fla., the meeting was supported by Hitachi Sales, Wollensak-3M, TDK Electronics, Pioneer Electronics, Memorex, and Columbia Magnetics.

Philly Audio: Chains, Independents Flourish

By MAURIE ORODENKER

PHILADELPHIA — Listening Booth, with two center city locations and a third local store on the University of Pennsylvania campus, continues to expand its chain of discount record stores with the opening of a 13th "Booth" in Hazelton, Pa., in the new Laurel Mall shopping center, continuing a policy of placing all new stores in shopping malls and marts. All stores feature records, prerecorded tapes and brand name stereo equipment.

The Milrose Magnavox Home Entertainment Center, also opened an ultramodern store in the Laurel Mall, with manager Lew DeBise offering stereos, components, stereo systems, radios and televisions, and a full-time factory trained staff.

PENNSAUKEN, N.J.—While area stereo and component dealers are outdoing themselves in building plush carpeted showrooms to display their wares and sounds, there's at least one dealer who doesn't require more than the proverbial "telephone booth." For Rod Weaver, all he needs is the telephone and he's in business. And his warehouse business here, Rod's Place, is telephonically good, he claims.

The way Weaver sees it, you can't really tell how well a stereo system will sound until it's installed in the home. "You can make any stereo system sound good in an audio center," said Weaver. "But in the house you're going to hear it the way it will sound all the time," and so Weaver conducts his business from his home by telephone.

Customers call Weaver to discuss prices and equipment best suited to their needs. After a selection is made, the equipment is then delivered to the home and set up

as desired. The sale is not consummated until it has been given an at-home listening test by the customer.

"People don't even have to leave their living room to buy from us," said Weaver, who claims that his low-overhead, warehouse-type operation allows him to sell top-quality equipment at lowest prices. "We're specialists in sound. We can get any name brand a customer wants, but we sell mostly what they see in ads. That way we sell the equipment we know will satisfy the customer. They have to be pleased with the sound or we don't sell it to them."

According to Weaver, he has never lost a sale once the selected equipment is properly installed in the actual home where it will be used. "And this way we know they're happy with what they get," he added. "We give them the best buy they can get in the price range they can afford, whether it's a \$200 system or a \$2,000 system."

In addition to telephone shopping, free delivery also is offered by Rod's Place. "People think it's fantastic," he said.

More Retail Inside

- Radio Shack now at 2,000 Outlets
- Lafayette West—Sees \$200 Mil. Annually
- Dealer Award Plan

Rep Rap

The Electronic Representatives Association will again offer "Reps Available" and "Lines Available" information at the Winter Consumer Electronic Show Jan. 9-13, at the Conrad Hilton, Chicago, through its Comm-Center booth. The service will be available to non-members at the show who apply for membership with a \$25 dues deposit. Comm-Center will also offer details on ERA's marketing services for manufacturers, member benefits and insurance trust programs, and information on the 1974 international marketing conference "Interface 4/Interactive Marketing," to be held in Madrid, Spain, Jan. 27-Feb. 3. ERA is at 233 E. Erie, Chicago 60611.

Reps and their wives dined and danced at the Indiana-Kentucky ERA Chapter's annual Christmas party, held this year at the Holiday Inn-Airport in Indianapolis. Guest rooms were provided for those celebrants who celebrated with too much enthusiasm, Charles Scheffler, 1133 Navajo Trail, Indianapolis, reports.

Howard Smith is looking for a fourth salesman to help handle a ten-fold increase in volume over last year, in the Ohio, W. Pa. and W. Va. territories. He has recently added Synergistics Research Corp. and Touch-A-Call to his line of Maxell, Brother International business products division, Copal, Fantasia Products (optical lamps), Korex Industries (electric match), and Litronix, Inc. (calculators). Howard Smith Brokerage is located at 2317 N. Marbury Rd., Pittsburgh, Pa. 15221 (412) 241-4521.

The Chicagoland Chapter, ERA now has directories available offering a "Dial-A-

Rep" service. The 125-page directory lists all direct factory and independent reps in the N. Ill. and E. Wis. areas, with lines repped, as well as a list of manufacturers according to generic name product. ERA member information is included. An invitation is extended in the book to manufacturers who wish to make 10-minute lines available presentations at the association meetings. Through the Dial-A-Rep phone number, 312-724-7880, engineers and purchasing agents or other interested persons can obtain information on principals or products in the electronic industry. Tom Sullivan, Chicagoland Chapter manager, notes that directories will be available at the CES, or through his office, 1301 Waukegan Rd., Glenview, Ill. 60025.

A two-week swing through N. Mex., Ariz., and Tex., by Bob McKee, R.E. McKee & Associates, revealed that sales for retailers are down by 30 percent this Christmas, with only low end product moving, where high end product would normally be selling. Many firms are cancelling 1974 hardware orders, he said. One factor, he noted, is that banks are turning down credit on sales contracts. Also, the lower income consumer is barely meeting food and clothing needs. He quoted one retailer in downtown San Diego as saying that there are so few customers some days, he may as well close up. McKee reps Pfanstiel and Display Media in E. Tex., Ariz., Nev. and N. Mex., and has his office at P.O. Box 65, Sun City, Ariz. 85351 (602) 933-2782.

Carl Bowar, former store manager for Great Sound Inc., joins H. Eugene Kurzweg and Nancy Lee Niva at SKOR, 1821 Univer-

sity Ave., St. Paul, Minn. 55104 (612) 645-6461, representing Crown Intl., Pilot Radio, Sanyo and Electro-Voice, Inc. President Kurzweg reports excellent reception for Electro-Voice's new Interface: A, which is being introduced in the Minn. territory.

Beams, Bobenhouse Engineering & Marketing Services, Des Moines, Iowa 50309, recently became reps for BGW Systems Inc. and Quantum Audio Labs, in territory 20, 24, and 32. President Carl J. Bobenhouse reported that surprisingly enough the most ex-

pensive, high-end components, including manual turntables and 4-channel equipment, were being sold faster than the manufacturers could supply them. "I don't know of any aggressive promotion for this area, but people are buying anyway," he said.



MARSHANK Sales Co. staff gathered recently for the Los Angeles based firm's anniversary. From left: Diederik Kapteyn, Alan Gediman, vice president; Norman J. Marshank, president; Lou Roberts; Barend Keit; John Mayer; Jerry Iggulden. Not shown is Jerry Packer of the Arizona office.

Soviet Fair Focuses on Tape Units, TV Systems, Duplicating for Schools

Continued from page 44

included those offering all types of consumer audio equipment, tape duplicating machines and video systems.

Visitors were particularly intrigued by a mass production video recorder shown for educational applications by Alabimex, a Polish import/export firm, inasmuch as video systems are still almost unheard of here and in Eastern European countries.

Video

Russian interest in video is high, according to Vassili Pakhomov, director general, Melodiya, who was in America recently, where he saw demonstrations of various systems (Billboard, Nov. 17).

Typical of the wide assortment of equipment shown at the school fair was the exhibit of Tandberg Radiofabrikk A/S, the Norwegian firm, which showed monaural and stereo open reel decks and recorders, cassette decks, amplifiers, speakers, microphones and accessories—all general consumer items now being directed at the educational field.

Marc Wood Societe, Chateau, France, a distributor, had audio/visual machines, language training laboratories, duplicating equipment, synchronizers for slide projectors and many other items.

Pentagon's duplicating devices,

particularly a desk-mounted cassette duplicator, was a highlight of the fair.

Hungary's Elektroimpex introduced a tape equipped desk for teachers under the BEAG trademark becoming a widely-known brand with musicians, singers and industrial people and one of the most widely-used audio amplifier units throughout Russia.

The Russian exhibit included a stand by NITSHO, the research and scientific institute for school education, where a foreign language program was featured with Russian-made audio hardware.

A new open reel machine from G. Meehr, Novosibirsk, is also being introduced and audio items under the KOMETA-211 brand are being introduced by a firm in Kuibyshev. A Veson brand cassette unit has also bowed on the local market.

10-15 STORES

Lafayette West Coast Facilities

NEW YORK—Lafayette Radio will establish a major warehouse, and an estimated 10 to 15 stores in the Los Angeles area within its next fiscal year, in a move designed to realize its goal of \$200 million annual sales through long-range expansion.

The firm which already realizes close to \$100 million in sales through 90 company-owned and 370 franchised stores around the country, hopes to have almost all of its projected 20 new outlets in 1973, opened before the end of the year.

Emphasizing the importance of the company's west coast expansion, Lafayette officials are closely studying that market, and working on marketing and merchandising plans that will dovetail into west coast buying attitudes.

IHE Adds 12

CHICAGO—The Independent Home Entertainment (IHE) show here at the Conrad Hilton Jan. 12-16 has added 12 exhibitors shown as not returning in a recent study of the Winter events (Billboard, Dec. 15). The first Amertape, AFP Electronics, Astrex Stereo, Desco Industries, Emence Industries, Gibbs, International Transistor, Miida, Matthew Productions, Miner Industries, Ramson and Vocalume.

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Quantities can be assorted

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Quantities can be assorted

#12 HOLDS 12 8-TRACK TAPES

50 up	\$2.50 each
100 up	2.30 each
250 up	2.20 each

Quantities can be assorted

#LP FOR YOUR LP RECORDS

50 up	\$2.55 each
100 up	2.45 each
250 up	2.35 each

Quantities can be assorted

#LS-8 LAZY SUSAN HOLDS 48 8-TRACK TAPES

50 up	\$3.75 each
100 up	\$3.50 each
250 up	\$3.25 each

Quantities can be assorted

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Radio Shack + 43—Suits on Pricing

NEW YORK—Recent charges of price fixing brought by some Radio Shack franchise holders against parent company, the Tandy Corp. of Ft. Worth, Tex., does not seem to have affected the expansion program of the company.

In November alone the firm opened 43 new shops in key locations across the nation, bringing to more than 2,000 the number of out-

lets now operating across the nation.

The suit, filed last month in U.S. District Court in Boston, charged Tandy with price fixing in violation of the Sherman Act. It claimed that plaintiffs were forced to maintain Tandy-established prices through their agreements with Tandy, especially provisions regarding customer list advertising through catalogs and newspaper advertisements offering the "same low prices coast to coast."

In a countersuit, Tandy charged that the plaintiffs in the price fixing suit had been harassing and intimidating, in a persistent move to compel Tandy to accede to what Tandy called their unlawful demands.

Tandy did, however, admit that it owns the merchandise in its joint venture and special manager stores, and that it determines the selling price of the merchandise. It denied any form of price fixing.

Tandy Holds Allied

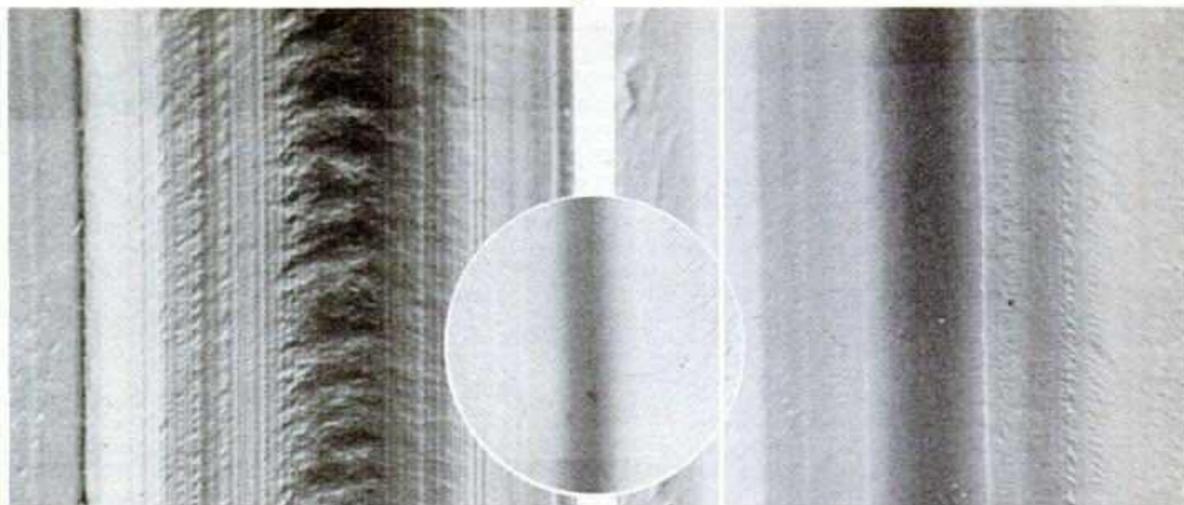
Tandy has also had other problems within recent times, the biggest of which was the January 1972 court order (reported in Billboard) that the firm should sell off 36 Allied Radio stores.

With just over a month left on the court deadline, the firm still holds the chain, claiming it had been unable to find a suitable buyer.

European Tape Assn.

LONDON—The new European Tape Industry Association—formerly the British Tape Industry—is expected to have its membership boosted by 12 European members. This follows applications from tape companies in Finland, Denmark, Sweden, Norway and Switzerland to join the association, which began its move into Europe at a meeting in Copenhagen in September.

ETIA spokesman Walter Woyda said the association was planning to recruit members from other European countries and a meeting was being planned with this aim early next year.



NEW STYRENE compound R-600 at 250 plays (right) shows considerable less wear than standard styrene (left) in test made by The Richardson Co. engineers (insert shows unplayed). All magnification is 1,000X.

Styrene LP Undergoes Unique Test

• Continued from page 3

R-600 project believe the formula provides twice the wear resistance of present compounds and as well characteristics equal to polyvinylchloride (PVC), the product most in short supply.

Because most inquiries funnel in here, Cypert has had to keep explaining that 1) the plastics shortage has set back the production of the 114-year-old firm in many areas, including R-600; and 2) the U.S. recording industry is not yet into injection molding of LP's (though about one-half of all 45's are presently made with this process).

Printing

Meanwhile, largely unknown outside of the pressing plant customers for its pellets, The Richardson Co. has emerged in a new light, believes Cypert, as people on other levels of

labels become acquainted with the diversified firm.

One area, for instance, is the firm's graphic arts division. This wing already supplies, for example, inks that adhere to metal canned drink and beer cans. Cypert is looking into the possibility of printing graphics directly onto the plastic center of disks, thus saving not only paper, ink and metal parts, but the costs as well.

One pressing plant source Cypert contacted said the label paper, inks and metal parts for recordings has gone up 12 percent recently. Graphics have been printed directly onto the plastic of cassettes for a long period.

With 30 plants and involvement in everything from battery cases and exotic plastic furniture through liquid detergents and pellets for recordings, The Richardson Co. set up elaborate tests to evaluate record wear.

The object, according to engineers Dale Skalla and Selwyn Mather of the Melrose Park, Ill. Richardson plant, was to read wear visually as well as aurally. They said it is practically impossible to visually inspect groove wear without physically destroying the record. The grooves are too deep.

Skalla and Mather constructed a silicone rubber negative using 10 parts Silastic G rubber base with one part Silastic G catalyst. This was spread over the test-worn disk and then cured and subsequently peeled away to reveal the exact wear characteristics (see photos).

The Test

Their report, made available to Billboard and which might be of most interest to engineers, revealed such steps as:

- Test recordings with multiple

frequency bands cut in stereo and injection molded, using a normal formula vs R-600;

- Test made on Realistic 44 turntable with stylus pressure of 6.25 grams, stylus replaced at intervals of 300 hours usage;

- Test recordings rinsed in dilute detergent and then with deionized water, then dried and stored in a desiccator until replication was completed;

- Replicas examined under a Leitz phase contrast microscope at 160X magnification;

- External light source held at 12 degree angle above horizontal and aligned parallel to record diameter;

- Photographs made with Polaroid type 47 film and slides with Ektachrome X with controlled shutter and Watson exposure meter.

Exact indexing all along the way and many other aspects of the tests are chronicled in the detailed report, one which Cypert suggests some audiophiles will argue with, but which nevertheless was intended to be exhaustive. After all, styrene must be proven if it is to replace vinyl, he said.

CES Hotels

NEW YORK—The Consumer Electronics Group of the EIA has secured a large number of rooms and suites in first class Chicago hotels for visitors and exhibitors to its upcoming Winter Consumer Electronics Show, according to Jack Wayman, staff vice president of the CEG/EIA.

The show is scheduled for the Conrad Hilton Hotel January 10-13, and according to Wayman, inquiries for the rooms should be addressed to the Winter CES New York offices.

Price Hikes For Players Loom in '74

• Continued from page 44

price increase petition may soon be filed.

Magnavox, in a move to recover at least a part of its increased costs during the past year, has filed pre-notification for a 6.25 percent increase on its consumer electronics products.

GTE Sylvania has not yet filed a petition for price increases, but indications are that it soon will. The company is conducting what it calls a cost analysis of its consumer products manufacturing, and anticipates that when it gets through it will file a petition with the CLC.

Price Hike Certain

Even the Japan-based Matsushita Electric Co., feels that price increases on all its product lines are inevitable. According to reports from Tokyo, the company feels that spiraling costs of materials and parts have gone beyond the limit where the company could cope with the problem without jacking up its prices.

The Sony Corp. has also indicated that price increases are inevitable. The company is, however, doing its best to avoid cutbacks in volume to the U.S. market, despite disturbingly increasing shortages of raw materials.

Pioneer Electronics has already raised some prices in a move to offset the 30 to 50 percent rise in raw materials, and other price increases are expected. Like Sony, the firm does not expect to cutback on its U.S. market commitments.

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NAP Bows Philips Line

NEW YORK—The North American Philips Co. (Norelco) is introducing at the Winter Consumer Electronics Show, an audiophile line of high fidelity equipment bearing the Philips brand name.

The line which will feature a \$300 turntable and a \$400 speaker system among its initial products, replaces the Norelco popular-priced line of home entertainment products which Norelco quietly began phasing out in May this year.

Norelco's booth at the Winter CES will feature the fully-automatic turntable model CA209 with a sug-

gested list price of between \$300 and \$400. The unit according to Norelco's technicians is a three-motor system that is activated by merely placing a disk on the platter.

North American Philips will introduce its proposed speaker system at the Summer CES. The unit will feature built-in amplifier and piezoelectric sensor. The sensor is designed to overcome distortion and improve frequency response.

Product manager for the Philips high fidelity products line in this country is Terry Crell.

Car Stereo

ENGLISH SHOW PROMOTES TAPE

LONDON—Unlike the show at Chicago's McCormick Place, the Motor Show here features software. Among firms pushing it are Decca through a heavy promotion of its Music For the Motorway and World Of Easy Listening series. The company will feature promotional material and tapes of these series, while dealers will be provided window display material focusing on the eleven albums being promoted.

The Music For the Motorway series included artists such as Les Reed, Ted Heath, Edmundo Ros, Frank Chacksfield and Ivor Raymonde, while the Mantovani album was a compilation of tracks from various Mantovani albums.

The window displays had been designed to be useful for all dealers. They took the form of jigsaw pieces which fitted together so the display could fit any window and could be altered to suit each dealer's shop. With the jigsaws will be headliner boards, blown up dummies of some of the tapes and pictures of the girls from the covers of the Easy Listening series.

Bows Console

NEW YORK—GTE Sylvania has introduced its first stereo console with built-in 8-track recorder/player.

The unit, model SCT3625A also features Sylvania Phase Q4 matrix 4-channel circuitry, BSR changer, and a solid state receiver. It carries a list price of \$389.95.

Also introduced were three compact stereo systems, models MST 3735W, MST3734W, and MS3720W. List prices are \$319.95, \$249.95, and \$189.95 respectively.

Pa. Retailer Dead

PHILADELPHIA—Jacob Rosen, the first dealer in this area to sell high-fidelity sound systems, died December 1 at University of Pennsylvania Hospital at the age of 70. He operated The Record Shop in center city, featuring stereo equipment and phonographs, and classical records almost exclusively, which he first opened in 1934. Only last year he moved his store to suburban Cherry Hill, New Jersey.

PUERTO RICO

Harman-Kardon Factory

NEW YORK—The Jervis Corp., parent company of Harman-Kardon, will establish a new 23,000 square foot subsidiary, Harman-Kardon Puerto Rico, Inc., in Vega Alta, Puerto Rico.

The plant, designed to expand the firm's hi-fi component manufacturing capacity, will be built for Jer-



CAR STEREO display with speaker demonstration is examined by Dave Larson and Jim Lopez, the latter a factory rep with Lear Jet, at recent Automotive Parts & Accessories Association show.

TV System Imports Up

Continued from page 44

Phonographs were up to 2,026,516 or 2.1 percent over last year's figure of 1,984,685 units. Reel-to-reel recorder imports were up to 1,799,369 units over 841,715 units during the first 10 months of last year.

Automotive tape player imports showed a unit figure of 3,908,409 during the first 10 months of this year as compared to 2,947,936 in the same time period last year.

Manual record players and turntables which showed the unprecedented 169.8 percent increase, were 768,886 units imported in the first 10 months of this year, as compared with 285,006 last year.

Transceivers, apparently another demand component, showed import figures of 4,182,646, in the first 10 months of 1973, as compared with 3,087,058 in the same period last year.

Automatic record changers and turntables showed import figures of 5,616,334 this year over 5,387,114 last year. Cassette and cartridge recorders which were down showed import figures of 6,908,330 units, as compared with 7,208,057 units last year. Cassette and cartridge players (excluding automotive) which were also down showed import figures of 5,914,447 as compared with 6,794,344 last year.

vis by the Puerto Rico Industrial Development Co., on lands adjacent to Jervis Puerto Rico, Inc.

Stanley Yacknin, former general manager of Jervis Puerto Rico, Inc., has been upped to managing director of both firms. Hector Avecefo, former plant engineer will succeed Yacknin at Jervis Puerto Rico.

Dynaco Adds Pa. Facilities

PHILADELPHIA—Binswanger-Herman Co., local realtors, has negotiated the sale of a one-story industrial building in nearby Blackwood, N.J., to the Dynaco Division of Tyco Laboratories, Inc., manufacturers of high-fidelity stereophonic equipment, in Waltham, Mass.

Located on a 10-acre site along a freeway, the building formerly owned by the Grinnell Division of ITT Corporation was sold to Dynaco for \$755,000. The brick, steel and reinforced concrete building contains 49,000 square feet of storage space and 13,000 square feet of air-conditioned office space all on the one floor, along with three truck loading docks.

Hitachi Bows TV Via C-120

NEW YORK—Hitachi Ltd. has developed a new cassette system that uses standard audio cassettes to record still color pictures for reproduction on a TV set.

The unit, which according to Hitachi officials will be marketed at a cost considerably less than conventional VTR systems, will record and reproduce slide films, opaque cards or still frames of a TV picture, as well as stereophonic audio.

The system, expected to make significant inroads in the audiovisual market, was unveiled recently at the 1973 Hitachi Technical Exhibition at the Science Museum in Tokyo. They will be available on the consumer market by the fall of 1974.

Initial offering will be a package system through which slide films and opaque cards can be recorded together with sound on a master record utilizing a color flying spot scanner.

According to Hitachi officials, direct recording of objects can be done with a television camera. The master record is placed on a printer to produce the picture cassettes for television. The simplified recording system uses a color viewer head with a built-in field sequential single tube color camera. An estimated 240 still pictures can be recorded on a C-120 cassette. The system also uses 35mm color slides, and 21 x 28 cm pictures and films.

"Under \$200" Noise Reducer

WALTHAM, Mass.—DBX Inc., manufacturers of a noise reduction system now being used extensively in recording studios, will launch a record encoder-decoder system the first of the year. Dave Blackmer is president of the firm, launched in a garage two-and-a-half years ago; Larry Blakely is sales manager.

The new noise reduction system requires that the product be encoded at the recording stage and the customers must have a decoder retailing for around \$200 to decode the records at home.

Blakely said that via this new system, a greater amount of filler can be used mixed with vinyl in the record itself and still ensure about 35 db S/N reduction. "And you still end up with a record with less surface noise than when using pure vinyl."

Klavier Records headed by Hal Powell has already released a record encoded in the new system. Cheaper decoders should be available in mid-1974, Blakely said.

Magnavox Surge

NEW YORK—The Magnavox annual sale, usually held in January may be delayed because of an overwhelming demand for product spurred by the recently aired Magnavox special featuring Frank Sinatra, claimed Alfred di Scipio, Magnavox president, who said airing of the show which is believed to have been seen by some 40 million people, resulted in an unprecedented demand for product, forcing the company to use much of its December production to liquidate its back orders.

