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TAPE/AUDIO/VIDEO PAGE 32

HOT 100 PAGE 50

TOP LP'S PAGES 52, 54

First U.K. Battle Won Vs. Pirates

By BRIAN MULLIGAN
Staff Member, Music Week

LONDON—The British Phonographic Industry has won its first court action against a firm which had imported pirate tapes and has warned dealers handling unlicensed duplicated recordings.

The defendants, Starco and Commodex of 212 Upper St., London N.1., were required to hand over for destruction all remaining stocks

and also to disclose the names and addresses of customers.

"Some dealers, whom we know, are persistently and defiantly ignoring our warnings not to handle these products and, regrettably, we will have to make an example of one or two in the near future," commented BPI director Geoffrey Bridge.

In the High Court, Justice Chapman granted a perpetual injunction to EMI, CBS, Decca, MAM, RCA and WEA, restraining Starco and Commodex from selling or offering for sale unlicensed U.S. im-

(Continued on page 46)

EMI, Benzole Breakthrough

By RICHARD ROBSON
Staff Member, Music Week

LONDON—In a major breakthrough in the in-car entertainment market which, in the long term, could significantly increase the firm's tape turnover, EMI has signed a deal with the National Benzole oil company to sell cartridges at National filling stations. Negotiations, involving EMI's tape marketing manager Barry Green and National merchandise manager David York, were started a year ago and concluded at the beginning of this month.

The agreement also includes

(Continued on page 43)

Charges State Piracy Laws Mute 3-Yr. Test

By JIM MELANSON

WASHINGTON — Los Angeles attorney Arthur Leeds, counsel and spokesman for unlicensed duplicators, during U.S. Supreme Court hearing of the Goldstein vs. California case, charged that state antipiracy laws are "muting" the "period of experiment" sought by Congress in its enactment of the 1972 Federal Copyright Law. His remarks came during the long-awaited hearing of the Los Angeles Superior Court verdict, held here Dec. 13.

The case, stemming from the

(Continued on page 46)

Videodisk Era Threatens Wide Trade Upheaval

By BOB KIRSCH

LOS ANGELES—The introduction of the MCA Disco-Vision system, and its apparent closeness to the mass consumer market, raises a number of important questions concerning contractual agreements, unions, royalties and publishing in the entertainment field.

At the Practising Law Institute's recent seminar in La Costa, Calif., talent attorneys and managers admitted that present contractual provisions, covering audio-visual, are generally ambiguous.

Because the field is so new, participants agreed that such guidelines at the present time carry little or no weight. There is, in fact, no clear definition of what provisions can or should cover audio-visual.

Nobody really knows what an audio-visual production from start to finish will cost. Nobody knows the volume that such product will reach, especially if it breaches the mass market as soon as seems likely. No new publishing rate has yet been established. The Copyright Act of 1909 sets statutory rates only for audio mechanicals.

Other questions are raised with the audio-visual home entertainment and educational field apparently ready to break. Firms involved in this do not know the total cost because they have had no experience per se as yet. There will obviously be much new programming for these systems as well as use of catalog product, and this is where many of the most important questions will arise. When asked about the possibility of inserting special audio-visual

(Continued on page 46)

UA & Record Club Countersuits

By NAT FREEDLAND

LOS ANGELES—UA Records has filed a \$200,000 suit against the Record Club of America in Superior Court here, charging improper accounting of UA albums sold by the mail-order club.

UA signed with Record Club of America Oct. 1, 1970, for three years with a pair of two-year options. The club was to sell via mail, UA albums in tape cassette and cartridge format.

The deal called for UA to re-

ceive royalties of 10 percent of 90 percent of the album base price. Up to half the albums distributed by the club could be "free albums," distributed as membership bonuses and not subject to UA royalties. Royalty payments were due UA

within 45 days after each calendar quarter.

The UA suit charges Record Company of America with book-keeping "inadequate, incomplete and incomparable" account documents making it "impossible for UA Records to verify the accuracy of royalty statements submitted." UA is seeking termination of the contract, due to alleged breaches by the club.

(Continued on page 46)

Tape in Europe:
See Pgs. 35-41

Indies Affirm Faith in NARM; Split Dispelled

By PAUL ACKERMAN

NEW YORK—Independent distributors from across the nation, at a meeting in Chicago Dec. 8, affirmed their faith in the National Association of Record Merchandisers (NARM) and developed plans spelling out the distributors' increased role in the industry's merchandiser-manufacturer association (Billboard, Dec. 16). The Chicago meeting also confirmed the Billboard's exclusive story (Nov. 18) that the upcoming NARM convention scheduled for February at the Century Plaza Hotel, Los Angeles, would have a new look, in keeping with the organization's plans to implement programs relevant to the needs of each of the industry segments represented in NARM.

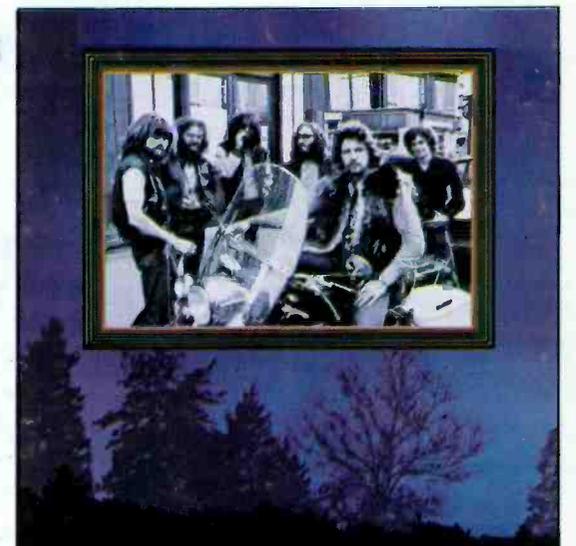
The unanimous expression of faith in NARM comes on the heels of occasional rumors and comment that some distributors, worried over changes in the wholesale segment of the business, were considering the advisability of a separate distributor organization.

The results of the Chicago meeting dispelled the likelihood of such a development. The 22 distributors present voted to work, as members of NARM and within NARM, for the best interests of their segment of the industry.

Details Set

Jules Malamud, executive director, said that "plans were developed whereby the independent distributors could achieve their objectives within the framework of the established industry organi-

(Continued on page 46)



Dancing in the Moonlight (P-515), the light 'n lively, supernatural single by King Harvest is now followed by the group's debut album (PLP-36), titled after the single. King Harvest, a self-contained group of bright, creative musicians and singers is the ultimate breakthrough for Perception Records on the Pop Charts. A genuinely innovative album . . . by all means. Dancing in the Moonlight (PLP-36) by King Harvest.

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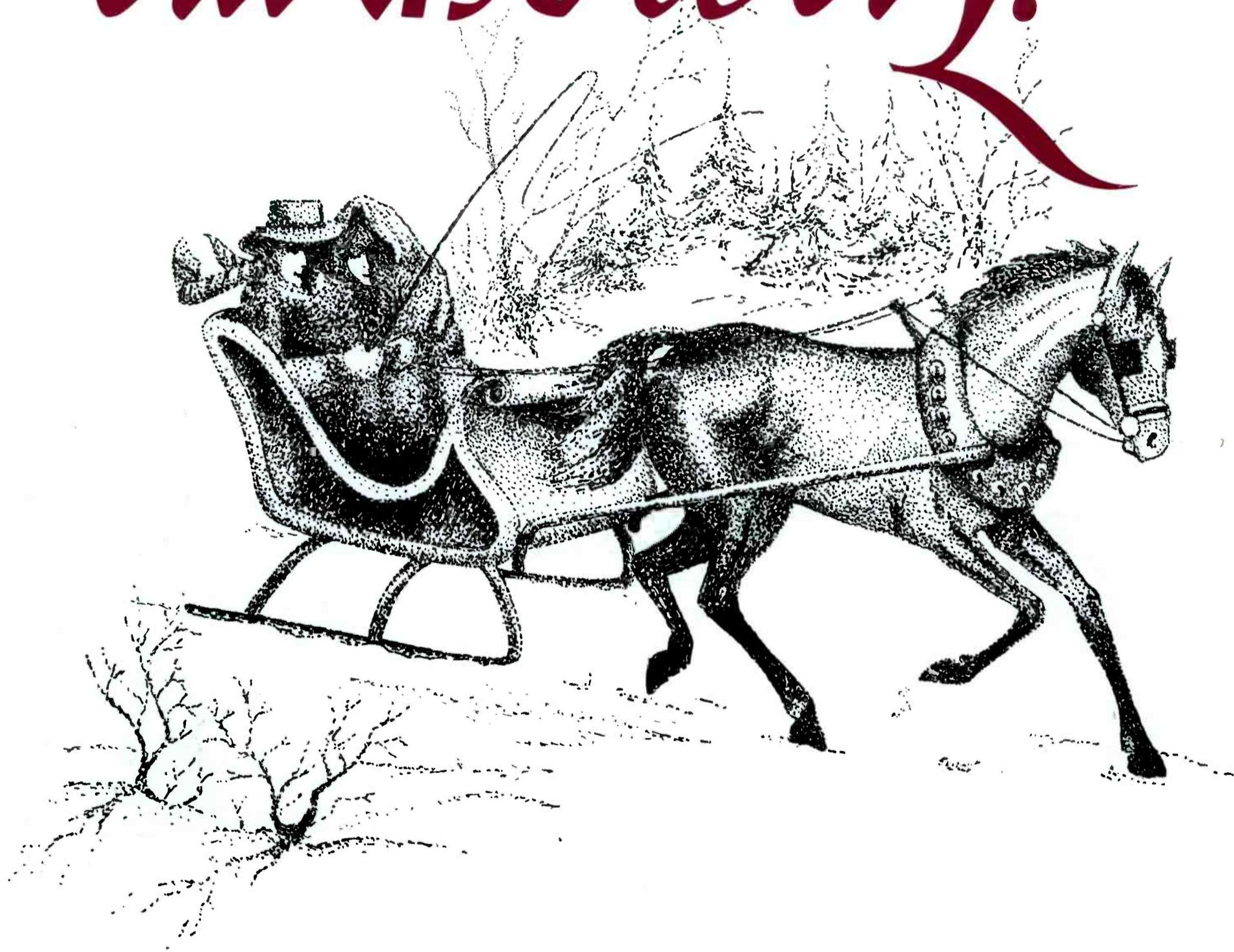
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JINGLE BELLS - THE SINGING DOGS +8-1020

RCA Records and Tapes

WB's Rosenblatt Names Branch Mktng. Overseers

By NAT FREEDLAND

LOS ANGELES—Warner Bros. has created a new executive echelon, regional marketing manager, whose duty is to oversee the label's marketing activity in each of the nine WEA Distributing branches (Billboard, Dec. 2).

Ed Rosenblatt, vice president of sales and promotion, visualizes the post as a training ground for the "total record man," in that these nine executives will coordinate all marketing functions. "For an example of the way this new system works is that when a Warner act comes into a city, the marketing manager will allocate advertising budgets, make sure the record is in the stores and displays are in windows, schedule the artist for interviews and coordinate the air-play promotion effort," said Rosenblatt.

Rosenblatt said that the marketing manager system makes nationwide communication more effective because each region reports directly to Burbank without any intermediate levels. "We put everybody together on a conference phone hook-up each week and

there's no doubt of the current priority projects," he explained.

The managers are responsible to creative services director Stan Cornyn and national promotion director Ron Saul as well as Rosenblatt's sales department. Specific assistants within each department take charge of daily liaison with the marketing managers.

The system was decided on this summer by Rosenblatt, WB chairman Mo Ostin and president Joe Smith. It took effect in November. "What we had before was one promotion man and one sales coordinator covering larger districts," said Rosenblatt. "So by putting a single marketing manager at each branch, we only lost one job slot."

The nine chosen as regional marketing managers have backgrounds either in sales or promotion and must learn the other side of their new responsibilities as they do the job. "The very fact that the manager has so much clout within his region, due to allocating the advertising budgets, gives him more credibility with accounts than just another promotion man or sales rep," said Rosenblatt.

Warner Bros. is in process of adding and reorganizing staff to service its increased output of prod-

(Continued on page 8)

NARAS Picks Its MVP's

NEW YORK—The New York Chapter of NARAS has completed its Most Valuable Player balloting for the best studio musicians and vocalists.

The results give honors to trumpeter Bernie Glow; trombonist Urbie Green; alto Phil Bodner, who also won the reed-doubling award; tenor saxist Al Klink; baritone saxist Pepper Adams and Danny Bank (tied); pianist/organist Richard Hyman; guitarist Vinnie Bell; bassist Richard Davis and drummer Ronnie Zito.

Also honored were percussionist Phil Kraus; violinist David Radian; violinist Al Brown; cellist George Ricci; harmonica player Toots Thelma (for miscellaneous instruments); and back-up singers Linda November and Marilyn Jackson (tied) and Jerry Keller.

Winners of this contest will be honored at special ceremonies to be held Jan. 4 at Vanguard Records studios.

Merc Bids for Levin Musical

DETROIT—Mercury Records is understood to be negotiating for a major musical running here, marking the label's first such package in several years.

The musical, "Tricks," is based on a plot from the Jean Baptist Poquerlin Moliere play, "Fourberies de Scapin," or "Tricks of Scapin," according to a spokesman at the Fisher Theater here. The producer is Herman Levin, who produced "My Fair Lady" among many others. The musical originated in St. Louis and will play here through Dec. 31.

KRIS & DYLAN MOVIE SET

LOS ANGELES—Bob Dylan will make his film acting debut in MGM's "Pat Garrett and Billy the Kid." Kris Kristofferson has already been set to portray Billy the Kid in the western, which will be directed by Sam Peckinpah.

NYC Raiders Uncover Pirate Tape/Porno Cache

NEW YORK — An estimated \$200,000 worth of allegedly pirated tapes was seized Dec. 11 in Brooklyn by detectives of the Brooklyn District Attorney's office. The massive police raid also

Gutted 1-Stop Will Reopen

CHICAGO — Investigations into the fire and robbery that destroyed Sanders One-Stop here and resulted in the deaths of five people including WEA distributor salesman Marshall Neal, 46, continue, according to Willie Barney, president, Consolidated One-Stop (COS). Sanders, who will reopen at the same location, is COS vice president.

Barney indicated there will be a meeting here this week with manufacturers and distributors participating to decide on some broad approach to curb terrorism against track-owned businesses. "Sanders' store was robbed once weeks before the fire and we know of another shop where unidentified men were ready to set off a can of tar but were frightened off," Barney said. There are six COS shops in the cooperative.

netted some \$150,000 worth of pornographic films.

The raid, which included some 50,000 prerecorded cassette tapes and 3,000 reels of 8mm pornographic color films, resulted in the arrest of Bernard Damsky, 72, of 1354 East 49th St., Brooklyn, and his associate Benjamin Lichtman, 61, of 3602 Ave. U, Brooklyn.

According to Brooklyn district attorney Eugene Gold, the three-point raid was focused on Damsky's home, car and his record outlet, Vogue Record Sales, 2664 Gerritsen Ave., Brooklyn.

Gold said that the raid smashed the Brooklyn end of a national smut network which has been peddling millions of dollars worth of allegedly pirated recordings and pornographic movies. He also said that the operation was linked to organized crime in New Jersey. However, Gold stopped short of actually naming members of the New Jersey family involved in the network.

\$4 Sales Tag

Gold's office claimed that the tapes were reproduced from originals of different major record labels and were marked to sell for about \$4 each. Each 200-foot reel of film bore a \$50 price tag and was earmarked for private sale.

Both Damsky and Lichtman

were charged with obscenity in the first degree, a Class D felony, punishable by a maximum prison term of seven years, and the unlawful sale of recording material, a violation of the business code, punishable by a one-year jail term or a fine.

According to Gold, the raid, and arrests of Damsky and Lichtman, developed out of a May 10 seizure of some 600 allegedly pirated tapes, and the arrest, at that time, of Joseph Antico and Charles Thompson on misdemeanor charges. Antico was subsequently fined. Charges against Thompson were dismissed.

Warrants for the Dec. 11 raid were issued Dec. 8 by Criminal Court Judge Charles Drago. Attorneys of the Recording Industry Association of America (RIAA), representing the interests of the recorded music industry, worked closely with the DA's office on the case.

2d 'In Concert' Scores Again

NEW YORK—The second ABC-TV "In Concert" late night special, aired Dec. 8, topped the overnight share ratings of both the "CBS Movie" and the NBC "Tonight Show" in its time period in L.A. The show scored a 32 share, 10 points higher than its closest competitor.

The N.Y. share of 22 came close to doubling ABC-TV's usual rating for that slot via the "Dick Cavett Show" and topped the N.Y. ratings of the first "In Concert" airing. The second special featured the Allman Bros. Band, Chuck Berry, Blood, Sweat & Tears and Poco. Executive producer was Don Kirshner.

Elektra Sets Jan. Natl. Sales Meet

LOS ANGELES—Elektra holds its second sales convention in Phoenix, Jan. 4-7 under the theme, "Sales Support Promotion and Promotion Supports Sales."

The label will be host to all personnel from the eight Warner, Elektra-Atlantic Distributing Corp. branches at the Wigwam Hotel where the January-February releases of Elektra, Nonesuch and Countryside, the new Michael Nesmith joint venture label, will be showcased.

Scheduled to perform are Aztec Two Step, Bread, Casey Kelly, Mickey Newbury and Sweet Salvation. In addition, an hour-long feature film, interpreting songs by artists in the release, will be shown. The film is being produced by photographer Frank Bez and Bill Harvey, executive vice president in charge of creative services, and head of the new audio-visual department.

Artists in the film include Carly Simon, Judy Collins, Curt Boetcher, Bread, Dana Cooper, Mickey Newbury, Billy Mernit, the New Seekers and French vocalist Veronique Sanson.

The company will also display an array of Nonesuch album covers presented in a gallery setting. Two seminars and other business meetings are planned.

Disco-Vision's Retail Promise

LOS ANGELES—The MCA Disco-Vision System may be the first important step toward reaching the total consumer market among the various video disk systems shown during the past several years, encompassing free-standing record and tape stores, mass merchants, department stores, audio specialists and a variety of other outlets.

While there is still no official comment as to when the system may be ready for the mass market, indications at last week's demonstration are that it will not be in the distant future, but possibly within the next year or so.

The MCA system does have certain advantages, primarily a price (\$400 or under for a single play unit; \$500 or under for multi-play) which is within what is commonly defined as a mass item. The disk system gives the retailers, particularly the record outlet and the mass merchandiser, an advantage in that he is dealing with an item he is totally familiar with as regards display and packaging. In addition, the unit can be connected to any standard TV receiver and the consumer need purchase only the unit, not a unit within a TV.

The system is playback only, which is one major difference be-

tween that and Cartrivision, already on the market, and other videotape systems. However, the industry seems to think there will be a place for both a playback only and a playback-record unit on the market. Cartrivision is in the field now, and nobody is saying that the MCA demonstration has wiped them off the map.

Many in the industry, however, feel that several facts cannot be ignored. MCA, Inc. does have its own record distribution system and is a name familiar to record dealers. And the unit is such that it can be handled almost everywhere, once it is mass produced.

What might some of the marketing changes be when this system does hit the consumer market?

Hardware Retailers

For the record and tape dealer, both the independent and the large chain, it is not inconceivable that he may take on the hardware as well as the software. The 12-inch disk is a familiar item to the record dealer. He knows the packaging and he knows how to display the software. He knows he can get it. And a price range of \$1.99 to \$9.95 is right.

Just as many dealers took on small, portable phonographs with the advent of the 33 and 45 rpm

records, it is quite possible that many software dealers will purchase the hardware for this system. The units are relatively small and display space should not be a problem, especially in free-standing stores where display area is so valuable. Many dealers also took on tape players with the introductions of 8-track and later cassette, and this is another analogy that can be used.

As many hardware outlets and hardware departments in larger stores carry software, the converse may happen with this system and possibly with other similar systems.

MCA also seems to have much of their packaging and catalog (11,000 titles available) material ready, and it is quite possible that display material is not far behind. This would make it even easier for the dealer. The record and tape dealer knows disks, this is where the record consumer will look for disks, and these outlets seem natural.

For the mass merchandiser, the possibilities are endless. The \$400 to \$500 price range is less expensive than many color TV's and most consumers own a television. The playback unit is all that must

(Continued on page 4)

MCA Disco-Vision \$400 Unit Uses Home TV VHF Playback

LOS ANGELES—MCA Inc. has bowed Disco-Vision, its video disk system of hardware and software which can be operated through any standard or color television set.

Disks will retail from \$1.99 to \$9.95 according to length and will be packed similarly to audio LP's. The single playback unit to retail at under \$400, can be attached to the VHF antenna input terminals of any standard home television receiver and can be tuned to a channel not used for regular TV programming.

Rather than a standard pickup stylus, the unit uses an optical system with a low-powered helium-neon laser read-out. Disks are twelve inches in diameter and made of plastic sheet, with a maximum playing time of 40 minutes

per side and is recorded on one side only. The disk is also pressed in a similar manner to an audio disk, and can be inserted without physical contact through a slot loader.

In introducing the disk system, John W. Findlater, president of Disco-Vision Inc., said "With Disco-Vision, we believe we've achieved the ultimate concept in home entertainment and information and retrieval systems and that both the hardware and the software will be sold to the consumer at popular prices.

"The replicated disks are capable of storing 40 billion bits of information and up to 40 minutes of playing time per side."

He also pointed out that the system was being viewed through

standard brand color TV sets purchased for the demonstration, including Zenith, RCA, GE and Sylva-ny models.

"MCA Disco-Vision is the first optically read system," he continued, "to demonstrate from a replicated disk. I emphasize the word replicated because we are not working from a master. This is an end-product demonstration off the disk itself. MCA Disco-Vision also is the first disk system to demonstrate more than five minutes of programming.

"While we are highlighting the entertainment aspects today, there are numerous additional applications for this technology." The seven-minute replicated disk shown was a composite of scenes from

(Continued on page 34)

Steinberg Probes Industry Practices

CHICAGO—Artists, who push for record royalty rates over 10 percent, fail to realize that the higher the royalty the less labels feel they can risk following the product into the marketplace, said Irwin H. Steinberg, Mercury president, during a wide-ranging recording contract seminar here.

Steinberg contested fellow panelist Jerry Butler's view that labels are too dominated by "accountants and lawyers" and the Mercury chief also countered points brought up by a third panelist, M. William Krasilovsky, New York attorney and co-author, along with Sidney Shemel, of "This Business of Music" published by Billboard Publications. Paul Roewade moderated.

Butler, who records for Mercury, told the National Academy of Recording Arts & Sciences (NARAS) seminar audience that there are fewer a&r-oriented label chiefs to talk with now. Steinberg said this trend came about because artists wanted autonomy in their creativity.

The industry is better because of the new management, Steinberg contended. No one man on a label is making all the decisions and new marketing techniques tied into overnight computer analysis of sales provides the "best kind of conduits" to the marketplace, he said. "We have a division of labor today that is perfect."

On the subject of excessive royalties, Krasilovsky acknowledged

he has to "push and squeeze to get over 7 percent from Columbia," which Steinberg lauded for paying realistic royalties. However, Steinberg pointed out that Columbia contracts, and other labels' too now, are based on wholesale, not retail, prices.

Krasilovsky's contention that labels as copyright users are less apt to seek covers or promote subpublishing was countered by Steinberg, who said that, particularly with new artists, the copyright only becomes valuable after the label has made an effort to break the act. Steinberg said labels have a legitimate right to music publishing involvement with acts.

Labels are accountable for bad distribution and artists should be more responsible for their product and not cop out by blaming distribution, Steinberg said at one point.

Disco-Vision's Promise

• Continued from page 3

be sold. Many merchants may also tie-in new TV sales with the system. The mass merchandiser also has more display space at his disposal, offering covering separate departments.

Big Users on Price

The important point here would seem to be that prices, for both hardware and software, fall into the category that mass merchandisers feel they can sell successfully.

For the department store, the same concepts true of the mass merchant are true on a smaller scale, and such outlets have become increasingly involved in electronics in recent years.

The audio specialist is also an ideal outlet to handle Disco-Vision or a similar system. He is used to dealing with components. There has been a very visible trend in recent years toward the audio dealer carrying at least some selection of software. In many cases, the audio dealer is also set up to demonstrate component products.

BALLOTS FOR GRAMMY OUT

NEW YORK — Ballots for nominations for this year's Grammy Awards were mailed last week to all active members of NARAS along with the official Pre-Nominations List, from which voters may select as many as five entries in a specified maximum number of categories. Included with the mailing was a return envelope, which must be received by Haskins and Sells, the independent accounting firm that will tabulate the ballots, on or before Dec. 28.

The list of final Grammy nominations, in 39 different categories, will be released on Jan. 22, when final ballots will also be mailed to members. The Grammy winners will be announced on March 3, on the annual "Grammy Awards Show" telecast here at 10 p.m. on CBS-TV from the Tennessee Theater in Nashville.

EDITORIAL

Progress Indeed

The decision of the independent distributors, arrived at during their recent meeting in Chicago, to seek improvement of their segment of the industry within NARM, is a wise one.

NARM, with Jules Malamud as its executive director, and with its long line of past and present leaders, has proved itself a thoroughly competent trade organization, one which is resourceful and able to plan and implement programs of total industry benefit.

We feel NARM's increasing involvement with the distributor-retailer segments, will result in advantage to those segments—just as NARM's initial involvement with rackjobbers advanced their cause tremendously.

"Partners in Progress" is a workable, rational theme.

Funk to Aid Phoenix House

NEW YORK — Grand Funk Railroad will donate all fees from their concerts at the Nassau Coliseum (14) and Madison Square Garden (23) to Phoenix House, drug treatment. At the press conference held in Capitol Records' N.Y. offices, it was also revealed that the Madison Square Garden date would be taped for inclusion in the "In Concert" television series being produced by Kirshner Entertainment Corporation for ABC-TV, Jan. 13.

In addition to all fees from the Grand Funk concert, Phoenix House will also receive the group's proceeds from the telecast. Capitol Records has purchased tickets for the show, enabling all residents of the various Phoenix House locations throughout the metropolitan area to attend the concert.

Mark Farner spoke on behalf of fellow band members Mel Schacher and Don Brewer in reaffirming their stand against hard drugs and their decision to demonstrate those feelings through the concert. Farner then introduced Dr. Mitchell S. Rosenthal, director of Phoenix House, and Don Kirshner, president of Kirshner Entertainment Corp.

Rosenthal noted that the first portion of the money contributed by Grand Funk Railroad will totally support a major follow-up study by Dr. Carl Chambers, director, division of addiction sciences, School of Medicine, University of Miami, on a large number of former Phoenix House residents.

The study will represent the first measurement of the full impact of the program. All additional monies will go toward building renovations in the 14 residential centers.

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Fire Destroys Motown Wares

LOS ANGELES—A fire here Dec. 8 destroyed an RCA warehouse housing Motown product. RCA, which does the pressing for Motown, was leasing the warehouse to Motown.

The building that burned is one of a complex owned by RCA, and was the only one damaged. According to a fire department spokesman, the fire is of "undetermined origin and is still under investigation."

BEST BETS FOR CHRISTMAS

Below is a list of the best-selling LPs' and best-selling singles to date. These charts have been compiled in accordance with sound research practices in terms of sufficient retailers reporting significant sales on specific records. These charts have been 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 LP's

Pos. Title—Artist, Label & Number

1. **THE JACKSON 5 CHRISTMAS ALBUM**—Jackson 5, Motown MS 713
2. **MERRY CHRISTMAS**—Bing Crosby, Decca DL 78128 (MCA)
3. **CHRISTMAS SONG**—Nat King Cole, Capitol SW 1967
4. **THE TEMPTATIONS CHRISTMAS CARD**—Temptations, Gordy G 951 L (Motown)
5. **ELVIS SINGS THE WONDERFUL WORLD OF CHRISTMAS**—Elvis Presley, RCA LSP 4579
6. **THE PHIL SPECTOR CHRISTMAS ALBUM**—Various Artists, Apple SW 3400
7. **GIVE ME YOUR LOVE FOR CHRISTMAS**—Johnny Mathis, Columbia CS 9932
8. **CHRISTMAS IN MY HOMETOWN**—Charley Pride, RCA LSP 4406
9. **ELVIS' CHRISTMAS ALBUM**—Elvis Presley, Camden CAL 2428
10. **THE PARTRIDGE FAMILY CHRISTMAS CARD**—Partridge Family, Bell 6066
11. **MERRY CHRISTMAS**—Brenda Lee, Decca 74583 (MCA)

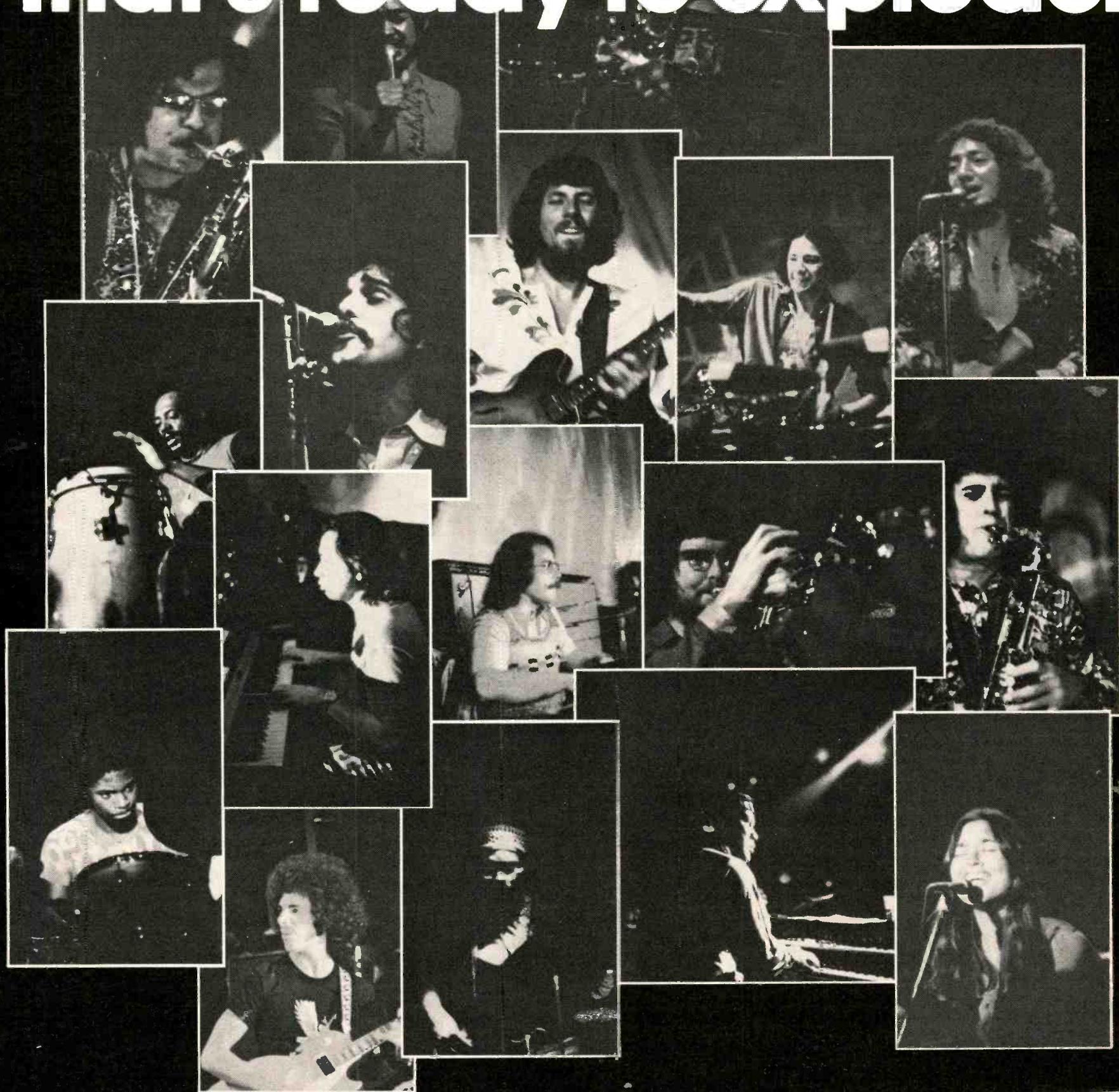
12. **HANDEL: MESSIAH**—The Mormon Tabernacle Choir, Columbia M2S-6205
13. **CHRISTMAS ALBUM**—Barbra Streisand, Columbia G 30763
14. **CHRISTMAS WITH RITA FORD MUSIC BOXES**—Rita Ford, Harmony KE 31577 (CBS)
15. **JIM NABORS' CHRISTMAS ALBUM**—Columbia CS 9531
16. **WE WISH YOU A MERRY CHRISTMAS**—Ray Conniff, Columbia CS 8692

CHRISTMAS SINGLES

Pos. Title—Artist, Label & Number

1. **CHRISTMAS SONG**—Nat King Cole, Capitol 3561
2. **PLEASE COME HOME FOR CHRISTMAS**—Charlie Brown, King 5405
3. **SANTA CLAUS AND HIS OL' LADY**—Cheech and Chong, A&M 66021
4. **MERRY CHRISTMAS DARLING**—Carpenters, A&M 1236
5. **WHITE CHRISTMAS**—Bing Crosby, Decca 78419 (MCA)
6. **JINGLE BELLS**—Singing Dogs, RCA 48-1020
7. **BLUE CHRISTMAS**—Elvis Presley, RCA 447-0647
8. **SLIPPING INTO CHRISTMAS**—Leon Russell, Shelter 7328 (Capitol)
9. **SILVER BELLS**—Earl Grant, Decca 25703 (MCA)
10. **HAPPY XMAS (The War Is Over)**—John & Yoko & the Plastic Ono Band, Apple 1842
11. **THIS CHRISTMAS**—Donny Hathaway, Atco 6799

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Peace Everybody/Empty Prophet/Non Pacem



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Vol. 84 No. 52

General News

Executive Turntable

Ross Molloy was named Koss Corp.'s director of corporate development, a newly created post, moving up from director of product planning. He will handle the firm's special projects and be responsible for its new corporate ventures. Concurrent with this appointment, Tom Winkofsky, Koss project manager, was named the company's ad and sales promotion manager. He will retain his present responsibilities as well. . . . Jerry Bradley, son



MOLLOY of a&r pioneer Owen and a veteran of many years of record production in Nashville himself, has joined the RCA production staff in Nashville. . . . Basil J. McElwee, who was MGM country product sales manager, and his promotion cohort in Nashville, Tom McIntee, have both moved to ABC-Dunhill's new country department in Nashville.

★ ★ ★

Suzanne de Passe has been promoted to vice president, creative operations, at Motown Record Corporation. She will assume total responsibility of creative functions at Motown. As one of her first moves, Miss de Passe announced the appointment of Bob Cullen as director of creative operations. Cullen was previously an executive with Playboy Records & Music. . . . Vic Chirumbolo has been promoted to vice president, marketing, at Creed Taylor, Inc. He has been with the firm since its inception and most recently held the position of general manager. . . . Also at CTI, Herman Bergman has been named vice president, finance. He comes to CTI from Inter-Royal Corporation where he held the same position. . . . Dennis P. Hannon has been promoted to the newly created position of director, merchandising, at Merco Enterprises, Inc. Hannon, formerly director of rack operations, will be responsible for the creation and coordination of all advertising and merchandising activities for the rack and retail divisions of Merco. Nick Steinmetz, formerly district sales manager, will replace Hannon as director of rack operations. . . . Fred Lewis has been named New England promotion man for Atlantic Records. He was previously manager of the J. Geils Band.

★ ★ ★

John W. Findlater had been appointed president of MCA Disco-Vision, Inc. He will direct activities concerned with the color video disk systems. . . . Kent D. Broadbent is now vice president of MCA Disco-Vision and director of MCA's video disk research program. He was formerly president of Broadbent labs. Jack Doyle has been named president of Pioneer Electronics of America. He was formerly a vice president at the firm. . . . Also at Pioneer, Sadao (Bill) Kita has been named vice president. . . . Stu Yahm has been appointed national artist relations manager for Capitol Records. He succeeds Bill Valenzio, who has left the firm. Yahm will report to Al Coury, vice president, promotion. Also at Capitol, N.L. Levinson, national traffic manager, has been elected second vice president of the National Traffic Managers conference of California at their 47th annual dinner. . . . Pat Faralla has replaced A&M bound Sandy Gibson as a Gibson & Stromberg public relations account executive. Previously, she was Elektra's West Coast publicity director. . . . Bernie Silverman, former executive with Verve and Columbia, has been named executive director of the James William Guercio Publishing group. He will be placing Chicago material with other artists, plus songs by Chicago members not written for the group. . . . John Mahan has been appointed assistant professional manager at April/Blackwood. Mahan, with extensive publishing experience, will be working out of the Los Angeles office and will be assisting Jack Keller, West Coast professional manager. . . . David Manchester has been named director of management sciences for the Record Club of America. . . . Jack L. Williams has been appointed director of programming for TVC cable television systems throughout the country. For the past three years, he has been director of programming for TelePrompTer Corp. . . . Paul H. Lubarsky has been appointed assistant to the controller at Polygram Corporation. . . . Donald Harper, president of Fisher Radio, has announced that he is leaving the company to accept a position outside of the industry. In his place, B.T. Gorguze, president and chief operating officer of Emerson Electric, has been elected chairman of the board of Fisher Radio. He has appointed a management team to direct day-to-day operations of the company. Avery Fisher, founder and previous owner, has been retained as a consultant to the firm. . . . Al Durand, president of Sound Syndicate, Los Angeles, has announced that the firm has been acquired by Alfie Records. The firm will be releasing new product on the label in early 1973.

W.C. Handy Scion Dies

NEW YORK — William C. Handy Jr., son of the late "Father of the Blues," W.C. Handy, died on Dec. 7 after a prolonged illness. At the age of 12, Handy played drums and xylophones in his father's band when Handy brought his group to New York to record for Columbia Records.

In 1940 he became manager of New York's Handy Brothers Music Co., Inc., was elevated to the vice presidency of the firm and after the death of his father, became president and executor of the William C. Handy estate in 1958. He ran Handy Brothers Music until his illness.

Handy leaves six children.

DECEMBER 23, 1972, BILLBOARD

NMC Boosts Income; Slight Sales Plunge

OCEANSIDE, N.Y.—NMC Corp. has reported a 33 percent increase in operating income for the fiscal first quarter ended Oct. 31, 1972.

Jesse Selter, president of the record and tape rackjobbing company, reported that the income from continuing operations for the quarter totaled \$174,467 or 16 cents per share fully diluted compared with \$131,666 or 14 cents per share on a fully diluted basis for the corresponding period of the previous year. Net income, including extraordinary gains of \$442,500, rose to \$616,967 or 50 cents per share fully diluted from \$146,546 or 15 cents per share on a fully diluted basis in the first three months of fiscal 1972.

Slight Sales Dip

A comparison of sales for the two periods showed a slight decline to \$4,946,873 from \$5,090,216 during the first quarter of last year. Selter attributed this to "a carryover from the fiscal year end softness of the record market and the result of streamlining of NMC's operations that has seen the elimination of a number of marginally profitable retail accounts."

Selter also noted that the company's rackjobbing association with the nine-store Wallich's Music City chain in California and with 10 of 26 Hartfield Zody units had terminated, while "we picked up considerable strength in the East by adding 10 J.M. Fields department stores to the eight we had already been servicing."

Stax Lauded By Senator

NEW YORK—Stax Records has received recognition on the floor of the U.S. Senate for its Wattstax '72 music festival held at the Los Angeles Coliseum Aug. 20.

Sen. Alan Cranston (D-Calif.) praised the label for its "corporate responsibility" in presenting the six-hour concert for the benefit of the Watts community. Nearly 100,000 people attended the festival.

3 Cited for IHF Awards

NEW YORK—The rock group Blood, Sweat & Tears, Dr. Ray Dolby, developer of the Dolby noise reduction system for the tape industry, and bandleader Enoch Light have all been cited by the Institute of High Fidelity for 1972 IHF Awards.

Blood, Sweat & Tears was cited for their interest and attention to the hi-fi industry, Ray Dolby was named for his contribution in advancing the state of the art, and Enoch Light for his contribution to the world of music.

IHF has been presenting the awards for the past 20 years. Past recipients include Leonard Bernstein, Tony Bennett, Johnny Mathis and Rise Stevens.

'Tom Sawyer' Movie Demonstration LP

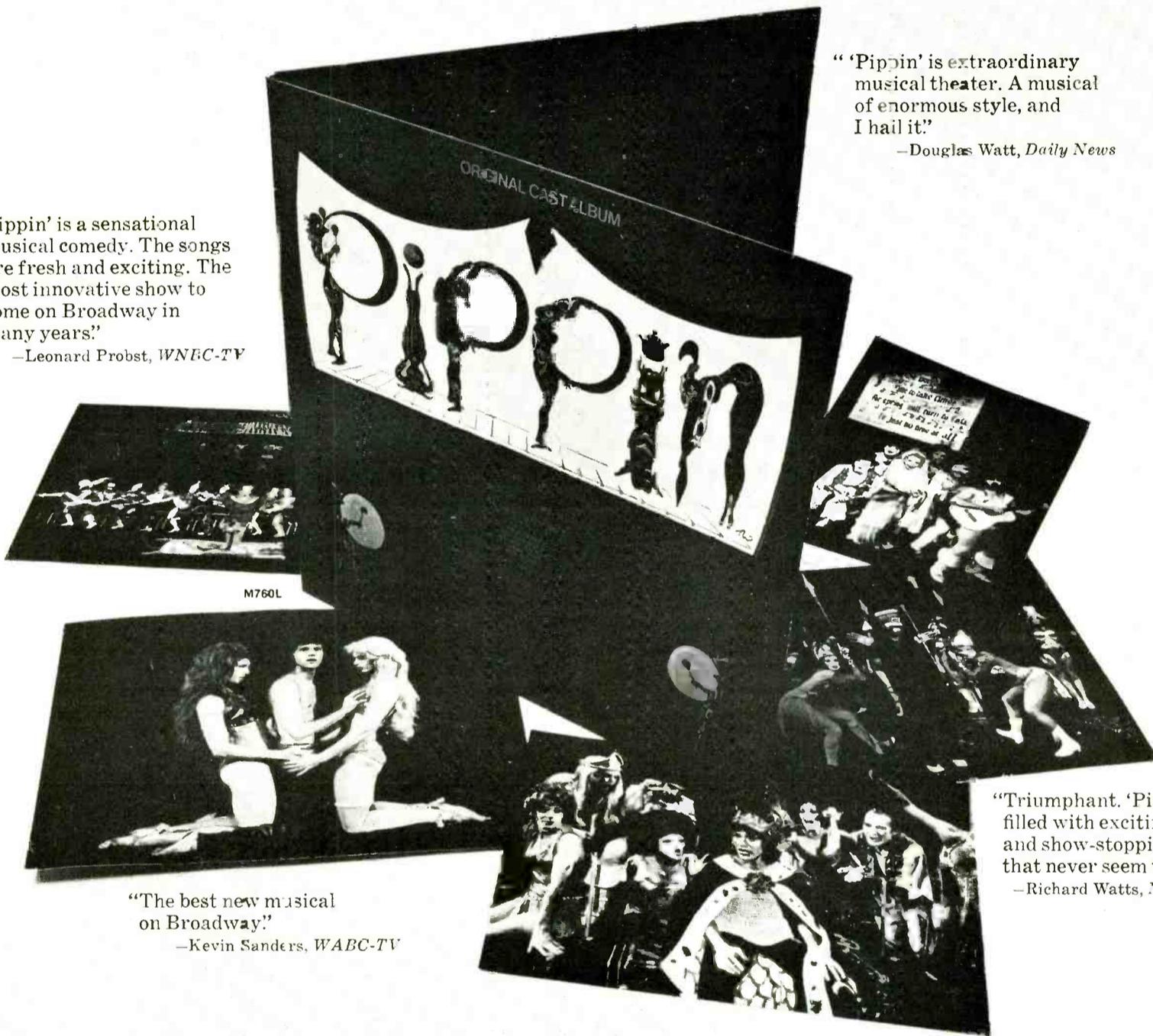
LOS ANGELES—United Artists Music is distributing 1,000 copies of a demonstration album with nine songs from the UA-Reader's Digest film of "Tom Sawyer." Included with the boxed LP is a folio with the sheet music for all nine Richard and Robert Sherman songs.

The demo package goes to record artists, a&r staffs, managers and producers worldwide. A similar pre-release demo disk was circulated by Screen Gems Music for the Bacharach-David score to "Lost Horizon."

"It's one of the best musical stagings to be seen on Broadway in years!"
—Clive Barnes, *New York Times*

"'Pippin' is extraordinary musical theater. A musical of enormous style, and I hail it!"
—Douglas Watt, *Daily News*

"'Pippin' is a sensational musical comedy. The songs are fresh and exciting. The most innovative show to come on Broadway in many years!"
—Leonard Probst, *WNEC-TV*



"The best new musical on Broadway!"
—Kevin Sanders, *WABC-TV*

"Triumphant. 'Pippin' is filled with exciting dances and show-stopping numbers that never seem to cease!"
—Richard Watts, *New York Post*

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Say You Saw It in Billboard

Wall Street Likes Outlook For Consumer Electronics

LOS ANGELES—The outlook for the consumer electronics industry next year is favorable in view of the strength in new products, particularly video cassette recorders, believes T. Peter Itoh of Burnham & Co., Inc., New York. There are many reasons why, among them the following:
—Continued expansion of the Japanese economy.

—Favorable demographic and household formation trends.

—Increasing importance of replacement demand and upgrading.

—Emergence of such potentially important new products as video tape recorders.

Effects of a second moderate reevaluation of the yen, which has become a distinct possibility, will be to cause a further shake-out among the exporting Japanese manufacturers as well as to restrict growth for exports (to the U.S. more than any other country) even for the most tested brands, according to Burnham & Co.

In the tape recorder field, Itoh feels that both the sharp deceleration in growth for 1971 and a rapid recovery in the current year have been accounted for in part by tape players for autos which experienced a severe contraction in 1971.

In the first seven months of 1972, about one-third of the increase is attributed to this factor.

The largest and fastest growing segment of the industry remains the cassette tape recorders which accounted for 57 percent of industry (consumer electronics) production in 1971. This year total shipments may show an advance approaching 20 percent.

It is difficult to make projections into 1973 because of the uncertainties pertaining to auto stereos, Itoh stated, but estimates tentatively place the increase around 6 percent.

About 25 percent of domestic production is estimated to be represented by Matsushita Electric Industrial. Sony's share is about 16 percent, while Pioneer, a major factor in the auto stereo business, captured about 19 percent of this segment in 1971.

The company's report indicates that the video cassette recorder has emerged as the pre-eminent candidate to succeed color television as the mainstay of the industry in the years ahead. While marketing is initially being geared to institutions, the acceptance of the medium has been remarkable, believes Itoh.