Di Scipio asserted that the com-

pany may have to reposition its promotional plans for 1974. This thinking has so far resulted in the delaying of a confirmation on what Magnavox calls a "dealer buy-in" originally scheduled for Dec. 17, and is staged as a prelude to the annual Magnavox sale.

The Sinatra special was the first effort by Magnavox to create consumer traffic for its retailers through a national consumer promotion. The special also represented the largest single ad outlay in the company's history.

SAC Sponsors '74 Award

NEW YORK—The Society of Audio Consultants (SAC) will sponsor a national hi-fi retailer award next year, according to Jerry Joseph, SAC's president.

Joseph said the award will be geared to promoting unity in the hi-fi industry, as well as to drawing attention to the industry by recognizing persons who have contributed to the advancement of hi-fi merchandising. The SAC has, in the past, conferred a similar citation on a regional basis.

The award will be conferred on hi-fi retail personnel at both the management and sales levels. Nominees for the management award include Ron, Coll, Harvey Radio; Mort Gleberman, Lafayette Radio; Sy Teitler, Music World; and Manny Nathan, Arrow Electronics.

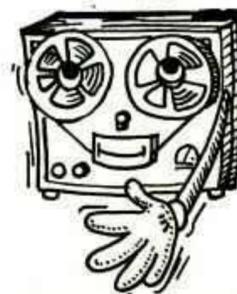
Sales personnel nominated for the award include Luddy Marzo, Corner Electronics; Al Fox and Herb Galper Grand Central Radio; Marty Stern, Leonard Radio; Frank

Scott and Ronnie Hirsch, Arrow Electronics.

According to Joseph, winners of the award will be chosen by secret ballot, and the results will be announced at a special dinner scheduled for January at the Waldorf Astoria hotel.

Joseph is hoping that he could also extend the awards to representatives. The possibility of this will be discussed at the next national conference of the SAC scheduled for Chicago during the upcoming Winter CES.

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25c U.K. Blanks— Mexican Assembled

By MARTIN THORPE

LONDON—A new tape firm has moved into the market here with an offer of blank cassettes at 25c each in an attempt to compete with the established tape giants. The product has U.S. made parts assembled in Mexico.

Tape Marketing Technology has embarked on a promotion campaign to launch on to the market a new name in tapes by offering a slightly lower price on orders of over 100 than its competitors. Additionally, as an introductory offer, TMT will supply one of its Joker brand cassettes at prices down to 25c for each order of 1,000 C40 tapes.

"A lot of money and thought has gone into the product," said chairman Gordon Marks. "The black and

gold presentation case is attractive and the quality of the tape is as good as the best, thanks to a new process which eliminates more of the imperfections."

The TMT cassettes are made from American parts assembled in Mexico and the Joker tapes are also made abroad—but Marks declined to specify exactly where. He said the special offer would probably last until the end of the year and added that the company was looking into the possibility of producing pre-recorded tapes of non-copyright music.

'I'm OK' on Tape

NEW YORK—"I'm OK—You're OK: A Practical Guide to Transactional Analysis," is available on audiocassettes, released by Voice Over Books.

The multi-million best seller, which became the second largest selling non-fiction book of 1972, will be distributed by Voice Over Books on cassette to libraries, booksellers, record shops, and other retail outlets, in a 90-minute abridged version. The abridgement has been approved by the author, Dr. Thomas A. Harris. Dr. Harris is a practicing psychiatrist in California, and specializes in teaching, training, and researching in transactional analysis.

Alan Gifford, a veteran actor is the narrator of the cassette version of "I'm OK, You're OK." A musical background is being used for punctuation and accentuation.

New Products



MAGNAVOX Mediterranean-styled stereo console houses AM/FM radio, automatic record changer, and 8-track player. At fair trade price of \$269.95; unit has two 9 in. and two 3½ in. speakers.



LEBO offers two walnut base tape storage units with hinged dust cover and blue velvet interior. Model TA152, at \$29.95, holds 36 cartridges; Model TA154, same price, holds 40 cassettes.



3M/WOLLENSAK cassette tape recorder with visual sync capability, model 2570AV, features remote control. Unit, listing at \$369.95 without carousel conforms to proposed ANSI standards.



PILOT offers Model 210 50 watt (RMS) stereo amplifier for \$159.90 retail.



COMM INDUSTRIES, maker of Big Brute car speakers, released an orange, molded plastic display to hold four sets, Models MB-10, 420, 920, and 708. Display is pre-wired.



TEAC Model 140 stereo cassette deck features the Dolby noise reduction system. Priced at \$239.95, deck includes bias and equalization switches for use with chromium dioxide tape.



PANASONIC introduced the CQ-898 car/home convertible stereo tape player with FM/stereo radio. The CJ-20H home adaptor (right) features a digital clock. Suggested retail price for the tape player is \$139.95; the adaptor, unpriced as yet, may be about \$70.



GENERAL ELECTRIC's new 4-channel music center, the 4300, includes 8-track player, receiver and automatic turntable in one piece, and four speakers. Set retails at \$429.95.

Ampex Expands

Continued from page 44

we can so we can maintain product shipment to customers. Also, the tape division owns a fleet of trucks, more than 20 in all. Despite the fuel shortage, this still allows us to control more of our own shipping. At least we can let our accounts know this and try and make them feel somewhat more comfortable about deliveries."

The firm is now backing all products with promotions tailored for each product line, according to Helmstetter. "We will be introducing some new product soon," he said, "such as adding 8-track and reel-to-reel to the 20 20 + line, but we will also be supporting existing lines. One example is the 'Cleanest Sound Around' theme. In addition, we will be aiming different promotions at different segments of the market, something we did not do several years ago. For the youth market we have a promotion featuring three cassettes in a polybag while for the higher end market we have a buy two get one free offer on the 20 20 + line.

"We are also now saying," Helmstetter added, "that you can no longer aim a product only at a technical point of view. The technical image certainly has a place. But the average consumer also responds to identity, image and appearance. This is why a slogan such as 'Cleanest Sound Around' can do just as much to sell a tape as mentioning all the specs."

The firm has also recently completed its first promotion to run a

full year, the ice cooler display in which tape was sold in six packs. The dealer could take the unit home when the tapes were sold and there was also a coupon for the consumer to send away for the chest. Helmstetter added that the firm is planning a series of premium offers for the Spring. "We will be offering items besides tape," he said, "and the products will be purchased by the consumer directly from us through the Ampex Shipper Service in Chicago. The program will probably be tied in with the 'Cleanest Sound Around' theme."

No Low-end Tape

The firm is also moving more strongly into the private label field, and Helmstetter pointed out that several mass merchants buy both Ampex brand tape as well as private label. "We think that for the industry on the whole, however," he said, "the brand name will take on more significance than ever next year. This will probably be due to the various shortages and the energy crisis, which could result in a lack of low end merchandise in the industry. In many cases, private label product is low end. This does not mean it is below par, it simply means that it is not necessarily high energy tape or top of the line."

Ampex is also continuing its push into the mass merchandising field, which Helmstetter feels is becoming even more important than it has been. "One thing we will do for a large account," he said, "is tailor a display specifically for them, such as putting their name on the header card. But I also want to emphasize that any promotion or display is available to all accounts, not simply the mass merchant."

Why does Helmstetter feel the mass merchant is becoming more and more important? "There is obviously a great deal of traffic and a lot of volume done in most mass merchandising outlets," Helmstetter said, "but the consumer who frequents the mass merchant is also becoming more sophisticated as these stores carry higher quality hardware. The same trend may be noticed in a different way for other outlets, be they audiophile stores, department stores or independents. I think that more of the same type of consumer is going into all of these stores and all are basically looking for quality material."

Helmstetter also feels that if the energy crisis continues at its present rate, blank tape may become the leading medium in home entertainment. "It's low cost," Helmstetter said, "and it's easy to run."

As for the tape business on the whole, Helmstetter is confident.

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Replacement mike for 150, 1420	4.95	CCY-150 "Y" Cable for 150 & 1420	7.50
BE-22 Adaptor for 1100 Carry-Player	5.95	AC Adaptor for 1320, 1440, (BE-70)	6.00
BP-2204 Battery Pack for #150 or #1420	19.50	80¢ "C" Size Alkaline Battery	.53

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Tape Duplicator

Electro Sound will participate at MIDEM in Cannes, France Jan. 19-25 showing its new ES-6000 high speed (32:1) tape duplicator, accessories such as tape winders and splicers and the new ES-505 tape recorder.

An open reel resurgence was affirmed by John Kaiser, sales manager, Polyline Corp., makers of audio and video reels, whose business in audio reels has tripled in the last year and a half, Kaiser said. The Des Plaines, Ill. firm has just finished tooling for one-inch and two-inch video tape reels, which can also be used as master reels for 16-track audio equipment.

Kaiser and partner Art Weyrich claim that if the government would lift price control policies, the plastic shortage would be relieved, if not eliminated, with less product in the petroleum and chemical industries being exported to Europe, where it commands twice the price as it does domestically. "Higher prices would result, but with a free enterprise market, sophisticated use of plastic would justify the higher prices, with low cost plastic items resorting to other materials, like metal.

Polyline Corp. was formerly Amerline Corp., which was bought by Certron. Kaiser, formerly in sales with Amerline, and Art Weyrich, former Amerline design engineer, bought the molds from Certron 3½ years ago for their newly formed company.

RCA in London has obtained a sub-license to manufacture Lear Jet type 8-track cartridges in the U.K. The sub-license covers the use of patents, now held by the Gates Rubber Company of the U.S. which owns Lear Jet. The patents are for the 8-track system developed by William Lear, originally as an in-car entertainment system.

The granting of the sub-license to RCA—the record company plans to manufacture 8-track cartridges at its Washington, Co. Durham plant—is seen as significant. RCA is the first U.K. company to become a sub-licensee and, in effect, recognize that the 8-track design is a Lear Jet invention.

Other major record companies marketing 8-track usually either import the molded cartridges, often from a source that holds a Lear Jet sub-license, or buys them through the two major U.K. manufacturers, Hellermann Cassettes and Metrosound Manufacturing. Neither of these companies have sub-licenses

to manufacture Lear Jet type 8-track cartridges. Metrosound managing director Mark Myers said he did not wish to comment about the matter at this stage. Meanwhile Hellermann's

managing director, Jack Clyde, said his firm had been talking with Lear Jet about the question of sub-licenses for about a year. However he said at this stage the talks had devel-

oped little further than general discussion.

The basic situation, which at this stage is mainly involving patents agents discussing the matter, is over

Lear Jet's claim that it holds the patents for 8-track cartridges and therefore has rights to royalty payments. The matter involves both soft and hardware. **DAVID LEWIS**

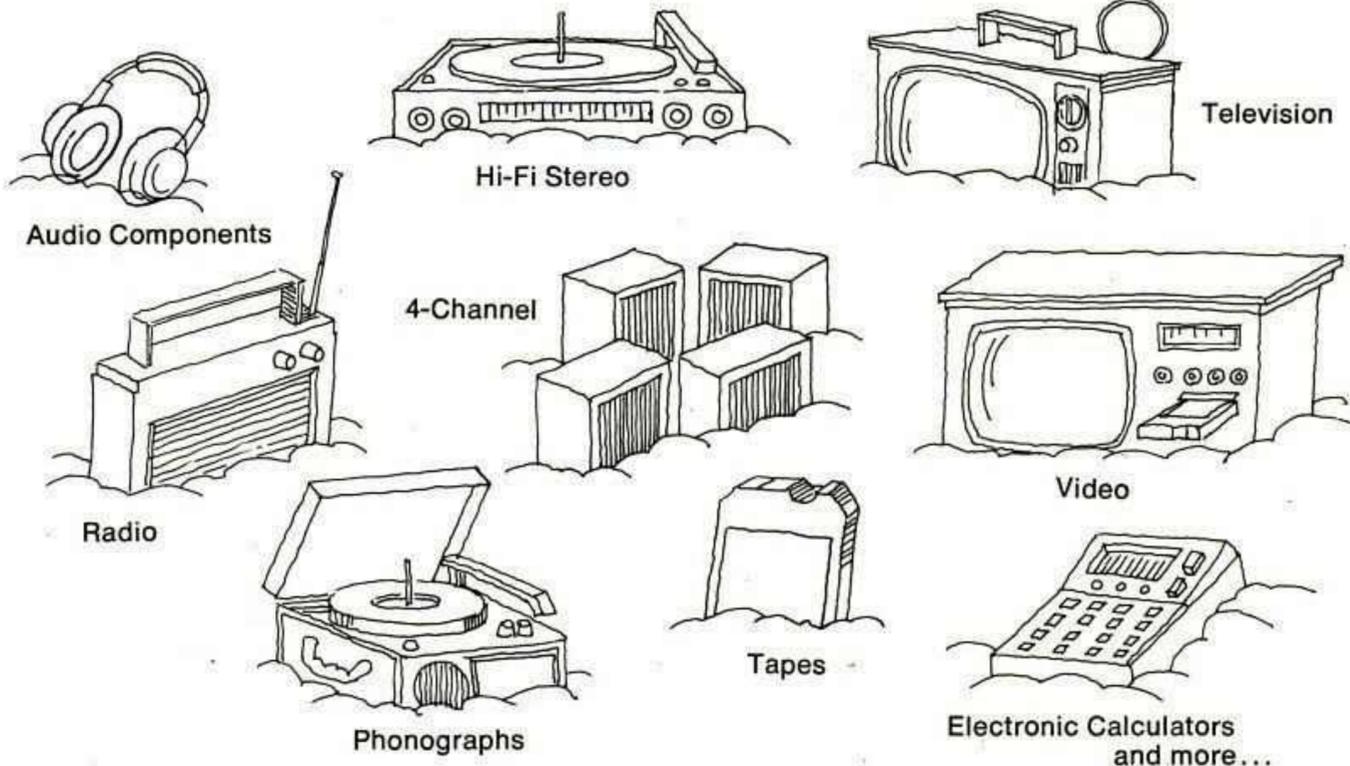


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And Billboard will cover the Independent Home Entertainment Show in the same issue! Sounds too good to be true? You bet. High quality sounds are the focal point of home entertainment equip-

ment and Billboard recognizes the importance of each and every manufacturer—large or small—in the exploding consumer electronics market. That's why Billboard decided over a year ago, to open a section devoted entirely to tape-audio-video hardware and software. Billboard foresaw the consumer electronics boom and reported on its growth from the very beginning.

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AUDIO Devices' recent blank tape push included "Ms Stak-Pak" contest to promote storage unit with Playboy model Wanda Maire winning, shown here with Mike Milhalek of Fed Mart, Phoenix (left) and Paul Thomas of Radisco, Indianapolis.

BILLBOARD'S

Winter C.E.S. issue sounds too good too be true.

International News

Russian Sales Fair Marks 50th Anniversary of Kniga

TASHKENT, U.S.S.R.—Mezh-dunarodnaia Kniga, representing the Soviet record company Melodiya, and Artia, representing the Czech labels Supraphon and Panton, celebrated the 50th anniversary of Mezh-dunarodnaia Kniga by sales exhibitions of Russian and Czechoslovakian records held in Tashkent and Brno.

The Tashkent sales fair took place from Sept. 13 to 22 in the Palace of Science. It was a great success, with people queuing at the entrance and buying LPs—mostly classical—by the dozen. A total of 300 Czechoslovakian albums were on show, ranging from classical through contemporary Czech and Soviet music to folk brass band music and jazz and pop. More than 50,000 LPs were sold in the first three days of the exhibition—representing almost one third of the normal total export of Czech records to the U.S.S.R. in 1973.

The exhibition of Soviet records in Czechoslovakia was held in the Technical Museum of Brno, Nov. 12 to 22 and attracted more than 5,000 visitors who were particularly impressed by the quality of Melodiya's export sleeves. Once again interest centered on classical product.

Melodiya's most successful LP in Czechoslovakia is the Richter/

Karajan version of Tchaikovsky's No. 1 piano concerto; also very popular is the Beethoven Triple Concerto with the Keerajan, Oistrakh, Rostropovitch and Richter.

At a press conference held during the exhibition, Oleg Kurganov, the Czechoslovakian representative of Mezh-dunarodnaia Kniga, said that Melodiya's present annual output was 220 million LPs.

The volume of Czechoslovak-Soviet record imports and exports is fixed each year by bi-lateral contract and, according to the contract, Czech record exports to the Soviet Union should total 180,000 LPs in 1973. The volume of trade is increas-

ing annually and the import of Soviet records into Czechoslovakia has more than doubled in the last three years.

Cooperation between Melodiya and Supraphon was extended into a new area this year as Supraphon, due to lack of pressing capacity in its own plant, placed a pressing order for 200,000 LPs with Melodiya in Moscow. The albums involved were by three top Czechoslovak singers—Karel Gott, Eva Pilarova and Waldemar Matuška.

Delmar Latuska is also showing interest in co-productions with Czechoslovak record companies, particularly in the pop field.

Bell Going TV Via Promo

LONDON—Bell has become the latest record company here to use TV advertising to promote new product.

The company is using Week-end, Granada, Scottish and Trident networks to promote "Another School-day," a single by Hello, a group Bell signed last year.

The single has been hovering just outside the Top 50 for the past six weeks—it was released over two months ago—and Bell felt that a TV campaign might give the record the

necessary extra push to tip it into the charts.

The TV advertisements are in addition to an already extensive promotion campaign on the record which has included a tour with Gary Glitter and personal appearances by the group at dealers, discotheques and local radio stations throughout the country.

It is the first time Bell has used television promotion and if the Hello campaign proves successful, the company will use television again next year.

Pre-Yule Shortages of Stock in U.K. Is Worst in Many Years

• Continued from page 1

bad, he said, with "vast quantities" being imported. CBS has cut back on exports in a bid to ease the pressures at home.

EMI, which opened its Hayes factory last year, has found it to be inadequate to cope with demand and is planning further plant expansion.

Deputy managing director Graham Powell said: "I am not prepared to be specific but the demand on product is higher now than anyone can remember and our facilities have not increased accordingly. We are getting a bit out of ratio."

Eddie Webster, Polydor's sales manager, said classical albums are being hit particularly hard and are registering a completion rate of 50-60 percent.

Cassette Output

Eight-track cartridges are remaining steady but cassettes are running out at 67-68 percent completion rate

EMI Finland in Disk, Tape Push

FINLAND—TV promotion in Finland had its initiation last week when EMI Finland launched a massive campaign for records and cassettes.

The campaign comprises 10 spots on both TV 1 and TV 2 during the programming hours of Oy Mainos-tv-Reklam Ad.

Specially featured are two albums by artists from Finland—"Tom-Tom-Tom," by Marion and "Country and Eastern" by Viktor Klimenko.

The rest of the promotion comprises five titles from EMI Finland's international catalog, including the Beatles' two double albums.

despite frantic efforts to ease the situation with imports.

Webster said pop albums are fluctuating from day-to-day but the rate is between 70 and 80 percent. Singles, he said, are healthy at almost total completion.

Steve Gottlieb, chairman of Phonogram, said the general stock situation is as severe as he can remember. "We are selling many more records this year than last and we are having to limit our catalog to best-sellers. We are being particularly selective about what we release."

Denis Knowles, general sales manager of United Artists, said he has about 50 albums, which comprise 20 percent of the titles on catalog, out of stock.

He said: "Obviously the situation is critical, but nobody can do much about it. Industry growth this year is 20-25 percent compared with annual growth of 10 percent in the '50's. It is not possible to secure an increase in plant at that rate."

Geoff Harrington, marketing manager at RCA, said record completion rate is about 85 percent although tapes are well down on this figure, due to a massive increase in tape sales.

Trident Used

In addition to the plant at Washington, Co. Durham, RCA is using custom duplicators such as Trident. Over the year, record sales are between 75 and 80 percent on the corresponding period last year while tape sales for the year are 150 percent up. RCA has imported a great deal of product, particularly back-catalog material.

Decca's marketing manager, Colin Borland, said forward planning and stockpiling that began in May has maintained a completion rate of 90 percent.

But the picture is gloomy again at Island where four plants abroad now regularly handle 20 percent of the company's weekly production because of pressure on EMI machinery, said general sales manager Paul Johnson.

His stock is "15 to 20 percent down" on what Island would like and although the disk completion rate is 80 percent, tape is "way below 50 percent."

With Island's sales 30 to 40 percent up on last year's pre-Christmas period, Johnson said: "There is just not enough plant in this country to cope with demand."

Disk Imports Up

• Continued from page 1

1,660,000 in the first quarter to 682,000.

However, despite manufacturing problems, the DTI statistics confirm the current buoyant state of the record market, although single sales were slightly down in the second quarter on the previous period.

Over 20 million albums, worth over \$24 million, were sold by manufacturers to dealers during the quarter compared with 16,290,000 in the previous quarter.

Singles sales totalled 11,370,000 disks, worth \$5 million, compared with 12,550,000 records in the first quarter.

Album exports totalled 3,530,000 disks worth over \$4,800,000, compared with 2,620,000 records in the first quarter, while 991,000 singles worth over \$1,440,000 were shipped overseas during the period.

During the quarter, 1,910,000 cassettes, worth nearly \$4,500,000, and 1,030,000 cartridges, worth around \$3 million, were sold to dealers.



AMERICAN singer-songwriter Lobo was in Copenhagen for a promotional visit and Phonogram Denmark organized a press conference in his honor. During the visit Telscan, the independent television production company made a 30-minute video film in color which will be distributed throughout the world. With Lobo, left, are left to right: John A. Winkelmann, managing director of Phonogram Copenhagen; Elisabeth Skovdam, promotion manager and Frank Obel, cassette manager.

GRC Expands to Intl Mart With Weiss Pact

NEW YORK—General Recording Corp. has moved into international licensing and consulting Robert Weiss and his One World of Music Agency as international representative for GRC record and publishing firms. GRC president Michael Thevis plans to open an affiliate office, headquartered in Europe, in late 1974.

Weiss, president of the international licensing and consulting agency, One World of Music, will begin worldwide exploration for GRC and its associate label, AWARE. Through his consulting agency, Weiss will also be working closely with Thevis' publishing firms including Act One Music and Grapevine Music in Atlanta, in addition to Thevis' partnership firms in New Orleans, Nolanta Music and Silver Thevis Music, headed by attorney Mike Silvers.

Other nationwide publishing ventures of which Thevis is a co-owner include the Birmingham-based Moonsong Music and Blue Surf Music, a North Carolina operation headed by Michael Collins.

Weiss will also be involved in placing GRC catalogs in distribution around the world. Another initial factor in his affiliation includes acquiring publishing catalogs or masters for Thevis' recording and publishing firms.

Plans for GRC, according to Thevis, include a February trip to France and England to begin negotiations for the opening of an international branch recording and publishing office. Thevis, who is also president of a film company and recording studio, is responsible for the operation of three GRC offices in Atlanta, Nashville and Los Angeles.

Best Irish Disk Award to Cuddy

DUBLIN—The Recorded Music Industry Award '73—the first such award for the best Irish record of the year—has been won by Joe Cuddy for "I'm Gonna Make It," released on the Rex label by Irish Record Factors. The song, by English writers Vince Hill and Leslie Dunstall also won the 1973 Castle International Song Contest's major prize of 1,000.

Cuddy was one of 16 artists who performed their latest disks at the first RMI concert, sponsored by Recorded Music Industries of Ireland here. Tina, Ireland's singer for the 1974 Eurovision Song Contest in Brighton, England, presented Cuddy with the award, which was especially commissioned and designed in Irish silver and bronze. EMI, Polydor, Release and Irish Record Factors each submitted four entries for the contest.



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From the Music Capitals of the World

BRUSSELS

Frank Sinatra's comeback album, "Ol' Blue Eyes Is Back" and the single "Let Me Try Again" have scored an instant success in Belgium, where they are distributed by EMI. EMI has also released two more good sellers—"Muscle of Love" by Alice Cooper and "Brain Salad Surgery" by Emerson, Lake & Palmer. ... On the UA label, EMI is scoring with Ike & Tina Turner's "Nutbush City Limits". ... Under the deal between Polydor International and Wes Farrell's Chelsea label, Polydor Belgium is releasing "Quick, Fast, in a Hurry" by New York City. ... Will Tura, one of the most popular Flemish artists, has recorded a special Christmas album consisting of some traditional material and some new songs. Polydor is counting on it being one of the company's top sellers this Christmas.