Roughly speaking, he expects the Japanese industry shipments to approximate 100,000 units in 1972, up 100 percent from last year. Minimum growth expectations for 1973 is 75 percent.

More than 50 percent of the units produced are exported, primarily to the U.S., and Sony, which dominates the field with an estimated 50 percent of the market, has announced plans to produce 100,000 units in 1973. Matsushita's market share is around 30 percent.

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Market Quotations

As of closing, Thursday, December 14, 1972

NAME	1972 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	13 3/8	572	19 3/8	17 3/4	17 7/8	- 2 3/8
ABC	81 1/2	51 1/4	411	75	73	73 3/4	+ 3/8
AAV Corp.	15 3/8	9	105	12 3/4	11 1/4	12 1/2	+ 3/4
Ampex	15 1/8	5	1158	6 7/8	6 1/4	6 3/8	- 3/8
Automatic Radio	8 7/8	5	283	7 3/4	7	7 1/8	Unch.
Avco Corp.	20 7/8	13 7/8	551	17 3/4	16 1/2	16 3/8	- 1/4
Avnet	15 1/4	10 5/8	670	13 3/4	13 1/8	13 1/8	- 1/2
Bell & Howell	73 3/8	48 5/8	374	59 1/4	57 1/8	57 1/8	- 1/2
Capitol Ind.	14 3/4	6 1/4	148	8	7 1/4	7 1/4	- 1/2
Columbia Pictures	14 7/8	9 1/8	340	11	10 1/8	10 1/8	- 3/4
CBS	63	45 1/2	730	53 1/2	51 3/4	53 1/4	+ 1 1/4
Craig Corp.	8 3/8	3 3/8	385	5 7/8	5 3/8	5 7/8	+ 1/8
Creative Management	15 1/2	8 1/2	90	9 5/8	8 7/8	8 7/8	- 3/8
Disney, Walt	230	132 3/4	1166	230	205	227 1/8	+22 1/8
EMI	6	4	688	4 1/2	4 1/4	4 1/2	+ 1/4
General Electric	70 7/8	58 1/4	3227	70 3/8	68 1/2	68 1/2	- 1 1/8
Gulf + Western	44 3/4	28	1286	36 3/4	35 1/8	35 1/4	- 1
Hammond Corp.	16 3/4	8 5/8	250	14 7/8	14 3/8	14 3/8	- 1/4
Handleman	42 1/8	10 1/2	707	16 3/8	15 3/8	15 3/8	- 1
Harvey Group	7	3 3/4	38	5 1/8	4 1/2	4 1/2	- 1/2
Instruments Systems Corp.	7 7/8	3 1/8	287	4 1/4	3 7/8	3 7/8	- 1/4
ITT	64 1/2	48 1/4	4068	60 3/8	59 3/8	59 3/8	- 1/2
Lafayette Radio Electronics	40 1/2	29	668	33 3/8	30 3/8	31	- 1 3/4
Matsushita Electric Ind.	28 3/8	18 1/8	998	26 1/2	25 7/8	26 1/4	- 1/8
Mattel Inc.	34 3/4	10 5/8	2428	16	14 3/4	14 3/4	Unch.
MCA	35 7/8	23 1/8	599	32 1/2	30 1/2	31	- 1/4
Memorex	38 1/2	15 3/4	837	20 1/4	18 3/8	18 3/4	- 1 1/8
MGM	27 1/2	16 3/4	158	24 3/4	23 1/8	24	+ 5/8
Metromedia	39	27 1/4	161	33 7/8	33 1/8	33 1/2	Unch.
3M	87 1/8	74 1/4	1245	85 3/8	83 1/4	85 3/8	- 1/2
Motorola	130	80	779	132	128 3/4	131 1/8	+ 1 1/8
No. American Philips	39 3/4	26 3/8	162	37 1/2	36 1/4	36 1/2	- 1/4
Pickwick International	51 1/2	39 3/4	399	49 3/4	48 1/4	48 1/2	+ 3/8
Playboy Enterprises	25 1/8	14 3/8	123	20 1/8	18 7/8	18 7/8	- 1 1/8
RCA	45	32 1/8	2321	38 1/4	37 1/8	37 1/8	- 1
Sony Corp.	55 1/8	21 1/4	1930	59	54 3/8	58 1/8	+ 3 1/2
Superscope	22 7/8	11 1/8	1293	25 1/4	21 3/4	22 3/8	+ 3/8
Tandy Corp.	49	32	429	43 3/8	41 7/8	42 3/8	+ 3/8
Telex	14 7/8	6 1/8	541	7 1/8	6 1/4	6 1/2	- 1/2
Tenna Corp.	10 7/8	4 3/4	120	5 1/4	4 7/8	5	- 1/4
Transamerica	23 1/2	16 1/4	1529	18 7/8	18	18	- 1/2
Triangle	20	14 3/8	51	16	15 1/2	15 3/4	+ 1/8
20th Century-Fox	17	8 5/8	671	11 5/8	10 7/8	10 7/8	- 1/4
Viewlex	12 7/8	4 5/8	197	5 3/8	5	5	- 1/4
Warner Communications	50 1/4	31 1/4	684	40	38 7/8	39 1/4	- 1/2
Wurlitzer	20 1/4	14 3/8	56	19 1/8	18	18 1/8	- 3/4
Zenith	53 1/4	39 3/4	1615	56 3/8	53 3/8	53 3/8	- 7/8

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Off the Ticker

TELETRONICS INTERNATIONAL INC. said it plans to sell more than 300,000 shares in a combination public offering during next year's first quarter. Of the total, 300,000 shares will be sold by the company for a videotape facility in Florida, acquisition of a distribution concern and other purposes. . . . **MEMOREX CORP.**, Santa Clara, Calif., arranged with First National City Bank \$5 million of revolving credit to finance leasing of the company's computers and related equipment. . . . **MOTOROLA**, Franklin Park, Ill., expects "good growth in sales and earnings in 1973," said William J. Weiss, president. "Growth next year won't match that between 1971 and 1972, however, because 1971 results were depressed by lingering effects of the recession. This year, we're benefiting from the general economic improvement and from cost-reduction programs instituted in 1970 and 1971," Weiss said. "Consumer confidence is back and all five of our divisions are showing gains from a year ago." Motorola's third largest division is the consumer products division, maker of audio products for the home and television sets. The company's automotive products division makes tape players and radios for cars. Motorola earned \$31.7 million, or \$2.37 a share, on sales of \$926.6 million in 1971. For the first nine months of 1972, it earned \$35.2 million, or \$2.59 a share. Nine-month sales were \$809.3 million. . . . **MCA INC.** declared a 1 cent increase in the quarterly dividend on common stock to 16 cents, payable Jan. 11 to shareholders of record Dec. 27. . . . **EMI LTD.**, London, expects further improvement in both sales and profit in the fiscal year ending June 30, said Sir Joseph Lockwood, chairman. In fiscal 1972, EMI boosted its earnings to the equivalent of \$17.7 million from \$11 million a year before, figuring the pound at about \$2.42. Sales increased to \$607 million from \$558 million. . . . Music and record sales at **WALT DISNEY PRODUCTIONS** increased in fiscal

1972 to \$8.9 million from \$8.5 million. Disney revenues reached an all-time high of \$82.19 million in 1972. Disney also enjoyed its biggest year internationally in the music and record business by coupling story-telling albums with major Disney films. . . . **NMC CORP.**, Oceanside, N.Y., sold its Riverside Records library and its investment interest in Rid-Jid Products Corp. The Riverside catalog and Orpheum Music Co. were sold to Lo Cele, of Grand Cayman, Cayman Islands, for \$630,000, including \$475,000 for the Riverside catalog and \$25,000 for stock interest in Orpheum Music. Some \$130,000 will be paid a year after the close of the sale. NMC acquired these assets in 1967 for a then book value of \$48,000. Sales of NMC for fiscal 1972 were \$21,043,080 compared with \$14,311,085 a year ago. Jesse Selter, president and chairman, said higher results for the year-end were expected, but a summer dip in pre-recorded music sales, compounded by a simultaneous loss incurred by a discontinued operation, produced lower than anticipated fourth quarter results.

WB's Rosenblatt

Continued from page 3

uct from custom labels. Bob Regehr's artist relations department has been expanded to a three-region operation (Billboard, Dec 2). Rosenblatt said that WB is now hiring six additional local promotion men. This will bring the eight top U.S. markets two promotion men apiece, besides the 15 other cities currently staffed with one promotion man.

20th Nabs Master

LOS ANGELES—"Big Six" by Judge Dread, an English hit on Big Shot Records, has been acquired for U.S. distribution by 20th Century Records, according to 20th Century Records president Russ Regan.

Billboard

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The International Music-Record-Tape Newsweekly

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Earnings Reports

RMC CORP.

1st qtr. to Oct. 31:	1972	a1971
Sales	\$ 4,946,873	\$ 5,090,216
Net con. oper.	174,467	e131,666
Loss dis. oper.		67
Income	174,467	131,599
fSpec. credit	442,500	14,947
gNet income	161,967	146,546
bPer share	.16	c.14

a—Restated to reflect discontinued operations of a former subsidiary. b—Based on income before special credits; fully diluted. c—Adjusted to reflect a five-for-four stock split in March, 1972. e—Equal to 14 cents a share. f—From sales of Riverside Records and subsidiary's stock interest in Orpheum Music Co. in 1972; in 1971, from tax-loss carry-forward credit. g—Equal to 50 cents a share in 1972 and 15 cents a share in 1971.

AUTOMATIC RADIO MANUFACTURING

Year to Sept. 30:	1972	1971
Sales	\$46,226,800	\$39,490,500
Income	861,600	d1,621,200
Spec. charge	b162,900	
Net income	c698,700	d1,621,200
Per share	a.35	

a—Based on income before special charge. b—Charge on divestment of subsidiary, reduced by tax-loss carry-forward. c—Equal to 28 cents a share. d—Loss.

Audiences in 21 cities of their recent
U.S. tour demanded the release of



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b/w Royale Forrester CH 2008
A single by



teeleye



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English music



on **Chrysalis** Records

Talent

New Pop Audience Emerging in U.K.

By ROB PARTRIDGE

LONDON—The extraordinary scenes—and record successes—that accompanied the recent British tours by the Osmonds and the Jackson 5 have emphasized the emergence of a new pop music audience. Much of that success can be attributed to Donny Osmond and Michael Jackson, the new idols of what the national press has dubbed the "weenybopper" generation.

Both Osmond and Jackson, barely in their teens, have uncovered a new record buying audience. The age of pop appreciation, it seems, is rapidly receding—from the "teenybopper" fans of the early Beatles, we are now confronted with an even younger audience for the new pop heroes. Osmond and

Jackson have struck a chord of identity in their contemporaries.

This audience in Britain has been quick to appreciate such bands as T. Rex and Slade. But members of both groups are in their 20's and until recently the British record industry had no artists comparable to Osmond or Jackson.

Young singing stars of course, have always played a role in pop music—right back to the time of Shirley Temple and "Good Ship Lollipop." But it's usually been a role which has essentially appealed to an older audience. The phenomenal Continental success of the young German singer, Heinje for instance, can be attributed to this older market. The maternal—and perhaps paternal—market has reigned supreme.

The success of Osmond and Jackson however, has uncovered a new audience and the record industry is proving quick to respond. Last week for instance, Pye released "David, Donny and Michael" by Weeny Bopper, a song dedicated to Messrs Cassidy, Osmond and Jackson. Weeny Bopper is Rachel Brennock who is, at 11-years-old, a contemporary of Osmond and Jackson.

Also on the market is "Donny"—again dedicated to Osmond—by Debbie and the Dreamboats (Bell). The song is a re-working of Richie Valens' teenage classic "Donna." Commented Bell general manager Dick Leahy: "We put the single out in a week, rush-releasing it on a Friday. It received one radio play on the Sunday and, presumably on the basis of that, it picked up very encouraging sales the following day."

Both records however, are merely well-timed commercial exercises capitalizing on the recent success of Osmond and Jackson. Jonathan King, boss of UK Records, on the other hand, sees a long-term potential in his new discovery, 11-year-old Ricky Wilde.

Present Trend

King of course, has been predicting the present trend for the past year and believes he has the British answer to Donny Osmond. Ricky Wilde is the son of Marty Wilde, former rock 'n' roll star, who wrote and co-produced "I Am an Astronaut," the young singer's first single.

"Ricky is going to take over from Donny Osmond," said King, optimistically. "And another discovery of mine, Simon Turner, who's 18-years-old, is going to be

(Continued on page 12)

Signings

Rod McKuen has re-signed with Warner Bros. for another five years, under the umbrella of his Stanyan Records custom label.

Helen Reddy has signed as a writer with A&M's Irving Music. The contract brings Irving the artist's current hit, "I Am Woman."

Rusty Draper returns to recording with Golden Crest Records and is cutting an album in Jericho, N.Y. for January release.

Peach-Tree Pacific of Atlanta has signed a three-year deal to give first option on its new writers and songs to A&M's Irving Music.

GSF Records has signed an exclusive production deal with Castro Productions, Inc. which brings groups Coldwater Stone and Skull Snaps to the label. Yes has re-signed with Atlantic Records for five years with annual options.

Gram Parsons, formerly of the Byrds and the Flying Burrito Brothers, has signed as a solo artist with Warner Bros. He is currently recording an album of his own songs for the label. Billy Preston, Mott the Hoople, Spooky Tooth, Osibisa, Manfred Mann, Brian Auger and Looking Glass will now be represented by American Talent International Ltd.

Tillotson Finds Date a Help

LAS VEGAS—Johnny Tillotson, who started out as a teen-age singing idol in 1959 but since made the transition to country and folk songs, has discovered that a contract with the Sahara has become a calling card for him in other areas.

He recently signed a new 10-week pact with the Sahara beginning in February.

According to Tillotson, news of the contract "opened up a lot of doors and locations where the announcement 'direct from Las Vegas' is meaningful."

An immediate result, he said, was being signed to be part of the Merle Haggard Show concert package in recent appearances in San Diego, Fresno, San Jose and Sacramento. Another result, the songman reported, was being signed to headline for two weeks at Tulsa's Hilton Inn where he opened Dec. 4, and at Augusta's Kitten's Corner, where he opens for three weeks in February.

All of these bookings, Tillotson related, were strongly influenced by the Las Vegas contract, with each of the buyers verifying with his agent the Las Vegas date before "getting down to the nitty gritty and talking terms."

Still another result of new Las Vegas pact has been an offer of a recording contract. Tillotson expects to cut his first sides in mid-December, after completing his Tulsa engagement.

Campana Mgt. Signs Artists

NEW YORK — Campana Personal Management, in operation since April, has been successful in its artists signings, as well as in subsequent placement of the acts, according to Frank Campana, president of the company.

Representing Lynn Anderson, O.C. Smith, Tommy Nash, Biff Williams, the Ortiz Brothers and others, Campana said that appearances have been secured for the firm's talent on a variety of national television shows. The shows include the Tonight Show, the Dean Martin Show, the Mike Douglas Show, the Merv Griffin Show, Hee Haw and the David Frost Show. Campana added that negotiations with major labels for recording contracts are also in progress.

Talent In Action

ELTON JOHN FAMILY

Forum, Los Angeles

Elton John has always been a master showman of rock, but on his latest tour he went beyond himself. The current John gold album, "Honky Chateau," displayed a newly predominating party-time attitude. And in person, Elton is now able to consistently play it for kooky laughs, while making music that is spectacularly better than ever.

He appeared onstage at the Forum in a silver lame Uncle Sam outfit with thick orange goggles and towering platform boots. Among the many strange things happening during the evening were: a trench-coated duet of "Singing in the Rain" with "Legs" Larry Smith of the Bonzo Dog Band and a blonde chorus line under a cloud of confetti; Elton posture imitations of Jagger and Jerry Lee Lewis climaxed with a handshaking jaunt into the auditorium, "Legs" Larry appearing in a bridal gown with the train held by two dancing sailor-suited mid-gets; lyricist Bernie Taupin joined the encore with a tamborine gold earring and varsity jacket.

But although the circus atmosphere was a unique concert feature, Elton got over a half-dozen standing ovations because of musicianship, not freakiness. His voice has grown in strength and is able to go full-out on every song. And he uses his piano for admirable showy solos which put an entirely new character on those

familiar record hits. The three musicians now in Elton's rhythm section were untiringly spectacular: new guitarist Davey Johnston, Dee Murray on bass and the drums of Nigel Olsson.

With anything less than such an overwhelming headliner, Family could have walked off with the show. Vocalist Roger Chapman is spellbindingly bizarre combination of Richard Harris and Joe Cocker, with his spaced-out robot-like marching antics. The UA English group gets a riveting sound with the synthesizer-distorted vibraphone of Polt Palmer. They will be welcome return visitors to the U.S. as their word-of-mouth reputation spreads. NAT FREDLAND

SLY AND THE FAMILY STONE STAPLE SINGERS BULLDOG

Madison Sq. Garden, N.Y.

Sly & The Family Stone's concert at Madison Sq. Garden, Nov. 24, placed emphasis on the earthy, rocking rhythms for which the group gained its early popularity among young rock fans.

The concert which veered away from much of the grandstanding for which the artist seemed prone within recent times, was taut, well-coordinated and fun-filled; and gave the audience some welcome flashbacks into the original captivating Sly Stone style.

Also considerably reduced was (Continued on page 12)

From The Music Capitals of the World

DOMESTIC

NEW YORK

Writer Abby Hirsh has edited a lavishly filled volume of rock photography appropriately entitled "The Photography of Rock." Published by the Bobbs-Merrill Co., and available at \$15, the handsome hardcover book features the work of nine leading photographers in the field, capturing rock superstars in action circa 1965-1971.

Tracey Nelson and Mother Earth, along with Tim Hardin, Dave Van Ronk and Eric Kaz, will appear together in a holiday concert at Carnegie Hall on Dec. 27. American Talent International Ltd. is currently accepting bookings for the spring U.S. tour of Rod Stewart and the Faces.

Record producer-musician John Simon (Warners) will be appearing at Max's Kansas City Monday (18) and Tuesday (19). Choreographer Henry Le Tang will officially open his new Henry Le Tang Professional School of Dance Wednesday (20). Buddah Records' Amazing Spider-Man made his first public appearance at Korvettes recently and sold 1500 copies of his first album in 20 minutes before being whisked out of the store due to the overwhelming crush of fans. Cajun fiddler Doug Kershaw (Warners) puts in an appearance at Max's Kansas City Wednesday (20) through Sunday (23).

Apologies to Hilly's jazz club which last week was incorrectly typeset as Billy's. Folk duo Hod & Marc wind up a Bitter End engagement Monday (18), move on to Kenny's Castaways Tuesday (19) through Sunday (24) and conclude with a Mercer Arts Center date Dec. 26-29. Cal Tjader's Quintet performed at Barney Googles last week. William S. Weinberger, president of Caesars Palace, and Sidney Gathrid, entertainment director of the hotel-casino, have left for Japan scouting future attractions for Caesars.

Four of the original broadcasts of the Fibber McGee and Molly radio series, starring Jim and Marian Jordan are being made available as premium albums through the Johnson Wax Co. Actor-singer Keith Michell (Spark) was a featured guest on a recently aired "Julie Andrews Hour." Scheduled to appear at the Half Note is jazz songstress Anita O'Day beginning Monday (18) and concluding Dec. 23. The jazz club will be dark Christmas Eve and Christmas night. The Al Cohn/Zoot Sims Quintet will headline Dec. 26-31.

Joe Boyd has left his position at Warner Bros. as director of music services to devote his full time to the feature film on Jimi Hendrix scheduled for a spring release. The untitled documentary will feature previously unreleased footage of the late guitarist-singer from the Monterey Festival, Woodstock, The Isle of Wight and several other live appearances. At the St. Regis-Sheraton Maisonette now through Dec. 30 bluesman Muddy Waters and big bandsman Sy Oliver are teamed.

The Musicians Ticket of New York City's Local 802, American Federation of Musicians, headed by president Max L. Arons, has been returned to office for the next two years. Comedian Woody Allen (United Artists) and singer Roberta Flack (Atlantic) headline the Miami Beach Deauville Dec. 25-31. The Village-east, formerly the Fillmore East, reopened once again in the spirit of the old Fillmore when Bloodrock, Elephant's Memory and Trapeze played a midnight concert Dec. 15 which lasted till dawn. On Dec. 16 Bloodrock, Foghat and the Fabulous Rhinestones played a similar gig at the theater.

Rock's Chuck Berry (Chess) headlined the next to last bill of the year at the Capitol Theater Dec. 16. Final offering will be (Continued on page 12)

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“Dueling Banjos”

is exploding wherever it's getting airplay, much to the delight of Warner Bros. salesmen and promotioneers across the land.

“Dueling Banjos”

prompted Bill Gavin to tab it his “Record to Watch” Dec. 8, with the following comments: “Broken by WCCO (and other non-rockers) for impressive sales in the Minneapolis area. Top 40's may want to edit the long, slow intro [*note—WB has now done it for them*], but, one way or the other, I still think it's a hit record.”

Agreeing heartily thus far are these ground-breaking hit-making radio stations:

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WSOC—Charlotte
WFAI—Fayetteville
WMC-FM—Memphis
WAAF—Worcester
WHCN-FM—Hartford
WICC—Bridgeport

WWCO—Waterbury
WTIX—New Orleans
WCDQ—New Haven
WFIF—New Haven
WTIC—Hartford
WGN—Chicago
WABX—Detroit
WOL—Washington, D.C.
WWDC—Washington, D.C.

WMAL—Baltimore
KMOX-AM/FM—St. Louis
WEW—St. Louis
WIL-FM—St. Louis
WMMS—Cleveland
WNCR—Cleveland
WLW—Cincinnati
WKRC—Cincinnati

WTVN—Cincinnati
WEBN-FM—Cincinnati
KQRS—Minneapolis
KTCR—Cedar Rapids
KSTT—Davenport
KRSI—Minneapolis
KNAC—Los Angeles
KOMO—Seattle
KVI—Seattle

Studio Track

By SAM SUTHERLAND

All Things Must Pass! Andre Perry has announced the sale of his Montreal studio, but, while the room will change hands, Perry will remain active with his own production firm, **Good Noise Limited**.

Andre Perry Studios, actually a converted church, was certainly emblematic of the growth of the Canadian music industry in recent years: in the course of its growth, many strong Canadian and foreign artists used the facilities that eventually included 32-track capability. John Lennon and contingent were perhaps most famous, but a number of fine artists like expatriate Jesse Winchester were among more recent clients.

The studio was sold to an unidentified group of Canadian entrepreneurs for an undisclosed sum, and, hopefully, they will continue to keep that facility rolling.

Perry's new venture, meanwhile, will find him working as both producer and overall creative head of a production complex that will specialize in "talent packaging and record production," which certainly suggests diversity for Perry. The staff will include American producer **Frazier Mohawk**, formerly with Elektra Records; **Yael Brandeis**, who is functioning as business manager; and Perry.

Perry hopes to keep the operation small, tight, and familylike. Various divisions under the Good Noise aegis will handle artist management, record production and music publishing through the Montreal Rose and Elephant pubs, and an investment company called Big Mama. The focus throughout will be on Montreal, and its potential as a new "musical creative nerve center."

The new offices for Good Noise are at 163 St. Paul East, Old Montreal, Quebec, Canada.

★ ★ ★
Fat Chance Recording Studios in Tarzana, Calif., may have se-

lected a wry title, but, with the **Eagles**, **J.D. Souther** and **Chicago** all due in immediately following a 16-track conversion this month, the chances look good indeed.