Polydor launched a special cassette campaign to celebrate the 75th anniversary of Deutsche Grammophon. The company produced a special series of 30 titles, taken from the Polydor Special disk repertoire and dealer response has been enthusiastic. ... Inelco is looking for Ariola artist Heintje to make a great comeback after two years away from the charts. Heintje, the Dutch boy singer who sold millions of records as a pre-teenager, is returning as Heintje Simons complete with baritone voice and he recently appeared in the BRT television programme "Binnen en Buiten." Inelco is releasing a new album and single by the singer, both entitled "Ik hou van jou—Ich Liebe Dich." ... Inelco's two top hits albums of the season are "Pin Ups" by David Bowie and "Berlin" by Lou Reed.

Inelco is organizing window displays in the major record dealers' shops throughout Belgium to promote the classical Erato repertoire. ... Stealers Wheel (A&M) visited Belgium Dec. 6 to promote their new single "Star" and the album "Feruslic Park." ... "Allowed to Cry" and "If You're Going Away," by top Belgian writer Ignace are on the new Rita Deneve single released by Decca. CINDY KAT.

BARCELONA

Paco Reyuelta has signed a contract with EMI and his first single on this label is a song composed by him: "Me Falta Tu Presencia" (I Miss Your Presence). ... Belter has released the Spanish version of the song "Parole, Parole" (Words Words) under the title "Palabras, Palabras," sung by actors Carmen Sevilla and Paco Rabal. ... Ariola released "Algo Mas" (Something More), the song with which Camilo Sesto represented Spain at the last OTI festival. The song was composed by Camilo and the arrangements are by Juan Carlos Calderon. It was recorded in London. The song has been No. 1 in the national top 10 for several weeks already. ... A new single has been released by Santabarbara on EMI. ... Middle of the Road, previously with RCA, have signed with Ariola. Their first records on this label are an album and a single "Samba de Amor" (Love Samba), sung in Spanish. ... New single by Los Diablos on EMI with a song by Daniel Vangarde, "Lazos de Amistad" (Friendship Relations). ... Ariola has signed a contract for the distribution in Spain of the U.S. label, Americana Records. MARIA ARACIL.

HAMBURG

Teldec's Su Kramer has a new producer, Pete Belotte. ... Draft Deutscher has changed to Jupiter Records. ... Adamo's concerts in Germany were all sold out. ... Singer Christian Anders has released his musical "Der Untergang Von Torsay" on an LP with EMI-Electrola. ... EMI has sold 60,000 Suzi Quatro albums in Germany. ... In January Erik Silvester is starting a tour of Canada. His single "Marie, Heut Feiern Wir Ein Freudenfest" has just reached the hit parades. ... Eberhard B. Freise, PR boss at Polydor International, is leaving the firm and starting up his own. New PR boss is Dr. Uli Markle. ... Singer Roy Black will receive a gold disk from Polydor, for 250,000 records sold of his "Weihnachten Bin Ich Zu Hause." ... Journalist Michael Conradt has taken over the PR management for Mireille Mathieu, Michael Holm, Jurgen Drews and Peter Maffay. ... WEA press officer, Connie Schnur, is leaving to write lyrics for the company. ... Peter Winkler, previously the marketing manager for Amadeo in Vienna, has taken on a similar job with Metronome in Hamburg. ... Jorg Polzin is Ariola Eurodisc's new press officer for classical repertoire. ... Metronome artist Petra Pascal is to be the subject of a TV documentary. ... The Golden Gate Quartet has been on tour in Germany. WOLFGANG SPAHR

TOKYO

"Miserareta Yoru" (Mais Dans la Lumiere), as recorded by Watanabe Production's Kenji Sawada for Polydor, set a new mark in best sellers in the final week of November when it was numbered among the "Top 10" singles just after its release Nov. 25. It took over the No. 1 spot in the first week of this month from "Kandagawa" by Kosetau Minami & Kaguyahime (Panam) at four leading record stores in Tokyo, Nagoya, Hiroshima and Hamamatsu. Closest competitor is "Chiisana Koi no Monogatari" (Little Love Story) by Agnes Chang (Warner-Pioneer), the Watanabe Production artist from Hong Kong. "Yesterday Once More" by the Carpenters (A&M) continued to head the best selling international pop singles in Japan during the week of Dec. 2. ... Despite the short supply of paper and higher cost of printing, the first issue of "Sound Life"—subtitled "the Magazine for the Collector of Soul"—appeared at the book stores in this music capital prior to its publication date, Dec. 15, at 450 yen (\$1.60) a copy. Also, the fourth Japanese edition of "Rolling Stones" being distributed by CBS/Sony is available at the music stores as well as book shops. ... The Kotani music store chain is offering "name brand" blank cassette tapes at a discount of 20 percent, which is lower than the "going price" at most stores in the Akaihabara electric center. ... Warren Birkenhead, former member of Toshiba-EMI's board of directors and originally Capitol Records' chief engineer, made the rounds of the manufacturers in Japan as representative for Gauss high-speed music tape duplicators during the latter half of November. ... Harry Belafonte has been booked to sing in Japan for the first time in 14 years. Eight concert dates have been set for him during the March 5-16 period in Tokyo and the other big cities of Japan by Universal Orient Promotions. HIDEO EGUCHI (Continued on page 54)

Bovema's Cats LP for L.A.

AMSTERDAM—One of Holland's top groups, the Bovema recording act, the Cats, will have their next album produced in Los Angeles in January by Snuff Garrett and Al Kapps.

The Cats, a group which has been in existence for ten years and has made the charts in many European countries, plus Japan, Malaya, New Zealand and Israel, have collected 15 gold disks for single sales and eight gold disks for album sales. Their single "Let's Dance" sold more than two million in Europe.

The Garrett-Kapps project will include six former hits of the Cats in new arrangements plus a few songs from U.S. composers. The album will be released in the U.S. on Fantasy.

EMI Group Sees Banner Year Ahead

LONDON—The EMI group is well on the way to smashing last year's record profits.

The past four months show profits far in excess of the corresponding period during the record-breaking 12 months of operations up to June 30.

The news was announced at the company's annual meeting by Sir Joseph Lockwood.

Lockwood told shareholders: "Our report and accounts show significant progress in both sales and profits in all parts of the world for this year ended June 30.

"You board is confident that, with the wide overseas spread of its business, the group will make further progress this year unless there is serious disruption in one or more of our major markets.

"In fact, the over-all profits earned in the first four months of the current financial year are substantially higher than those earned in the corresponding period of last year."

Motown Plans Double, Triple LP Packages

LONDON—Tamla Motown has launched a series of triple and double album sets featuring the label's top acts over the years.

First in the Motown Anthology Series is the Temptations Anthology, a three-album set that coincidentally marks the 10th anniversary of the group.

The set, released last week, includes hits like "My Babe," "Get Ready," "Cloud Nine" and "Papa Was a Rolling Stone." The packaging incorporates a 12-page booklet.

The sleeves for all the triple albums in the series, including the Temptations Anthology, are being imported from America because of the board shortages in Britain. The triples retail at \$13.10.

Following the Temptations will be three-album sets by the Supremes and Smokey Robinson and the Miracles.

Double albums planned for the anthology series include artists like Gladys Knight and the Pips, Junior Walker and the All-Stars and Marvin Gaye. These will be packaged in U.K.-produced sleeves. Retail price will be \$9.40.

U.K.'s Radio Royalty System Changes Jan. 1

LONDON—Significant changes in the distribution of broadcasting royalties—the first major revision since 1959—come into effect from Jan. 1.

The announcement was made this week by the Performing Right Society, the songwriters and publishers' royalty watch-dog organization.

The alterations were decided after internal negotiations. The BBC and commercial stations were not consulted because the new arrangements concern only the allocation of royalties and not demands for higher payments.

The aim is to remove many of the anomalies that exist in the distribution of payments, which are geared to a points system related to airplay.

At the moment, an item lasting 59 seconds earns one point. But an item lasting 61 seconds earns two points—giving a substantial cash difference on a minimal time variation that could depend on how quick a producer's assistant is with his stopwatch.

Under the new system, fractions of points will be introduced to give a smoother sliding scale. So while 59 seconds will still earn one point, 61 seconds will earn one plus a fraction.

Jingle writers and composers whose music is used as programme signature tunes have a greatly improved deal.

Jingles are currently credited at the same rate as background music—50 percent of the full rate. From Jan. 1 they will be credited at 75 percent.

Radio signature tunes will be credited at full rate according to their actual performance duration,

instead of the present one-fifth rate based on registered performance duration.

Because the new arrangements do not involve any extra cash from broadcasters, the increase that jingle and signature tune writers will receive will be counter-balanced by a slight reduction in the royalties paid to writers and publishers of "straight" music.

But Michael Freegard, general manager of the Performing Rights Society, said: "Any reduction in other fields will be marginal because the incidence of jingles and signature tunes in comparison with the rest of the music played by radio is minimal."

He added: "The aim of these changes is to rationalize the distribution of royalties and reduce existing anomalies. But it is geared to causing as little upheaval in the arrangements as possible."

CBS Intl Gets Ian Song Rights

NEW YORK—CBS Int'l Music has obtained sub-publishing rights for most of the world to the Roberta Flack single "Jessie." Written by Janis Ian, the song follows Flack's recent hit, "Killing Me Softly," which was also sub-published in parts of the world by CBS International.

CBS also said that Charles Aznavour has written lyrics to "Jessie" for release in France and that local cover versions of the song are being prepared by CBS Int'l affiliates around the world.



THE ROLLING Stones receive gold disks from WEA promotion manager, Rudi Martini, in Hamburg, for 100,000 copies of Goats Head Soup sold.

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From the Music Capitals of the World

TORONTO

London Records has concluded an agreement with Cinnamon Records in Nashville for exclusive distribution of the label in Canada. Cinnamon currently has country singles out by **Narvel Felts**, **Guy Shannon**, **Susan St. Marie** and **Jimmy Payne**. . . . **William Tenn**, the manager of Fludd, has reported that Sire Records has just released the band's latest single, "Cousin Mary" in the U.S. Fludd is on Daffodil Records, distributed by Capitol in Canada. Fludd is at Manta Sound in Toronto at the end of December for sessions to be produced by **Les De Carlo** and band member **Brian Pilling**, for Love Productions. CHUM has just added "Make it Better" by the English group Kindness. The song was written by Fludd's Brian and **Ed Pilling**.

In conjunction with its 50th anniversary, Radio CFCO in Saskatoon will run a five-hour program of the biggest hits of 1973 on New Year's Eve. . . . **Jean-Pierre Martin**, the a&r director for the Societs Francaise du Son (Decca, France) and **Jacques Barouh**, the general manager of Editions Grand Avenue of Paris, visited London Records Montreal office recently for meetings with **Alice Koury** and **Yvan Dufresne**. . . . Capitol Records (Canada) has released **Bob McBride's** new album "Sea of Dreams" which has many of Canada's finest musicians on it. **Chuck Aarons** is on guitar, **Jim Ackley** on piano, **Dennis Melton** on bass, **Terry Clark** and **Bob McLaren** on drums, **Bill Usher** on percussion, **Bob Lucier** on pedal steel guitar, and **Gene Mar-**

tyne on synthesizer. **Danny McBride**, **Steve Kennedy**, **Brenda Gordon**, **Trudy Young** and **Colleen Phillips** also make contributions.

Keith James is the new program director at CRXL in Calgary. . . . The Masked Winnipeg Pipe Band will be leading the Rose Bowl Parade this year, the first time in 85 years that a Canadian band has led the parade. Winnipeg's **Mayor Juba** will also ride in the parade. . . . **Bob Ruzicka**, who was scheduled to have done an Eastern Canadian tour has had to cancel because of a serious kidney ailment. . . . **Dobie Gray** received rave reviews from the press during his week's engagement at the Cave in Vancouver, recently. . . . South African, **Dave Mills** is having great success with his latest single, "Love Is a Beautiful Song" on MCA Records in Canada. Three months ago, it was a hit in the Maritimes, and now it is starting to move across Canada. It has been No. 1 at CKOC in Hamilton for four weeks. . . . **Scott Richards** of MCA in Canada expects good radio airplay for **Elton John's** Christmas single, "Step Into Christmas"/"Ho, Ho, Ho, Who'd Want to Be a Turkey." . . . Polydor has released **John D. Bryant's** "Peace Will Be Mine" in time for Christmas. The release came at the urging of Much Productions who have publishing for the song in Canada. There has already been good reaction at CFRB and CKFM in Toronto.

Paul Chesebrough is no longer managing A&M recording artist **Loren Hud**. The split was amicable. A&M has just released Hud's second album, "Dancing in My Head," "Guilty of Rock and Roll" is the single from the album. . . . MCA's **Alan Schick** has a regional hit in the Prairies with his single, "Lucy, Lucy, Lucy." Schick is signed to MCA in the U.S. MCA production man **Jack Skelly** broke the record in that area. He was also responsible for the success of **Conway Twitty's** "You've Never Been This Far Before" in that area. . . . **Anne Murray's** "Love Song" has been released in England, Germany, Spain, Japan, Australia and New Zealand. . . . Congratulations to CHUM's **Terry Steele** who's wife recently had a girl, **Nicole**.

Campus police at Queen's University had to call Kingston police to control a crowd of about 400 who could not get into the soldout **A Foot In Coldwater** concert. . . . **Larry Green** of WEA returned from a Western Canadian tour with figures showing that more than 50 percent of all WEA product being released was getting airplay. . . . **Privilege** and actor, **Leslie Nielsen** will do excerpts from *Cantata Canada*, Capitol Records' (Canada) musical based on the history of Canada, on the **Tommy Banks Show**, Jan. 9 on the CBC Network.

Newell to Record For CBS in N.Y.

TORONTO—Richard Newell, better known as the "King Biscuit Boy," has signed a long-term recording agreement with CBS Records in New York. Studio time for the first in a series of records for CBS has been set for mid-January '74. The deal was negotiated by **Wayne Thompson** of Celebration, Music, Newell's management company.

In the past, Newell has appeared with **Ronnie Hawkins** and **Crowbar**. He is currently touring with his own band **Badly Bent**, formerly known as the **Full Tilt Boogie Band**.

A View of Content Rulings By Artist—Before & After

TORONTO—Les Emmerson of the Five Man Electrical Band who on occasion does a little moonlighting as solo artist, songwriter and producer—he recently had a hit with "You've Got Control of Me"—has a rare perspective of what it was like to be a Canadian artist, before and after the Canadian Content Rulings, which came into effect June 24, 1970.

Based in Ottawa in the beginning and known as the Staccatos, the band persisted until, in 1965, Capitol Records (Canada) picked up one of their singles, "Small Town Girl" which became a regional hit in Ontario. Emmerson recalled how the band's first big Canadian hit came to be.

"We did an LP in Montreal at the RCA Studios with **Lionel Parent** as engineer. It was only four-track but our first Canadian hit, 'Half Past Midnight,' came from that session. It sold about 25,000 copies in Canada in 1966. That was considered a big hit in those days."

With their popularity in Canada assured the band spent the next few years commuting from Los Angeles to Canada, recorded a "wheelbarrow full of tapes" without a successful release. Finally, in 1969, they changed the name of the band to the Five Man Electrical Band and began to do only original material in their stage act.

"In 1970," Emmerson said, "we kept plugging away. We moved to Los Angeles and tried to break the band there but we starved. Our con-

tract with Capitol expired that year and we got together with **Dallas Smith**, who was involved with a production company called Canape Productions and we recorded a few sides at the old United Artists Studio in L.A.

Signed With MGM

"After Canape folded, we signed with MGM and they put out one of our songs called "Moonshine." It was used in a movie called "Moonshine War" but it did nothing sales-wise in the U.S.

"The one thing that I remember about the year 1970 was our depression when the **Guess Who** broke. We always had sort of a running competition with them, and of course, we always thought that we were going to be the first to have a hit internationally."

The Five Man Electrical Band break came with a single called "Signs" that sold 1.3 million copies. It became a hit under unusual circumstances as Emmerson explained.

"Signs" was originally released as the 'B' side of 'Hello Belinda, Good-bye.' It was a stiff. We then flipped it and put 'Signs' as the 'A' side and it stiffed again.

"When we left MGM we joined a small company, **Lionel Records**, which was owned by **Clive Fox**, **Harry Fox's** son. **Abe Glazer** worked there at the time. They believed in the record 'Signs' and they re-released it and got it played.

"Initially, it broke from **WBBQ** in Georgia and spread from there. We had no love for the Canadian music

scene in those days. We used to go to CHUM in Toronto and beg them to give the record a try but they wouldn't. **Nevin Grant** of CKOC was one of the first to go on it as was **Steven Hunter** who was at CKLW in those days. They forced the others to go on it."

How does Emmerson feel about the 30 percent Canadian content rulings?

"I think that the content rulings are a good thing," said Emmerson. "It has helped us a lot. In the beginning the main problem was the fact that we had a lot of quantity without quality with Canadian records. That's changed significantly now and records coming from Canada are second-to-none. The rulings have also given a lot of artists in Canada the incentive to make records."

Emmerson had some advice for these people in music circles in Canada who believe that there are only a couple of stations in the country that can break records.

"Because a record stiffed at CKLW, for example, there is no reason to despair. It doesn't mean that much. In the end what matters is the commerciality of the record. On the other side of the coin, they have hits at CKLW which aren't hits anywhere else."

Emmerson is working with a production company in the U.S. along with **Abe Glazer**. He was in Toronto, working with **Quality Record's** group **Chester**, who is managed by **Doug Speer**.

Edwards To Move To Canada

BRIGHTON, Mass.—Jonathan Edwards, Atco Records artist, who's single "Sunshine" established him as a star a few years ago, will move to Canada and become a Canadian citizen.

Edwards told *Billboard*, "I'm just working on getting my papers now so I can get into Canada with a landed immigrant status. I have bought a piece of land just outside of New Glasgow, in Nova Scotia, and I'm looking forward to moving up to it by next spring.

"Nova Scotia has a similar climate to where I live now so I'll know about the agriculture in that area. From what I can see a lot of the older people are leaving that area and the younger ones are going back.

"If you want to know the main reason for my planned move, just listen to the radio or read the newspapers. I don't want to be associated with what is going on in the U.S. now."

Edwards is partial to bluegrass music and from his friend **Anne Murray**, who is a native of Nova Scotia, he found out that he could get his fill in that province.

"I think Canada has a lot of potential, especially in its music. When I get settled there I hope to have a chance to make some changes for the better and help to keep it as an independent entity from the U.S. I have heard a lot about the Canadian content rulings and I think that they were a good idea."

"If I didn't have business ties in the U.S.," said **Casperon**, "I would move right away."

Content Rulings Gets Differing Points of View From Ocean Unit

TORONTO—Canadian band, Ocean, who are resident in Toronto, had a multimillion-selling single world-wide with their record, "Put Your Hand In The Hand" in 1971. It was a record that the Canadian content rulings had no effect on, according to **Greg Brown**, the band's leader.

"The record was released at the end of 1970. The **Maple Leaf System** voted it down in November of 1970 but when it was resubmitted in December it got a near perfect score. The record wasn't helped a bit by the CRTC rulings. It was on **Yorkville Records** in Canada and released by **Kama Sutra** in the U.S."

Nevertheless, **Brown** believes that the CRTC 30 percent Canadian content rulings were a valid step in the creation of a Canadian identity in the music field.

"I am for the rulings from the standpoint that they have done a lot to make the Canadian public aware of Canadian artists," pointed out **Brown**. "With the added interest in Canadian music that it created it provided musicians more places to play so they could at least survive and improve the calibre of their performance both on and off record."

Janice Morgan, the lead singer for the band, disagreed. "Initially, I wasn't against the rulings but that has changed now. These rulings have been played up far too much in the media. In the U.S. I constantly get questions like, 'Did the Canadian content rulings create your record?' A lot of the people in U.S. radio think that the rulings have invalidated any quality in Canadian records. Seeing that realistically we

need the U.S. market to break even or make money on a record this is something we should be concerned about. You just can't sell enough in Canada to get your original investment back in most cases. If the rulings are going to affect our chances in the U.S. then possibly we should take another look at how valid they are."

Negative Rule

Craig Nicholson, the band's manager, noted that in the beginning even Canadian broadcasters had a negative attitude towards the rulings.

"A lot of records that were released initially as a result of the Content rulings were bad. Of course, the broadcasters, who were never thrilled at the thought of being told what to play, used this as an argument against the legislation. Badly produced records are no longer the norm, so this argument is no longer valid."

Greg Brown added, "The rulings gave Canadian artists support and more outlets for their music. If more money could be injected into the music scene here we could see a real boom in this country in years to come. The business in Canada is already starting to attract a lot of people from other countries. Many of them are setting up offices here. I think that the CRTC legislation has been responsible for that."

Because of contract stipulations with their last label, **Yorkville Records**, which they left recently, the band must change their name by the end of this year. There had been a lack of communication between **Yorkville** and the band and as

Janice Morgan pointed out, they are still not sure of how many records were sold of "Put Your Hand In The Hand." All they know is that it sold between 3 and 5 million copies, quite a spread if you are talking in dollars and cents. After the big hit there were a number of problems as **Greg Brown** related.

"I don't think that either the band, the record company or our management was prepared to handle a hit of that size. The band was immature and said a lot of negative things about the song because it was not really the style of music that we were into. We had a followup called "One More Chance," which was written by **Roger Cook**, the guy who wrote the **Coke jingle**, "Teach the World To Sing." The first week it hit the **Billboard** chart at 94 and then the next week was 76 with a bullet. The following week it disappeared. Obviously there was something wrong somewhere on the business side of things for that to happen."

Ocean is playing the club circuit in the U.S. and Canada while considering a number of recording offers that have accumulated over the last few months since they left **Yorkville**. No decision is expected until the band goes through a name change in January 1974.

Yurchenkov Weds

LENINGRAD—**Vadim D. Yurchenkov**, 35, *Billboard* correspondent in USSR, married **Hanna Merson**, 25, on Dec. 6. The wedding took place at the **Municipal Palace of Wedding**.

Billboard Hits of the World

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AUSTRALIAN

(Courtesy of GO-SET)
SINGLES

- This Week**
- 1 CAN THE CAN—Suzi Quatro (RAK)
 - 2 SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE—Dawn (Bell)
 - 3 LIVE & LET DIE—Paul McCartney & Wings (Apple)
 - 4 DELTA DAWN—Helen Reddy (Capitol)
 - 5 YOU DON'T OWE ME—Ormsby Brothers (EMI)
 - 6 NEVER, NEVER, NEVER—Shirley Bassey (UA)
 - 7 AND I LOVE YOU SO—Perry Como (RCA)
 - 8 YESTERDAY ONCE MORE—Carpenters (A&M)
 - 9 MONSTER MASH—Bobby "Boris" Pickett (London)
 - 10 TOUCH ME IN THE MORNING—Diana Ross (Tamlia)
 - 11 WORLD'S GREATEST MUM—Johnny Chester (Fable)
 - 12 HALF-BREED—Cher (MCA)
 - 13 I DON'T WANT TO PLAY HOUSE—Barbara Ray (RCA)
 - 14 YOUNG LOVE/A MILLION TO ONE—Donny Osmond (MGM)
 - 15 SEE MY BABY JIVE—Wizzard (Harvest)
 - 16 HE DID WITH ME—Vickie Lawrence (Stateside)
 - 17 CASSANDRA—Sherbert (Infinity)
 - 18 HELLO, HELLO, I'M BACK AGAIN—Gary Glitter (Bell)
 - 19 BAD, BAD LEROY BROWN—Jim Croce (Vertigo)
 - 20 I CAN'T DANCE TO YOUR MUSIC—Johnny Farnham (EMI)

LPs

- This Week**
- 1 NOW & THEN—Carpenters (A&M)
 - 2 RED ROSE SPEEDWAY—Paul McCartney & Wings (Apple)
 - 3 HOT AUGUST NIGHT—Neil Diamond (MCA)
 - 4 FOREIGNER—Cat Stevens (Island)
 - 5 DARK SIDE OF THE MOON—Pink Floyd (Harvest)

BELGIUM

(Courtesy of HUMO)
SINGLES

- This Week**
- 1 SCHONES MADCHEN AUS ARCADIA—Demis Roussos (Philips)

- 2 DE MOOIE ZOMER—Gerard Cox (CBS)
- 3 JUANITA—Nick McKenzie (Imperial)
- 4 THE DAY THAT CURLY BILLY SHOT DOWN CRAZY SAM MCGEE—The Hollies (Polydor)
- 5 LA PALOMA—Mireille Mathieu (Ariola)
- 6 PAPER ROSES—Marie Osmond (MGM)
- 7 LIKE A LOCOMOTION—Left Side (Philips)
- 8 PRISENCOLINENSINAINCIUSOL—Adriano Celentano (Galloway)
- 9 PHOTOGRAPH—Ringo Starr (EMI)
- 10 JIMMY—Boudewijn De Groot (Decca)

LPs

- This Week**
- 1 DE 13 BESTE—Various Artists (Philips)
 - 2 FOREVER & EVER—Demis Roussos (Philips)
 - 3 HOE STERK IS DE EENZAME FIETSER—Boudewijn De Groot (Decca)
 - 4 WITTE KERSTMIS—Will Bura (Topkapi)
 - 5 ALLE 13 GOED NO. 6—Various Artists (Philips)

DENMARK

(Courtesy of I.F.P.I.)

- This Week**
- 1 GASOLIN (LP)—Gasolin (CBS)
 - 2 UBERALL AUF DER WELT (LP)—Freddy Breck (BASF)
 - 3 REYVERNES REYV (LP)—Div. Kunstnere (Fona)
 - 4 KAI PA PLETTEN (LP)—Kai Lovring (Polydor)
 - 5 ROTE ROSEN (LP)—Freddy Breck (BASF)
 - 6 SABBATH, BLOODY SABBATH (LP)—Black Sabbath (Vertigo)
 - 7 BALLROOM BLITZ (Single)—The Sweet (RCA)—(Stig Anderson)
 - 8 PETER BELLI OG SON (Single)—Peter Belli (Polydor)—(Gustav Winckler A/S)
 - 9 JUL I SYNGLEGLAND (LP)—Grethe Morgensen, Poul Bundgaard & Dragbornene (Odeon)
 - 10 NO TITLE (LP)—John Morgensen (Play/Telefunken)

JAPAN

(Courtesy of Music Labo, Inc.)
SINGLES

- This Week**
- 1 KANDA GAWA—Kousetsu Minemi & Keguyahime—(Panam) (CMP, PMP)
 - 2 SHIROI GUITAR—Cherish—(Victor) (Victor)

- 3 CHISANA KOI NO MONOGATARI—Ages Chan—(Warner) (Watanabe)
- 4 KOJIN JICYO—Finger 5—(Philips) (Nichion, Tokyo)
- 5 FUYU NO TABI—Shinichi Mori—(Victor) (Watanabe)
- 6 MISERARETA YORU—Kenji Sawada—(Polydor) (Watanabe)
- 7 MIZUIRO NO TEGAMI—Shizue Abe—(Canyon) (Fuji/Tokai Pack)
- 8 YOZORA—Hiroshi Itsuki—(Minoruphone)
- 9 KOKORO MOYOU—Yoshui Inoue—(Polydor) (Tokyo)
- 10 HANA MONOGATARI—Janko Sakurada—(Victor) (Sun)
- 11 ALPES NO SHOUJO—Megumi Asaoka—(Victor) (J&K)
- 12 AISAZU NI IRARENAI—Gero Noguchi—(Polydor) (Fuji)
- 13 SORA IPPAI NO SHIAWASE—Mari Amachi—(CBS/Sony) (Watanabe)
- 14 YESTERDAY ONCE MORE—Carpenters—(A&M) (PMP)
- 15 HITORI BOTTCHI NO HEYA—Masa Takegi—(Aard-Vark) (Yamaha)
- 16 KINJIRAKETA ASOBI—Momoe Yamaguchi—(CBS/Sony) (Tokyo)
- 17 KINENJYU—Masako Mori—(Minoruphone) (Tokyo)
- 18 CHICIRETA AI—Hideki Saijo—(RCA) (Nichion)
- 19 NAMIDA GOI—Aki Yashiro—(Teichiku) (K.K. Kureo/JCM)
- 20 KOI NO YUKIWAJARE—Rumiko Koyanagi—(Reprise) (Watanabe)

MEXICO

(Courtesy of Ortiz)
SINGLES

- This Week**
- 1 16 ANOS—Julio Iglesias (Polydor)
 - 2 DEJENME LLORAR—Los Freddy's (Peerless)
 - 3 EL—Los Strwcks (Son Art)
 - 4 LA DISTANCIA—Roberto Carlos (CBS)
 - 5 QUE ALEGRE VA MARIA—Imelda Miller (RCA)
 - 6 HERMANO LUIS (Brother Louie)—Hollies (Capitol)
 - 7 TU SIGUES SIENDO EL MISMO—Angelica Maria (Sonido International)
 - 8 EL AGENTE VIAJERO—Tono Zamora (Capitol)
 - 9 EN ESTA PRIMAVERA—Juan Gabriel (RCA)
 - 10 TE AMO—Gualberto Castro (CBS)

NEW ZEALAND

(Courtesy of NZBC)
SINGLES

- This Week**
- 1 BALLROOM BLITZ—The Sweet (RCA)
 - 2 MISS SEPTEMBER—Bulldog's All Star Goodtime Band
 - 3 LOVES ME LIKE A ROCK—Paul Simon (CBS)
 - 4 THE LAUGHING GNOME—David Bowie (RCA)
 - 5 PHOTOGRAPH—Ringo Starr (Apple)
 - 6 ANGIE—Rolling Stones (Rolling Stones)
 - 7 MEXICO—The Les Humphries Singers
 - 8 HALF-BREED—Cher
 - 9 ANGEL FINGERS—Wizzard
 - 10 WELCOME HOME—Peters & Lee
 - 11 MASQUERADE—Sona Laing
 - 12 THE DAY THAT CURLY BILLY SHOT DOWN CRAZY SAM MCGEE—The Hollies
 - 13 YESTERDAY ONCE MORE—Carpenters (A&M)
 - 14 SWAMP WITCH—Jim Stafford
 - 15 TAKE ME TO THE MARDI GRAS—Paul Simon (CBS)
 - 16 YOU JUST DON'T HAVE THE MAGIC ANYMORE—Tony Christie
 - 17 LEAVE ME ALONE—Helen Reddy (Capitol)
 - 18 LIKE SISTER & BROTHER—Drifters
 - 19 RAMBLIN' MAN—Allman Brothers Band
 - 20 MY MARIA—B.W. Stevenson (RCA)

NORWAY

(Courtesy of Verdens Gang)
SINGLES

- This Week**
- 1 BARN AV REGNBUEEN—Lillebjorn Nilsen (Polydor)—(Intersong)
 - 2 ANGIE—Rolling Stones (Rolling Stones)—(Essex)
 - 3 KNOCKIN' ON HEAVEN'S DOOR—Bob Dylan (CBS)—(Air)
 - 4 BALLROOM BLITZ—The Sweet (RCA)—(Sweden)
 - 5 48 CRASH—Suzi Quatro (RAK)
 - 6 PEACEMAKER—Albert Hammond (CBS)—(Sweden)
 - 7 FREE ELECTRIC BAND—Albert Hammond (Epic)—(Sweden)
 - 8 MY FRIEND STAN—Slade (Polydor)
 - 9 SHOWDOWN—Free Electric Band (Harvest)
 - 10 LEGENDEN OM METZGAR—Benny Borg (Polydor)

SPAIN

(Courtesy of "El Musical")
SINGLES

- This Week**
- 1 ALGO MAS—Camilo Sesto (Ariola)—(Arabella)
 - 2 GOODBYE, MY LOVE, GOODBYE—Demis Roussos (Philips)—(Fontana)
 - 3 IL MIO CANTO LIBERO—Lucio Battisti (RCA)—(RCA)
 - 4 SOLEDAD—Emilio Jose (Belter)—(Belter)
 - 5 CAN THE CAN—Suzi Quatro (EMI)—(Southern Music)
 - 6 ANGIE—Rolling Stones (Hispavox)—(Essex)
 - 7 LA ESTRELLA DE DAVID—Juan Bau (Zafiro)—(Micros-RCA)
 - 8 LIVE & LET DIE—Paul McCartney & Wings (EMI)—(Armonico)
 - 9 WE WERE ALL WOUNDED AT WOUNDED KNEE—Redbone (CBS)
 - 10 48 CRASH—Suzi Quatro (EMI)—(Southern Music)

LPs

- This Week**
- 1 FOREIGNER—Cat Stevens (Ariola)
 - 2 GOATS HEAD SOUP—Rolling Stones (Hispavox)
 - 3 NUESTROS EXITOS DEL AÑO (Vol. 3)—Various Artists (CBS)
 - 4 BEATLES 1967-1970—The Beatles (EMI)
 - 5 ANGEL CLARE—Garfunkel (CBS)
 - 6 FOREVER & EVER—Demis Roussos (Philips-F)
 - 7 NINO BRAVO . . . Y, Vol. 5—Nino Bravo (Polydor)
 - 8 GOODBYE YELLOW BRICK ROAD—Elton John (EMI)
 - 9 LOVE, DEVOTION, SURRENDER—Carlos Santana & John McLaughlin (CBS)
 - 10 MORT DE GAMA—La Trinca (Edgisa)

SWITZERLAND

(Courtesy of Radio Hit-Parade)
SINGLES

- This Week**
- 1 I'D LOVE YOU TO WANT ME—Lobo (Philips)
 - 2 ANGIE—Rolling Stones (Rolling Stones)
 - 3 48 CRASH—Suzi Quatro (RAK)
 - 4 LA PALOMA ADE—Mireille Mathieu (Ariola)
 - 5 THIS WORLD TODAY IS A MESS—Donna Hightower (Decca)
 - 6 SCHONES MAEDCHEN AUS—Demis Roussos (Philips)
 - 7 MY FRIEND STAN—Slade (Polydor)
 - 8 DER KLEINE PRINZ—Bernd Cluver (Hansa)
 - 9 NUTBUSH CITY LIMITS—Ike & Tina Turner (UA)
 - 10 CAN THE CAN—Suzi Quatro (RAK)

From the Music Capitals of the World

• Continued from page 51

SOFIA

Next year the Rumanian light music star Marina Voica will appear at the Golden Orpheus Festival in Slantchev Briag in Bulgaria. In August, she will take part in the Sopot Festival in Poland. . . . The second

Jazz-Aid Unit Set

VIENNA—As a result of pressure from a number of jazz musicians and groups, a new European Jazz Federation has been formed with the motto, Support Live Jazz. The office will function as a subsidiary to the European Jazz Federation General Secretariat. Policy and forms of activity will be settled at an EJF general board meeting in Nottwil, Switzerland, in December.

Among the first bands to cooperate are Rolf Kuhn and his group (Western Germany), Hagaw and Paradox (Poland), Magni Wentzel (Norway), Erich Kleinschuster and the Leszek Zadio Ensemble (Austria) and Frick Guinn's Les Swingers (France). Touring offers have been received from Ornette Coleman, Larry Young, Stella Marris and Joe Williams from America, the Den Burrows Quartet from Australia and the Jorge Lopez Ruiz Quintet from Argentina.

edition of The Disk magazine is to be issued by Electrecord Record Company to be freely distributed in book and record shops. It contains articles, pictures and announcements regarding records and the industry generally. . . . The charts of "the Week" and "The Flame" magazines are being broadcast regularly by Radio Bucharest. . . . Jazz singer Sarah Vaughan had two concerts in Bucharest at the 3,000-seat Palace Hall recently, while the American Library recently had as a guest folk singer Odetta. . . . Phoenix recently bought some Marshall amplifying equipment and appeared with the Philharmonic orchestra of Timisara at a series of concerts. . . . Young singer and composer Mihai Constantinescu has been invited to appear on East German Television. The second LP recorded with its new stereo equipment will be released by Electrecord in April—the title is "Bud Of Panpipe or an introduction to a concert of Rumania's ancient music," and the artists are the group Phoenix Octavian Ursulescu is producing the album. . . . Among light music and jazz LPs being released by Electrecord early next year are "Narghita"—the Rumanian singer of Indian songs, "Powell And Johnson"—instrumental music, "Mamaia '73"—songs from the National festival of Light Music, "Aurelian Altieri"—English and American songs sung in English, and "Lucia Altieri—Italy." OCTAVIAN URSULESCU

Caste Pkg. 1st Tour Completed

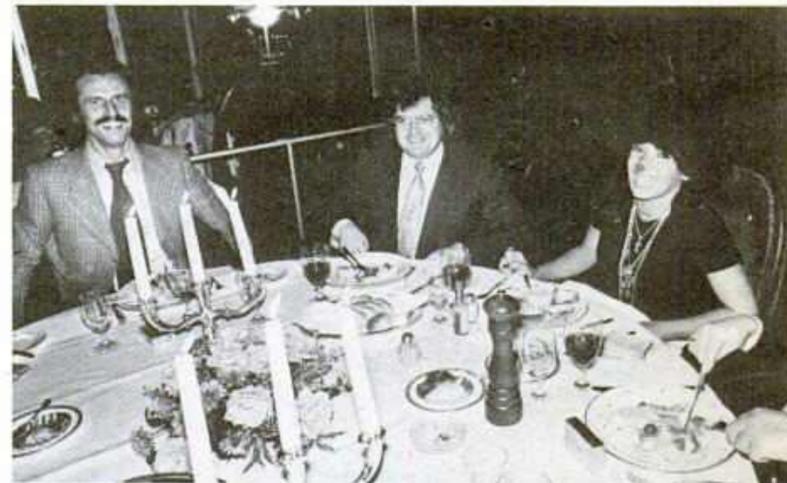
EDMONTON—In the first leg of a nationwide tour as an opening act of secondary markets, the Original Caste with Russell Thornberry as an opening act, has completed 14 successful concert dates in Grande Prairie, Dawson Creek, Prince George, Banff, Lethbridge, Salmon Arm and other northern Canadian cities in the province of Alberta and British Columbia.

After a holiday lay-off, the package will continue eastward with the second leg of the tour in Saskatchewan followed by a third set of concert dates in the Vancouver Island—Lower British Columbia mainland area. The fourth set of dates will include Manitoba and Western Ontario. Plans are in the works for a tour of Eastern colleges.

The Original Caste's first big international hit, "One Tin Soldier," is breaking for the third time around in the southern U.S. on the Ball-owned, Flashback label.

The writers of the song, Lambert and Potter, have just signed a label distribution deal for their Haven Records with Capitol Records of Canada.

Negotiations are under way for international distribution of the Original Caste's recently completed Century II album. The first single from the album, "Don't Stop Now," has just been released.



SHIRLEY BASSEY flew into Holland from Las Vegas to record a TV appearance on the country's most popular show, "De Mountie." She gave a press reception and had a meal with Roel Kruize of Bovema, centre, and her manager, Sergio Novak. Immediately after her Dutch visit, she flew to London for performances in conjunction with a special Shirley Bassey Month there.

German Dealers 'Disappointed' As Sales Show a Downslide

HAMBURG—German record dealers are disappointed with the 1973 business. According to a survey carried out by the dealers' association, business was average to bad. However, they are satisfied with the year's business in print music and small instruments. The reason given for the poor returns is rising prices. Customers have been generally reserved and the readiness to buy, evident last year, is missing. In the opinion of many record dealers the Christmas period will hardly have the markedly positive tendency of last year.

The survey showed 22 percent of dealers who had done good busi-

ness, 67 percent who were satisfied and 11 percent who said business had been bad. With the current oil shortage it seems likely that next year could be even worse. Pressing prices have already been raised and many firms are already considering increased album prices. Even the recently increased single price to \$2.50 is no longer stable.

Next year, a few record companies intend cutting their advertising and PR costs considerably to save money. The Kaufhaus chain are no longer allowing their departments to do their buying from individual firms. In future, they will be buying centrally in order to keep stocks low.

Sales Show up to 30% Increase

Executive Turntable

Continued from page 4



MANCINI



MEGGS



TYRRELL

Brown Meggs has been elected executive vice president of Capitol Records. He will be directly responsible to president **Bhaskar Menon** in the areas of a&r, business affairs, international activities, and marketing. Meggs was previously vice president, marketing. . . . Also at Capitol, **David Lawhon** has been elected vice president, manufacturing and operations. He will be responsible for all manufacturing operations in the Capitol group of companies in the U.S. and Canada. Lawhon was previously vice president operations. **Al Coury**, formerly divisional vice president, promotion, has been elected corporate vice president, promotion, press and product management. **Don Zimmerman**, previously divisional vice president, sales, has been elected corporate vice president, sales and merchandising. **Stu Yahm**, formerly artist relations manager, has been named general manager, a&r. And, **Barry Kimmelman**, vice president, administration, has been elected vice president, administration and business development, for Capitol Industries, Inc.

★ ★ ★

Jim Tyrrell has been appointed vice president, national sales, for Epic Records and Columbia custom labels. Most recently, Tyrrell was director of national sales, a position he has held since June, 1972. Prior to joining Epic/Columbia custom labels, he was with Columbia records, both as associate director, Harmony and popular albums, and as product manager, popular albums. In his new position, Tyrrell will continue to report to **Ron Alexenburg**, vice president, Epic Records and Columbia custom labels. . . . Also at Epic/Columbia custom labels, **Nathan Wolk** has been named promotion manager for the Minneapolis market. He was previously with RCA Records in Minneapolis.



ROSENBERG



ABBOTT



GILMER



BRESLAW

Gary Rosenberg has been named Blue Thumb Records operations manager. An 11-year music veteran, he was previously royalty manager for Motown Records. . . . **Lorne Saifer**, formerly with MCA Records, and independent producer **Michael Stewart** have been named to Columbia Records a&r staff in Hollywood, Calif.

(Continued on page 58)

Chappell Deal Breakthrough

Continued from page 1

Under the agreement with Optimum, according to Tony Lenz, director of publications for Chappell's print division, the agency will be exclusive representative for Chappell beginning Jan. 1 and will service paperback bookstores, college campus stores, and chain and department

Charges Over Bartok Rights Draw Denial

NEW YORK—Boosey & Hawkes, Inc. has entered a general denial to charges brought by Peter Bartok in the legal hassle over copyright renewal rights to the Bartok "Concerto for Orchestra."

The case, filed in U.S. District Court here (Billboard, Nov. 24), has implications beyond the special interests of the adversary parties, since it seeks a sharper definition of the concept of "posthumous" in the Copyright Act, a key factor in determining title to many musical properties in their renewal periods.

Discovery proceedings to resolve facts in the controversy will take place next, it is understood, after which the plaintiffs will apply to the court for disposition on the law.

stores not previously handled by publishing companies.

Chappell's deal with Optimum consists of the agency servicing the dealer only, Lenz said. "Optimum will not sell to the wholesaler or to the rack. We will take care of the billing and shipping to the stores. We would rather sell direct to these stores through Optimum even though the quantities sold are in numbers of 20 or 30, and look for a steady turnover, than to sell in volume and have the books end up in the warehouse as returns," Lenz said.

Regarding its distribution project, Chappell has already received verbal commitments from "six or eight" other publishing firms. These agreements will receive the same sales benefit, with Optimum representing these companies as well. Chappell will extract material from these publishing companies which are not competitive or conflicting with its own books, Lenz said.

Individual sales deals have been made between publishing companies and stores on occasion, but none have been of such far-ranging and massive proportion, Lenz said. Promotion on Chappell songbooks is being geared to bookstores and Chappell will have a booth at next year's convention.

Continued from page 4

remaining operative. A large Goody outlet in Huntington, L.I. was recently shuttered by a fire. The general economy was also cited as a probable cause for the dip.

Record Mart

Sam Shapiro, president of the National Record Mart, a 37-store chain with outlets in Pennsylvania, Ohio and West Virginia, said that Christmas sales for the chain have been up over last year. He stated that November alone produced a 25 percent increase over the same period in 1972.

"There have been a few standout movers," Shapiro continued, "but the bulk of sales have been across-the-board." Among the standouts he cited were the Carpenters' "The Singles" LP and Neil Diamond's "Jonathan Livingston Seagull."

Shapiro, who operates out of an outlet in downtown Pittsburgh, said that inner-city sales have been a bit sluggish—mainly due to a recent transit strike—but that the chain's outlets in malls and suburban areas nearby had more than made up for any losses. With the strike now over, Shapiro is optimistic about inner-city sales as well. He reported downtown's Saturday sales were 30 percent ahead of last year.

R&B product, which has been a traditionally strong mover for the chain, "has held its own, but it is not as strong as we expected."

An especially bright side of National Record Mart's sales picture is an "astronomical" increase in 8-track tapes sales. Shapiro reported that the chain has had a 60 percent increase in 8-track sales over the last six months and that the figures are expected to carry through to the new year (see separate story). Cassette sales, on the other hand, have been "somewhat" off.

Shapiro expressed some concern over recent steps taken by some labels to place a \$6.98 suggested list on new top product. Looking beyond Christmas, the executive predicts a favorable year ahead. "Sales for 1973 have been good and I look for them to continue into 1974."

Discount Stores

At Discount Records, Marvin Saines, president of the 70-store chain, said a survey by Discount last week disclosed an 8.3 percent increase in sales over last year's holiday season. The increase caps a rising sales spiral for the last six months, representing a 50 percent jump in volume over the same period in 1972, according to Saines. A major portion of the increase comes from r&b product, which has "been hot."

In other areas, Saines stated that tape sales have been holding their own over last year and that classical product, like r&b, is up. The increase in classical sales was put at 15 percent.

He also stated that the energy crisis has had an indirect influence on Discount Records' sales. The chain has a number of outlets near college campuses and many schools have closed earlier for the Christmas holidays in an effort to conserve electricity and fuel.

Saines stated that neither has affected Discount's sales. He said that the \$6.98 suggested list has not had an adverse effect on sales of product carrying the new list and that the vinyl shortage, as well, has had no effect on the chain. "All our outlets are carrying their full inventory," he added.

Saines said that the chain foresees another good year in terms of sales.

King Karol

"With a 20 percent increase in sales in this period over last year,"

said Ben Karol, partner in the six-store King Karol record-tape operation in New York. "I can safely predict that the final end-of-the-season sales picture will show a healthy 30 percent rise above '72."

Karol felt the vinyl shortage was more "psychological" than immediate. "Our stores have had no problem in obtaining what we require in catalog and current product. Although we have been warned often, no orders have been returned unfilled. We just don't feel it at this point."

He added that the chain's tape sales have remained even. However, Karol said he noted a gradual increase in quadraphonic record and tape sales in the preceding two quarters.

Album price increases have not hurt Karol. "If somebody wants to buy the Ringo Starr album badly enough," he surmised, "then they will, whether it's four, five or \$6.98." He did admit that those albums with an increased list of \$1.00 or more could possibly be losing "around 25 percent" over-all sales from those consumers who opted for a standard-priced album in its place.

Disc Records

Disc Records, Cleveland-based chain of 40 record-tape centers across the country, is experiencing an eight to 10 percent increase in sales over last season, according to president John Cohen. He pointed

out that this is the second consecutive Christmas in which no "blockbuster" album had surfaced. "The general over-all buying pattern, so far this year, has been across-the-board activity in all departments of product."

Cohen noted a slackening of interest in cassette sales, whereas 8-track tapes are still selling briskly.

He said that he was not yet directly affected by the vinyl crisis. Increased LP prices have "turned off the consumer," Cohn charged. "The kids pick up 'Ringo,' look at the change in list and even with our discount, walk out without it; probably asking themselves why a John Lennon bears a suggested list of \$5.98 and Ringo's album is \$1.00 more."

The Cleveland-based North American Music Corp., which operates 21 retail music stores, is realizing Christmas sales well above those of last year.

Laura Moore, buyer for the chain, could not give an exact percentage, and said this would not be possible until after all the figures were in. She noted, however, that the energy crunch did not seem to be having an adverse effect on buyers.

The chain caters largely to black music oriented consumers, and consequently, black music is high on its priority list. However, sales of pop, rock and country music, though small, are building well, according to Ms. Moore.

Operation Controls Up Sales

Continued from page 4

natra's doing well. Manufacturers staggered their releases well and rather than one super LP, we have a lot of top sellers."

Tape Helps Gabor

At the three-store Los Angeles Music Odyssey chain, owner-founder Steve Gabor said "business was up from 15 to 20 percent compared to last year. It started earlier," Gabor said, "and has continued to pick up steam."