Joe Long, Fat Chance president, and **Andi Krusoe** are understandably happy about those upcoming projects. And, with the Stephens tape machines and custom console (24 in., graphic equalization and other multitrack goodies designed and built by chief engineer **Harvey Schwartz**) set to be ready in the new year, chances are we'll be hearing more from Fat Chance.

Gerry Bron, producer for Mercury Records' **Uriah Heep**, is reported to be high on Mercury's N.Y. mastering facilities. Bron claims that he can't get as good a master in England, and has taken **Jon Hiseman's** forthcoming album there and achieved equally impressive results. Consequently, Bron is taking all of his mastering duties there.

Gilbert Kong mastered in New York, while the tapes were handled by engineer **Peter Gallen** at **Lansdowne Studios** in London, where Heep's "The Magician's Birthday" was recorded in September.

★ ★ ★
New Folks: A large number of new facilities have opened in recent months, and, in the next few issues, we'll try and take a look at all those facilities.

Among them is **Appalachia Sound Recording Studios** in Chillicothe, Ohio, where **Joe Waters**, 25-year-old producer, musician and writer has finally built the studio he's wanted for quite some time.

Waters' 8-track facility, soon to go to 16, uses MCI tape machine and console, installed in a small but clean control room, courtesy of **Richard Crampton** and **Sonic Services, Inc.**, who made the installation.

Located "in the country," as the studio's motto suggests, Appalachia harbors **Waters**, chief engineer **Wayne Mitchell** and mixers **Chauncey Kinamon**, **John Pelletier** and **Bob Birthisel**. They have been busy since opening recording both demos and product for a number of young local artists, many of them within the in-house realm of their **Lantern Light Music (BMI)** publishing operation, and studio labels, **Revelation** and **Colonial Towne**.

Another local label, **New Colony**, also operates in the same building. Appalachia's address is **Route #8, Box 525, Chillicothe 45601**.

★ ★ ★
At **Generation Sound Studios** in New York, that room recently hosted **Lloyd Price** for **GSF Records**; **Grady Tate** for **Janus**; and **Leon Thomas** for **Flying Dutchman**. Also completed there were single sessions with **Clifton Davis** and **Bernard Purdie**.

From the Music Capitals Of the World

• Continued from page 10

Blood, Sweat & Tears (Columbia) and **B.B. King** (ABC/Dunhill) on New Year's Eve. . . . **Dr. Hook and the Medicine Show** are set for **Philharmonic Hall** Jan. 14. . . . The **Camelot of King's Inn & Golf Club**, Freeport, Grand Bahama Island will reopen Dec. 31 with **Hines, Hines and Dad**. . . . On Dec. 16 at the **Hilton Hotel**, the **International Association of Concert and Festival Managers** honored impresarios **Sol Hurok**, **Arthur Judson**, **Frederick Schanze** and **Kurt Weinhold** for outstanding service to the industry. . . . **Singer Merry Clayton** (Ode) will not appear at the **Continental Bathhouse** on Jan. 24 as reported last week.

PHIL GELORMINE

MEMPHIS

Capitol Records has hired **Chip St. Clair**, formerly with **Polydor**, to represent them and do promotions in this area. . . . **Liberty Bowl Show** boosters are making up their bill add-a-pearl style, first with the announcement of **B.J. Thomas** and then **Memphis singer Jimmy Damon** as headliners. Now it's the **Raspberries**, whose look and sound resemble the **Beatles**. Promoters say more is coming for the Dec. 15 **Coliseum** show, at which **Ernie Bernhardt** will direct the 33-piece **Memphis Music Concert Orchestra**. Proceeds are to be split, with 25 percent to be divided between the **Liberty Bowl Association** and a budding building fund for the long-talked-about **Memphis Music Hall of Fame**. The rest goes to **Memphis Music Concerts, Inc.** for its mission of carrying the **Memphis Sound** around the world.

No one looked sadder at songwriter **Raymond Jackson's** funeral than black-clad **Isaac Hayes**, for whom **Jackson** and co-authors **Carl Hampton** and **Homer Banks** had just written a new song. **Hayes' release of "I'm Gonna Have to Tell Her"** is forthcoming, as is another **Jackson** entry recorded by **Mel and Tim**, ironically titled "Heaven Knows." **Jackson, 31**, died of severe burns, ending a gold record songwriting career at **Stax**.

Memphis real estate developer Irving Evans and his wife **Phyllis**, have purchased the old **Universal Recording Studios** on **Chelsea** and renamed it the **Mark XIV Recording Studio**. Studio was formerly publicly owned and several **Memphians** were stockholders along with singer **Jerry Butler** and his organization in **Chicago**. Among the artists who have recorded here and will continue to record are **Denise La Salle**, **Ollie Nightingale** and **Billy Butler** and his group, **Infinity**. **Eugene "Bowlegs" Miller** is producer-arranger, **Steve Stephenian**, chief engineer, **Mrs. Mildred Davis**, bookkeeper and **Steve Gattin**, general manager. **Detroit Emeralds** has been working at the studio on a release for **Westbound**. . . . **The Gentrys** are working on an album at **Sam Phillips** studio, with **Knox Phillips** producer-engineer, for **Capitol Records**.

Paul England, who records for **Globe Records**, has a potential hit with his new country song, "The Hand That Rocks the Cradle." . . . **Larry Rogers** is producing a new **Bill Black Combo** album for **Mega Records**, with a January release date slated. The album will include some of the biggest hits that **Black** recorded before his death and will contain a documentary album about the life and times of **Black**.

JAMES CORTESE

SAN FRANCISCO

Carmen McRae makes her **Venitian Room, Fairmont Hotel**, debut (14-20) followed by **Paul Anka** (21-31). . . . **KSAN-FM** has scheduled a "Happy Birthday Alan Freed" special to honor the birthday of the late disc jockey who is credited with inventing the term

(Continued on page 24)

Talent

Talent In Action

• Continued from page 10

the time-lag (a mere 30 minutes) between the second act and the **Sly Stone** appearance. The auditorium was not completely filled, and many of the tunes were vintage **Sly**, but the concert was largely satisfying for fan and critic alike. The group records for **Epic Records**.

Preceding **Sly** and **The Family Stone** on the great stage was the **Staple Singers**, **Stax Records**, spearheaded by **Pa Staple** and his three thrush-like daughters, the group has meshed pop songs with a gospel type format that is sensuous, musical, and extremely well arranged and choreographed. Its 45 minute stage appearance was a pleasant blend of old favorites and their popular chart riders.

The opening act was **Bulldog** which featured two members of the old **Rascals** rock group, using the expertise of their past successes to produce a sound which holds much promise for success.

RADCLIFFE JOE

NEW RIDERS OF THE PURPLE SAGE ORPHAN

Jersey City State College, N.J.

Columbia Records' New Riders of the Purple Sage provided their tuned-in college audience with a supple evening of hard-driving country rock. The initial hour plus was fine. **Marmaduke's** vocals, as he doubled on rhythm guitar, suited the material expressly and joined by lead guitarist **David Nelson** and bass player **Dave Torbert**, their three part harmony sounded mighty sweet to the ear. **Buddy Cage's** pedal steel guitar was particularly outstanding and **Spencer Dryden**, late of the **Airplane**, received kudos for his drum work.

The problem arose when the group seemingly overstayed their welcome, thus diluting the performance. Things began sounding the same well into the second hour when an occasional rock 'n' roll oldie like "Hello Mary Lou" and "Take a Letter Maria" would herald a welcome relief. Somewhat more variation in material and delivery might have made a good unit even better.

Orphan, a young four-man band from **Boston**, was surprisingly good. Fronted by **Eric Lilljequist** and **Dean Adrien**, both handling vocal chores with the former on lead guitar and the latter on rhythm, the group's effervescent rock laced with country overtones felt real good. Performing songs from their debut **London Records'** album, "Everyone Lives to Sing," **Lilljequist's** clean clear high voice, frequently blending perfectly with his partners, showcased an ensemble on the way up.

Kinescopes of the old **Dick Clark Saturday night Beechnut** shows featuring former "rock giants" **Tab Hunter**, **Connie Francis** and **Frankie Ford** occupied intermissions and once again reminded us of the development of our musical tastes.

PHIL GELORMINE

PETER THOM

Village Gate, New York City

Peter Thom, who like superstar **Roy Buchanan**, crossed the Canadian border to dig for gold in the United States, is getting better. Since his last **New York** appearance, he has built a solid repertoire of material, most of which comprises his debut **United Artists Records** album, "Hello, Peter Thom."

Ironically, **Thom** (pronounced **Tom**) opened his set with "That's All Right, Mama" and it wasn't. And not because he didn't deliver the song in fine style. The reason for the unrightness was that **Thom's act** preceded **Buchanan's** on the same windswept night on

which the winds blasted **Bleecker Street**. A pity, because the night belonged to **Buchanan**.

Thom's early idols, he says, were "all rock and roll people, especially **Elvis**, and I do a **Presley** song in my act." (In this case, **Elvis' first tune—Arthur Crudup's "That's All Right"** was **Thom's initial number**.) "My big protest song," as the artist calls "I Wanna Go to Sleep," followed. Then a good country chugger, "Choo-Choo Baby." Ultimately, **Thom** paid his debt to **Presley: "I Want You, I Love You, I Need You."**

"My teacher **Elvis** taught me to curl my lip with derision and to strut a little," **Thom** says. "I Want You" was an affectionate spoof of his teacher. **Jordonaire** riffs from **Thom's sidemen** accompanied him. The "Jordonaire" were **David Nichtern** (beautiful), electric guitar and **Ron "Cooker" LoPresti**, bass (fantastic).

Heavily influenced by classical guitar, "Circle Song," from the **UA** album, is "just another style I should know," says **Thom**. Besides the **Beatles' "Mother Nature's Son"**, the artist performed "Letter to **Jacksonville**," which he dedicated to his wife, who was then dancing there in **Texas**.

Audiences may well come to know **Peter Thom** in the future. Certainly they will if he keeps going on at this rate.

DAN BOTTSTEIN

Pop Audience

• Continued from page 10

the next **David Cassidy**. They're going to be enormous in **Britain** and in **America**."

King first heard **Wilde** when he was negotiating for another tape. "I was played the master of **Ricky Wilde** and my immediate reaction was 'it's a hit,'" he comments. And **King** of course, has an excellent track record of spotting hit material.

One young **British singer** who hasn't figured in the current upsurge of child stars, however, is **Neil Reid** who last year topped the **British charts** with "Mother of Mine," following it with a number one album.

"The image was wrong," says **King**. "He was aimed at the mums and dads and not the kids. I admired the record last year, but I don't think it was the right image."

The song "Mother of Mine," however, has recently been covered by **Little Jimmy Osmond**, the younger brother of **Donny** as the 'B' side to his latest single "Long Haired Lover From **Liverpool**" (**MGM**). **Jimmy Osmond**, however, has retained the same image as his brother, appealing, if anything, to an even younger audience.

But can the present success be sustained? Only time—and record sales—will tell. One thing is certain however, a new audience, and a new generation of record buyers, has been found.

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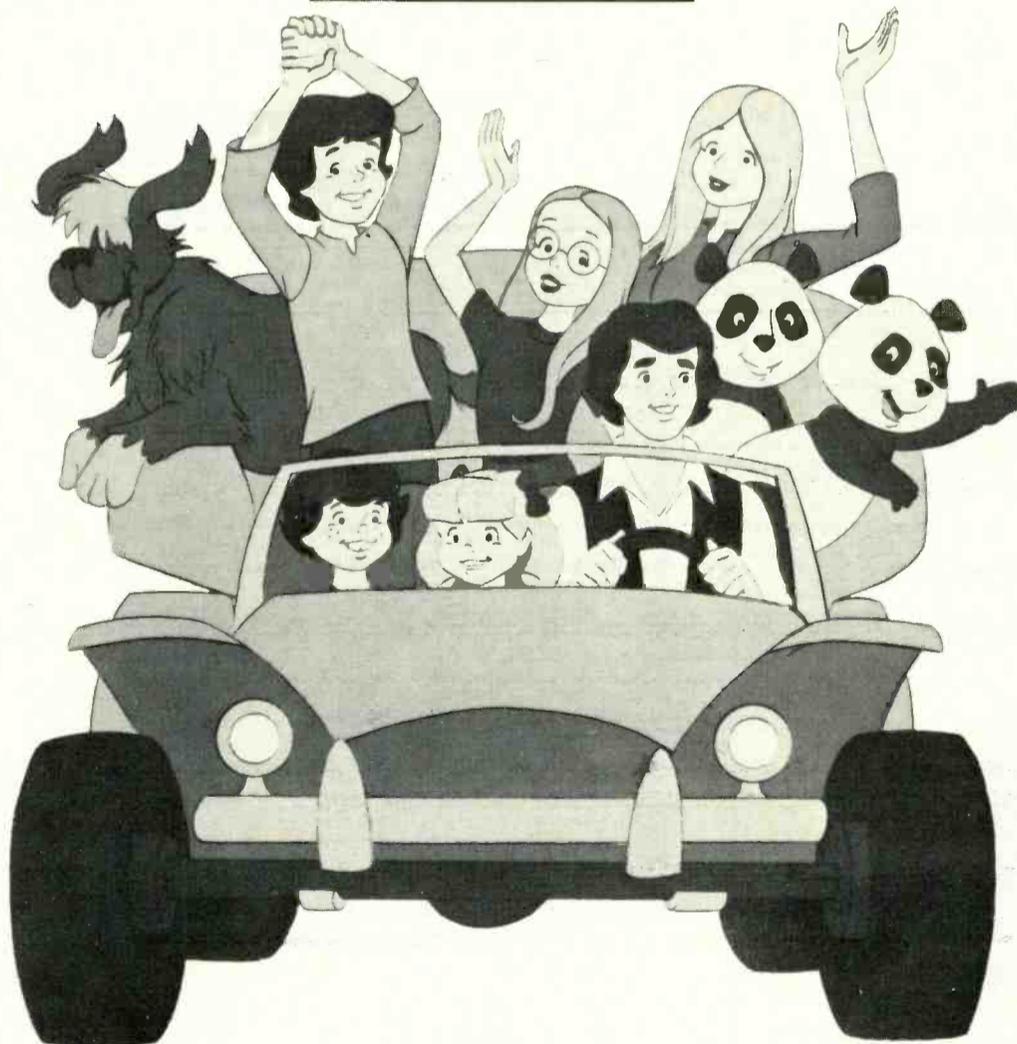
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Radio-TV programming

INTERVIEW

Stewart Raps on Early Top 40

EDITOR'S NOTE: Acknowledged by his contemporaries as their peer image, Bill Stewart is a legend among all program directors. While Todd Storz and Gordon McLendon are known as the father's of Top 40 radio, it seems to have been Bill Stewart who implemented the Top 40 programming concept and polished it to the perfection it enjoyed in the 1950's and early 60's. Today, he is national program director of Fairchild Communications and currently developing their Minneapolis property. But he worked for both McLendon and Storz, at one time and another, in the development days of Top 40 Radio, and without Bill Stewart, there might not have been Top 40 radio at all. Claude Hall, Billboard radio-TV editor, conducted the interview.

HALL: When did you get started in radio?

STEWART: I guess about 20 years ago . . . in Boston on what was then a classical music station, WBMS-AM. I was a classical disk jockey, of all things.

HALL: What are the call letters of the station now?

STEWART: I believe it's a soul station . . . WYLD-AM.

HALL: Then what did you do?

STEWART: Well, I worked around Boston for several years. Then, in 1954, I guess it was, I made my initial foray into the south and went to work for Gordon McLendon in Houston. A station that was then KLBS-AM and is now KILT-AM. He wanted to build the station up a little bit and then unload it, which he did. He later bought it back. Then I went to KLIF-AM in Dallas; that was in, I guess, 1955. We had a lot of suc-

cess there. The station went from 10th or 11th in the market to No. 1 in 60 days. So Gordon sent me to New Orleans to get another station off the ground, a station that his father-in-law then owned, WNOE-AM. And at that time Gordon was running the station along with a Monroe, La. station his father-in-law owned. And we got that New Orleans station rolling. It was about 20th in the market and it went from 20th to about No. 2 in two weeks. That was the time that I personally, along with a couple of other disk jockeys, played the same record for four straight days.

HALL: Do you remember the record?

STEWART: A record called "Shtiggy Boom." The name of the group, for this second, eludes me. But it was on Capitol I think. It was written by Al Jarvis, of all people, a disk jockey. And this was in the early days of rock 'n' roll when anyone who could carry a tune, even if it happened to only be in a wheelbarrow, were put in service. This song was recorded by three people who happened to be janitors in the Capitol building at the time. Literally, they were janitors. And they brought them in from the hallway and they sang the thing. "Shtiggy Boom" and it was lamentable. And, mainly because we played this thing over and over again for four days, it was a phenomenal promotion and made the front pages of the newspapers. That was about the last thing of that type that the newspapers and television fell for and carried in print and gave exposure to.

HALL: What did you do? Did the disk jockey announce the record every time?

STEWART: Well, there were three of us, two jocks and myself, who did the air work. And we would announce a different record every time.

HALL: Who were the other jocks?

STEWART: Bill Stanley, who's now at WDSU-AM in New Orleans as a newsman. And a guy by the name of Bill Elliott, who's in the agency business in New Orleans now. But the promotion really caused a stir and in New Orleans it made WNOE-AM overnight. That was in 1955 or '56, I guess it was.

HALL: Didn't you get pretty tired of that record?

STEWART: Very tired of it. And all three of us stayed up all four of the days. And then, as the final thing, we flew Al Jarvis in . . . he came in from California . . . and asked us to stop playing the record. We had people who were coming up with all kinds of petitions and everything else, asked

us to please stop playing it. That was the first of the locked-in-the-transmitter type promotions.

HALL: The first?

STEWART: I'm sure it was . . . yeah.

HALL: When Elvis Presley came along there were some stations that tried that type of promotion.

STEWART: But Elvis was after this. There have been other stations since that have played a record longer . . . broken our record . . . but I think that was the first such promotion.

HALL: How can you be sure the station went to No. 1?

STEWART: It didn't go to No. 1; it went to No. 2. I want to be factual. Because Storz was in the market at the time. And that was the second station that Storz owned. They bought WTX-AM, which was then a 250-watt station, way up in a jungle at 1490 or somewhere, and Storz came into town and put on what was really the first music station in town. And it was singularly successful because no one else was doing anything even remotely like it, and at that time it had like 35-40 percent of the audience. But we put a big dent into them and, in time, began running neck-and-neck with them.

HALL: Where did you go from New Orleans?

STEWART: I went with Storz. He figured that if I was giving him that much competition, I was good enough to work for him. So, I went to Omaha, which at that time was the home office of Storz. That was early 1956, I guess. And we lived there . . . out of there . . . for about four years.

HALL: There, you became national program director, didn't you?

STEWART: Yeah. We had KOWH-AM in Omaha, WTX-AM in New Orleans. Then we bought WDGY-AM in Minneapolis. Went up and kicked that off. Then WHB-AM in Kansas City.

HALL: Did you put WDGY-AM on the air?

STEWART: Pretty much. I think it had been on the air for about 60 days when I went with Storz. And I pretty much shaped it, I guess. Then after that, we bought Miami and I went down and put that on the air. I left Storz about 1959 after the second deejay convention.

HALL: You put on both of those conventions, didn't you?

STEWART: Right.

HALL: How many people attended . . . the first was done in Kansas City, wasn't it?

STEWART: Yes. The Muehleback Hotel. That was the headquarters. I would say that we had . . . uh, memory is bad, because in those days, particularly with

(Continued on page 16)

BRITISH CAME & CONQUERED

LAS VEGAS—KORK-AM radio celebrated British Radio Day Dec. 5 by flying in British DJ's to man the mikes of KORK-AM. The British also came via direct broadcasts from England via telephone with Big Ben ringing in every hour. KORK-AM's music format for the day consisted of current British chart makers.

The station also provided listeners with a chat between the Hon. Councillor Pip Sleves, Mayor of Greenwich, England and First Selectman John T. Taint with Lord Margusson discussing how peers are made.

KORK-AM also sponsored contests with the grand prize being a 14-day, all-expense trip to London and more than 50 other prizes.

WJW-AM Builds ID With Foreign Disks

CLEVELAND—WJW-AM has begun weaving international records into its daily programming, according to program manager Bob West. He said that he and music director Marty Louis wondered about some of the records on the international charts in Billboard and made a few inquiries. "Records came in from several countries . . . and they were first-rate product. So, some are now on the station's official playlist and generating good comment from listeners."

"First to face the test was a recording from Poland by the Novi Singers called 'Torpedo' that had a jazz feel and a sense of fun presented in nonvocal Swingle Swinger style. It proved so popular that WJW-AM had to send a dub to one of the ethnic FM stations in town that was barraged with

requests. Since then, selections from Italy, Portugal, Australia, and Japan have generated listener response that will keep the feature active on the WJW-AM playlist. Coming up will be a jazz hit from Communist China and current African chart-makers.

"As a result of our new policy, WJW-AM was asked to introduce a new German release of 'London Traffic' by Mon Thys and it was premiered in the U.S. to good response. The only negative response came from Denmark, which couldn't understand why an American audience would be interested in their releases. But the other record companies overseas have understood and have cooperated fully. Their music, surprisingly bright and contemporary, fits in with the featured MOR policy of

(Continued on page 16)

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Barnett: 'Consultant Is Here'

LOS ANGELES—The programming consultant, as an art form and as a business, is on the upswing. Over the years, several consultants—Bill Drake and Gene Chenault, Mike Joseph, Art Holt, Ken Draper, Ted Randle—have done fairly well, although some consultants have to be involved in more activities than just consulting in order to make a living. However, recently such men as Russ Barnett, John Rook, George Burns, Buzz Bennett and others left comfortable programming positions to become consultants. And a spot survey shows that most are happy and "making it."

Russ Barnett, who left KMPC-AM in Los Angeles, felt that the programming consultant is vitally necessary to the growth of radio. "It is becoming increasingly obvious that FM broadcasting is rapidly becoming a strong factor in many cities and, for the first time, some FM stations are outrating the AMs. We all recognize that FM is technically a superior medium, but only recently has it been a competitive one in the programming area."

"Professional programmers have moved into the automated FM radio field and have improved the music balance, diversified programming formats, and generally improved the programming of FM, while very little innovation has been taking place in the AM area. AM broadcasters are now beginning to realize that they must do something to maintain, let alone improve, their position in the market. The questions are: How do you do it when there are so few really experienced programmers around and most of them have top positions they don't want to give up? Secondly, how many stations

can afford a 30-to-50,000 dollar a year program director?"

These are some of the questions he asked himself, he said, before "making probably the most important decision of my professional life in giving up a position at KMPC-AM which I had held for 10 years."

But he felt that many stations, probably most stations, needed professional experienced guidance in several areas:

- Market research
- Format structure
- Music supply and control
- News preparation and presentation
- On-air personality development
- On-air promotion and contest ideas
- Jingle ideas
- Information on trends in music
- Help in determining whether a local contest is a lottery or not
- Help in devising a simple log and controlling it, so the air personality has more time to prepare his next segment and pre-read his next commercial
- Assistance in traffic department makeup
- And most important of all, how to keep proper public inspection files and files for license renewals, so that the renewal preparation is a one-month or two-week job rather than a three-to-six months procedure.

"Ideas and innovations and the possibilities for improvement within a radio station are infinite," Barnett said, "and the job of the

consultant is to assist the management and programming people in developing the proper mental images into a workable on-air product which will attract more audience and thereby produce increased income."

One reason why the programming consultant has greater merit today than ever before, Barnett said, is that most stations cannot send their program director running around the country listening to various other radio stations. "But the consultant is constantly on the move, listening to hundreds of stations in his travels, picking up ideas, hearing new formats and concepts, plus personnel which could be important to his clients' stations."