Gabor said his holiday buying season began to be felt in mid-December last year, but the rush began the week after Thanksgiving. "One reason is the large amount of excellent releases this year as opposed to one so-called super album. These albums began coming out in October, and there has been a steady stream since then." Gabor cited LP's by Lennon, Starr, McCartney, Diamond, Who, John, Jim Croce, Bette Midler, Emerson, Lake & Palmer and Dave Mason among best sellers.

"We've also found tape sales way up, both in 8-track and cassette," he added. "I think a lot of these are for gifts, as are a lot of the nostalgia soundtracks we've been selling. There has also been a rush for classical and MOR cassettes."

Gabor said there is more interest in country this year. He credits the late night rock TV shows with helping to sell records. "The day after the Cat Stevens' special, for example," he said, "we sold out of Stevens product."

Jim Hilton, general manager of the seven-store Discount Records chain, said that Christmas business "seems to be pretty good . . . about 10-to-15 percent up over the months of October and November." Rock music is the bigger seller, as usual and especially "Yellow Brick Road" by Elton John and "Jonathan Livingston Seagull" by Neil Diamond, which was No. 1 this past week in Los Angeles for his three Los Angeles stores. Down in San Diego, all three albums by Jim Croce "are going crazy," he said, "and his first album is the No. 1 seller for us there."

Clyde Wallichs of Wallichs Music City two-state chain said that records were up 5 percent in sales over a year ago and musical instruments were up 10 percent. Pianos and organs were up 30 percent, "but that's not a good measure of Christmas business overall because they're high-ticket items. It's in the small ticket items where you see the real indication of how good Christmas business is."

Soul Chain Down

Target Records in Los Angeles, seven black-oriented stores, is crying the blues this season. Bob Mills, co-owner of the chain with Ken Harris, said, "Sales are down about 25 percent from 1973 and the first weekend of December was our worst of the year."

Mills feels that the atmosphere of general economic uncertainty has had its strongest effect on black consumers. "We put hot albums on the frontline at \$2.98 to bring in customers. We don't make any money at this price but usually they'll buy another LP or two while they're in the store. Now they only buy the sale album."

Mills criticized labels for raising prices to \$6.98 for hit artists' LPs under current market conditions. "I think we could have sold twice as many of the new Crusaders LP if it listed at \$5.98 and I think the higher price will hurt sales of the new Al Greene album."

If 8-track tape prices go up to \$7.98, it will halt the market growth, Mills believes. He finds woes in singles buying too. "Today's typical singles buyer is a teenage kid on an allowance," he said. "And the kids in our market are getting their allowances cut back."

Target, which grossed some \$900,000 last year, finds it is also getting a crunch from the vinyl shortage. "We ordered 1,000 of the new Barry White albums and only got 150," said Mills. "MCA told us their pressing plant only delivered one-third of the 300,000 they had ordered. We can't get some of our steady-selling jazz product either,

(Continued on page 57)

Pop Spotlight

THE TEMPTATIONS—1990, Gordy 966V1 (Motown). One thing's predictable about a Tempts album: it's unpredictable. "Let Your Hair Down" and "You've Got My Soul on Fire" are fiery warning songs. "Heavenly" goes in another direction. The percussion section of regular traps and congas is like a jackhammer pounding methodically away to a point where it gets into your nervous system. All the tunes are new and expressively alive from the mind of Norman Whitfield who also handled production. "Ain't No Justice" has the sound of ominous thunder, floating violin figures and buzzing guitars as a forward to some dramatic vocal work by the five Tempts. The title tune is a sad picture of America and all her ills, but she's still the greatest country of them all say the lyrics. "Zoom" is a spectacular production about a trip to the moon.

DIANA ROSS—Last Time I Saw Him, Motown M 812V1. Diana and some pretty melodies are a delightful combination. That's the tandem here, with the title tune a light romp in the Tony Orlando and Dawn style. This pop package certainly asserts Diana's powerful ability to stand out as a distinct vocal stylist. "No One's Gonna Be a Fool Forever" has some pretty multiple voicings all by Diana while "Love Me" has her standing out in front of some soft gushing female voices playing the supporting role which the former Supremes did for her. Only this sound is much sweeter. "Stone Liberty" is a much more demanding tune and consequently the arrangement is much more funkier than the other tunes. But then that segues into "Behind Closed Doors" and Diana is back into the kind of groove she is best suited to—easy, relaxed singing over a powerful, yet restrained beat with plenty of fiddles working.

DON SEBESKY—Giant Box, CTI CTX 6031/32. Sebesky has arranged seven works to blend elements of the classical world with those of the jazz player. The marriage works but in the process creates some off-beat engagements. The problem with this kind of amalgam is that there are many peaks and valleys in the music. All the soloists are members of the CTI family. Paul Desmond's beautiful and tender solo is a highlight of "Song To a Seagull" and marries well with the vibes vamping of Milt Jackson. The LP took six months to record. Jackie and Roy Kral swing "Psalm 150" with some nifty percussion and trumpet work by Freddie Hubbard. "Semi-Tough" is bad and a foot tapping, very commercial outing—the most commercial in the box with George Benson laying down a muted sounding guitar solo.

AL GREEN—Livin' For You, Hi ASHL 32082 (London). Nice, clean and polished are the three ingredients in this package from the master soft soul singer. There are no surprises—there usually aren't with a Green LP. All the familiar rhythm and brass sounds produce a flowing pattern for his searching thoughts. "Let's Get Married" is typical of the formula sound, and "So Good To Be Here" kindles warm and cuddling memories. The Memphis musicians are right on target with nary a varying degree.

Country

DALE ROBERTSON—This Is The Song of My Life, Artco 944. Previously Dale Robertson showed that he could recite; now, in this first album, he demonstrates that he can sing. It's an excellent collection of songs, done in a soft delivery that brings out his abilities. It's fine production, and this one could really catch on. Some of the better cuts include "Farther Down the River," "I Love Her World," "Woman Without a Home" and the title tune.

MICKEY NEWBURY—Looks Like Rain, Elektra 7E-2007. Mickey is country and pop and folk and soul and just about everything else, but this is bound to be strong in the country market. Recorded live at Montezuma Hall, it is full of his simple yet meaningful comments, and the great songs he has written, including several previously released. It's a sensational double-album collection.

VARIOUS ARTISTS—Country Cream, Ford 723. For those of us old enough to remember most of these recordings, it's quite a collection. Though there's some question as to whether all the selections are country, there's enough of it by old timers such as Dolly Long, Shorty Long, Dickson Hall, Lila Lou, Paul Tannen and the like to do some reminiscing. How long has it been since you've heard "Wabash Moon" and "Cathedral in the Pines," for example?

Soul

BLOODSTONE—Unreal, London XPS 634. Using London as its recording base, the vocal quartet offers a fair program of catholic sounding sweet soul tunes. In the main the tempos are down with lots of backup strings adding a silken cushion. "Something" is done with careful precision and utilizes the best arrangement in the LP. "Let Me Ride" is a clever multiple voice effort with a nice harmonica bridge. Side two is the funkier work with a touch of 1950's rock at the tail end.

SYL JOHNSON—Back For a Taste of Your Love, Hi XSHL 32081 (London). Johnson turns in a solid soulful vocal performance, punctuated by fine female backup voices and down home horns. The music has the gut feeling of the blues with the gleam and polish of commercialism, which is fine. "I'm Yours" allows the headliner to project his strong image. The music tends to become repetitive in terms of drum patterns and horn fills, but its hip swaying quality remains its strong point. One can make comparisons between the sound here and the successful formula which Al Green uses.

Classical

LEHAR: THE MERRY WIDOW—Harwood/Stratas/Hollweg/Berlin Philharmonic Orch. (Karajan), 2707 070 2 LP's. Despite imposing competition from the Angel set of some years ago, this superbly recorded version of the perennial favorite is due for lots of sales action. The cast is strong enough, but Karajan is the main draw and he provides the deft leadership that keeps the musical froth bubbling merrily. Packaging is elegant and expertly designed to exploit current nostalgia leanings.

Quadrasonic

ANTHONY NEWMAN—Anthony Newman & Friends, Columbia MQ 32300 (CBS SQ matrix). Sterling concert hall effect on both Bach's "Concerto In D Minor" and Haydn's "Concerto In D Major" and if you tilt your head slightly right or left, you "sense" cello, bass and other music coming at you from the rear, but really it's the surround SQ matrix. However, the total effect of being at a concert live and Newman's harpsichord work reaching you with exceptional clarity is highly enthralling.

THE MYSTIC MOODS—Awakening, Warner Bros. BS4 2690 (CD-4 Quadrasonic discrete). Brad Miller, the inventor of the Mystic Moods and the man who weaves in all of those startling, especially in quadrasonic, sound "environments," is perhaps the peer image of quadrasonic producers today. Only Hugo Montenegro occupies the same genius spectrum on production techniques and mastery of the medium. From first cut to last on this LP, with the music produced by Bob Todd, Hal Winn and Don McGinnis, the listener is captivated and literally charmed, acoustically, as might a snake charm a bird. The listener is helpless in the acoustic pyrotechnics, especially so since this LP represents a step toward hard rock with vocals (the Mystic Moods were born in the soft and lush "beautiful music" genre). Rain sounds permeate "I Am, It Is," but from there on the sounds take on electronic flavors.

Country

BOB HOPE—Holidays, Spear 4700. (Bell). This is a collection of gags and routines based around special days of the year. They are excerpted from his broadcast activities with lots of audience laughter. Hope's large following is the basis for the package with the cuts applicable for radio play on such days as "Valentine's Day," "Washington's Birthday," "St. Patrick's Day," "Easter," "Halloween," "Thanksgiving Day." The LP is a tribute to Hope's clever writers and his well known punchy delivery style.

Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Eliot Tiegel.

Billboard's Recommended LP's

pop

STU NUNNERY, Evolution 3023. Nunnery has an impersonator's skill: he sounds like Elton John, John Denver and Harry Chapin at various times. But he makes the music fun, and with the help of some top sidemen like David Spinozza and Eric Weissberg, there are rich textures behind his flowing vocals. "And That's Fine With Me" is a serious work. He also sounds like Gilbert O'Sullivan on the multiple overdubbed works like "Diminished Love."

BILL WILSON—Ever Changing Minstrel, Columbia KC 32535. Singer tells very telling stories about people; this is a fine debut work which spans pop and folk fields. Wilson's mellow voice is fine for his tales of wanderings and hopefulness. "Father Let Your Light Shine Down" has a Dylan feeling. Uncredited musicians do a fine job in supporting Wilson's fine efforts.

BILL BLACK—Greatest Hits Volume 2, Hi XSHL 32078 (London). A fun memory trip featuring the unison playing of bass, guitar and drums. The 10 tunes feature such sidemen as saxophonist Ace Cannon and organist James Brown. The tunes ranging from "Raunchy" is "Turn on Your Love Light" sound dated but nonetheless they remain simplistic and fun to recall.

HARRY SIMEONE CHORALE—It's Christmas Once Again, OmniSound N-1001. Sparkling interpretations of popular holiday tunes earmark this production done in England. This is Simeone's first LP since he did the "Little Drummer Boy." Selling period is of course limited but the LP from this label owned by Shawnee Press, is a good compilation of winter tunes.

FRUMPY—By the Way, Billingsgate 1003. Interesting blend of spacey type music and good lyrics from established German group, with vocal and instrumental skills merging best in cuts such as "I'm Afraid, Big Moon."

NEU, NEU!, Billingsgate 1001. Good, German space rock made up of members from the now disbanded Kraftwerk, a top German band. Long cuts such as "I'm Gluck" work best.

soul

BARBARA MASON—Lady Love, Buddah BDS 5140. Love songs as seen from a woman's point of view provide the material for Barbara's almost laid back interpretations. "Bed and Board" is a mature picture of life, "World War Three" is a commercial sounding expose of drug pushers and ghetto reflections and "All In Love Is Fair" is done slowly and softly.

VARIOUS ARTISTS—Memphis Millions, Stax STS 3023. A fine best of type sampler LP featuring Isaac Hayes, the Staples, Dramatics, Emotions, Booker T and the MGs, Johnny Taylor, Carla Thomas, Jean Knight. Stax continues to develop these samplers and they work because such songs as "Respect Yourself" and "Theme From Shaft" are so well known.

MEMPHIS SLIM—Favorite Blues Singers, Folkways FA 2387. This vet bluesman offers his own interpretations of the works of his compatriots, playing a blues piano and working out gently on tunes associated with the likes of Roosevelt Sykes, Big Bill Broonzy, Walter Davis, Memphis Minnie, Bessie Smith, Jimmy Yancy. A good find for blues buffs. "When I've Been Drinking" has Slim playing gutsy piano and asking for time to "lay down and rest."

JACKIE MOORE—Sweet Charlie Babe, Atlantic SD 7285. Vocalist is quite believable in her songs of hope and aspiration. "If" gets her off on a Gladys Knight sounding rocket. Her voice is way out in front of all the instruments which sound like they were recorded for just any vocalist. But there's good soul material included, with "Darling Baby" a good commercial blues.

jazz

BUD POWELL—The Invisible Cage, Black Lion BL 153. The pianist sounds alive and well in Paris where these performances were cut in 1964. His two-handed explorations are much of what bebop was all about. "Like Someone In Love" is a good example of inventive development of a familiar theme.

ART TATUM—The Genius, Black Lion BL 158. Sound quality is poor but the music is valid from this major stylist. Cuts are 1944-'45 with six Art's own compositions. "Gang O' Notes" is an interesting journey.

THELONIOUS MONK—The Man I Love, Black Lion BL 197 (Audiofidelity). Trio sides cut in 1951 are for the collector, showcasing the pianist's ability to make variations on melodic themes. "The Man I Love," the Gershwin brothers masterpiece, is done with a slow, lovely and haunting quality.

DEXTER GORDON—The Monmartre Collection Vol. 1, Black Lion BL 108 (Audiofidelity). Mellow playing by the tenor man in Paris with Kenny Drew on piano, Tootie Heath on drums and Niels-Henning Orsted Pederson on bass. Sonny Rollins' "Sonnymoon for Two" and "Doxy" are special treats.

VARIOUS ARTISTS—Anatomy of a Jam Session, Black Lion BL 107. Jacket capitalizes on Nat Cole's participation on these 1945 sides for the Sunset label. Music is easy and set in the jam session mood with Charlie Shavers, Herbie Haymer, John Simmons and Buddy Rich listed as the participants. Good for historians. "Laguna Leap" is done three times and gets a bit boring but has a nice feel.

COCK A DOODLE DOO AND MOTHER GOOSE TOO, Telecast Marketing PCA 8000873-4. This is a non-stop four-disk set of kiddie favorites which spans all kinds of material. No name performers, but a constant fine level of singers and musicians makes listening to rhymes lots of fun. The cuts are all short with contemporary rhythm giving them a now sound.

classical

MOZART: SYMPHONY NO. 41; SCHUBERT: SYMPHONY NO. 8 (UNFINISHED)—Boston Symphony (Jochum), 2530 357. Jochum's honest, ungimmicked presentation of mainstream repertoire, musically at the very highest level, is nowhere better displayed than in this all too familiar literature. These magnificent readings should help him win the larger disk public he deserves.

HANDEL: MESSIAH—Donath/Reynolds/Burrows London Philharmonic Orch. (Richter), DGG 2709 045 3 LP's. This is Richter's honest, ungimmicked presentation of mainstream repertoire, musically at the very highest level, is nowhere better displayed than in this all too familiar literature. These magnificent readings should help him win the larger disk public he deserves.

LAURITZ MELCHIOR: HELDENTENOR OF THE CENTURY, RCA Red Seal CRM3-0308. Buyers who lifted Seraphim's recent release of Melchior reissues to chart status will want this package too. In addition to the expected Wagner, there are a group of songs never before available on LP, and a first publication ever of the heldentenor singing two arias from "Pagliacci."

THE COMPLETE RACHMANINOFF; Vol. 5, RCA Red Seal AHM3-0296. The last volume and one of the most interesting in RCA's monumental release commemorating the legendary composer/pianist's 100th anniversary. Here are the four concertos and the Paganini "Rhapsody" in performances with the Philadelphia Orchestra between 1924 and 1941. They are aural documents to cherish, despite the dated sound. A sales magnet for keyboard collectors.

'Glitter' Seen Bell Sizzler In the U.K.

LONDON—Gary Glitter's "I Love You Love Me Love" single, which hit No. 1 position in Music Week's Top 50 in the first week of release, is developing into Bell's fastest-selling release—and potentially the label's all time best-seller in the U.K.

Demand for the record which resulted in sales of 250,000 copies in the week of release was maintained in the second week and following sales of 63,000 copies on Friday, the quantity shipped out from EMI's Uxbridge Road distribution centre now passed the 500,000 mark.

"Obviously, sales will be in excess of 750,000 copies, my original estimate, and the record must be in with a chance of becoming a million-seller," commented Bell general manager Dick Leahy. Bell's previous top-selling single was Dawn's "Tie A Yellow Ribbon," which has sold about 900,000 copies.

Hail Memphis Local's Dual Anniversaries

MEMPHIS—The 100th anniversary of the founding of the Musician's Union here was celebrated last week at the Vapor's Club, with six bands performing for 600 guests.

Founded on Dec. 6, 1873 as the Musician's Protective Association, it also marked the 75th anniversary of the union's charter as a local of the American Federation.

Bob Taylor, president of the local, was presented a key to the city for his work, not only with the union, but with the community. He is an officer of Memphis Music, Inc., on the board of the Kidney Foundation,

and works on the Sheriff's Anti-Narcotics board.

Among those on hand for the occasion were Victor Fuentualba, vice president of the AFM, and Harold (Cochise) Devine, international travel representative. Marguerite Piazza, who makes her home here, was a special guest, as were state and local officials.

Taylor and Memphis attorney Harold Streibich formulated plans for the celebration. Proclamations were issued by Governor Winfield Dunn of Tennessee, and Memphis Mayor Wyeth Chandler.

LA Distributor Covers State

LOS ANGELES—Record Merchandising has become a State-wide distributor, with a growing business in the San Francisco and San Diego areas.

All product is shipped from the firm's local warehouse, explains Jack Lewerke, executive vice president of AK Enterprises which is the parent company.

In order to facilitate communications with its San Francisco staff, the headquarters staff has installed a telephone answering service which operates a two-hour tape into which all the orders are placed.

"Our inventory in Los Angeles can service San Francisco stores quite easily," Lewerke says. The pop and soul markets are three times larger in Los Angeles than they are in San Francisco, the executive points out. Classical has the edge in San Francisco.

Record Merchandising now represents Bell in Arizona.

San Diego is different from San Francisco in that there is an office and warehouse. Ed Runge, the former American League umpire, runs the San Diego office. The company maintains the warehouse because it racks the sundry naval bases in the area as well as the Thearles retail chain.

AK Enterprises also owns the seven store Discount Record Center chain which opened two outlets in Fresno four months ago. "We expect to expand our retail operation," Lewerke says.

And there is Record Rack, a tape and record one-stop which covers all of the West Coast and is run by Malcolm Talmadge. Sid Talmadge and Sam Ricklin are co-owners of AK. Talmadge runs Record Merchandising; Ricklin California Music (a one-stop) and the Discount chain.

Musical Isle Promo Set on Album of Week

NEW YORK—Musical Isle of America has designated a special "album of the week" promotion to be launched at a national level in all nine MIA branches. First LP to receive the boost will be the Disneyland "Robin Hood" package, being issued in conjunction with the national release of the Disney "Robin Hood" film this week.

MIA outlets in San Francisco, Chicago, St. Louis, Kansas City, Denver, Memphis, Nashville, New Orleans and Baltimore will mount the campaign simultaneously. In subsequent weeks, other packages from other labels will be similarly promoted as part of a regular merchandising and sales program.

A specially constructed in-store display will be combined with in-store play of the album, store-hangers and posters, window displays and commercials on the individual store's own sound system. All locations in the MIA network of branch accounts will be utilized to maximize sales and exposure.

Also projected is a major advertising push for the product, along with contests and theater lobby displays cross-promoting both the album and picture, which features a score by Roger Miller and Johnny Mercer.

'Superstar' 2-LP Set Gleams Globally

LOS ANGELES—As the movie of "Jesus Christ Superstar" is released around the world, the MCA Records soundtrack album continues to zoom in sales and Lee Armstrong, vice president of international operations for the record label, believes sales will total more than a million units of the 2-LP set early in 1974. More than 30,000 have sold in Holland where the film is currently showing and sales are more than 45,000 units in England, nearly 60,000 in Canada, and more than 700,000 in the U.S.

A French version is being shown in Canada starting around Christmas at about the same time the show is slated for France. It was released Dec. 14 in New Zealand and will soon be in Australia, Denmark, and Finland, with a German version set for March. The soundtrack LP set will eventually be released in Japan, South America, and South Africa as well.

In addition, the original LP set has totaled around three million units and sales are still scoring on the Broadway original cast LP, the British original cast LP, and the Australian original cast LP.



STANDING IN front of a "Jesus Christ Superstar" display in Stockholm, Sweden, is Yvonne Elliman, MCA Records artist and Mary Magdalene in the stage and soundtrack/film versions of the production. The film is opening in various Swedish cities at Christmastime.

Lafayette Chain Heartened By 'Q' Software Grasp

By BOB KIRSCH

LOS ANGELES—Lafayette Radio Electronics Corp., which had been stocking all quadrasonic record and tape releases from all sources (Billboard, Mar. 24), is now becoming more selective in their stock according to merchandising manager Harold Weinberg "because more traditional record and tape outlets have become involved in 4-channel."

Weinberg said that "We carried everything for a time because, in many areas, we were the only place to get the software. We still carry a large number of records in all formats, 8-track and reel-to-reel tapes, but we can be a bit more choosy. To me, this is a good sign. I don't want an exclusive on software because it is necessary for other dealers to carry merchandise if the quadrasonic concept is going to get across. And it looks like this is happening."

Lafayette has been closely associated with Columbia and the SQ system, but Weinberg said that instructions call for his salesmen to mention only 4-channel, not any one configuration when a consumer comes in the store. He added that this has paid off, with sales of all systems moving well.

Opening Collection

While Lafayette remains a hardware-oriented firm, Weinberg said that carrying a selection of software and marketing it clearly as quadrasonic disks or tapes still results in "around three or four software sales on the average when a consumer first purchases a unit."

Weinberg added that "Ideally, we want the consumer to come to us for hardware. If he wants to purchase software from us, that's fine. But to get the 4-channel message to the public, the consumer should be able to buy quadrasonic in any store car-

(Continued on page 58)

Dylan Records Album In Hush-Hush Security

By ELIOT TIEGEL

LOS ANGELES—Bob Dylan and the Band's first studio album together, "Lovesongs," for Dylan's new Ashes and Sand label (Billboard, Dec. 13) was completed in 13 days of secret recording and mixing sessions here.

Involved in the security program for the project were a cover name for the sessions, recording studio personnel sworn to secrecy and a tightly maintained closed sessions policy.

That approach was similar to the security afforded the Rolling Stones when they mixed their most recent album at the same studio, the Village Recorder.

A representative from the Band first approached Village manager Dick LaPalm and requested the tight security so that Dylan and the Band could work comfortably and without interruption.

Fluid Sessions

The 10 new Dylan tunes were recorded live in three days, with no overdubs, according to Rob Fraboni, the engineer who landed the assignment. A few of the tunes were rehearsed; the remainder were worked out in the studio, with most

tracks complete after the second or third take.

Fraboni commented, "They were so completely professional and together that once Bob played the song for them, they had the changes down pat."

With both Dylan and the Band currently living on the California sea coast, the musicians would generally arrive at noon and work until after 9 p.m. "We'd record two days and then take a few days off," Fraboni explained. "No one was burned out that way."

Keeping The Lid On

Maintaining the secrecy of the sessions involved the development of a cover for the band, who took the name "Judge Magney" to elude discovery. The Village reorganized their schedule so that their newly renovated Studio B would be free for the project, and the sessions were always discussed in terms of "Judge Magney" and the jury, a name LaPalm selected.

Despite the tight security, word somehow got around Los Angeles that Dylan and the Band were working on a new LP. The studio received several calls from probing reporters. "One reporter said, 'I know he's there,' and I answered, 'No, Judge Magney is here,'" recalled LaPalm.

While the Rolling Stones' sessions were visited by a number of other musicians, the Dylan/Band project was restricted to the musicians, Fraboni and assistant engineer Nat Seligman. Elektra/Asylum chairman David Geffen, whose label will distribute the Dylan album, was among the few people who dropped by, along with Jackie DeShannon and Cher.

Mixing was handled by Robertson and Fraboni, with Dylan attending and making suggestions. A week was spent sequencing the album, which reportedly runs the gamut from country rock to simpler acoustic playing with a folk feel, and is expected to ship in January.

LA Police Confiscate Latin Tapes

LOS ANGELES—Over 5,000 primarily Latin bootleg tapes were seized here Wednesday (12) in a raid on a dozen downtown retailers. It was the first such large-scale operation in Los Angeles, said Deputy City Attorney Marshall Rubin.

The seizures were made by 24 Los Angeles Police Department officers in the presence of representatives of RIAA and the Latin America Record and Tape Assoc. Stores raided were all in the South Broadway shopping area between 2nd and 7th Streets.

Specific charges to be filed against the retailers will be determined after fuller examination of the pirate tape titles. The storekeepers were warned by the LAPD and later by the Latin America Record and Tape Assoc. to stop selling bootleg product, several days before the raids.

Los Angeles Penal Code Section 653-H makes it illegal in the city to sell recordings copied without permission of the owner. The law was upheld in a court challenge this June.

Finkelstein to Be Cited Dec. 19

NEW YORK—Herman Finkelstein, general counsel of ASCAP for the past 30 years, will be honored by the board of directors of the performing rights society at a reception and dinner here Wednesday (19). Finkelstein retires from his post the end of December, but will continue his association with ASCAP, as copyright counsel.

NARAS Mails Entry Ballots

LOS ANGELES—NARAS ballots for this year's Grammy Award nominations have been mailed to all academy members. The deadline date for returning the ballots to Haskins and Sells, an independent accounting firm here which tabulates the ballots, is Jan. 2.

Operation Controls

Continued from page 55

because the labels are slow in paying their pressing plants and the plants just work for their best clients now."

Licorice Pizza, Jim Greenwood's five-year-old Los Angeles chain, reports that this is his best season yet. But the reasons are not really connected to the general business outlook. Licorice Pizza expanded to nine stores in 1973, with an unusually wide metropolitan spread. Greenwood cited good co-op ad support for the build. Greenwood also says his management systems were improved this year, making the branches operate more effectively.



Pop

JIM CROCE—It Doesn't Have to Be That Way (2:31); producers: Terry Cashman, Tommy West; writer: J. Croce; publishers: Blendingwell, American Broadcasting, ASCAP. ABC 11413. Amid a holiday setting, there walks a lonely man recalling that what he had shouldn't have ended. Croce's tender interpretation matches the lost love, I hope I can regain it feel. It's a one-man performance with only his voice, guitar and some bass fiddle behind him. Flip: Roller Derby Queen. No other info available.

EDDIE KENDRICKS—Boogie Down (3:30); producers: Frank Wilson, Leonard Caston; writers: F. Wilson, L. Caston, A. Poree; publisher: Stone Diamond, BMI. Tamla 54243 (Motown). Kendrick's soft voice is teamed with a funky instrumental feel, with soft choral voices and an outstanding percussive feel with fiddles and guitar weaving in and out. He's going downtown to "fool around." The song, arrangement and vocal treatment are all a cohesive unit. Flip: no info available.

recommended

FLEETWOOD MAC—For Your Love (3:10); producers: Martin Birch, Fleetwood Mac; writer: G. Gouldman; publisher: Blackwood, BMI. Reprise 1188 (Warner Bros.).

BADFINGER—Apple of My Eye (3:03); producers: Chris Thomas, Badfinger; writers: Badfinger; publisher: Apple, ASCAP. Apple 1864 (Capitol).

HARRY CHAPIN—WOLD (3:56); producer: Paul Leka; writer: Harry Chapin; publisher: Story Songs, ASCAP. Elektra 45874 (Elektra/Asylum/Nonesuch).

ALVIN LEE & MYLON LE FEVRE—So Sad (No Love of His Own) (2:54); producer: Alvin Lee; writer: G. Harrison; publisher: Harrison's, BMI. Columbia 4-45987.

FLASH CADILLAC & THE CONTINENTAL KIDS—At the Hop (2:24); producer: Kim Fowley; writers: A. Singer, J. Madara, D. White; publishers: Sea Lark, Singular, BMI. Epic 5-11043 (Columbia).



Soul

THE WHISPERS—A Mother For My Children (3:14); producers: Bunny Sigler, Baker, Harris, Young; writers: Baker, Harris, Sigler, Felder; publishers: Mighty Three, Golden Fleece, BMI. Janus 231 (Chess/Janus). Dad has to find a mother for his children now that his wife has split. That's the core of this split-up story. A catchy melody line keeps the story moving along with good vocal and instrumental support from an especially strong violin section. Flip: no info available.

TAVARES—That's The Sound That Lonely Makes (3:15); producer: Johnny Bristol; writers: J. Bristol, J. Dean, J. Glover; publisher: Bushka Bushka, ASCAP. Capitol 3794. Convincingly, the group sings about loneliness where "reality makes me cry." There's a comfortable medium tempo allowing the vocalists to clearly state their case. The orchestra adds a powerful base for this story which everyone can appreciate. Flip: no info available.

recommended

HOT SAUCE—Good Woman Turning Bad (2:48); producer: Irene; writers: Vee Allen, R. Robinson; publisher: Perks, BMI. Volt 4103 (Columbia).

GLORIA TAYLOR—Deep Inside You (2:15); producer: W. Whisenhunt; writers: G. Whisenhunt, L. Taylor, W. Whisenhunt; publisher: Glorius, BMI. Columbia 4-45986.



First Time Around

KENNY SEYMOUR—I've Got The Rest of My Life (To Love You) (3:03); producer: George Kerr; writer: Kenny Seymour; publishers: Web IV, Wesaline, BMI. Shout 300. Perky in feel, this new soul performer makes a good impression with a happy tale of finding someone special.

STORM—I don't Know Why (I Love You The Way I Do) (3:25); producer: Paul L. Kyser; writers: D. Lee, P. Kyser; publisher: Wanderik, BMI. Tik 500. High pitched group takes its time in soulfulizing on being caught in a love situation.



Country

TAMMY WYNETTE—Another Lonely Song (2:37); producer: Billy Sherrill; writers: Billy Sherrill, Morro Wilson, Tammy Wynette; Algee (BMI); Epic 5-11079. As the name implies, very lonely sounding, but very beautifully done. Pretty strong language for Tammy, but it's certainly a winner. Excellent arrangement by Cam Mullins. Flip: no info available.

DAVID ROGERS—Loving You Has Changed My Life (2:20); producer: Pete Drake; writers: Jerry Foster & Bill Rice; Jack & Bill (ASCAP); Atlantic 4012. Good rhythmic ballad from two of the best writers in the business. And Rogers, who gets better every time around, has a great one here. Flip: no info available.

LOU CHRISTIE—Beyond The Blue Horizon (3:30); producer: Tony Romeo; writers: Robin, Whiting, Harling; Famous (ASCAP); Three Brothers 402. This is strictly from left field, but it will grow on you quickly. The old "soap opera" special is back with an unusual arrangement and Christie, now strongly into country, brings something new to the song. Flip no info available.

MARTI BROWN—The Single Girl And A Married Man (2:34); producer: David Paul Briggs; writer: G.W. Evans; Cedarwood (BMI); Atlantic 4011. A song of emphasis from her album, which got considerable air play. It's a good strong song by Marti, who is growing in recording style. Flip: no info available.

recommended

GEORGE KENT—It Takes A Fool A Time Or Two (2:44); producer: Bud Logan; writer: Richard Burt; Ma-Ree (ASCAP); Shannon 815.

DENNY SEEGER—I Can't See What The Girl Sees In Me (2:18); producer: Steve Stone; writer: Jack Carone; Brother Karl's (BMI); Capitol 3800.

DALE JACKSON—Georgia Boy (3:34); producer: not listed; writer: Dennis Rush; Adventure (ASCAP); Paramount 0241.

RAY SMITH—First Lonely Weekend (3:04); producer: Lewis Willis & Charles Terrel; writers: Terry Hutchison & Tommy Pairmore; Lewis Willis & Bluffer (BMI); Cinnamon 773.

TONY BOOTH—Happy Hour (2:34); producer: Buck Owens; writer: Buck Owens; Blue Book (BMI); Capitol 3795.

JOHNNY BERNARD & JULIE JONES—Don't Turn Me On Today (3:19); producer: not listed; writer: Ray Davis; Rain Barrell (BMI); Paragold 2193

Bay Chains Differ on Yule

• Continued from page 4

Calif. Tower Records chain Russ Solomon was the most conservative in his estimate as to the percentage increase his stores will show this Yule season over last. He now estimates that some Tower outlets will stay comparatively even with last year's grosses while others in the chain will show an increase of 25 percent. Solomon set a 6 percent increase over-all for the Tower chain.

Back Orders Hurt

Conversely, John Iott, general manager and founder of the eight-store Bay area Record Factory chain stated that his outlets have been especially hard hit by the vinyl shortage. Iott estimates that he has been back-ordered with at least 50 percent of product for his stores during

Lafayette Chain

• Continued from page 57

rying software. We are finding this to be true in more and more cases, so we are now able to avoid a complete inventory and carry best sellers."

Weinberg also added that it is now easier than ever before to sell quadrasonic in the firm's 88 outlets, with more and more consumers asking for the configuration. The chain features a 4-channel soundroom in all outlets as well as quadrasonic displays outside the showroom.

Matrix Sales Lead

The CBS SQ format is still the best seller according to Weinberg, but CD-4 is moving well as is regular matrix. In addition, Weinberg said the selling point of deriving 4-channel from a stereo source is still strong. "We do not talk systems, we talk concept," Weinberg said. "As for the complete quadrasonic inventory, I'm glad to say we're past that stage. I think it's good for the industry."

this season and a great proportion of this in current new release hit product. Still Iott estimates that the Record Factory stores are running 30 percent over last Yule. Iott attributes the up-swing primarily to internal corporate reorganization and a sizable increase in this year's advertising expenditures.

The six-store Banana Records' chain looks to a 25 percent hike over last year.

Flatt Sues Esquire in \$500G Suit

NASHVILLE—RCA artist Lester Flatt has filed a \$500,000 libel suit against Esquire Magazine for having listed him among the dead.

In a Circuit Court suit filed here, Flatt said the November issue of the magazine contained "false, defamatory and libelous matter."

The article in question was titled "The Return of the Banjo." In reference to Earl Scruggs, the magazine alluded to "Scruggs and his partner, the late Lester Flatt."

Attorney Grant W. Smith, representing Flatt, said Esquire has indicated intent to run a correction in the January issue. But Tennessee law requires a publication to circulate a correction of an error within 10 days of receipt of a notice of error in its next issue. Because Esquire did not publish a correction in the December issue, the complaint states, "the plaintiff has been forced to make extraordinary expenditures, has sustained injuries to his physical and mental health, his reputation, and has been greatly damaged in his business career, both presently and potentially."

MCA Cuts '74 LP Schedule

• Continued from page 3

our energy to the acts we have already signed."

Concentrating

Other artists that the label will be concentrating on during the next year include Kiki Dee, the Hudson, just-signed Deodato, the Average White Band, the Sharks, and Silverhead.

Mogull also pointed to a "new spirit of cooperation" between MCA Records and Universal's movie and TV divisions paying off extremely well with the film soundtracks of "Jesus Christ Superstar," "American Graffiti," and the TV movie of "Sunshine."

As part of centralizing the a&r activities, MCA closed its U.K. office earlier this year and consolidated everything within EMI Records. This will necessitate "more frequent trips by president Mike Maitland and myself to England during the next year," Mogull said.

EXCLUSIVE: Bluff City, Buddah Tie?

NEW YORK—Negotiations are underway between the Buddah Records Group and Bluff City Records for Buddah to distribute the Bluff City line, Billboard has learned.

A source said that the negotiations have been going on for some time and that final approval by both parties should be announced shortly.

Memphis-based, Bluff City is a newly-formed r&b label (Billboard Nov. 17). The first product scheduled for release by the firm is a single by Joe Perkins.

Executive Turntable

• Continued from page 55

They replace **Sandy Speidel** and **Alan Rinde**. . . . At United Artists Records, **Mike Abbott**, soul promotion veteran, has been appointed national director of r&b promotion. He will headquarter in New York. **Ralph Hawkins** has been named assistant national college promotion director, after graduating from the University of California at Irvine. **Jimmy Gilmer** has been named general manager of the Nashville office of UA Music. A former artist, Gilmer was last with Tree International Publishing. **Dan Bourgoise** has left UA where he was chief a&r coordinator. His replacement has not been named.

★ ★ ★

Mike Oberman has left WEA Distributing, Baltimore, where he was involved with the firm's sales activities. He joins **Jack Boyle's** concert promotion firm in Washington, D.C. and will also be involved in Boyle's Cellar Door operation in the same city. . . . **Joe Mason**, former national credit manager for MGM Records, has joined WEA Distributing, Los Angeles, as assistant to **Tom Romano**, national credit manager. . . . **Kadi Morand** has joined Frank Music West as administrator and **Alan Rider**, formerly with the publishing arm of A&M Records, has become professional manager of the firm. . . . **Jody Breslaw** has been named director of publicity for Vanguard Records. His responsibilities will include press and media contact and the development and implementation of special campaigns and promotional concepts. Prior to joining Vanguard, Breslaw was a publicist and staff writer for Polydor Records. He remains headquartered in New York.

★ ★ ★

Ria McKaie has joined Mercury/Phonogram Records as assistant to East Coast publicity director **Betsy Volck**. Most recently, she held a similar position at United Artists Records. . . . **Robert Gordon** has been named southeastern r&b promotion manager for Mercury/Phonogram. He will base in Atlanta, Ga. . . . **Barbara Farnsworth** has been promoted to agent status with Top Billing, Inc., a Nashville talent agency. Her front desk replacement is **Cindy Howard**.

★ ★ ★

Charles P. Fitzgerald had been elected to the board of directors of Capitol Industries, Inc. He will continue to be vice president—finance and treasurer.

★ ★ ★

Bill Yaryan has left MCA Records. He was director of artist development.



DIANA ROSS

Last Time I Saw Him

M1278F

The title single of her new Album.



M812V1



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Recording Industry Association of America seal of certification as million seller (500,000 copies sold) indicated by asterisk (*)

STAR PERFORMER
Star designates records showing greatest upward movement compared to previous week's position.

BOOGIE DOWN—Eddie Kendricks (Tamla 54243)
IT DOESN'T HAVE TO BE THAT WAY—Jim Croce (ABC 11413)
A MOTHER FOR MY CHILDREN—The Whispers (Janus 231)
SEE TOP SINGLE PICKS REVIEWS, page 58

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	13	THE MOST BEAUTIFUL GIRL—Charlie Rich (Billy Sherrill), Norro Wilson, Billy Sherrill, Rovy Bourke, Epic 5-11040 (Columbia) SGC	34	29	9	LET ME SERENADE YOU—Three Dog Night (Richard Podolor), J. Finley, Dunhill 4370 WBM	81	4	4	LOVE HAS NO PRIDE—Linda Ronstadt (John Boylan), Eric Kaz, Libby Titus, Asylum 11026 BB
2	2	9	GOODBYE YELLOW BRICK ROAD—Elton John (Gus Dugden), Elton John/Bernie Taupin, MCA 40148 WBM	35	55	5	THE WAY WE WERE—Barbra Streisand (Marty Paich), M. Hamisch, Columbia 45944 SGC	76	4	4	BLUE COLLAR—Bachman/Turner Overdrive (Randy Bachman), R. Bachman, C. Kelly, Mercury 73417 (Phonogram) SGC
3	5	6	TIME IN A BOTTLE—Jim Croce (Terry Cashman, Tommy West), Jim Croce ABC 11405 B-3	36	57	3	LIVIN' FOR YOU—Al Green (Willie Mitchell), Al Green, Willie Mitchell, Hi 2257 (London) SGC	70	77	3	I LOVE—Tom T. Hall (Jerry Kennedy), T. T. Hall, Mercury 73436 (Phonogram)
4	7	8	LEAVE ME ALONE (Ruby Red Dress)—Helen Reddy (Tom Catalano), Linda Laurie, Capitol 3768 B-3	37	30	15	PAPER ROSES—Marie Osmond (Sonny James), J. Torre, F. Spielman, MGM 14609 HAN	71	NEW ENTRY	NEW ENTRY	PUT YOUR HANDS TOGETHER—The O'Jays (Gamble-Huff), K. Gamble & L. Huff, Philadelphia International 73535 BB
5	6	12	HELLO IT'S ME—Todd Rundgren (Todd Rundgren), Todd Rundgren, Bearsville 0009 (Warner Brothers) SGC	38	42	17	I CAN'T STAND THE RAIN—Ann Peebles (Willie Mitchell), Ann Peebles, D. Bryant, B. Miller, Hi 45-2248 (London) SGC	72	NEW ENTRY	NEW ENTRY	JOY, PT. 1—Isaac Hayes (Isaac Hayes), Isaac Hayes, Enterprise 9085 (Columbia) SGC
6	9	10	THE JOKER—Steve Miller Band (Steve Miller), Steve Miller, Capitol 3732 SGC	39	40	8	SOME GUYS HAVE ALL THE LUCK—The Persuaders (Taylor, Hurt, Bell), J. Fortgang, Atco 45-6943	73	79	5	AIN'T GOT NO HOME—The Band (The Band), Clarence "Frogman" Henry, Capitol 3758 WB
7	3	12	TOP OF THE WORLD—Carpenters (Richard Carpenter, Karen Carpenter, Jack Daugherty), Richard Carpenter, John Bettis, A&M 1468 TMK	40	46	6	TELL HER SHE'S LOVELY—El Chicano (Johnny Musso, Bob Espinosa, Michael Lespron), David Botteau, MCA 40104 SGC	74	90	2	A FOOL SUCH AS I—Bob Dylan (NOT LISTED), Bill Trader, Columbia 45982 MCA
8	4	13	JUST YOU 'N' ME—Chicago (James William Guercio), James Pankow, Columbia 4-45933 HAN	41	49	5	SISTER MARY ELEPHANT—Cheech & Chong (Lou Adler), Cheech Marin, Tommy Chong, Ode 66041 (A&M)	75	80	2	HANGIN' AROUND—Edgar Winter Group (Rick Derringer), E. Winter & D. Hartman, Epic 11069 (Columbia)
9	10	9	IF YOU'RE READY COME GO WITH ME—Staple Singers (Al Bell), H. Banks, R. Jackson, C. Hampton, Stax 0179 (Columbia) SGC	42	36	12	YOU'RE A SPECIAL PART OF ME—Diana Ross & Marvin Gaye (Berry Gordy), G. Wright, H. Johnson, A. Porter, Motown 1280 SGC	76	84	4	SHOWDOWN—Electric Light Orchestra (Jeff Lynne), Jeff Lynne, United Artists 337 B-3
10	14	9	NEVER, NEVER GONNA GIVE YA UP—Barry White (Barry White), Barry White, 20th Century 2058 CPI	43	45	9	PAINTED LADIES—Jan Thomas (John Lombardo), Jan Thomas, Janus 224 B-3	77	78	4	LOVE, REIGN O'ER ME—The Who (The Who), Peter Townshend, MCA 40152 WB
11	16	10	SHOW AND TELL—Al Wilson (Jerry Fuller), Jerry Fuller, Rocky Road 30073 (Bell) SGC	44	54	5	WALK LIKE A MAN—Grand Funk Railroad (Todd Rundgren), Farmer-Brewer, Capitol 3760	78	88	2	JIM DANDY—Black Oak Arkansas (Tom Dowd), L. Chase, Atco 6984 B-3
12	22	9	SMOKIN' IN THE BOYS' ROOM—Brownsville Station (D. Morris, Brilliant Sun), Lutz/Koda, Big Tree 16011 (Bell) SGC	45	47	6	THIS TIME I'M GONE FOR GOOD—Bobby Blue Bland (Steve Barri), D. Malone, O. Perry, Dunhill 4369 SGC	79	93	3	I LIKE TO LIVE THE LOVE—B.B. King (Dave Crawford), D. Crawford, C. Mann ABC 11406
13	8	12	PHOTOGRAPH—Ringo Starr (Richard Perry), George Harrison, Richard Starkey, Apple 1865 (Capitol) SGC	46	56	7	SPIDERS AND SNAKES—Jim Stafford (Phil Gernhard & Lobo), Jim Stafford, David Bellamy MGM 14648 HAN	80	89	4	STONED TO THE BONE—James Brown (James Brown), James Brown, Polydor PD 14210
14	17	10	ROCKIN' ROLL BABY—Stylists (Thom Bell), Thom Bell, Linda Creed, Avco 4625 BB	47	37	9	CORAZON—Carole King (Lou Adler), Carole King, Ode 66039 (A&M) SGC	81	74	8	MY OLD SCHOOL—Steeley Dan (Gary Katz), W. Becker, D. Fagen, ABC 11396 SGC
15	19	7	LIVING FOR THE CITY—Stevie Wonder (Stevie Wonder), Stevie Wonder, Tamla 54242 (Motown) SGC	48	52	6	I FOUND SUNSHINE—Chi-Lites (Eugene Record), Eugene Record, Brunswick 55503 SGC	82	83	2	WILL YOU LOVE ME TOMORROW—Melanie (Peter Schekeryk), J. Goffin, C. King, Neighborhood 4213 (Famous) SGC
16	18	8	MY MUSIC—Loggins & Messina (Jim Messina), J. Messina, K. Loggins, Columbia 4-45952 WB	49	59	4	AMERICAN TUNE—Paul Simon (Paul Simon), Paul Simon, Columbia 4-45900 BB	83	86	3	BIG TIME OPERATOR—Keith Hampshire (Pigweed), A&M 1485 SGC
17	12	13	THE LOVE I LOST (Part 1)—Harold Melvin & the Blue Notes (Kenny Gamble, Leon Huff), Kenny Gamble, Leon Huff, Philadelphia International 73533 (Columbia) B-B	50	75	2	YOU'RE SIXTEEN—Ringo (Richard Perry), Richard & Robert Sherman, Apple 1870 (Capitol) SGC	84	85	5	LAST KISS—Wednesday (John Dee Driscoll), W. Cochran, Sussex 1325
18	26	5	I'VE GOT TO USE MY IMAGINATION—Gladys Knight & the Pips (Kenny Kerner, Richie Wise), Goffin, Goldberg, Buddah 393 SGC	51	34	11	CHEAPER TO KEEP HER—Johnnie Taylor (Don Davis), Mack Rice, Stax 0176 (Columbia) SGC	85	NEW ENTRY	NEW ENTRY	MIDNIGHT RIDER—Gregg Allman (Johnny Sandlin, Gregg Allman), Gregg Allman, Capricorn 0035 (Warner Bros.) WB
19	20	7	MIND GAMES—John Lennon (John Lennon) John Lennon, Apple 1868 (Capitol) SGC	52	38	38	WHY ME—Kris Kristofferson (Fred Foster), Kris Kristofferson, Monument 78571 (Columbia) CHA	86	NEW ENTRY	NEW ENTRY	LET YOUR HAIR DOWN—The Temptations (Norman Whitfield), N. Whitfield, Gordy 7133 (Motown) SGC
20	24	5	HELEN WHEELS—Paul McCartney & Wings (Paul McCartney), Paul McCartney, Apple 1869 (Capitol) SGC	53	32	16	ANGIE—Rolling Stones (Jimmy Miller), Mick Jagger, Keith Richards, Rolling Stones 19105 (Atlantic) WBM	87	91	4	HALF A MILLION MILES FROM HOME—Albert Hammond (Albert Hammond, Roy Haley), A. Hammond, M. Hazelwood, MUMS 6024 (Columbia) BB
21	11	14	SPACE RACE—Billy Preston (Billy Preston), Billy Preston, A&M 1463 TMK	54	41	9	BE—Neil Diamond (Tom Catalano), Neil Diamond, Columbia 4-45942 ALF	88	92	3	THIS IS YOUR SONG—Don Goodwin (Paul Anka, Johnny Harris), Paul Anka, Silver Blue 806 MCA
22	28	10	D'YER MAK'ER—Led Zeppelin (Jimmy Page), Bonham, Jones, Page, & Plant, Atlantic 45-2986 WBM	55	63	6	A SONG I'D LIKE TO SING—Kris & Rita (David Anderle), Kris Kristofferson, A&M 1475 CHA	89	94	2	LOVE SONG—Anne Murray (Brian Ahern), D.L. George, K. Loggins, Capitol 3776 WBM
23	15	17	MIDNIGHT TRAIN TO GEORGIA—Gladys Knight & the Pips (Tony Camillo), Jim Weatherly, Buddah 383 SGC	56	60	6	KEEP YOUR HEAD TO THE SKY—Earth, Wind, & Fire (Joe Wissert), M. White, Columbia 45953 SGC	90	95	2	IT MAY BE WINTER OUTSIDE (But in My Heart It's Spring)—Love Unlimited (Barry White), B. White, P. Polity, 20th Century 2062 SGC
24	31	6	LET ME BE THERE—Olivia Newton-John (Bruce Welch, John Farrar), John Rostill, MCA 40101 SGC	57	61	6	SMARTY PANTS—First Choice (Stan & Staff), Allan Seider, Norman Harris, Philly Groove 179 (Bell) SGC	91	82	6	COME LIVE WITH ME—Ray Charles (Ray Charles), Boudleaux Bryant, Felice Bryant, Crossover 973 B-3
25	21	8	COME GET TO THIS—Marvin Gaye (Marvin Gaye), Marvin Gaye, Tamla 54241 (Motown) SGC	58	68	4	THE RIVER OF LOVE—B. W. Stevenson (David M. Kershenbaum) Daniel Moore, RCA APB0 0171 SGC	92	100	2	COULD YOU EVER LOVE ME AGAIN—Gary & Dave (Greg Hambleton), Beckett, Weeks, London 200
26	35	5	UNTIL YOU COME BACK TO ME (That's What I'm Gonna Do)—Aretha Franklin (Jerry Wexler, Arif Mardin), Stevie Wonder, C. Paul, M. Broadnax, Atlantic 45-2995 SGC	59	58	9	FELL FOR YOU—Dramatics (Tony Hester), Tony Hester, Volt 4099 (Columbia) SGC	93	98	2	SOMEWHERE BETWEEN LOVE AND TOMORROW—Roy Clark (Orr Fogelsohn), B. Reneau, T. Lazaros, Dot 27006 (Famous) SGC
27	33	7	ME AND BABY BROTHER—War (Jerry Goldstein, Lonnie Jordan, Howard Scott), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oaskar, H. Scott, United Artists 350 B-3	60	53	8	PRETTY LADY—Lighthouse (Jimmy Jenner), Skip Prokop, Polydor 14198 CHA	94	96	3	I'M A ROCKER—Raspberries (Jimmy Inner), Eric Carmen, Capitol 3765 CHA
28	23	16	HEARTBEAT—IT'S A LOVEBEAT—DeFranco Family (Wall Meakell for Mike Post Productions), Williams, Kennedy, 20th Century 2030 SGC	61	66	6	RIVER—Joe Simon (Braul Shapiro), Eugene McDaniels, Spring 141 (Polydor) HAN	95	NEW ENTRY	NEW ENTRY	RAISED ON ROBBERY—Joni Mitchell (Henry Lewy), Joni Mitchell, Asylum 11029
29	13	18	KEEP ON TRUCKIN'—Eddie Kendricks (Frank Wilson, Leonard Caston), Frank Wilson, A. Poree, Leonard Caston, Tamla 54238 (Motown) SGC	62	70	9	I WANNA KNOW YOUR NAME—The Intruders (Gamble-Huff), K. Gamble, L. Huff, Gamble 2508 (Columbia) BB	96	NEW ENTRY	NEW ENTRY	PLEASE, DADDY—John Denver (Milton Okun), Bill Danoff & Taffy Nivert, RCA 0182 WB
30	25	12	I GOT A NAME—Jim Croce (Terry Cashman, Tommy West), Norman Gimbel, C. Fox, ABC 11389 SGC	63	71	7	ROCK ON—David Essex (Jeff Wayne), D. Essex, Columbia 4-45940	97	99	2	FLASHBACK—5th Dimension (Bones Howe), A. O'Day, A. Wayne, E.H. Morris, Bell 45425 HAN
31	39	5	ARE YOU LONESOME TONIGHT/WHEN I FALL IN LOVE—Donny Osmond (Mike Curb, Don Costa), R. Turk, L. Handman, Kolob 14677 (MGM) MCA	64	69	5	IF WE MAKE IT THROUGH DECEMBER—Merle Haggard (Ken Nelson), Merle Haggard, Capitol 3746	98	NEW ENTRY	NEW ENTRY	TRYING TO HOLD ON TO MY WOMAN—Lamont Dozier (Jimmy Jenner), M. Jackson & J. Reddick, ABC 11407
32	27	7	WHO'S IN THE STRAWBERRY PATCH WITH SALLY—Tony Orlando and Dawn (Hank Medress, Dave Appell), Levine-Brown Bell 45424 HAN	65	97	3	JUNGLE BOOGIE—Kool & The Gang (Kool & The Gang), Ronald Bell, Kool & The Gang, De-Lite 559 (P.I.P.) SGC	99	NEW ENTRY	NEW ENTRY	WANG DANG DOODLE—The Pointer Sisters (David Rubinson), W. Dixon, Blue Thumb 243 WB
33	50	4	LOVE'S THEME—Love Unlimited Orchestra (Barry White), Barry White, 20th Century 2069 CPI	67	72	7	LET ME TRY AGAIN (Laisse Moi Le Temps)—Frank Sinatra (Don Costa), Paul Anka, Sammy Cahn, Reprise 1181 MCA	100	NEW ENTRY	NEW ENTRY	LAST KISS—J. Frank Wilson & The Cavaliers (NOT LISTED), S. Roush & J. Wilks, Virgo 506 (Roulette)