Today's consultant must operate on many levels, Barnett felt. "I know what greater emphasis is placed on programming in our work because that is the product. However, if the product is not properly promoted, merchandised, and sold, it means nothing. That's why we personally with Programming Aids & Services are also opening the door to all aspects of radio station operation. All areas of a station must operate as a unit if the station is going to be anything more than a sound at some spot of the radio dial."

'Hee Haw' Booming

NASHVILLE—The syndicated "Hee Haw" program featuring Buck Owens and Roy Clark is now on 205 television stations in the U.S., according to Yongestreet Productions, Los Angeles. Producer Sam Lovullo just finished another 13 segments of the hour weekly show.

Vox Jox

Johnny Darin is out as program director of KROQ-AM, Los Angeles, though still working with the station; **Jay Stevens**, KROQ-AM air personality, has departed the station; rest of staff is working an hour extra each to fill up the gap. . . . **Rich Robbins**: could it be KFOX-FM, eh? Well, anyway, if any of you guys are interested in working in a Los Angeles radio station, why don't you call **Rich (Brother) Robbins** at 213-876-6000 ext. 710. Bomb him out with calls; make him feel good. . . . Would anyone want a taped open-end interview with **Mae West**? Comes complete with script, so you can localize the show. Talk to **Ernie Farrell**, MGM Records, 213-874-0810.

★ ★ ★

This year I'm not going to forget! I want to wish each and all a very merry Christmas. It's been a good year for me; I hope that the year was kind to you and that next year will be sensational for us both.

★ ★ ★

Ron Morgan is the new music director and morning drive personality at WEAM-AM in Washington; **Allen Hall** is the new program director of the Top 40 station. . . . **Ric Ricardo** reports that the gig at WHAT-AM, Philadelphia, didn't work out and he's looking. Call him at 309-691-8763. . . . **Pat Arthur** and his wife dropped by the office the other day. He'd been at KROB-AM in Omaha, a Top 40 station, but left after a management change. You can reach him at 805-RE 5-1687 if you need an experienced personality. . . . Also looking is **Caesar Mattioli**, 215-548-8803, is looking. He'd been at WMPT-AM-FM in Williamsport, Pa. Has four years of experience.

★ ★ ★

Brother Rap and Ted Dreamer, KFMV-FM, P.O. Box 430, Magnolia, Ark. 71753, plea for better soul record service. The station covers most of four states. I think it would be definitely worthwhile to service them with product. How about it, **Buzzy Willis**? . . . **Gene Taylor** has left WIXY-AM, Cleveland, where he was general manager of the Top 40 operation. **Norman Wain**, who managed and owned the station before he, **Joe Zingale** and **Bob Weiss** soldout to Globetrotter Communications, is coming back to manage the station—"coming out of retirement"—effective Jan. 2. . . . **Nelson G. Lavergne** is the new general manager of WADO-AM, New York; he'd been with Sabaney Advertising Agency. It's a Spanish format station. . . . New lineup at KSO-AM, Des Moines, Iowa, includes **Jefferson (Bob Erlandson) Kaye** from KNAK-AM in Salt Lake City doing the 6-10 a.m. show, music director **Ted W. Scott** 10 a.m.-2 p.m. from WKKE-AM in Asheville, N.C.; program director **Perry St. John** 2-6 p.m., **Cazzy James** 6-midnight, **Jim Beam** midnight-6 a.m., and weekend men **Bill Synhorst**, **Tim Benson** and **Rick Wilson**.

Norman Davis has returned to San Francisco and is doing the 2-7 a.m. show on KSAN-FM. He'd been a rock jock in the market 1958-65, working on KYA-AM, then left to join KZL-AM, Denver, then to KCMO-AM in Kansas City, back to KSFO-AM in San Francisco in 1971, then to KZEL-FM in Eugene, Ore., six months later. . . . **Jon Dillon**, program director of KRLD-FM, Dallas, has left the station to go into independent production. Replacing him is **Jack Robinson**, who'd programmed WPHD-FM, Buffalo, N.Y., for a couple of years before joining KRLD-FM. Lineup on the progressive station goes like this: **Joe Reed** 7-noon, **Robinson** noon-3 p.m., **Tim Spencer** 3-8 p.m., **Lee Gibson** 8 p.m.-1 a.m. **John Barger** is general manager of the operation. . . . **Scott Ross** has a six-hour Christmas show which features interviews with a lot of celebrities, etc. It's free. You can use all or any part of it. Call him at

607-272-8080 if you'd like to get the show and it would be nice if you could pay for the tape or something, since Ross and that whole operation is sort of nonprofit.

★ ★ ★

Jay Michales, 317-926-4525, is seeking a copy of a taped interview with **Janis Joplin**, **Carol King**, **Melanie**, any other female single of note, for a big radio documentary on women performers. He'll be glad to trade you a finished dub of the documentary for the interview. . . . **Bob Read** reports in from KLEC-AM, Oklahoma City, a radio station that features mostly

By **CLAUDE HALL**
Radio-TV Editor

oldies, but with some new stuff sprinkled in. **Tom Moody** is general manager, air personalities include **Tom Sherwood** and **Terry McGrew**. **Jayson Janulis**, 317-257-0264, is coming out of the service and looking for a radio position. Has considerable experience. Worked at WALG-AM, Albany, Ga., before drafted.

Warren Duffy is looking to get back into radio; Top 40 or progressive rock. You can reach him

at 213-476-2186. He programmed some biggies before getting into management. . . . One guy called up and demanded to know why I hadn't returned his earlier phone call. That's the kind of question only a bit of profanity can answer suitably, right? But the honest truth is that I seldom get time enough to even hang up the phone before it's ringing again. I'm not complaining; I enjoy talking to people and I learn a lot that way; just explaining. So, if you don't reach me the first time, try again. . . . **CHUM-AM**, Toronto, will do an eight-hour special featuring the

top 100 disks of 1972 on New Year's Eve, as just about everyone. The show will be made available for other Canada stations via the Program Exchange Division of the Canadian Association of Broadcasters. I think I'd call **J. Robert Wood**, program director of CHUM-AM, and see if he has any other specials laying around. CHUM-AM has done some good ones in the past.

★ ★ ★

Larry Meyers, 313-872-4900, ext. 430, is looking for an MOR or personality-oriented Top 40 ra-

(Continued on page 17)



If you're seriously into music or sound reinforcement you want more than hi-fi products can give you. But full professional studio gear costs an arm and a leg, and you pay for a lot of things you may not really need.

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up to four additional input modules and other optional accessories including talkback, remote transport control, quad panner, and headphone monitor.

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Each input module gives you mic and line attenuation, three bands of peak and dip equalization (two with frequency selection), pre- and post-echo send and receive circuitry, pan function, and a unique straight-line fader.

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That's what you need and that's what you pay for. Some things, however, you may or may not need, and we leave that choice up to you. For instance, the basic Model 10 is high impedance in and out, but studio line impedances are available optionally. You'll probably want low impedance mic inputs, but you may not need all low impedance line inputs. So we don't make you pay for them. You can order any combination of high and low input/output impedances according to your application.

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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.

AUSTIN: KRMH-FM, Jim Lucher
BALTIMORE: WKTK-FM, Pete Larkin
CHICAGO: WBBM-FM, Bob Johnston
CINCINNATI: WEBN-FM, Mary Decioccio
COLUMBUS: WCOL-FM, Jim Roach
DEKALB, ILL: WLBK-FM, John Bell

DENVER: KFML-FM, Jerry Mills
EUGENE: WZEL-FM, Stan Garrett
HARTFORD: WHCN-FM, Ron Berger
LONG BEACH: KNAC-FM, Ron McCoy
MEMPHIS: WMC-FM, Greg Hamilton
MIAMI BEACH: WBUS-FM, Sandy Thompson
MILWAUKEE: WZMF-FM, Steve Stevens

RACINE, Wis.: WRKR-FM, Joey Sands
ROCHESTER: WCMF-FM, Bernie Kimball
TORONTO: CHUM-FM, Benjy Karch
TUCSON: KWFM-FM, Allan Browning
UTICA, N.Y.: WOUR-FM
WASHINGTON, D.C.: WMAL-FM, Phil de Marne

Hot Action Albums

DON McLEAN, "Don McLean," United Artists
Cuts: All.
Stations: WEBN-FM, WCOL-FM, KNAC-FM, WBUS-FM, WZMF-FM, WLBK-FM

J.J. CALE, "Really," Shelter
Cut: All.
Stations: KWFM-FM, WCMF-FM, KFML-FM, WCOL-FM, KNAC-FM, WHCN-FM

Also Recommended

MOSE ALLISON, "Mose in Your Ear," Atlantic
Cuts: All.
Stations: KWFM-FM, WHCN-FM

PAUL DAVIS, "Boogie Woogie Man," Bang (Single)
Station: WBBM-FM

AZTECA, "Azteca," Columbia
Cuts: All.
Stations: WLBK-FM, KRMH-FM

DEEP PURPLE, "Made (Live) in Japan," EMI
Station: WRKR-FM

SKIP BATTIN, "Skip Battin," Signpost
Cuts: All.
Station: WHCN-FM

SANDY DENNY, "Sandy," A&M
Cuts: All.
Stations: WCMF-FM, KNAC-FM, WBUS-FM, KRMH-FM

BREWER AND SHIPLEY, "Rural Space," Kama Sutra
Cuts: All.
Stations: WCOL-FM, WZMF-FM, WOUR-FM

EKSEPTION "V," Philips
Cuts: All.
Station: WBUS-FM

BUCKWHEAT, "Charade," London
Cuts: All.
Stations: KNAC-FM, WLBK-FM, CHUM-FM

ESTHER PHILLIPS, "Alone Again Naturally," Kudu
Cuts: All.
Station: KFML-FM

BYRDS, "The Best of the Byrds," Columbia
Cuts: All.
Station: KNAC-FM

EVERLY BROTHERS, "Pass the Chicken and Listen," RCA
Cuts: All.
Stations: WRKR-FM, WZMF-FM

CHARLES FORD BAND, "Charles Ford Band," Arhoolie
Cuts: All.
Station: KFML-FM

FOCUS, "Moving Waves," Sire
Cuts: All.
Stations: KFML-FM, WBUS-FM

CHEECH & CHONG, "Santa Claus and His Old Lady," Ode (Single)
Station: WBBM-FM

FLASH CADILLAC & THE CONTINENTAL KIDS, "Flash Cadillac & the Continental Kids," Epic
Cuts: All.
Stations: WHCN-FM, WLBK-FM

CHI COLTRANE, "Go Like Elijah," Columbia (Single)
Station: WEBN-FM

TOM FOGERTY, "Excalibur," Fantasy
Cuts: "Forty Years," "Faces, Places, People," "Annie Mae."
Stations: KWFM-FM, WMAL-FM

DON COOPER, "All You Feel Is How to Grow," Roulette
Cuts: All.
Station: WCMF-FM

GENESIS, "Foxtrot," Charisma
Cuts: "Watchers of the Skies," "Get 'Em Out By Friday," "Horizons."
Station: WKTK-FM

MARTY COOPER, "Minute of Time," Barnaby
Cuts: All.
Station: WEBN-FM

GENTLE GIANT, "Octopus," Vertigo
Cuts: All.
Stations: WCMF-FM, WKTK-FM

GOODTHUNDER, "Goodthunder," Elektra
Cuts: "P.O.W.," "For a Breath."
Stations: KWFM-FM, WZMF-FM

GROUNDHOGS, "Hogwash," United Artists
Cuts: All.
Station: WMC-FM

JIMI HENDRIX, "War Heroes," Reprise
Cuts: All.
Station: WCOL-FM

IDES OF MARCH, "World Woven," RCA
Cut: "Colorado Morrow."
Station: WBBM-FM

IT'S A BEAUTIFUL DAY, "White Bird," Columbia (Single)
Station: WRKR-FM

J. GEILS BAND, "Hard Driving Man," Atlantic (Single)
Station: WEBN-FM

ELTON JOHN, "Crocodile Rock," Uni (Single)
Station: WEBN-FM

ERIC JUSTIN KAZ, "If You Are Lonely," Atlantic
Cuts: All.
Station: WOUR-FM

KRACKER, "La Familia," ABC-Dunhill
Cuts: All.
Station: WZMF-FM

LIGHTHOUSE, "Sunny Days," Evolution
Stations: WRKR-FM, KNAC-FM, KRMH-FM

LINDA LEWIS, "Lark," Reprise (Import)
Cuts: All.
Station: WHCN-FM

CHARLES LORD, "Waves," A&M
Cuts: All.
Station: WMAL-FM

LONDON SYMPHONY ORCHESTRA, "Tommy," Ode
Cuts: All.
Station: KFML-FM

MATCHING MOLE, "Little Red Record," CBS (Import)
Cuts: All.
Station: WBUS-FM

PAUL McCARTNEY AND WINGS, "Hi Hi Hi," Apple (Single)
Stations: WBBM-FM, WEBN-FM, WMC-FM

MARTIN MULL, "Santa Doesn't Cop Out on Dope," Capricorn (Single)
Station: WMC-FM

RICK NELSON, "Garden Party," Decca
Cuts: All.
Station: KNAC-FM

NEW RIDERS OF THE PURPLE SAGE, "Gypsy Cowboy," Columbia
Stations: WCOL-FM, WLBK-FM, WKTK-FM, WOUR-FM

ONE, "One," Grunt
Cuts: "Free Rain," "Il Raga."
Station: WKTK-FM

BILLY PRESTON, "Music Is My Life," A&M
Cuts: All.
Station: KRMH-FM

TOM RAPP, "Star Dancer," Blue Thumb
Station: CHUM-FM

RARE EARTH, "Willie Remembers," Rare Earth
Cuts: All.
Station: WMAL-FM

LOU REED, "Transformer," RCA
Cuts: All.
Stations: CHUM-FM, WOUR-FM

RENAISSANCE, "Prologue," Capitol
Cuts: All.
Station: WZMF-FM

EARL SCRUGGS, "Live at Kansas State," Columbia
Cuts: All.
Stations: KFML-FM, WMAL-FM

SHEL SILVERSTEIN, "Freakin' at the Freakers Ball," Columbia
Cuts: All.
Stations: WCOL-FM, WLEK-FM

SLEEPY HOLLOW, "Sleepy Hollow," Family
Cuts: All.
Station: WCMF-FM

STONEGROUND, "Stoneground 3," Warner Bros.
Cuts: "Dancing," "Butterfly," "Everybody's Happy."
Station: WKTK-FM

STRING DRIVEN THING, "String Driven Thing," Charisma
Cuts: All.
Stations: WEBN-FM, WMC-FM

STYX, "I'm Gonna Make You Feel It," Wooden Nickel (Single)
Station: WBBM-FM

TAJ MAHAL, "Sounder," Columbia
Cuts: All.
Stations: KFML-FM, KRMH-FM

TRANQUILITY, "Silver," Epic
Station: WBUS-FM

TRAPEZE, "You Are the Music, We're Just the Band," Threshold
Cuts: All.
Stations: WRKR-FM, WCOL-FM, WLBK-FM

URIAH HEPP, "Sweet Lorraine," Mercury (Single)
Station: WRKR-FM

WHITE ELEPHANT, "White Elephant," Just Sunshine
Cuts: All.
Station: WMC-FM

EDGAR WINTER, "They Only Come Out at Night," Epic
Cuts: All.
Station: WEBN-FM

WISHBONE ASH, "Live From Memphis," Decca
Cuts: All.
Station: WZMF-FM

"ROY TODD"

ON STOP RECORDS

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c/w

"EVERYTHING LEADS BACK TO YOU"

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MERRY CHRISTMAS & A HAPPY NEW YEAR
LOVE & HAPPINESS FOR
MANY YEARS TO COME

Stewart Rap

• Continued from page 14

Storz, we always had a ratio figure . . . we arrived at it like most disk jockeys arrive at their pay, or what they claim they get paid, we took the base figure and multiplied it by two and subtracted a third. And would say, to the best of my knowledge, that we really had about 500 people at the first convention. But it was very, very successful. It was the first time it had ever been done. It was a step that you since . . . and Bill Gavin . . . and Bob Hamilton . . . have followed up on and done very well with, I might add. But this was a very bold step in those days. In 1958, when we held the first disk jockey convention, the image of the disk jockey was at an all-time low.

EDITOR'S NOTE: Next week, we continue with Stewart's comments about the convention that erupted in nationwide payola scandals.

Watermark Yr.-End

LOS ANGELES — Watermark, which produces the weekly special "American Top 40," will pre-empt its regular programming for both Christmas and New York's Eve weekends with "The Top 80 of 1972," a six-hour year-end roundup of the major 80 records of the year, according to president Tom Rounds. "American Top 40" is a three-hour weekly special based on the Billboard Hot 100 Chart and hosted by Casey Kasem. All 185 radio stations that subscribe to "American Top 40" will receive the six-hour special without additional cost, as will all Armed Forces Radio-TV Service stations.

"Most radio stations will run the six-hour countdown over a six-hour stretch and feature the special twice. Although we're not charging our subscriber stations anything extra for the special, we will have to charge any other stations some kind of a fee if they want the special . . . but, of

course, no one can buy it in a market where we already have a subscriber that will be using it." This year end special, Rounds pointed out, is also based on Billboard research. He will be shipping the show on Dec. 8 so radio station will have time to produce local inserts and sell advertising for the special.

Ethnic Disks

• Continued from page 14

our station and doesn't sound out of place, since most of the performances are in English. But, even with the original language, performances are playable and bring positive listener reaction.

"And this foreign play policy helps give WJW-AM an extra sense of special identity in the market that is very hard to find in most major markets."

Vox Jox

• Continued from page 15

dio job in the South. Any shift. Says he's done air work, newscasting copywriting. He's 24 and married. . . . **George W. Bowe**, vice president of special programs for WTIC-AM-FM, Hartford, Conn., retired Nov. 30. He'd been at the station 37 years. . . . **Bill Colman**, most recently morning drive personality at WAVE-AM, New Haven, Conn., is looking for solid medium market position. 203-288-6391. . . . Lineup at KKDJ-FM, Los Angeles, includes **Jeff Slago** midnight-6 a.m., **Billy Moore** 6-noon, **Bill Comb** noon-6 p.m., and **Bob Miles** 6-midnight. **Rick Scarry** does weekend work. . . . **Rick Thomas** has shifted from part-time work at WYTI-AM in Rocky Mount, Va., to full-time at WFIC-AM, Collinsville, Va. Station needs records desperately.

★ ★ ★
Kurt M. Gebauer has been named general manager of WUDO-AM, Lewisburg, Pa., succeeding **R. J. Murcek**. He'll continue to program the station temporarily. Staff consists of **Dave Simmons** from signon to 11 a.m., **Jeff Brunner** to 1 p.m., **Rich Morgal** to signoff. **Keith Coughy**, **Daryl Willow**, and **Carol Keep** do the weekend chores. . . . **Malcolm C. Klein** is the new head of radio for the Sterling Recreation Organization which owns such stations as KASH-AM in Eugene, Ore. He had been operating his own management consulting firm.

Skeeter Dodd, 15 years of experience (including eight as a program director) is looking for a new position. He's currently at WRDS-AM, South Charleston, W. Va., Says: "I sell some and do a wake-up gig that will wake you up." Married, three children. Can be reached via 304-344-4854 or the station.

★ ★ ★
Deejays Larry Clark and **Bud Stagg** have departed Cincy's WSAI, with **Jack Shaw** moving in from WFUN, Miami, to take over Clark's noon-4 p.m. slot, and **Randy Robbins** shifting from KIMN, Denver, to fill the Stagg vacancy in the midnight-6 a.m. post. . . . **Bob Knight** and **Len Anthony** have shifted from Cleveland to Worthington, Ohio, to join WRFD as music director and program di-

rector respectively, WFRD, which covers the Columbus, Ohio, sector, has a tight playlist—25 singles and five RFD's, meaning hitbounds. They also play oldies and some LP cuts.

★ ★ ★
Bob Raleigh and the guys at WEEL-AM in Fairfax, Va., otherwise known as Washington's outskirts, went out and bought all of the parking meters in town as a gift to listeners for a day. People parking downtown found a paper bag over the parking meter with printed statement reading: "Compliments of WEEL Radio." Great.

Corine Baldassano is the new music director of WHN-AM, New York. She'd been assisting in the music department. . . . Lineup at WIDG-AM, St. Ignace, Mich., now reads: **Mark A. Baker** 6-9 a.m., **Cliff Edwards** until noon, **Him Crowley** with news until 1 p.m., **Lorren James** 1-3:30 p.m., **Cliff Edwards** 3:30-signoff. **Chuck Brady**, WKLO-AM, Louisville, Ky., is now 6-9 a.m. on KRIZ-AM, Phoenix. Or will be soon. Other changes in the market include **KRUX-AM** program director **Jay Stone** going down to San Antonio to join **KTSA-AM** and eat some tacos, while **John Flannigan** is coming up from **KTKT-AM** in Tucson to program **KRUX-AM** and a jock gets promoted to program director of **KTKT-AM**. . . . Word is out that **Ron Jacobs**, program director of **KGB-AM-FM** in San Diego, did quite well in the ARB ratings. Details later.

★ ★ ★
Denny Carrigan has been named music director of **KLIZ-AM** in Brainerd, Minn. Program director **Bob Stafford** can now concentrate on programming and news at the station. . . . Lineup at country-formatted **KCNW-AM**, Tulsa, included program director **John Allen**, **Sid Wood** who came up from **KENR-AM** in Houston; **Eric Brandley** noon-3 p.m., **Dave Boyd** 3-7 p.m., **Bill Allen** 7-midnight, and **Ron Narboe** in the all-night slot. Wood wrote saying how much he enjoyed the **Don Imus** interview. Yeah, but look what **Imus** did for Life.

★ ★ ★
George L. Savage has joined **Diamond P. Enterprises**, the radio syndication firm in Los Angeles, as director of marketing. He'd been with **Watermark** in Los Angeles and is a nice guy. Buy something from him. . . . **Howell (Mark Howell) Gatchell** is now music director and night personality at **WKAL-AM-FM**, Rome, N.Y. The MOR station needs both singles and albums. . . . **Super Shanon**, new program director of **KGAL-AM**, Albany, Ore., writes to protest me blaming the station for firing **Jim Edwards**, past program director. Claims Edwards wasn't fired until he got out of the hospital. Says that I have put a blemish on his station. Oh, well. . . . Lineup at **KROY-AM**, Sacramento, includes **Dave Williams** 6-9 a.m., music director **Don Christie** until noon, **Wonder Rabbit** noon-3 p.m., program director **Chuck Roy** 3-6 p.m., **Terry Nelson** 6-9 p.m., **Steve Moore** until midnight, and all-night man **Donovan Blue**.

★ ★ ★
MERRY CHRISTMAS!



BOB KNIGHT and LEN ANTHONY (l.-r.), formerly active in the Cleveland area, who recently took over the music director and program director posts, respectively, at WRFD, Worthington, Ohio, an active outlet in the Columbus, Ohio, sector.