Sheet music suppliers listed are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; HAN = Hansen Pub; MCA = MCA Music; TMK = Triangle Music/Kane; PLY = Plymouth Music; PSP = Peer-Southern Pub.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music; FMC = Frank Music Corp.; CRIT = Criterion Music Corp.; ALF = Alfred Publishing Co., Inc.; BELL = Belwin Mills.

HOT 100 A-Z—(Publisher—Licensee)

Ain't Got No Home (Arc, BMI)..... 73	D'Yer Mak'er (Supertone, ASCAP)..... 22	I Like To Live The Love (ABC/DaAnn, ASCAP)..... 79	Just You 'N' Me (Big Elk, ASCAP)..... 8	The Love I Lost (Part 1) (Mighty Three, BMI)..... 17	Never, Never Gonna Give Ya Up (Sa Vette/January, BMI)..... 10	Sister Mary Elephant (India Ink, ASCAP)..... 41	Time In A Bottle (Blendingwell/ASCAP)..... 3
American Tune (Paul Simon, BMI)..... 49	Fall For You (Groovesville, BMI)..... 59	If We Make It Through December (Shade Tree, BMI)..... 65	Keep On Truckin' (Stone Diamond, BMI)..... 29	Love Reign O'er Me (Track, BMI)..... 77	Painted Ladies (Lewis, ASCAP)..... 43	Smoky Mountain (Nickel Shoe/Six Strings, BMI)..... 37	Top Of The World (Almo/Hammer & BMI)..... 57
Are You Lonesome Tonight/When I Fall In Love (Bourne, ASCAP)..... 31	Flashback (Zapata, ASCAP)..... 97	Love (Hallnote, BMI)..... 70	Keep Your Head To The Sky (Hummit, BMI)..... 56	Love Song (Portofino/Gnosso, ASCAP)..... 70	Paper Roses (Lewis, ASCAP)..... 13	Smokin' In The Boys Room (Big Leaf, ASCAP)..... 12	Trying To Hold On To My Woman, (Bullet Proof, BMI)..... 96
A Song I'd Like To Sing (Combine, BMI)..... 55	A Fool Such As I (MCA, ASCAP)..... 74	Love (Hallnote, BMI)..... 70	If You're Ready Come Go With Me (East/Memphis, BMI)..... 9	Last Kiss (Kolob, BMI)..... 84	Photograph (Richborough, BMI)..... 37	Until You Come Back To Me (Jobete, ASCAP/Stone Agate, BMI)..... 26	Walk Like A Man (Cram Renoff, BMI)..... 49
Baby Come Close (Jobete, ASCAP)..... 61	Goodbye Yellow Brick Road (Dick James, None)..... 2	Love's Theme (Sa Vette/January, BMI)..... 89	Half A Million Miles From Home (Landers-Roberts/April, ASCAP)..... 87	Last Kiss (Midessa, BMI)..... 100	Please, Daddy, (Cherry Lane, ASCAP)..... 96	Wang Dang Doodle, (Arc, BMI)..... 44	Wang Dang Doodle, (Arc, BMI)..... 44
Be (Stonebridge, ASCAP)..... 54	Heartbeat It's A Lovebeat (Schline, ASCAP)..... 75	Let Me Be There (Al Gallico, BMI)..... 24	Hangin' Around (Hierophant/Silver Star, BMI)..... 87	Let Me Be Alone (Ann-Rachael/Brooklyn, ASCAP)..... 4	Raised On Robbery, (Sequomb, BMI)..... 71	The Way We Were (Colgems, ASCAP)..... 35	Who's In The Strawberry Patch With Sally (Levine & Brown, BMI)..... 32
Big Time Operator (Tro-Hampshire House, ASCAP)..... 63	Helen Wheels (ATV, BMI)..... 20	Let Me Serenade You (Warner-Tamerlane, BMI)..... 34	Heartbeat It's A Lovebeat (Schline, ASCAP)..... 75	Let Me Be There (Al Gallico, BMI)..... 24	River (Longport, BMI)..... 85	Why Me (Resaca, BMI)..... 52	Will You Love Me Tomorrow (Screen Gems/Columbia, BMI)..... 82
Blue Collar (Ranback/Sail, BMI)..... 89	Hello It's Me (Screen Gems-Columbia, BMI)..... 20	Let Me Try Again (Laisse Moi Le Temps) (Spanka, ASCAP)..... 67	Baby Come Close (Jobete, ASCAP)..... 61	Let Your Hair Down, (Stone Diamond, BMI)..... 86	Rock On (Jeff Wayne, PRS)..... 64	You're A Special Part Of Me (Stein & Van Stock, ASCAP)..... 15	You're A Special Part Of Me (Stein & Van Stock/Black Bull, ASCAP)..... 40
Cheaper To Keep Her (East/Memphis/Delief, BMI)..... 51	I Got A Name (Fozzare, BMI)..... 30	Let Your Hair Down, (Stone Diamond, BMI)..... 86	Come Live With Me (House Of Bryant, BMI)..... 91	Living For The City (Stein & Van Stock, Black Bull, ASCAP)..... 15	Rockin' Roll Baby (Mighty Three, BMI)..... 14	This Is Your Song (Spanka, BMI)..... 88	You're Sixteen (Viva, BMI)..... 52
Come Live With Me (House Of Bryant, BMI)..... 91	I Can't Stand The Rain (Jec, BMI)..... 38	Mind Games (John Lennon, BMI)..... 19	Could You Ever Love Me Again (Bluenose, CAPAC)..... 92	Livin' For You (Jec/Al Green, BMI)..... 36	Rock On (Jeff Wayne, PRS)..... 64	This Time I'm Gone For Good (Don, BMI)..... 45	
	I'm A Rocker (C.A.M. U.S.A., BMI)..... 94	The Most Beautiful Girl (Gallico/Algae, BMI)..... 86		Love's Theme (Sa Vette/January, BMI)..... 89	Rockin' Roll Baby (Mighty Three, BMI)..... 14		
	I Found Sunshine (Julio-Brian, BMI)..... 48	My Music (Jasperilla/Gnosso, ASCAP)..... 1		Some Guys Have All The Luck (Joe, ASCAP)..... 39	Show & Tell (Fullness, BMI)..... 11		
		My Old School (American Broadcasting, ASCAP)..... 81		Spiders And Snakes (Kaiser/Boo/Gimp, ASCAP)..... 46	Showdown (Anne-Rachael/Elo Dog, ASCAP)..... 76		

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.
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THE WHOLE WORLD KNOWS
HER VITAL STATISTICS!



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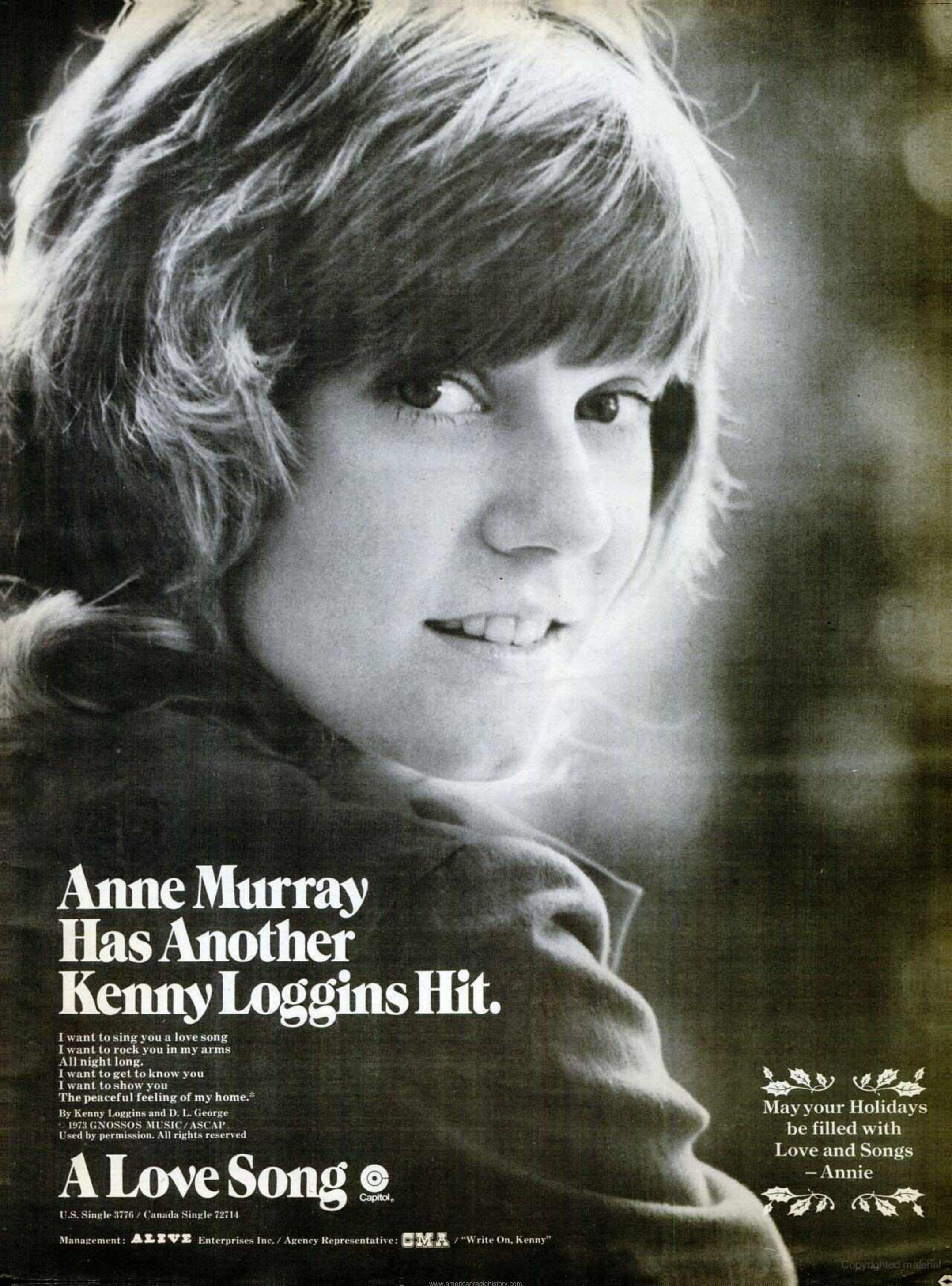
“can the can”

THE INTERNATIONAL HIT RECORDED BY

suzi quatro

Produced by Mike Chapman & Nicky Chinn
on Bell #45,416

BELL RECORDS
A Division of Columbia Pictures Industries, Inc.



Anne Murray Has Another Kenny Loggins Hit.

I want to sing you a love song
I want to rock you in my arms
All night long.
I want to get to know you
I want to show you
The peaceful feeling of my home.*

By Kenny Loggins and D. L. George
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A Love Song

U.S. Single 3776 / Canada Single 72714

Management: **ALIVE** Enterprises Inc. / Agency Representative: **CMA** / "Write On, Kenny"

 
May your Holidays
be filled with
Love and Songs
— Annie
 

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TOP LP's & TAPE

POSITION 107-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
107	100	42	ALLMAN BROTHERS BAND Beginnings Alco SD 2-805	6.98				
108	102	11	DRAMATICS A Dramatic Experience Volt 6019 (Columbia)	5.98	6.98	6.98		
109	107	7	SPOOKY TOOTH Witness Island SW 9337 (Capitol)	5.98	6.98	6.98		
★	-	1	PINK FLOYD A Nice Pair Harvest SABW 11257 (Capitol)	7.98	9.98	9.98		
111	109	70	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98	6.97	6.97	7.95	
112	112	46	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98	6.98	6.98	7.95	
113	117	26	JESUS CHRIST SUPERSTAR Soundtrack MCA 2-11000	12.98	13.98	13.98	16.95	
★	151	2	SHAWN PHILLIPS Bright White A&M SP 4402	5.98	6.98	6.98		
115	118	27	CAROLE KING Fantasy Ode SP 77018 (A&M)	5.98	6.98	6.98		
★	128	8	QUEEN Elektra EKS 75064	5.98	6.98	6.98	6.98	
117	116	36	DEEP PURPLE Made In Japan Warner Brothers ZWS 2701	9.98	9.97	9.97	12.95	
118	119	32	AL GREEN Call Me Hi XSHL 32077 (London)	5.98	6.98	6.98		
119	125	5	BLACK OAK ARKANSAS High On The Hog Alco SD 72035	5.98	6.97	6.97		
120	123	37	BEATLES 1962-1966 Apple SKBO 3403 (Capitol)	9.98	11.98	11.98		
121	124	51	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98	6.98	6.98		
122	127	6	JOHNNY MATHIS I'm Coming Home Columbia KC 32435	5.98	6.98	6.98		
123	131	29	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	5.98	6.98	6.98		
★	142	4	CLIMAX BLUES BAND FM/Live Sire SAS 2-7411 (Famous)	5.98	6.98	6.98		
125	130	3	CHICK COREA Hymn Of The Seventh Galaxy Polydor PD 5536	5.98	6.98	6.98		
126	126	23	STEELY DAN Countdown To Ecstasy ABC ABX 779	5.98	6.95	6.95		
127	108	11	MANDRILL Just Outside Of Town Polydor PD 5059	5.98	6.98	6.98		
128	99	14	MARIE OSMOND Paper Roses MGM SE 4910	5.98	6.95	6.95		
129	106	55	NEIL DIAMOND Hot August Night MCA 2-8000	9.98	10.98	10.98		
130	111	21	BRIAN AUGER'S OBLIVION EXPRESS Closer To It RCA APL 1-0140	5.98	6.98	6.98		
131	114	103	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 6067	9.98	11.98	11.98		
132	115	69	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98	6.97	6.97	7.98	
133	113	26	SLY & THE FAMILY STONE Fresh Epic KE 32134 (Columbia)	5.98	6.98	6.98		
134	132	6	FOCUS Live At The Rainbow Sire FAS 2408 (Famous)	5.98	6.95	7.95	6.95	
135	137	73	KENNY LOGGINS w/ JIM MESSINA Sittin' In Columbia C 31044	5.98	6.98	6.98		
★	148	5	JOHN PRINE Sweet Revenge Atlantic SD 7274	5.98	6.98	6.98		
137	110	11	DE FRANCO FAMILY featuring TONY DE FRANCO Heartbeat-It's A Lovebeat 20th Century T 422	5.98	6.98	6.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
138	121	21	JOE WALSH Barnstorm Dunhill DSX 50130	5.98	6.95	6.95		
139	133	12	JACKSON FIVE Get It Together Motown M 783 VI	5.98	6.98	6.98		
140	146	19	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	5.98	6.95	6.95		
141	129	55	HELEN REDDY I Am Woman Capitol ST 11068	5.98	6.98	6.98		
142	149	6	BILLY PAUL War Of The Gods Philadelphia International KZ 32409 (Columbia)	5.98	6.98	6.98		
143	141	15	TEMPTATIONS Anthology Motown M 782A3	9.98	11.98	11.98		
144	145	8	BOBBY BLUE BLAND His California Album Dunhill DSX 50163	5.98	6.95			
145	144	58	WAR The World Is a Ghetto United Artists UAS 5652	5.98	6.98	6.98	7.95	
146	140	13	OHIO PLAYERS Ecstasy Westbound WB 2021 (Chess/Janus)	5.94	6.95	6.95		
147	143	5	CREEDENCE CLEARWATER REVIVAL Live In Europe Fantasy CCR 1	6.98	6.98	6.98		
148	135	6	CURTIS MAYFIELD Live In Chicago Curtom CRS 8018 (Buddah)	5.98	6.95	6.95		
★	160	4	SHA NA NA From The Streets Of New York Kama Sutra KSBS 2075 (Buddah)	5.98	6.95	6.95		
150	153	35	J. GEILS BAND Bloodshot Atlantic SD 7260	5.98	6.97	6.98	7.97	6.98
151	134	36	BARRY WHITE I've Got So Much To Give 20th Century T-407	5.98	6.98	6.98		
★	-	1	MAHAVISHNU ORCHESTRA Between Nothingness Columbia KC 32766	5.98	6.98	6.98		
★	167	2	GENESIS Selling England By The Pound Charisma FC 6060 (Atlantic)	5.98	6.97	6.97		
★	180	2	BADFINGER Ass Apple SW 3411 (Capitol)	5.98	6.98	6.98		
155	163	5	CARL REINER AND MEL BROOKS 2000 and Thirteen Warner Brothers BS 2741	5.98				
156	139	24	DIANA ROSS Touch Me In The Morning Motown M 772 L	5.98	6.98	6.98		
157	155	40	RICK WAKEMAN The Six Wives of Henry VIII A&M SP 4361	5.98		7.98		
158	157	37	GODSPELL Soundtrack Bell 1118	5.98	6.98	6.98		
159	154	23	JETHRO TULL A Passion Play Chrysalis CHR 1040 (Warner Brothers)	5.98	6.97	6.97	7.95	
160	161	41	ALICE COOPER Billion Dollar Babies Warner Brothers BS 2685	5.98	6.97	6.97	8.95	
161	147	28	JOHN DENVER Farewell Andromeda RCA APL 1-0101	5.98	6.98	6.98		
162	136	10	LOU REED Berlin RCA APL 1-0207	5.98	6.98	6.98		
163	138	9	DAVID GATES First Elektra EKS 75066	5.98	6.98	6.98		
164	159	25	LEON RUSSELL Leon Live Shelter SICO 8917 (Capitol)	11.98	13.98	13.98		
165	164	62	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)	5.98	6.98	6.98		
166	150	14	HANK WILSON Hank Wilson's Back Volume 1 Shelter SW 8523 (Capitol)	5.98	6.98	6.98		
167	170	4	EL CHICANO MCA 312	5.98	6.98	6.98		
168	165	36	HELEN REDDY I Don't Know How To Love Him Capitol ST 762	5.98	6.98	6.98		
169	176	2	JERRY JEFF WALKER Viva Terlingua MCA 382	5.98	6.98	6.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
170	169	8	PAUL BUTTERFIELD'S BETTER DAYS It All Comes Back Bearsville BR 2170 (Warner Bros.)	5.98		6.97	6.97	
171	171	18	STAPLE SINGERS Be What You Are Stax STS 3015 (Columbia)	4.95		5.98	5.98	
172	179	5	VIKKI CARR Live At The Greek Theatre Columbia KC 32656	6.98		7.98	7.98	
173	177	5	THE CRUSADERS Unsung Heroes Blue Thumb BTS 6007	6.98		7.95	7.95	
174	175	7	ASHFORD & SIMPSON Gimme Something Real Warner Bros. BS 2739	5.98		6.97	6.97	
175	178	55	CARLY SIMON No Secrets Elektra EKS 75049	5.98	6.97	6.97	7.97	6.97
176	173	10	PROCOL HARUM Best Of A&M SP 4401	5.98		6.98	6.98	
177	162	30	TOWER OF POWER Warner Brothers BS 2681	5.98		6.98	6.98	
178	156	25	ROD STEWART Sing It Again Rod Mercury SRM 1-680 (Phonogram)	5.98		6.98	6.98	
★	-	1	JO JO GUNNE Jumpin' The Gunne Asylum SD 5071	5.98		6.98	6.98	
180	183	56	STEELY DAN Can't Buy a Thrill ABC ABX 758	5.98		6.98	6.98	
181	166	17	NEIL DIAMOND Rainbow MCA 2103	5.98		6.98	6.98	
182	188	5	HAWKWIND Space Ritual United Artists UALA 1 20 HZ	5.98		6.98	7.98	6.98
183	186	3	JAMES GANG 16 Greatest Hits ABC ABX 801-2	5.98		6.95	6.95	
184	191	3	CHUCK MANGIONE Land Of Make Believe Mercury SRM 1-684 (Phonogram)	5.98		6.98	6.98	
★	197	2	THE KINKS Preservation Act 1 RCA APL 1-5002	5.98		6.95	6.95	
186	189	31	YES Yessongs Atlantic SD 3-100	11.98		12.97	12.97	
★	-	1	AL WILSON Show & Tell Rocky Road RR 3601 (Bell)	5.98		6.98	6.98	
★	-	1	IKE & TINA TURNER Nut Bush City Limits United Artists UA LA 180 F	5.98		6.98	6.98	
189	193	4	RORY GALLAGHER Tattoo Polydor PD 5539	5.98		6.98	6.98	
190	195	4	TAJ MAHAL Oooh So Good 'N Blues Columbia KC 32600	5.98		6.98	6.98	
191	182	49	DEEP PURPLE Who Do We Think We Are! Warner Bros. BS 2678	5.98		6.97	6.97	7.95
192	-	1	BROWNSVILLE STATION Yeah! Big Tree BT 2102 (Bell)	5.98		6.98	6.98	
193	-	1	SONNY & CHER Live In Las Vegas, Vol. 2 MCA 2-8004	9.98		10.98	10.98	
194	196	59	LOGGINS & MESSINA Columbia KC 31748	5.98	6.98	6.98	7.98	6.98
195	185	8	ALLMAN JOYS Early Allman Dial DL 6005 (Phonogram)	5.98		6.98	6.98	
196	198	3	HERB ALPERT & THE TIJUANA BRASS Foursider A&M SP 3521	5.98				
197	-	1	ISLEY BROTHERS Greatest Hits T-Neck TMS 3011 (Buddah)	5.98		6.98	6.98	
198	158	14	ERIC CLAPTON Eric Clapton's Rainbow Concert RSD SD 877 (Atlantic)	5.98		6.98	6.98	
199	152	14	FOUR TOPS Main Street People Dunhill DSX 50144	5.98		6.95	6.95	
200	190	6	ANDY WILLIAMS Solitaire Columbia KC 32383	5.98		6.98	6.98	

TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Gregg Allman	21
Allman Brothers Band	18, 107, 195
Herb Alpert & The Tijuana Brass	196
America	38
Ashford & Simpson	174
Brian Auger	130
Bachman-Turner Overdrive	140
Badfinger	154
The Band	30
Beach Boys	62
Beatles	87, 120
Bobby Blue Bland	144
Black Oak Arkansas	119
David Bowie	23
Bread	93
Jackson Browne	43
Brownsville Station	192
Buffalo Springfield	105
Paul Butterfield	170
George Carlin	41
Carpenters	6, 89
Vikki Carr	172
Cher	96
Chicago	42
Eric Clapton	198
Cheech & Chong	14, 72
Climax Blues Band	124

Billy Cobham	45
Alice Cooper	19, 160
Chick Corea	125
Creedence Clearwater	147
Jim Croce	7, 8, 25
Crusaders	173
Deep Purple	92, 117, 191
De Franco Family	137
John Denver	37, 161
Deodato	85
Rick Derringer	80
Neil Diamond	4, 129, 181
Dramatics	108
Doobie Brothers	54, 111
Bob Dylan	106
Earth Wind & Fire	78
El Chicano	167
Emerson, Lake & Palmer	53
Roberta Flack	65
Fleetwood Mac	67
Focus	134
Four Tops	199
Rory Gallagher	189
Garfunkel	35
David Gates	163
Marvin Gaye	22
J. Geils Band	58, 150
Genesis	153
Grand Funk Railroad	56

Grateful Dead	40
Al Green	118, 165
Jo Jo Gunne	179
Richard Harris	31
Hawkwind	182
Isaac Hayes	16
Isley Brothers	48, 197
Jackson Five	139
James Gang	183
Jethro Tull	159
Elton John	1, 112
Eddie Kendricks	91
Carole King	103, 115
The Kinks	185
Gladys Knight & The Pips	10
Kool & The Gang	95
Kris Kristofferson	84
Kris Kristofferson & Rita Coolidge	79
Led Zepplin	46, 60
John Lennon	9
Loggins & Messina	12, 135, 194
Love Unlimited	29
Lynyrd Skynyrd	71
Paul McCartney & Wings	33
Taj Mahal	190
Mahavishnu Orchestra	152
Mandrill	152
Chuck Mangione	184
Dave Mason	50

Johnny Mathis	122
Curtis Mayfield	148
Harold Melvin	63
Bette Midler	28, 75

The return of Hot Lips.



Boblo Music
(BMI)
Time: 2:31

SR-507
(SR-507-A)
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LAST KISS
(W. Cochran)
WEDNESDAY
Producer: John Dee Driscoll
Exec. Prod.: J. Pariselli

Sussex Records, Inc., 6255 Sunset Boulevard, Hollywood, California 90028

**A kiss from the past returns hotter than ever.
Get yours.**



Specialty Promos Up Sales

• Continued from page 4

of prerecorded 8-track are carried in each store.

Stereo City added one new store this year, with plans for new stores in 1974, Green said.

Children's Push

Carson, Pirie Scott's main and seven outlying stores will probably be up 10 percent over last Christmas, according to Mary Yoksoulian, buyer, with main emphasis on a centerfold rotogravure Dec. 9 featuring all Columbia product at from \$4.29 to the Messiah at \$10.38.

She said the stores do exceptionally well with children's records, "because nobody really specializes in this." She said regular newspaper advertising plus Mr. Rogers' six LP's (regular \$3.35, CPS price \$2.97) and that the Disneyland catalog is also featured (\$3.35).

MCA Curtails Leasing Rights

• Continued from page 1

Cook said that the firm is adopting a "conservative or negative view toward licensing of our catalog. We want to pick and choose our deals."

This past year, MCA Records literally went wild in special market activities—probably more than 200 deals.

Cook admitted that he had been "approached by everybody in the world on special market deals... not just for the packages rampant on TV, but direct mail deals, radio station deals and charities.

"If we did all of the deals offered to us, I wouldn't be surprised if we couldn't do a million dollars extra in business. But that kind of business figure would be misleading. Because, what could a record label have done anyway through normal channels with its product?"

"But, in any case, we now feel that it was wrong to set up special market activities as a separate profit center.

Want New Product

He pointed to one of the TV package companies recently asked for rights to "Let Me Be There" by Olivia Newton-John on MCA Records. "And it was for a January package," he said. The record is No. 24 with a star on the chart this week.

"Sure, the firm was offering good money. But we're building an artist, an album, and a record company. Letting that particular package company have that particular song just didn't make sense." He said the TV package company wanted to put that song with several other hits by artists from other labels. He felt that some other record companies were looking at such TV packages as a way to make a fast buck. Some recent hits were being packaged for television even before the bloom was off the record, he noted.

"But the basic reason we're stepping back and taking a whole new look at such special market deals is that we want to value our catalog. Certain things are worth certain money. One of the biggest assets of a big record company is its catalog."

Some of the 200-plus deals handled by MCA Records in the past year were for individual tunes, some for entire albums. Some of the deals ran as high as .025 cents per tune. Some of the TV packages that MCA has been paid on have sold in excess of a million units, Cook said.

"In any case, we will not be soliciting new deals in the special market field and we will be very, very selective about any offered to us in the future."

Tape sales are at least 20 percent of total software with better wholesale service seen as the factor for increased sales, she said. Normal price is \$6.91 for both 8-track and cassette. The stores stock a "fair" selection of quadrasonic disks and tapes.

Superior product this Christmas is helping to bring sales up 10 to 15 percent over last Christmas, despite fears engendered by the energy crisis, buyer John Sullivan of the 38-store Custom Music Corp., St. Louis, reported.

Tape albums moving well include product by Charlie Rich, Alice Cooper, Ringo Starr, Steve Miller Band, Leonard Skinner, Neil Diamond and Elton John.

"Blank tape is going like gangbusters, and represents 20 percent of sales volume; prerecorded cassette accounts for 10 percent. "However, inventory levels of 2,400 prerecorded 8-track titles account principally for the rest," Sullivan said. CMC is planning to increase cassette and quadrasonic disk stock in 1974.

Quadrasonic disks, introduced as a sale item this year, is moving "better than anticipated," with CD-4 outselling matrix. The chain carries 120 titles, with 60 percent matrix and 40 percent discrete.

Consumer Study

CMC's view of the future is optimistic, with 12 stores opened this year in its six state area (Mo., Ill., Ind., Ka., Ga., and Ia.). New IBM equipment utilizing a tear ticket system aids buying plans by providing printout information on the Top 20 per marketing area.

Consumer research has pointed up software as a commodity, with selection as first consideration, followed by price, Sullivan said. This information is being used in a "first" advertising campaign with full page ads in 16 newspapers in six states offering the 25 hottest titles at a \$4.44 price (\$6.95 list), for a three-day sale, Sullivan said.

Sales of prerecorded tapes are about even with last year for the 43-store National Auto Sound chain based out of Kansas City, Mo., said Mike Landy, marketing director, who added that bootlegging of 'P'-marked current product is very heavy in Missouri and Oklahoma "in food stores, cleaners and gas stations."

Landy said, "The FBI certainly knows of this and is constantly checking. We can't understand why more isn't being done to bring bootlegging under control."

National Auto Sound, with operations in eight states (Mo., O., Okla., Ind., Tex., Fla., Ga. and Mich.) stocks up to 5,000 titles in large volume stores and advertises almost exclusively on radio with emphasis on soul and rock. Usual advertised price on 8-track is \$3.98. Regular price is from \$4.98 to \$5.98.

Currently, NAS is using three types of display/merchandisers: hand-hole with and without conveyor belt and behind the counter stock, but is moving strongly to hand-hole display. The stores are primarily car stereo oriented and therefore sales of prerecorded cassettes have been very slight, he said.

Kirshner Ratings Spur More Airings

NEW YORK—"Don Kirshner's Rock Concert," based on ratings received in its first prime-time showing three weeks ago on WNEW-TV, continues in its 8:30-10 p.m. slot here for rest of this month. Remaining December shows air this Saturday (15) and Dec. 29. The program is currently syndicated to 120 markets. Kirshner is executive producer.

As projected last week, Ken Glancy's appointment as president of RCA Records has been followed by Gil Beltran's departure from the vice presidency and general manager's post held by Beltran for the last two months. That leaves open to conjecture the ultimate status of the global affiliation between RCA's various record companies, as established by former prez Rocco Laginestra this year. Observers are waiting to see whether Glancy will retain that approach, or shelve Beltran's U.S. post and return the RCA Records operation in the U.S. to its flagship status.



THOMAS



DERRINGER



KING

"Free to Be... You and Me," the concept album produced for Bell Records by Carole Hart and featuring Marlo Thomas and friends, is being adapted for a prime-time TV special to be aired in early spring for the ABC-TV network and will also appear as a hard-cover book published by McGraw Hill. ... Epic West Coast promotion for the new Rick Derringer album, "All American Boy," has so far included apple pies delivered with the LP to key radio stations, a Derringer poster and pamphlet created by Fillmore poster designer Randy Tuten and special Derringer T-shirts, windbreakers, baseball cards, 6 foot long green and white ecology flags and toy promotional derringers. ... Scalpers already up to \$50 a ticket for the upcoming Bob Dylan/Band tour. ... World of Gospel Music voted Hazel Manley No. 1 Gospel Singer in America. ... Charlie Nuccio, formerly marketing chief at Apple Records, is now co-owner and manager of the Palm Desert (Calif.) Country Club Inn. ... Frances Lai is writing the theme music for "The Sex Symbol," a forthcoming ABC-TV Movie of the Week. ... Carole King spending a lot of time in the studio for Ode. She will be out with a new album in February or March. ... Charlie Calello arranging material for Joey Heatherton's Caesars Palace stint with Frank Sinatra next month. ... Dick Lane named entertainment director for the Las Vegas Hilton and Flamingo Hotels.

Gladys Knight & the Pips to tour London, Manchester, Liverpool, Amsterdam, Rotterdam, Frankfurt and Paris in March. ... Advance registration forms for the 1974 16th Annual NARM Convention at the Diplomat Hotel in Hollywood, Florida, March 28 were sent to all Regular and Associate members last week. ... Comic Chris Rush records for Atlantic, not A&M as inadvertently reported. ... When Donn Arden's "Hallelujah Hollywood" opens this month at the MGM Grand, it will have a cast of 120, an orchestra of 32, and a backstage crew of 72. Hallelujah Las Vegas! ... Carol Burnett and Alan Alda will star in a 90-minute adaptation of the Broadway comedy hit "6 Rms Riv-Vu," a special for CBS-TV set for spring telecast. ... The Panda People, a new concept for singing, animated cartoon characters created by Buddy Kaye, will debut on Bell with the single, "Chirpy, Chirpy Cheep Cheep," to be followed by an album. Ziv International is preparing a pilot for the animated Panda People TV series and will provide a full scale merchandising program including T-shirts, posters, lamps and toys.

Tony Darrow sings "The Christmas Card" in the Paramount film starring Al Pacino, "Serpico." ... Clive Davis and Paul Simon mutually enjoying the antics of Dudley Moore and Peter Cook in the Broadway hit "Good Evening" last week. The next night found Carly Simon with husband James Taylor there. ... The Mission Mountain Wood Band has been selected to entertain at the convention of the National Entertainment Conference in Houston Feb. 2-6. NEC represents more than 700 colleges in the U.S.

Ann Peebles, Hi Records act, has drawn some impressive endorsements from artists for some time, and that support became visible at her recent reception at Los Angeles' La Scala restaurant when members of the Temptations and the Jackson Five, along with Raymond St. Jacques, Brenda Patterson, Freda Payne, Harold Melvin, several of the Blue Notes and Ted Neely, former Saviour, appeared at the bash. From London/Hi's own fold came members of Bloodstone and their producer, Mike Vernon, as well as Hi's prime mover and a&r whiz Willie Mitchell. ... In New York, Rolling Stone magazine has undergone some dramatic changes. Bureau main men Stu Werbin and Glenn O'Brian are gone, although both are expected to contribute free-lance pieces, and Lorraine Alterman, who's appeared in the N.Y. Times and Melody Maker for some time, will be taking over in January.

Atlantic Records' John Prine was honored with a warm reception at J. P.'s, an Upper East Side bar in N.Y. Well-wishers at the Avery Fisher hall concert that sparked the party included James Taylor and Mrs. Taylor, a/k/a Carly Simon (awaiting the birth of their

child) and Peter Yarrow, Garland Jeffreys, various Atlantic head honchos and television's forthcoming answer to Dick Cavett, Chip Monck. Monck, by the way, will be host of the forthcoming rocker's talk show, "Speakeasy," with guests on the debut shot currently including James Taylor, Dr. John, Peter Yarrow, Waylon Jennings and Grace Slick. First segment may include a tasty struggle incited by Ms. Slick, who reportedly turned the talk from rock to communism, or something along those lines. ... Atlantic Records celebrated the re-signing of Aretha Franklin, who has been reportedly cruising for a new label, with a special luncheon at the plush St. Moritz. Atlantic exec vice-president Jerry Wexler quipped that the actual sum and duration of the contract were being withheld.

The Performance Center, the twin-club entertainment complex just completed in Harvard Square, Cambridge, Mass., will call upon a local star to help launch the club: Bonnie Raitt, reportedly set to move from Cambridge to the West Coast, will bid farewell to her musical main drag by helping the new room kick off their schedule. Also appearing will be David Ray, familiar to Cambridge folk as one third of Koerner, Ray and Glover.

Due to increased box office interest in the motion picture "Billy Jack," Warner Bros. has reissued the original soundtrack recording, with special promotional effort being made in key markets where the movie is playing. The single hit from the LP is "One Tin Soldier." ... 100 percent British collaboration on Brut Records' single release "Sweet America." Wayne Fontana and the Mindbenders are featured on the disk with lyrics and music provided by Englishmen Roger Cook, Roger Greenaway and Bruce Channel of "Hey Baby" fame. ... BBC voted Andy Williams "Artist of the Week" while the crooner was in town last week. His records were played every hour for the entire seven-day period. ... Chrysalis in London re-released Steeleye Span's "Gaudette" as a Christmas single. Tune is sung in Latin, sans musical backing. ... Honoring a request from Mexico's First Lady, Senora-Louis Echeverria, Sergio Mendes and Brasil '77 go south-of-the-border for a benefit performance at the Opera House in Mexico City Tuesday (18).



FONTANA



FRANKLIN



CAMPBELL

Johnny Winter's 20-city American tour, which began last week in Pennsylvania, marks his first since the spring. Winter is touring with only spotlights and black-out stories staged. ... ZZ Top joined the Alice Cooper Billion Dollar Babies Holiday Tour of 1973 this month. ... Todd Rundgren off to Peru for Christmas where he'll watch the comet Kohoutek and star in a performance of his own. ... Arrangements have been completed for Glen Campbell's first concert tour of Japan May 10-19. The appearances will follow a three-week engagement at the Las Vegas Hilton in April, the Glen Campbell Los Angeles Open golf tourney in February and the taping of an NBC-TV special next month in London. ... Actor Jack Santa Maria will do a series of poetry readings for the Fort Wayne, Ind. Ayers label. ... Buck Owens hosted Toys for Tots in Bakersfield. ... Warner Bros. Music in L.A. collecting albums to distribute to local children's hospitals. They need more LP's from the industry. ... Jazz pianist-singer Hazel Scott leaves for Israel Tuesday (18) to entertain the disabled soldiers of the Yom Kippur War under the auspices of the United States Stars for Israel. ... The Society of Illustrators has chosen 12 Columbia Records album covers for inclusion in their 1973 "Illustrators XVI" exhibition in New York Feb. 13-April 19. ... Larry Coryell working on his next Vanguard album for release in January.

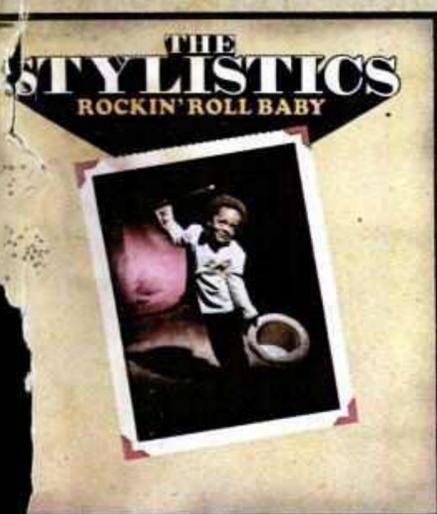
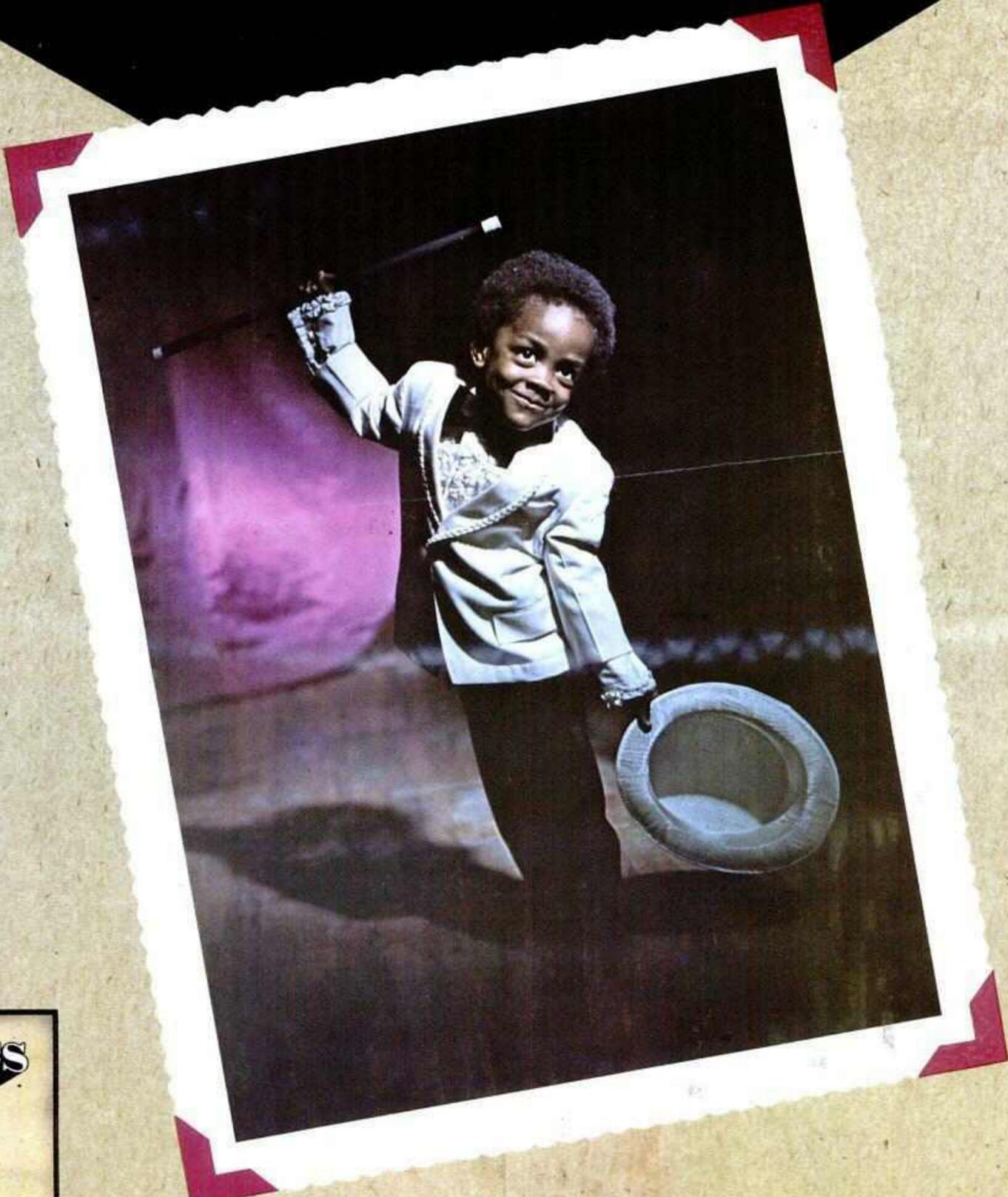
"Out of Sight," a public service radio program aired weekly on WHN-AM in New York, as well as a number of other stations throughout the U.S., celebrates its third anniversary come Jan. 1. Al Sperber, creator and host of the show, says that "Out of Sight" tapes, which deal with the role of blind musicians and artists in the music industry, are available for national distribution by contacting WHN.

Michael Brown, producer for Mercury/Phonogram Records, is soliciting tapes and material. Now headquartered in New York, Brown was one of the originators of the Left Bank, as well as being one of the prime music writers for the last two Stories' albums. Tapes should be sent to Mercury's a&r department in New York.

Frank Zappa filmed a rehearsal of his well-received Roxy engagement with the invited audience dressed in black. ... Due to and direct from his successful engagement at the Bitter End last month, Polydor artist Elliott Murphy opens at Max's Kansas City this week. ... Willie Nelson's New Year's Eve party for 20,000 friends and fans at Market Hall in Dallas will feature a visit from old friend Leon Russell.

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EXPLODING FOR GOLD!

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STYLISTICS
ROCKIN’ ROLL BABY



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CATALOG: 8TC-1010
TITLE: CAS-1010

AVCO
Records & Tapes

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and I can almost smell your T. B. SHEETS



BANG

HE AIN'T GIVE
YOU NONE
BESIDE YOU
IT'S ALL RIGHT
MADAME GEORGE

T. B. SHEETS
WHO DROVE THE
RED SPORTS CAR
RO RO ROSEY
BROWN EYED GIRL

VAN MORRIS
ALBUM C
BANG RECORDS