Yesteryear's Hits

POP SINGLES—Ten Years Ago December 29, 1962

1. Telstar—Tornadoes (London)
2. Limbo Rock—Chubby Checker (Parkway)
3. Bobby's Girl—Marcie Blaine (Seville)
4. Go Away Little Girl—Steve Lawrence (Columbia)
5. Big Girls Don't Cry—Four Seasons (Vee Jay)
6. Return To Sender—Elvis Presley (RCA)
7. You Are My Sunshine—Ray Charles (ABC/Paramount)
8. Release Me—Little Esther Phillips (Lenox)
9. Zip-A-Dee-Doo-Dah—Bob B. Soxx & The Blue Jeans (Philles)
10. Hotel Happiness—Brook Benton (Mercury)

POP ALBUMS—Ten Years Ago December 29, 1962

1. The First Family—Vaughn Meader (Cadence)
2. My Son The Folksinger—Allan Sherman (Warner Bros.)
3. West Side Story—Soundtrack (Columbia)
4. Jazz Samba—Stan Getz & Charlie Byrd (Verve)
5. Girls Girls Girls—Elvis Presley (RCA Victor)
6. Peter, Paul and Mary—(Warner Bros.)
7. Modern Sounds In Country And Western Music Vol. II—Ray Charles (ABC/Paramount)
8. Stop The World—I Want To Get Off—Original Cast (London)
9. I Left My Heart In San Francisco—Tony Bennett (Columbia)
10. Ramblin' Rose—Nat King Cole (Capitol)

POP SINGLES—Five Years Ago December 23, 1967

1. Daydream Believer—Monkees (Colgems)
2. I Heard It Through The Grapevine—Gladys Knight & The Pips (Soul)
3. Hello Goodbye—Beatles (Capitol)
4. I Second That Emotion—Smokey Robinson & The Miracles (Tamala)
5. Woman Woman—Union Gap (Columbia)
6. The Rain, The Park, & Other Things—Cowsills (MGM)
7. Boogaloo Down Broadway—Fantastic Johnny C. (Phil. L.A. of Soul)
8. Incense And Peppermints—Strawberry Alarm Clock (Uni)
9. In & Out Of Love—Diana Ross & The Supremes (Motown)
10. You Better Sit Down Kids—Cher (Imperial)

POP ALBUMS—Five Years Ago December 23, 1967

1. Monkees—Pisces, Aquarius, Capricorn & Jones LTD. (Colgems)
2. Diana Ross & The Supremes—Greatest Hits (Motown)
3. Sgt. Peppers Lonely Hearts Club Band—Beatles (Capitol)
4. Doors—Strange Days (Elektra)
5. Mamas & Papas—Farewell To The First Golden Era (Dunhill)
6. Soundtrack—Dr. Zhivago (MGM)
7. Soundtrack—The Sound Of Music (RCA Victor)
8. Jimi Hendrix Experience—Are You Experienced (Reprise)
9. Vanilla Fudge—(Atco)
10. Dionne Warwick—Golden Hits, Part I (Scepter)

TV Spots Perk Marina Strings

LOS ANGELES—20th Century Records will back "The Neil Diamond Solid Gold Songbook," an album by the Marina Strings, with a saturation television spot campaign in key markets.

The spots will be tagged with dealer listings and be on the air Dec. 18-24. In-store promotion aids will also support the LP, which was produced by Harold Berkman, president of Marina Records, who will continue to produce the act which will henceforth be on the 20th Century label.

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Soul Sauce

By JULIAN COLEMAN

HOTLINE:

A testimonial dinner for Al Jefferson is tentatively set for Feb. 16, in Washington, D.C. Jefferson is program director at WWIN-AM in Baltimore. . . . **The Manhattans'** new single "Back Up" showing good signs of crossing over to a major pop record. . . . **Bobby Womack**, who just completed a major U.S. tour, has set up his own publishing company. The guitarist-singer recently finished recording **Pesos**, his backup band and now is working on a new **Valentino's** album. . . . **Barbra Streisand's** "Live at The Forum" and her new single from the album, "Didn't We" are breaking in the soul radio market. Martha Jean, WJLB-AM in Detroit has added the single while Hal Jackson at WLIB-AM is playing selected album cuts. . . . ABC/Dunhill artist **B.B. King**, who has just

returned from a Round the World Tour, will return to the Hilton Hotel in Las Vegas Jan. 10. . . . Hot disk from **Paul Kelly** on Warner Brothers called "Don't Burn Me."

SOUL PICKS AND PLAYS:

Dynamics, "Voyage Thru The Mind," (Black Gold); **Limmie & The Family Cookin'**, "You Can Do Magic," (Avco); **Nolan Porter**, "If I Could Only Be Sure," (ABC); **Bird Rollins**, "I'm Gonna Try To Be Real True To You," (Disco); **Ice Man Band**, "I Wanna Be Where You Are," (Mercury); **Ray Charles**, "Hey Mister," (ABC); **Laura Lee**, "Crumbs Off The Table," (Hot Wax); **James Brown & Lynn Collins**, "What My Baby Needs Now," (Polydor); **Marvin Gaye**, "Trouble Man," (Tamla); **Bettye Swann**, "Today I Started Loving You Again," (Atlantic); **Valerie Simpson**, "Silly Wasn't I," (Tamla).



SHOWN HERE CELEBRATING James Brown Day at V.I.P. Records in Los Angeles, Calif. are Bob Ganim, Nat'l. Director of Promotion, Polydor; Cletus Anderson, owner, V.I.P. Records; Bernie Wechler, regional sales, Polydor, and Bobby Red, director of promotion, James Brown Enterprise.

BEST NEW SINGLE OF THE WEEK:

"FROM TOYS TO BOYS"

THE EMOTIONS (VOLT)

BEST NEW ALBUM OF THE WEEK:

"A MAN OF VALUE"

LOU RAWLS (MGM)

Billboard SPECIAL SURVEY for Week Ending 12/23/72

BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	ME & MRS. JONES Billy Paul, Phil. Int'l 73517 (CBS) (Assorted, BMI)	9
2	2	YOU OUGHT TO BE WITH ME Al Green, Hi 2227 (London) (Jec/Green, BMI)	8
3	8	WHY CAN'T WE LIVE TOGETHER Timmy Thomas, Glads 1703 (Sherlyn, BMI)	7
4	3	IF YOU DON'T KNOW ME BY NOW Harold Melvin & the Blue Notes, Phil. Int'l 73520 (CBS) (Assorted, BMI)	11
5	10	SUPERSTITION Stevie Wonder, Tamla 54226 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	5
6	7	TROUBLE IN MY HOME/ I FOUND MY DAD Joe Simon, Spring 130 (Polydor) (Assorted, BMI/Assorted, BMI)	7
7	11	KEEPER OF THE CASTLE Four Tops, Dunhill 4330 (Trousdale/Soldier, BMI)	6
8	12	I GOT A BAG OF MY OWN James Brown, Polydor 14153 (Dynatone/Belinda, BMI)	6
9	9	CORNER OF THE SKY Jackson 5, Motown 1214 (Jobete/Belwin-Mills, ASCAP)	7
10	5	PAPA WAS A ROLLING STONE Temptations, Gordy 7121 (Motown) (Stone Diamond, BMI)	11
11	14	SUPERFLY Curtis Mayfield, Curtom 1978 (Buddah) (Curtom, BMI)	5
12	4	I'M STONE IN LOVE WITH YOU Stylists, Avco 4603 (Bellboy/Assorted, BMI)	11
13	13	992 ARGUMENTS O'Jays, Phil. Int'l. 73522 (CBS) (Assorted, BMI)	6
14	17	I'LL BE YOUR SHELTER (In Time of Storm) Luther Ingram, Koko 2113 (Stax/Volt) (East/Memphis/Klondike, BMI)	4
15	19	LOVE JONES Brighter Side of Darkness, 20th Century 2002 (Fox Fanfare/Sebans, BMI)	9
16	6	ONE NIGHT AFFAIR Jerry Butler, Mercury 73335 (Assorted, BMI)	7
17	15	WORK TO DO Isley Brothers, T-Neck 936 (Buddah) (Triple Three, BMI)	8
18	23	I NEVER FOUND A MAN (To Love Me Like You Do) Esther Phillips, Kudu 910 (CTI) (East, BMI)	4
19	16	ONE LIFE TO LIVE Manhattans, DeLuxe 193 (Starday/King) (Fort Knox/Nattaham, BMI)	17
20	26	WORLD IS A GHETTO War, United Artists 5097F (Far Out, ASCAP)	4
21	18	BABY SITTER Betty Wright, Alston 4614 (Atlantic) (Sherlyn, BMI)	14
22	29	WE NEED ORDER Chi-Lites, Brunswick 55489 (Julio-Brian & BMI/Hog, ASCAP)	3
23	20	A MAN SIZED JOB Denise LaSalle, Westbound 206 (Chess/Janus) (Orderna/Bridgeport, BMI)	12
24	21	PEACE IN THE VALLEY Persuaders, Win or Lose 225 (Cotillion) (Cotillion, BMI)	11
25	25	I LOVE YOU MORE THAN YOU'LL EVER KNOW Donny Hathaway, Atco 6903 (Sea Lark, BMI)	10

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
26	22	MAMA TOLD ME NOT TO COME Wilson Pickett, Atlantic 2909 (January, BMI)	7
27	24	TRYING TO LIVE MY LIFE WITHOUT YOU Otis Clay, Hi 2226 (London) (Happy Hooker, BMI)	8
28	34	SILLY WASN'T I Valerie Simpson, Tamla 54224 (Motown) (Cotillion, ASCAP)	2
29	32	WE DID IT Syl Johnson, Hi 2229 (London) (Jec, BMI)	3
30	35	FEEL THE NEED IN ME Detroit Emeralds, Westbound 209 (Chess/Janus) (Bridgeport, BMI)	5
31	28	THEME FROM "THE MEN" Isaac Hayes, Enterprise 9058 (Stax/Volt) (East/Memphis/Incense, BMI)	11
32	42	HARRY HIPPIE Bobby Womack & Peace, United Artists 50946 (Chartwell, BMI)	2
33	33	BEGGIN' IS HARD TO DO Montclairs, Paula 375 (Jewel) (Frye/Su-Ma, BMI)	9
34	39	MY THING Moments, Stang 5045 (Gambi, BMI)	4
35	36	JUST AS LONG AS WE'RE IN LOVE Dells, Cadet 5694 (Chess/Janus) (Chappell/Butler, ASCAP)	7
36	41	(I Got) SO MUCH TROUBLE IN MY MIND Joe Quarterman, GSF 6879 (Access/Avalanche, BMI)	5
37	37	IF YOU HAD A CHANGE IN MIND Tyrone Davis, Dakar 4513 (Brunswick) (Julio-Brian, BMI)	9
38	—	TROUBLE MAN Marvin Gaye, Tamla 54228 (Motown) (Jobete, ASCAP)	1
39	44	I MISS YOU BABY Millie Jackson, Spring 131 (Polydor) (Gaucho/Belinda, BMI)	3
40	40	LOVIN' YOU LOVIN' ME Candi Staton, Fame 91005 (United Artists) (Fame, BMI)	6
41	45	SAVE THAT THANG Rimshots, A-1 4002A (All Platinum) (Gambel, BMI)	3
42	50	TODAY I STARTED LOVING YOU AGAIN Bettye Swann, Atlantic 2921 (Blue Book, BMI)	2
43	48	BREAKING UP SOMEBODY'S HOME Albert King, Stax 0147 (South Memphis, BMI)	2
44	43	GIRL YOU'RE ALRIGHT Undisputed Truth, Gordy 7122 (Motown) (Jobete, ASCAP)	5
45	46	GIVE ME YOUR LOVE Barbara Mason, Buddah 331 (Camad, BMI)	2
46	—	WHAT MY BABY NEEDS NOW IS A LITTLE MORE LOVIN' James Brown & Lynn Collins, Polydor 14157 (Dynatone/Belinda/Unichappell, BMI)	1
47	47	BACK IN YOUR ARMS Clarence Carter, Fame 91006 (United Artists) (Fame/Saico, BMI)	1
48	49	I WON'T LET THE CHUMP BREAK YOUR HEART Carl Carlton, Back Beat 627 (Duke/Peacock) (Don, BMI)	2
49	—	CRUMBS OFF THE TABLE Laura Lee, Hot Wax 7210 (Buddah) (Gold Forever, BMI)	1
50	—	HEY MISTER Ray Charles, ABC 11337 (Racer, ASCAP)	1

Billboard SPECIAL SURVEY for Week Ending 12/23/72

BEST SELLING Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	1	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)	9
2	2	ALL DIRECTIONS Temptations, Gordy G 962 L (Motown)	11
3	9	360 DEGREES OF BILLY PAUL Billy Paul, Phil. Int'l KZ 31793 (CBS)	5
4	3	ROUND 2 Stylists, Avco AC 11006	8
5	4	SUPERFLY Soundtrack/Curtis Mayfield, Curtom CRS 8014 ST (Buddah)	11
6	7	CARAVANSERAI Santana, Columbia KC 31610	7
7	5	I MISS YOU Harold Melvin & the Blue Notes, Philadelphia International KZ 31648 (CBS)	11
8	8	KEEPER OF THE CASTLE Four Tops, ABC/Dunhill DSX 50129	6
9	12	THE WORLD IS A GHETTO War, United Artists UAS 5652	6
10	15	TALKING BOOK Stevie Wonder, Tamla T 319 L (Motown)	5
11	11	I CAN SEE CLEARLY NOW Johnny Nash, Epic KE 31607 (CBS)	11
12	10	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, Koko KOS 2202 (Stax/Volt)	11
13	6	GREATEST HITS Chi-Lites, Brunswick BL 7541B4	10
14	14	BEN Michael Jackson, Motown M 755 L	11
15	16	BACK STABBERS O'Jays, Phil. Int'l KZ 31712 (CBS)	11
16	13	STILL BILL Bill Withers, Sussex SXBS 7014 (Buddah)	11
17	20	LADY SINGS THE BLUES Diana Ross/Soundtrack, Motown M 758 D	3
18	18	UNDERSTANDING Bobby Womack, United Artists UAS 5577	11
19	17	I'LL PLAY THE BLUES FOR YOU Albert King, Stax STS 3009	11
20	19	BROTHER, BROTHER, BROTHER Isley Brothers, T-Neck TNS 3009 (Buddah)	11
21	21	GREATEST HITS ON EARTH 5th Dimension, Bell 1106	11
22	26	GET ON THE GOOD FOOT James Brown, Polydor PD 2-3004	4
23	22	LONDON SESSIONS Chuck Berry, Chess CH 6002	11
24	23	BITTER SWEET Main Ingredient, RCA LSP 4677	11
25	24	JERMAINE Jermaine Jackson, Motown M 752 L	11

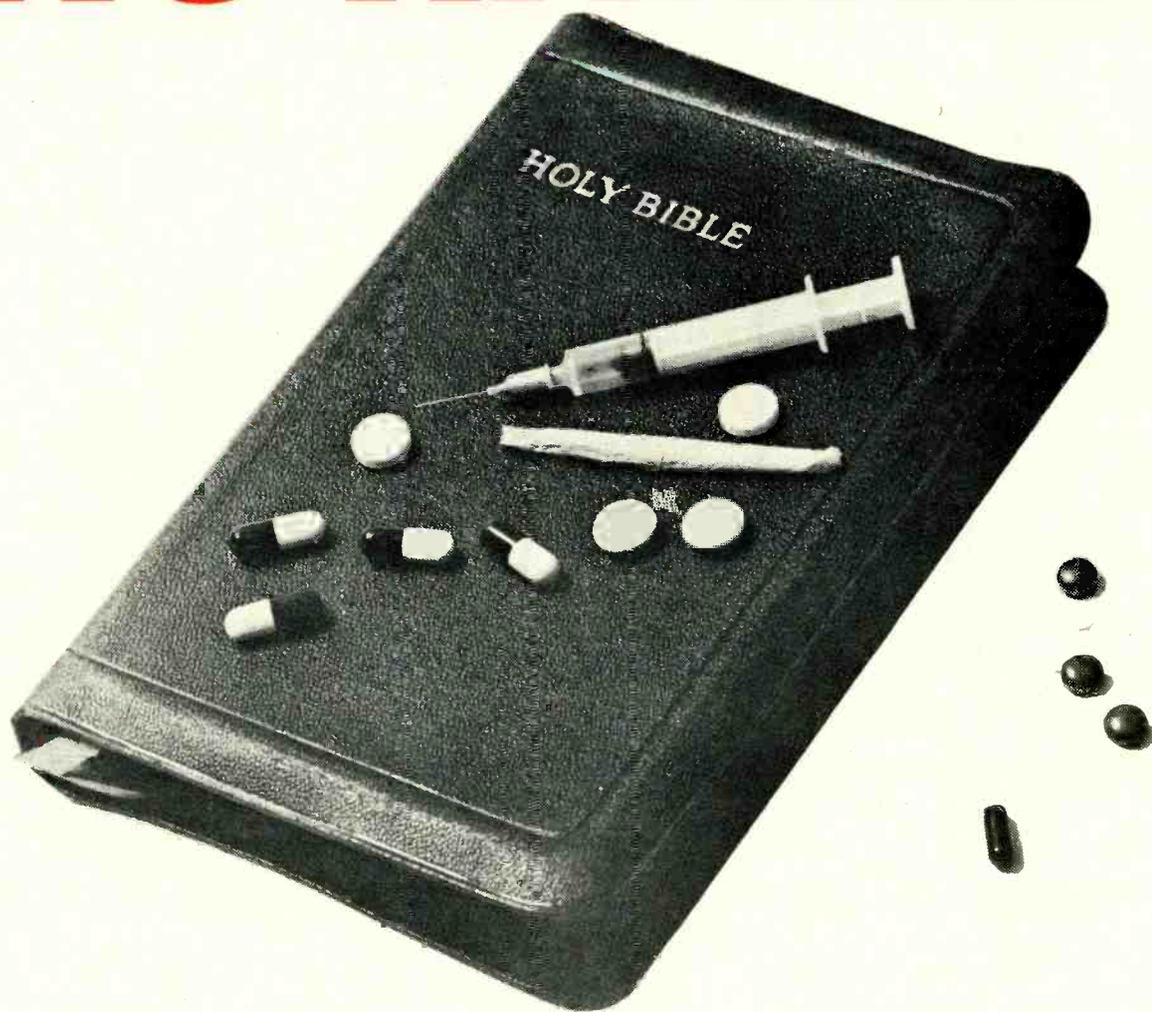
This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
26	—	TROUBLE MAN Marvin Gaye, Tamla T 322 L (Motown)	1
27	25	GUESS WHO B.B. King, ABC ABCX 759	11
28	29	HEADS Osibisa, Decca DL 7-5368 (MCA)	10
29	33	DOS Malo, Warner Bros. BS 2652	5
30	38	ALONE AGAIN, NATURALLY Esther Phillips, Kudu KU 09 (CTI)	2
31	—	JOE SIMON'S GREATEST HITS Sound Stage 7 KZ 31916 (CBS)	1
32	27	NATURE PLANNED IT Four Tops, Motown M 748 L	11
33	28	BUMP CITY Tower of Power, Warner Bros. BS 2616	11
34	34	A LONELY MAN Chi-Lites, Brunswick BL 75479	11
35	30	CORNELIUS BROTHERS & SISTER ROSE United Artists UAS 5568	11
36	37	PEOPLE HOLD ON Eddie Kendricks, Tamla T 315 L (Motown)	9
37	32	DONNY HATHAWAY LIVE Atco SD 33-386	8
38	31	ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216	11
39	—	MUSIC IS MY LIFE Billy Preston, A&M SP 3516	1
40	42	SUPREMES Supremes, Motown M 756 L	4
41	35	SWEET AS FUNK CAN BE Dells, Cadet CA 50021 (Chess/Janus)	6
42	45	SHAFT Isaac Hayes/Soundtrack, Enterprise/MGM ENS 2-5002 (Stax/Volt)	11
43	40	THE BEST OF OTIS REDDING Atco SD 2-801	11
44	36	FIRST TAKE Roberta Flack, Atlantic SD 8230	11
45	—	MILLION TO ONE Manhattans, DeLuxe 12004 (Starday/King)	1
46	39	LOOKIN' THROUGH THE WINDOWS Jackson 5, Motown M 750 L	11
47	43	LET'S STAY TOGETHER Al Green, Hi SHL 32070 (London)	11
48	—	LIFE AND BREATH Whispers, Janus 3046	1
49	46	THERE IT IS James Brown, Polydor PD 5028	11
50	47	ALL THE KING'S HORSES Grover Washington, Jr., Kudu KU 07 (CTI)	11

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St. John: 8.32

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Latin Music

Royalco Opens Chicago Wing

By EARL PAIGE

CHICAGO — Texas-based and Mexican-American music oriented Royalco International Corp. has just opened a branch here in what is a planned expansion into total vertical operations that will extend the firm into New York City and Mexico City, according to Quitman Henley, executive vice president.

The move gives this market a creative vehicle for the first time, he believes.

Royalco, headed by Arnaldo Ramirez, founder of Falcon Records and a pioneer in Chicano music, has been steadily expanding since Ramirez and Henley teamed up in 1970 following Ramirez' spin-off of operations to Certron. A Los Angeles branch has been in operation for almost a year, functioning as will the facility here, in distribution, one-stopping, retail, a&r, talent booking and artist management.

Ramirez' two former labels, Falcon and ARV Music, are now part of seven lines the firm manufactures, the others being Bego, El Pato, Impacto, Bronco and CRS. Ramirez' BMI music publishing firm, Rams Publishing, was never sold. Royalco already has through lease arrangements distribution of

these labels in six South American nations and three Central American countries. Additionally, Royalco distributes 37 lines.

Aside from its artist stable of about 50 acts, Royalco is involved in talent via Promotions of America. It has a \$100,000 recording studio operation in McAllen, Tex., Ramirez' initial base, and maintains offices in San Antonio as well.

Royalco's expansion will inevitably involve the firm in Puerto Rican music, though Henley indicated this will become about probably through acquisition of lines once the New York facility is opened. Yet another area of expansion will be rickjobbing, which Henley said will initiate here early in '73. (Next, Royalco's assessment of mass merchandising prospects for Latin music, views on tape, further expansion plans).

Hot Latin LP's IN MIAMI

Billboard SPECIAL SURVEY for Week Ending 12/23/72

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	—	WILLIE COLON El Juicio, Fania 424	1
2	—	JULIO IGLESIAS Julio Iglesias, Albambra AL-10	1
3	—	RAY BARRETTO Que Viva La Musica, Fania 427	1
4	—	VIKKI CARR En Espanol, Columbia KC 31470	1
5	—	GRAN COMBO Por El Libro, EGC 003	1
6	—	GRAN COMBO Don Goyo, West Side 002	1
7	—	TITO RODRIQUEZ La Batis, TR 300	1
8	—	ROLANDO La'SERIE Para Mi Isla Un Son, Musart 10328	1
9	—	NELSON NED El Pequeno Gigante, UA Latino 31118	1
10	—	COQE Coqe, Sound Triangle 773	1
11	—	JULIO IGLESIAS Como El Alamo Al Camino, Albambra, AL 4	1
12	—	PORFI JIMENEZ La Machaca, Velvet 1458	1
13	—	LISETTE El Nombre Del Amor, Borinquen 1223	1
14	—	ELIO ROCA Configo, Miami 6042	1
15	—	FANIA ALLSTARS Our Latin Thing, Fania 431	1
16	—	MALO Dos, Warner Bros. BS 2652	1
17	—	WILLIE COLON La Gran Fuga, Fania 394	1
18	—	ISMAEL RIVERA Ismael Rivera, Tico 1215	1
19	—	FANIA ALLSTARS Live At the Cheetah, Vol. 1 & 2, Fania 415	1
20	—	LOS ANGELES NEGROS Y Volvere, Parnasco 1070	1

Discos GAS Invades U.S.

LOS ANGELES—Discos GAS, a company started only a year ago, will soon invade the U.S. eastern coast and Puerto Rico when they become distributed by Auditorama Distributors, a company started by Rafael Diaz Gutierrez for the sole purpose of Discos GAS. According to Felipe Estevez, general manager here, they wish to extend their distribution to an international level. The label is now covering Southern California, Arizona, Texas, and Chicago, as well as Mexico, El Salvador, Colombia, Venezuela, and Spain abroad.

The company was started in Mexico City, Mexico, on Nov. 12, 1971, by Guillermo Acosta, ex-director of artists for Musart for 18 years, and Luis Gail, architect responsible for the famous Torre de Musart in Mexico City. The Los Angeles office was opened May 15, 1972, by Estevez, and already has a catalog of 60 records.

Artists, such as Virginia Lopez, Carmela y Rafael, Alberto Vazquez, Roberto Sasian and Lola Betran record in Mexico City, where the master tapes are then sent to the United States and pressed here by RCA. In January 1973, Discos GAS will open their own recording studio in Mexico with 24 tracks and a plant echo chamber.

Orfeon Enters Market With Bilingual LP's

By MONICA KELLY

LOS ANGELES—Orfeon Records, heretofore solely a Mexican-oriented label which started here in March 1969, will soon break into the American market with groups singing in both Spanish and English. Andy Russell, whose LP "Padrino," was arranged by Chuck Anderson, will be releasing a new LP sung in both languages. Another Orfeon group, J. P. Company, will also record bilingually so that, according to Oswaldo I. Bencor, general manager, the records can be sold and crossed over in both the Anglo and Latin markets. Now Orfeon's albums are made and produced in Mexico, but, said Bencor, the label has signed many new local artists to their roster and will shortly start producing and recording in the United States, and distributed nationally.

realized that the best way to merchandise product was to start their own company here.

Marketing specialist Bertha Sorlorio said that it is somewhat difficult to sell records to large retailers, but they are solving that problem quickly. Orfeon will stock the larger chains with diverse new and old material such as Hermanitas Nunez, Mariachi Vargas, Charro Avitia, Los Polivoces, Baroque Pianos and also catalog records which include Augustin Lara, Jorge Negrete and Pedro Infante. After a said amount of time, the retailer is allowed to return all unsold product, which enables both parties to sales exposure.

Bencor stated that jukebox sales have risen inasmuch as the Latin population enjoys music at all public functions, such as restaurants, clubs and discotheques. Although singles sales are not as profitable as albums, singles are still used for jukeboxes and to promote artists.

Orfeon Records will be opening a branch in San Antonio, in the early part of 1973.

Latin Crossing Ethnic Lines In U.S.

By ANNE DUSTON

CHICAGO—Vic Parra, Chicago distributor for Fania Records, sees a growing interest by the non-Latin in Latin music.

"A lot of people go to the Islands, hear this music and then can't find it when they come home. Salsa appeals to blacks, too, who are reluctant to go into Spanish communities to buy the records."

Parra is attempting to place records in downtown locations and in black communities "to keep the money in the community."

As musical director for a one-hour Latin soul show on WJJD-FM (105), done in English, Parra is able to enlighten non-Latins on current sounds. "Many non-Latins have an outdated image of Latin music, expecting all of it to sound like Xavier Cugat. After being exposed to today's Latin music, listeners call us to find out where they can buy the records."

Parra, 36, a second generation Mexican-American, began collecting records 15 years ago, especially

jazz and Cuban. He found distribution in Latin areas to be poor, and went into the business himself six months ago to improve things. Since then, he has doubled Fania sales in the city and suburbs. Labels carried include Fania, Cotique, Vaya, Inca, Exitos, Tico and EGC. Inventory of tapes has also doubled in six months.

"Records are big in the Latin community. Latins buy a lot of records, and would probably spend their last dollar on a record because it's a way to be happy. Records are sold in grocery stores, travel agencies, appliance and liquor stores, as well as record shops."

Parra believes that the Chicago market is largely undeveloped. He runs a "five man" operation with one man, himself.

The biggest problem he has as a distributor is the habit of Latin retail stores to trade merchandise. "If somebody needs some records, he calls a friend and trades rather than calling the distributor. There is a noncompetitive tendency to help each other, and as a result, no one shop prospers. They all rise or fall together." He predicted this attitude would change as Latins become more Americanized.

Besides educating the non-Latin soul, he also attempts to create a market for this type of music in more ethnic-oriented areas by placing product in Puerto Rican and Mexican shops.

"There is also a demand for good Cuban music, but the product is very scarce. Albums coming from the Cuban community in Miami are remakes of old albums, and are very poorly done."

Latin music that has successfully crossed ethnic lines, he cited, are the Latin rock group Santana, and the bossa nova.

Latin Scene

Fania Records' "Our Latin Thing," a filmed musical documentary of Spanish culture in New York, will reopen here at Cinema I and Cinema II on Broadway Jan. 19. The film is also scheduled for release in the Dominican Republic and Venezuela. . . . Jerry Masucci, president of Fania, will be leaving shortly for Argentina where he will join singer Leonel Vaccaro. They will begin work on Vaccaro's first LP release under the label. Vaccaro, the recent winner of the Puerto Rican Voice and Song Festival, is scheduled to play the Boulevard Theater in the Bronx Feb. 14-28. Joining him on the bill will be Velda Gonzales, Johnny Castro and Luci Ramon. . . . Justo Betacourt (Fania) and La Conspiracion (Vaya) have just released new LP's. . . . The new rock group Somos can be heard at a variety of dance halls here. They have been playing the Cheetah and Hipocampo.

Radio personality Joe Gaines, WEVD, and singer Tito Puente showed up at Roulette Records' recent Christmas party at the

Roundtable. Gaines stayed to the last minute, rushing off to do his nightly broadcast. Before he left, he stressed the growing importance of salsa in the city. . . . The International Directory of the Entertainment World has appointed Ralph Seijo as executive director of its Latin artists relations department. The move is part of association's attempt to spotlight Latin artists throughout the world, especially in the U.S. Central and South America. . . . Luisa Maria, with Cuban song stylist Rolando Laserie as guest star, will open at the Chateau Madrid Thursday (21). Machito and his band will provide dance music for the opening night only. . . . Capitol artist Lori Lieberman is set to appear at the 3rd Onda Nueva World Festival, held in Caracas Feb. 14, 16 and 17. . . . Willie Rosario (Incs) is currently working on a new salsa LP. . . . Matthew San Martin, president, South Eastern Records Corp., has announced a joint celebration dinner for Kubaney Records' pressing plant's first anniversary. The label, located in Opa-Locka, Fla., is 17 years old.

Don't forget, send in your Latin news and color to Billboard, N.Y.

JIM MELANSON

DECEMBER 23, 1972, BILLBOARD



TICO ARTISTS Ismael Rivera and La Lupe recently stopped in the record department of Woolworth's in Jamaica, N.Y., to chat with customers and clerks. The stop was part of a citywide promotion tour for their individual LP's.

Campus News

What's Happening

By SAM SUTHERLAND

Rich Ferdinand, WRCU-FM, Colgate University, Hamilton, N.Y., reports that station's approach to album promotion. Like an increasing number of college stations, WRCU-FM has discovered the value of working hand-in-hand with local record outlets.

The Colgate station has worked out an agreement with a newly-opened record store, the "Sounds" record shop, owned by Tom and Peg Cross in Hamilton, to run an "Album of the Week" promotion tying in with the store. The station also displays the selected album in the school's student union, along with supportive promotional materials.

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Service Station: Charlie Hutler of WRSU, Rutgers State University, New Brunswick, N.J., has announced the happy arrival of a construction permit. That item will now permit the station to build a 1,365 watt FM transmitter, scheduled to be operative by September of 1973.

Hutler anticipates a slight increase in progress, and also reminds us that the station continues to reach a substantial r&b audience that will presumably increase with the new signal. In addition to the station's other programming, there is air time at present for classical, jazz, show tunes and Latin programming.

Service, programming ideas et al. should be directed to Hutler and friends at 126 College Ave., Brunswick, N.J. 08903.

At **Ohio State U., WOSR,** the carrier current operation there, has completed its move to brand-new studios in the recently opened Drake Center. FM and commercial status are also projected, pending approval from the Forces That Be, and there has been an expansion of staff.

Tim Akers is general manager, and, along with **Dale Gurvis**, music director, the staff includes **Cliff Gold**, program director; **Terry Wilson**, research and development; and **Betsy Dill**, news director.

The folks there could use some service, which should be directed to Gurvis, c/o the station, O.S.U., Drake Union, Cannon Drive, Columbus, Ohio 43210.

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PICKS AND PLAYS: MIDWEST—Michigan—WJMD, Kalamazoo College, Kalamazoo, Barry Nelson reporting: "Transformer," (LP), **Lou Reed**, RCA; "Bluesmith," (LP), **Jimmy Smith**, Verve; "Clear Spot," (LP), **Captain Beefheart and the Magic Band**, Reprise. . . . **WMUK-FM,** Western Michigan U., Kalamazoo, Beth Rosengard reporting: "Demon in Disguise," (LP), **David Bromberg**, Columbia; "Clear Spot," (LP), **Captain Beefheart and the Magic Band**, Reprise; "New Heavenly Blue," (LP), **New Heavenly Blue**, Atlantic. . . .

WIDR, Western Michigan U., Kalamazoo, Terry Armbruster reporting: "Sloppy Seconds," (LP), **Dr. Hook**, Columbia; "No Secrets," (LP), **Carly Simon**, Elektra; "Transformer," (LP), **Lou Reed**, RCA. . . .

WORB, Oakland Community College, Farmington, Mike Sochski reporting: "Strange Fruit," (LP), **Billie Holiday**, Atlantic/Commodore; "Seventh Sojourn," (LP), **Moody Blues**, Threshold; "Your Mama Don't Dance," **Loggins & Messina**, Columbia. . . . **WAYN,** Wayne State U., Detroit, Rob Wunderlich reporting: "Mister Deadline," **Vigrass and Osborne**, Uni; "Demon in Disguise," (LP), **David Bromberg**, Columbia; "Talking Book," (LP), **Stevie Wonder**, Tamla. . . .

WXMJ, Schoolcraft College, Livonia, Dennis Jackson reporting: "Today I Started Loving You," **Bettye Swann**, Atlantic; "Levee Blues," **Potliquoer**, Janus; "Clear Spot," (LP), **Captain Beefheart and the Magic Band**, Reprise. . . . **Illinois—WLUC,** Loyola U. of Chicago, Chicago, Jim Benz reporting: "The Divine Miss M," (LP), **Bette Midler**, Atlantic; "Faces," (LP), **Shawn Phillips**, A&M; "Gypsy Cowboy," (LP), **New Riders of the Purple Sage**, Columbia. . . . **WONC,** North Central State College, Naperville, Ronald Smith reporting: "Sitting," **Cat Stevens**, A&M; "So Far Away," **Crusaders**, Blue Thumb; "All Together," **Rowan Brothers**, Columbia. . . . **WRSE-FM,** Elmhurst College, Elmhurst: "Don't Let Me Be Lonely Tonight," **James Taylor**, Warner Bros.; "Whistle Rhymes," (LP), **John Entwistle**, Track; "Home Again," **Batdorf & Rodney**, Asylum. . . . **WIDB,** Southern Illinois U. at Carbondale: "It Doesn't Matter," **Jose Feliciano**, RCA; "Tragedy," **Argent**, Epic; "Pieces," (LP cut, Second Round), **Stylistics**, Avco. . . .

Ohio—WERC, U. of Toledo, Toledo, Walter Griffin reporting: "Third Down, 110 to Go," (LP), **Jesse Winchester**, Bearsville; "Highway Star," **Deep Purple**, Warner Brothers; "Birthsigh," (LP), **George Freeman**, Delmark. . . . **All Campus Radio Network,** Ohio U., Athens: "For the Roses," (LP), **Joni Mitchell**, Asylum; "The Lady's Not for Sale," (LP), **Rita Coolidge**, A&M; "Tracks," (LP), **McKendree Spring**, Decca.

★ ★ ★

SOUTH—Alabama—WEGL-FM, Auburn U., Auburn, James Carter reporting: "Dancing in the Moonlight," **King Harvest**, Perception; "We Did It," **Syl Johnson**, Hi; "Back in Your Arms," **Clarence Carter**, Fame. . . . **WVSU-FM,** Samford U., Birmingham; "Crocodile Rock," **Elton John**, MCA; "Jolie," **Al Kooper**, Columbia; "Separate Ways," **Elvis Presley**, RCA. . . . **Kentucky—WEKU-FM,** Eastern Kentucky U., Richmond, Hal Bouton reporting: "One Man Dog," (LP), **James Taylor**, Warner Bros.; "The Piano Bird," **The Doors**, Elektra; "Whole Oats," (LP), **Daryl Hall & John Oates**, Atlantic. . . . **Texas—KTRU-FM,** Rice U., Houston, Rob Sides reporting: "Snow Don't Fall," **Townes Van Zandt**, United Artists; "Never Met a Dog," (LP cut, Vinegar Joe), **Vinegar Joe**, Atco; "Meat," (LP cut, Glorified, Magnified), **Manfred Mann's Earth Band**, Polydor. . . . **Florida—WVUM-FM,** U. of Miami, Coral Gables, Michael Harris reporting: "Dave," (LP), **Dave Van Ronk**, Fantasy; "Continuous Performance," (LP), **Stone the Crows**, Polydor; "Capability Brown," (LP), **Capability Brown**, Charisma. . . . **Tennessee—WRVU-FM,** Vanderbilt U., Nashville, Phil Sensenig reporting: "Sweet Lorraine," **Uriah Heep**, Mercury; "One Way Ticket," **Allman Brothers**, Capricorn; "The Relay," **The Who**, Track.

DECEMBER 23, 1972, BILLBOARD

WYEN-FM Gives Grads on Job Training

By ANNE DUSTON

CHICAGO—Ed Walters is realizing a long-cherished dream of making radio experience available to college graduates.

A 12-year battle for the last available frequency on Chicago's FM band culminated a year ago when Walters, his wife, Margo, and Jerry Westerfield became owners of WYEN-FM in suburban Des Plaines.

Since then, Walters has hired a staff of personalities with radio and engineering degrees but little or no experience, to give them the chance to develop. He also has instigated work-study plans with Harper College and Columbia College, both located in the area, to provide in-station training. Currently, 10 students from these schools are learning to write news, do traffic reports and develop an "on air" voice.

During the recent election, WYEN-FM worked with 23 college people to cover local elections and interview winning candidates on the air.

Walters looks primarily for voice, and hires his staff on the basis of tapes made in the radio studio. "Since our format is live, we feel that it is more professional to be able to do a tape in the studio," Margo Walters said. With the basis of a good voice, Walters believes in giving his staff enough leeway to develop an air personality.

The current college-age staff includes Frank Gray, Bruce Elliott, John Zur, Gil Peters and a high school senior, Rob Reynolds on Saturdays and Sundays, on the all-request radio station.

Berklee Plans Fest

BOSTON—The Berklee College of Music will present the Fifth Annual Jazz Ensemble Festival for high school bands, to be held at the college on Saturday, March 17, 1973.

"Festival '73," which is sponsored by the National Association of Jazz Educators (NAJE), is a multistate gathering of high school Jazz Ensembles and in the past four years has attracted more than 7,000 student-musicians and their band directors from all over the U.S. and Canada.

According to Lee Eliot Berk, Berklee vice president and festival coordinator, "These festivals provide a unique opportunity for school music supervisors and their students to see, hear and evaluate what other groups functioning in the same musical idiom are doing."

Activities scheduled include individual band performances; improvisation and arranging clinics; and demonstrations of the latest teaching techniques, all conducted by Berklee's internationally renowned faculty, among whom will be vibist Gary Burton, trombonist Phil Wilson, noted jazz educator John LaPorta and percussionist Alan Dawson. The day's events will culminate in an evening concert-competition, at which time awards including Best Band Trophy, Citation for Excellence plaques and tuition scholarships for study in music, in the amounts of \$1,000, \$500 and \$250 will be presented.

In order to be scheduled for the Fifth Annual High School Jazz Ensemble Festival, registration should be made promptly by contacting Berk, c/o Festival '73, Berklee College of Music, 1140 Boylston St., Boston, Mass. 02215.

RCA Fests College Radio Promo Plans

NEW YORK — Creative programming will be the focus of "The Unlicensed Radio Massage," a day of discussions and entertainment sponsored by RCA Records on Jan. 6, at RCA's Studio A here.

Subtitled "A rap on sensual communications," the affair will bring an estimated 200 broadcasters, from some 90 campus stations in New York, New Jersey and southern New England, in contact with noted radio personalities Scott Muni, WNEW-FM, Allison Steele, WNEW-FM, and Don Imus, WNBC. The meeting is expected to be casual, with an emphasis on discussion.

Developed by Steve Kahn of RCA's promotion staff, the "Radio Massage" represents an unusual foray for the label, which, as Kahn notes, does not have a formal college promotion staff. The Jan. 6 meeting is, in a sense, a pilot project: depending upon the student response, future meetings may be scheduled.

In previewing the affair, Kahn

stressed the meeting's goal of providing the campus broadcasters with a meaningful exposure to the scheduled broadcaster-guests. Kahn noted that there would be a "free-form" emphasis, with four microphones situated in the audience to facilitate discussion between the students, guests and record company personnel. Kahn will moderate, but noted that both he and the featured speakers will concentrate on discussion rather than speeches.

Also scheduled for the meeting are a quadraphonic display, the screening of a short film featuring label artist David Bowie singing his recent single, and a performance by Bob Martin, a new artist on the label. Kahn explained those events as a straightforward promotional effort, but added that the entertainment would not eclipse the discussion. Moreover, future meetings might involve artists from other labels, Kahn suggested.

Supportive materials for the presentation began with the initial mailing to the stations. Invitations were included in a package containing a bottle of body oil, to illustrate the massage theme.

While there, campus programmers will receive a special canvas tote bag filled with new product.

Kahn also noted that, while the day's activities are being directed primarily to programmers from one geographical area, he had received requests from other programmers in other regions. He noted that any station in the N.Y., N.J. and New England that did not receive an invitation, and wished to attend, that they should contact him at RCA Records' New York offices.

Allman Pkg. To Stations

MACON, Ga.—Capricorn Records is servicing college radio stations with a special Duane Allman package designed to provide up to four hours of continuous programming. The package includes the recent Capricorn anthology of Allman's various recorded performances, supplemented by a special recorded "dialogue" featuring Duane Allman, Jerry Wexler and Jon Landau among the commentators.

Dick Wooley, Capricorn Records' promotion representative, stated that the two albums can provide over two hours of programming, with additional programming.

(Continued on page 46)

Film Flashes

Sam Peckinpah's next feature, focusing on the life of Billy the Kid and slated to include **Kris Kristofferson** in the role of the main man, will have another luminary in its cast: **Bob Dylan** is reported to be taking a turn before the cameras. (Earth News).

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McGraw-Hill Films will distribute a 42-minute color film based on **Alvin Toffler's "Future Shock."** The film has been produced by **Metromedia Producers Corporation.**

Based on Toffler's best-selling exploration of the impact of social and cultural change on contemporary society, "Future Shock" is narrated by **Orson Welles** and is being supported by a highly selective media program to assist educators and campus exhibitors in exploring the subject matter of the film and its relevance to scholastic curriculum. The program will be supervised by **Dr. Peter Schillaci**, director of education for McGraw-Hill Films.

★ ★ ★

ABC Media Concepts, 1001 N. Poinsettia Place, Los Angeles 90046, is distributing five new titles produced by **ABC News** and included in their **Human Relations Film Series.**

The color films range in length from 12 to 25 minutes, with titles including "The Blacks: Strangers in Their Own Land," "The Chicanos: Strangers in Their Own Land," "The Puerto Ricans: Strangers in Their Own Land," "Eye of the Storm," and "Women's Liberation."

Classical Music

CLASSICOMMENT

Col's 'Participant' Sound

By IS HOROWITZ

Full program information on all four channels, rather than the addition of rear channel ambience, has been adopted by Columbia Records as its basic approach to quadrasonics in new classical recordings.

This commitment to full exploitation of the new medium will be implemented this week when the label moves its S.Q. equipment into the spacious ballroom of New York's Manhattan Center to produce its first Stateside orchestral recording specifically designed for four-channel, surround playback.

Work to be recorded is Bartok's "Concerto for Orchestra," performed by The New York Philharmonic under Pierre Boulez. Columbia's only previous prime-info, quadrasonic orchestral recording is the recently-released Bernstein reading of Stravinsky's "Sacre

du Printemps." But that was produced in London.

Move by the label, to be given strong promotional support, is viewed as a significant attempt to focus the attention of the classical record buyer on quadrasonics as a new and desirable listening experience. It has been speculated that the dramatic potentials of all-around sound will far outweigh the more subtle effect of back-channel ambience in speeding consumer conversion.

Co-Directors

The Bartok recording will be produced by Thomas Shepard, who, with Thomas Frost, is co-director of a&r for Columbia Masterworks and original cast recordings. They said the choice of Manhattan Center as recording location will permit a better disposition of orchestral forces to achieve the necessary

four-channel separation. For the last 10 years Columbia has recorded the Philharmonic on its home stage in Lincoln Center's Philharmonic Hall. Before that, Manhattan Center was a frequent site for its orchestral recordings.

The Bartok recording has been budgeted at \$40,000, some \$15,000 over the average nut for a single orchestral disk. Excess will provide a cushion for the additional studio time the project is expected to consume.

Quite apart from its economic potential, quadrasonics is viewed by the Columbia execs as a valid new tool with esthetic imperatives of its own, distinct from those of conventional stereo. "We will not use it to try to re-create a concert hall experience," Frost said, indicating his belief that such a goal was illusory in any case. "Rather, we will try to illuminate the intent of the composer, making clear to the listener elements of orchestration only partially realized by earlier recording techniques."

Go Direct

Shepard, who is planning to use more than 20 microphones, feeding eight channels, in his recording of the Bartok, stressed that their purpose is "to go directly from the score to the medium. We want the listener to become a participant, rather than an aural spectator." Surround quadrasonics, by placing the listener in the middle of the orchestra, "will force his involvement in the total experience," he added.

Columbia's commitment to quadrasonic is fostered by promising growth of the fledgling format. In some cases the label claims as much as 50 percent of total sales of classical titles are accounted for by four-channel versions.

Upcoming is a one-record treatment of the label's best-selling Bernstein "Mass," which will be issued only in quadrasonic. Consumer reaction will be watched carefully. If positive, it may point the way to early elimination of inventory doubling, making the compatible four-channel LP, at the \$1 premium in list, the standard for new Columbia classics.

Vox to Bow New Series; Plans First 'Q' Product

NEW YORK—Vox Productions, long established classical record firm, will initiate a new series and enter the quadrasonic market in March.

The new series, consisting of an initial kickoff of a five-LP set, will be a variation of the Vox packages but will contain representative repertoire accenting the composer and will be titled, "The World of . . ." Selections will differ from the "Best of" concept, according to Vox president George Mendelsohn. A booklet is included reflecting the material of the album and its accent on the composer as an artist.

E.J. Korvette, Mendelsohn said, has been testing the series, and is currently running the package in its stores. The set has no suggested list.

The bowing of quadrasonic product will either be on Turnabout or on Candide and will consist initially of four albums. These include works by Chopin, Tchaikovsky and Debussy. The LP's will be in compatible matrix and will carry a list price of \$1 over the regular price.

Vox had a 15 percent increase in sales this year, compared to last year's figures, Mendelsohn said.

Guest Conductors Highlight Cincinnati's Century Fete

CINCINNATI—The 1973 Cincinnati May Festival, to be held May 18-19 and May 25-26 in Music Hall, will mark the fest's 100th anniversary, making it the oldest continuing choral festival in the United States.

Samuel F. Pogue, president of the May Festival Board of Trustees, last week announced the programs, conductors and soloists set to participate in four concerts over the two May weekends. Robert Shaw, music director and conductor of the Atlanta Symphony Orchestra, opens the Festival May 18, conducting Penderecki's "St. Luke Passion."

On May 19, James Levine, principal conductor of the Metropolitan Opera and music director of the Ravinia Summer Festival, will conduct the "Symphony of a Thousand," Mahler's Eighth. On May 25, Leonard Bernstein will conduct Beethoven's "Missa Solemnis." The closing concert, May 26, brings Robert Shaw back to conduct Part of Handel's "Israel in Egypt," Britten's "Spring Symphony" and "Ode to Joy" from Beethoven's Ninth.

Also participating will be some 1,200 of the top choral singers in

the area, including 250 students from local schools. Elmer Thomas, professor of Choral Music at the University of Cincinnati College Conservatory of Music, will serve as director of choruses for the May Festival for the fourth consecutive year.



LIEBERMAN's rack operation in Chicago recently helped its account Carson, Pirie Scott, stage a second special sale of classical product after an initial event moved almost \$40,000 worth of goods in an area of the chain's downtown store that normally would have been less profitably utilized. Lieberman vice president Harry Losk explained that the area is used for toys before and after Christmas and for outdoor furniture in the summer—the sales were sandwiched between in each case. Above, one of several different steps taken as a result of experience during the initial event—this is the store handout which repeats the print media ad, and not a normal sale announcement as used in March. Product mentioned is also different as this time Lieberman featured Westminster Gold and added Philips as a result of sales analysis from the first promotion. Ad expenditures this time were doubled on radio (classical station WFMT-FM) and cut in half in print media.

HAM SERIES IN FOLLOW-UP

NEW YORK — Vanguard Records, due to the initial response to its first release of the HAM series, is rush-releasing a second series, consisting of eight LP's.

As the first series, the second set will retail for \$2.98 per album.

Billboard TOP 40 Easy Listening

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	Wks. Ago			TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Wks. On Chart
	1	2	3		
1	1	1	3	CLAIR Gilbert O'Sullivan, MAM 3626 (London) (MAM, ASCAP)	9
2	3	9	11	SWEET SURRENDER Bread, Elektra 45818 (Screen Gems-Columbia, BMI)	7
3	6	8	10	VENTURA HIGHWAY America, Warner Bros. 7641 (WB, ASCAP)	8
4	4	10	12	WALK ON WATER Neil Diamond, Uni 55353 (MCA) (Prophet, ASCAP)	7
5	5	6	7	FUNNY FACE Donna Fargo, Dot 17429 (Famous) (Prima Donna, BMI)	10
6	2	3	4	IT NEVER RAINS IN SOUTHERN CALIFORNIA Albert Hammond, MUMS 76011 (CBS) (April/Landers/Roberts, ASCAP)	9
7	14	18	26	SEPARATE WAYS Elvis Presley, RCA 74-0815 (Press, BMI)	4
8	18	25	—	BEEN TO CANAAN Carole King, Ode 66021 (A&M) (Colgems, ASCAP)	3
9	7	7	8	WHAT AM I CRYING FOR Dennis Yost & the Classics IV, MGM South 7002 (Lo-Sal, BMI)	8
10	15	19	23	OH BABE, WHAT WOULD YOU SAY Hurricane Smith, Capitol 3383 (Chappell, ASCAP)	5
11	11	15	15	OPERATOR (That's Not the Way It Feels) Jim Croce, ABC 11335 (Blendingwell/Wingate, ASCAP)	9
12	26	—	—	YOU'RE SO VAIN Carly Simon, Elektra 45824 (Quackenbush, ASCAP)	2
13	13	14	16	EVERYBODY LOVES A LOVE SONG Mac Davis, Columbia 4-45727 (Screen Gems-Columbia/Song Painter, BMI)	6
14	8	2	2	I AM WOMAN Helen Reddy, Capitol 3350 (Buggerlugs, BMI)	21
15	17	20	25	KNOCK KNOCK WHO'S THERE Mary Hopkin, Apple 1855 (Peer Int'l, BMI)	4
16	16	17	18	SOMETHING'S WRONG WITH ME Austin Roberts, Chelsea 78-0101 (RCA) (Pocketful of Tunes, BMI)	8
17	10	5	1	I'D LOVE YOU TO WANT ME Lobo, Big Tree 147 (Bell) (Kaiser/Famous, ASCAP)	13
18	25	29	40	PIECES OF APRIL Three Dog Night, Dunhill 4331 (Antique/Leeds, ASCAP)	4
19	9	4	5	SUMMER BREEZE Seals & Crofts, Warner Bros. 7606 (Dawn Breaker, BMI)	10
20	20	26	—	ALIVE Bee Gees, Atco 6909 (R.S.O., ASCAP)	3
21	23	24	24	SMOKE GETS IN YOUR EYES Blue Haze, A&M 1357 (T.B. Harms, ASCAP)	10
22	24	28	—	SITTIN' Cat Stevens, A&M 1396 (Ackee, ASCAP)	3
23	29	35	36	YOU'RE A LADY Peter Dinklage, London 20075 (WB, ASCAP)	5
24	12	13	14	THEME FROM "THE MEN" Isaac Hayes, Enterprise 9058 (Stax/Volt) (East/Memphis/Incesse, BMI)	10
25	22	23	29	I'M SORRY Joey Heatherton, MGM 14434 (Champion, BMI)	5
26	32	36	38	ROCKY MOUNTAIN HIGH John Denver, RCA 74-0829 (Cherry Lane, ASCAP)	5
27	33	—	—	DON'T LET ME BE LONELY TONIGHT James Taylor, Warner Bros. 7655 (Country Road/Blackwood, BMI)	2
28	28	30	32	YOU OUGHT TO BE WITH ME Al Green, Hi 2227 (London) (Jec/Green, BMI)	7
29	35	38	—	YOU TURN ME ON, I'M A RADIO Joni Mitchell, Asylum 11010 (Atlantic) (Mitchell, ASCAP)	3
30	36	—	—	ME & MRS. JONES Billy Paul, Philadelphia International 73521 (CBS) (Assorted, BMI)	2
31	31	32	34	IN HEAVEN THERE IS NO BEER Clean Living, Vanguard 35162 (Beechwood, BMI)	5
32	—	—	—	COME SOFTLY TO ME New Seekers Featuring Marty Kristian, MGM/Verve 10698 (Cornerstone, BMI)	1
33	37	40	—	ONE LAST TIME Glen Campbell, Capitol 3483 (Blackwood/Addrisi, BMI)	3
34	38	—	—	DIDN'T WE Barbra Streisand, Columbia 4-45739 (Ja-Ma, ASCAP)	2
35	—	—	—	CROCODILE ROCK Elton John, MCA 40000 (James, BMI)	1
36	40	—	—	LONG DARK ROAD Hollies, Epic 5-10920 (CBS) (Xanadu Xongs, ASCAP)	2
37	—	—	—	I NEVER SAID GOODBYE Engelbert Humperdinck, Parrot 40072 (London) (MAM, ASCAP)	6
38	39	39	39	SOUL AND INSPIRATION Johnny Mathis, Columbia 4-45729 (Screen Gems-Columbia, BMI)	4
39	—	—	—	LOOKING THROUGH THE EYES OF LOVE Partridge Family Starring Shirley Jones and Featuring David Cassidy, Bell 45-301 (Screen Gems-Columbia, BMI)	1
40	—	—	—	YOUR MAMA DON'T DANCE Kenny Loggins & Jim Messina, Columbia 4-45719 (Wingate/Jasperilla, ASCAP)	1

Billboard SPECIAL SURVEY for Week Ending 12/23/72

Jukebox programming

Programmer Roundtable: LP's Defects, Purchases

By IRENE CLEPPER

MINNEAPOLIS—The individual approach to programming albums, watching for defective records and searching for good cover titles were pointed up in roundtable discussions at the recent Minnesota operators gathering here.

Douglas Smart, Bemidji, Minn., said: "I use albums in country spots but can't find LP's that are current enough for high school age locations. LP's don't work in all locations because people often want selections not found on the albums. We also have to type our own title strips for LP's."

Gene Clennon, Austin, Minn., said his firm uses quite a few albums. "They work in lounges better than taverns." However, Darrell Weber, Albert Lea and Blue Earth, Minn., said, "We've cut out albums because they just do not get played." He said that since albums became unavailable once before, he can't be sure of them now either.

Smart said he thought manufacturers were making disks too thin. "They become dished, won't work on Seeburgs." The situation has improved, said Clennon. "But it's still a problem. The defective record can mean that a location is without a hit and by the time you get a replacement, the peak for that hit may have passed."

Smart buys records from a local retail shop and allows the shopkeepers to program for him. "When you figure freight costs and damages, I think I am doing well."

Smart services boxes every three weeks and changes seven to eight records, usually adding an up-tempo waltz such as "Rangers Waltz" by the Moms and Dads.

Clennon also has a three-week cycle but does his own programming for 132 boxes. He searches diligently for good cover records such as "Funny Face" and used "Listen to the Music" and "I'd Like You to Love Me" very widely. (Continued on page 24)

WB ADDING 22 OLDIES

LOS ANGELES — Warner Bros. has brought out 22 more Back to Back singles this month, bringing to 93 their total of double-hit repackagings. The Back to Back series pairs an artist's hits from one to nine years old. Releases include product of Frank Sinatra, Peter, Paul & Mary, Tiny Tim, Trini Lopez, Joni Mitchell, the Association, Bill Cosby, Allan Sherman and many others.

700-Box Calif. Firm Has 60,000 Oldies Cataloged

By EARL PAIGE

WESTMINSTER, Calif.—Programming over 700 jukeboxes spread throughout Orange County, Ontario and Los Angeles is understandably a full-time job for Helen Teasek of Servomation's 20th Century Vending-Superior-Matic here. Her library resembles a one-stop and contains 60,000 oldies neatly arranged by artists.

She said she probably spends three quarters of her time filling special requests and that the demand for big band sound is mounting. She credits the oldies surge to the nostalgia wave and to the possible disenchantment with much of contemporary music. "People are just tired of so much of the music today."

Although she said her most difficult to program category is easy listening, she uses few albums. One reason is that the selections available at one-stops here have never been wide. President Jim Woods and operations manager Norm Niederhelm (interviewed at length, Billboard, June 24, July 1) have considered that jukebox LP's could possibly help in the switch from three to two for a quarter a play, when and if the change comes.

Mrs. Teasek, who was with (Continued on page 24)



TEASEK



PROGRAMMERS Douglas Smart, Gene Clennon, Mr. and Mrs. Darrell Weber (from left).



TESTED QUARTER PLAY

Mo. Programmers See Requests Building 2 for 25c Pricing

By GRIER LOWRY

ST. JOSEPH, Mo.—Management at Acme Music Co. here has found that prompt filling of requests from locations creates a climate of good will that among other things has aided in the switch from 3 to 2 for a 25¢ play pricing. Requests also help the programmers gauge the music needs of each stop.

A changeover of all jukeboxes from 3 for 25¢ to 2 for 25¢ play a little over a year ago proved a fruitful move. The quick upshot was a 25 percent increase in income. A test-run on straight 25¢ play went well for about two weeks when revenue began to drop off and 2-for-25¢ metering was reinstated. From this experience Walt Cobb, founder of the business, and his son, Tom, and Dick Brady, programmer, conclude that 2-for-25¢ play is grooved for them.

Taverns and restaurants are the predominant locations though the firm does service five truck stops. Machine programming is handled by Dick Brady and young Tom Cobb, and they lean heavily on country, though Tom notes a positive trend at many locations to younger-type music exemplified by titles such as "Alone Again, Naturally," by Gilbert O'Sullivan and "Brandy (You're a Fine Girl)," Looking Glass.

Coverage is within a 15-mile radius of here. Buying is an every-other-Monday proposition at Musical Isle, one-stop in Kansas City. Dick Brady and Tom Cobb buy as a team on the theory that two heads are better than one and with Tom representing the high school age viewpoint and Dick, the experienced veteran serving as the standard music specialist.

Rap Albums

"Before we go into our one-stop we put together a list of some of the things we want including requests," said Brady. "We're big on getting requests to locations

fast. "It's our theory that getting requests on machines promptly not only helps play but also heightens location management satisfaction. It's just good common sense that the more records you get on that are tuned to customer tastes at a location the more income the box will pull."

The workable system followed in getting request records on machines promptly is hubbed around a spiral leaf notebook which files requests for locations by the days of the week on which the various locations are serviced. When records for a location are being assembled, the notebook is checked to see what requests should be included. This ensures that request records go out to the locations and it serves as a gauge on the type of music requested at a particular location by making a study of the pattern of requests.

At a few locations, albums represent 30 to 40 percent of the selection but album



JUKEBOX programmers Tom Cobb (right) and Dick Brady get help from Tony Burasco (left) at Musical Isle in Kansas City.

usage isn't on the upswing, according to Brady. Cobb added: "We had one young rock-type location which we felt was tailor-made for albums. We got them on and what happened was pretty dismal play. We'll keep them on as long as they get a little play. But it's our experience that there are sufficient standards on singles and albums aren't needed.

3-Yr. Promotion For Yule Hit

By ANNE DUSTON

MILWAUKEE—Dennis Kranz, president of Charisma Music Corp. here, estimates that it takes three years for a small label to launch a Christmas hit. Kranz' promotion has been heralded by Mike Mowers, Radio Doctors one-stop here, as being particularly effective in bringing his product to the attention of jukebox programmers. Kranz even had special Christmas title strips printed by Sterling Title Strip Co.

Kranz introduced "Send Me A Bit of Christmas" by a local TV puppet Albert the Alleycat late last year on a local basis and sold 5,000 copies. This year promotion was started October 15 and included national air play on 20 radio stations, as well as store sales in Tennessee, Alabama, Mississippi and Kentucky. Sales so far have reached 13,000. "Even October is too late, as we had some difficulty in setting up distribution programs on the West Coast," Kranz said.

Next year, Kranz plans an even earlier start. He will bring out an album of Christmas songs by Albert in January. The Jack DuBlon puppets will be introduced nationally on the Today Show, Captain Kangaroo and the Merv Griffin show. By next Christmas, he hopes to have another "Rudolph the Red-Nosed Reindeer." "We are promoting this as a seasonal record, one that will be back annually," Kranz said.

PROGRAMMER'S POTPOURRI

Sinatra, Martin, Young, Kinks, Bee Gees, T. Rex Add Oldies

WARNER BROS.: Frank Sinatra, "Something Stupid/World We Knew" 0727; "Cycles/My Way" 0734; Jimi Hendrix Experience, "Purple Haze/Foxy Lady" 0728; "Crosstown Traffic/All Along the Watchtower" 0742; N. Sinatra/L. Hazelwood, "Some Velvet Morning/Lightening's Girl" 0729; Dean Martin, "In the Chapel in the Moonlight/Little Ole Winedrinker, Me" 0730; "In the Misty Moonlight/Not Enough Indians" 0735; The Vogues, "Turn Around Look at Me/My Special Angel" 0731; "No, Not Much/Earth Angel (Will You Be Mine?)" 0736; Miriam Makeba, "Pata Pata/Malayisha" 0732; Sammy Davis, Jr., "Lonely Is the Name/I've Gotta Be Me" 0733; The First Edition, "Just Dropped In/But You Know I Love You" 0737; The Kinks, "Lola, Apeman" 0743; Gordon Lightfoot, "If You Could Read My Mind/Me and Bobby McGee" 0744; "Talking in Your Sleep" 0745; Neil Young, "Only Love Can Break Your Heart/Cinnamon Girl" 0746; "Heart of Gold/Old Man" 1152; Kenny Rogers and The First Edition, "Something's Burning/Someone Who Cares" 0747; "Tell it All Brother/Heed the Call" 0748; T. Rex, "Metal Guru/Jeeperster" 1151; Joni Mitchell, "Chelsea Morning/Both Sides Now" 1154; "Big Yellow Taxi/Carey" 1155; Todd Rundgren, "I Saw the Light/We Got to Get

You A Woman" Bearsville 0030; Allman Brothers Band, "Ain't Wastin' Time No More/Blue Sky" Capricorn 0050.

ATLANTIC: April & Nino, "Sweet and Lovely/Deep Purple" 13070; Sonny & Cher, "Just You/I Got You Babe" 13071; "What Now My Love/The Beat Goes On" 13072; Buffalo Springfield, "For What It's Worth/Rock 'n' Roll Woman" 13073; "Bluebird/Mr. Soul" 13074; Vanilla Fudge, "You Keep Me Hanging On/Take Me For A Little" 13075; Arthur Conley, "Sweet Soul Music/Funky Street" 13077; Iron Butterfly, "In-A-Gadda-Da-Vida" 13076; Fireballs, "Bottle of Wine/Long Green" 13078; Bee Gees, "N.Y. Mining Disaster/My World" 13079; "Massachusetts/Mend A Broken Heart" 13080; "Words/Lonely Days" 13081; "I Started A Joke/Holiday" 13082; "Gotta Get A Message to You/To Love Somebody" 13083; R.B. Greaves, "Take A Letter to Maria/Always Something There..." 13084; Donny Hathaway, "The Ghetto, Pt. 1/Pt. 2" 13085; Delaney & Bonnie, "Never Ending Song of Love/Only You Know & I Know" 13086; Persuaders, "Thin Line Between Love & Hate/Love Gonna..." 13087; Booker T., "Green Onions/Chinese Checkers" 13088; "Hip-Hug Her/Groovin'" 13089; Albert King, Crosscut Saw/Born Under A Bad Sign" 13090.

We aren't giving up on albums completely because there are still some pop, country, soul and easy listening titles that aren't available on singles. But we don't go heavy on them."

Oldies? Getting hotter all the time with titles like "Wheel of Fortune," and artists like Glenn Miller, Tommy Dorsey and Bunny Berrigan, getting in some play particularly at truck stops and honky-tonk taverns.

The Acme management seeks the aid of local radio stations including KBJO-AM and Kansas City stations—WDAF, KCMO, WHB (all AM)—in keeping up on trends. Their influence is plainly evidenced in the area. Cobb sees personally that leading stations get lists of records getting top play on their boxes and the stations reciprocate by mailing their lists.

Walt Cobb complained about defective records and said he ran a tabulation of service costs per machine a couple years back and the figure arrived at was in the neighborhood of \$7. Now he estimates it would be closer to the \$10 mark. Problems with records here include skipping (the worst), off-center holes and some warping. One company is noted for the way their records have a tendency to warp. Generally, however, warpage isn't a major problem.

Regular replacement and repositioning of furniture are important influences on the income performance of a location, believes this management. They point out that when a jukebox sits in the same location year after year it isn't played because it merges into the decor. But move it, or replace it with a new model, and customers say, "Hey, where's the old jukebox," and are reminded of what the machine is there for. They execute replacements on about an every-two-years schedule at some locations.

Jukebox programming

What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

BRODHEAD, WIS.: COUNTRY LOCATIONS



Marie Pierce
C. S. Pierce Music Co.

New Purchases: "She's Got to be a Saint," Ray Price; "I Pretend I Never Happened," Waylon Jennings; "Old Dogs, Children & Watermelon Wine," Tom T. Hall, Mercury 73346; "Sing Me a Love Song to Baby," Billy Walker, MGM 14422. Christmas Picks: "Santa's Helper," Albert the Alley Cat, Roy 1002; "Jingle Bells," Singing Dogs, RCA 1020.

FARGO, N.D.: COUNTRY LOCATIONS



Gerold Staska
United Music Co.

New Purchases: "Catfish John," John Russell, RCA 0810; "One Last Time," Glen Campbell, Capitol 3483; "I Love the Answer," Tanya Tucker, Columbia 45724. Spinning Meters: "White Silver Sands," Sonny James, Columbia 45706; "She Loves Me," Freddy Weller; "Funny Face," Donna Fargo; "Garden Party," Rick Nelson. Oldies: "It's Gonna Take a Little Little Bit Longer," Charley Pride, RCA 0707; "Easy Lovin'," Freddie Hart.

JACKSON, MISS.: SOUL LOCATIONS



Marilyn Burkart
Dixie Vending

New Purchases: "Lovin' Stick," Little Milton, Stax 0148; "Superstition," Stevie Wonder, Tamla 54226; "Today I Started Loving You Again," Bettye Swann, Atlantic 2021. Christmas Pick: "Silver Bells," Earl Grant.

LEWISTON, IDAHO: COUNTRY LOCATIONS

John Jordan
C & B Music Vending Co.

New Purchases: "Downfall of Me," Sonny James, Capitol 3475; "Picture of Me," George Jones, Epic 5-10917; "She's Got to be a Saint," Ray Price; "Lovin' On Back Streets," McI Street; "She Loves Me," Freddy Weller. Christmas Picks: "Silver Bells," Whiting/Wakely; "Little Drummer Boy," Brothers Four.

MILTON-FREEWATER, ORE.: EASY LISTENING LOCATIONS

G. E. Wilson
Kelly Amusement Co.

New Purchases: "Heen to Canaan," Carole King, Ode 66031; "Everybody Loves a Love Song," Mae Davis, Columbia 45727; "And I Love You So," Shirley Bassey, United Artists 50081. Spinning Meters: "I Can See Clearly Now," Johnny Nash; "I'll Be Around," Spinners; "Summer Breeze," Seals & Crofts. Oldies: "Green Onions," Booker T. & MG's; "Make Love to Me," Jo Stafford.

NORTH BEND, NEB.: CAMPUS/YOUNG ADULT LOCATIONS

Lois Regibald
Kort Amusement Co.

New Purchases: "Long Dark Road," Hollies; "Walk on Water," Neil Diamond; "Work to Do," Isley Brothers, T-Neck 936; "Sweet Surrender," Bread. Christmas Picks: "Merry Christmas Darling," Carpenters; "Christmas in My Home Town," Charley Pride.

ROCK ISLAND, ILL.: HIGH SCHOOL LOCATIONS



Liz Christiansen
Johnson Vending Services

New Purchases: "Knock Knock Who's There," Mary Hopkin, Apple 1855; "Sleepyhead," Daniel Boone, Mercury 73359; "You're a Lady," Dawn, Bell 45285; "Day and Night," Wackers, Elektra 45816; "Dawn of a New Day," Mom's Apple Pie, Brown Bag 99000; "Corner of the Sky," Jackson 5, Motown 1214; "Superfly," Curtis Mayfield.

SEATTLE: EASY LISTENING LOCATIONS

Odell Lovre
Hit Parade Music

New Purchases: "Smoke Gets in Your Eyes," Blue Haze, A&M 1357; "Operator (That's Not the Way It Feels)," Jim Croce, "Do It Again," Steely Dan, ABC 11938. Covers: "You're So Vain," Carly Simon, Elektra 45824. Spinning Meters: "Clair," Gilbert O'Sullivan; "It Never Rains in Southern California," Albert Hammond; "I'd Love You to Want Me," Lobo. Oldies: "For the Good Times," Ray Price; "Help Me Make It through the Night," Sammi Smith.

TOMS RIVER, N.J.: CAMPUS/YOUNG ADULT LOCATIONS

Anthony Storino
S & S Amusement Co.

New Purchases: "Separate Ways," Elvis Presley, RCA 70815; "You're So Vain," Carly Simon, Elektra 45824; "Crocodile Rock," Elton John, MCA 40000; "Don't Let Me Be Lonely Tonight," James Taylor, Warner Bros. 7655; "Separate Ways," Elvis Presley, RCA 74-0815; "I Wanna Be With You," Raspberries, Capitol 3473. Christmas Picks: "Jingle Bell Rock," Bobby Helms; "Merry Christmas Baby," "Blue Christmas," Elvis Presley.

WAVERLY, MO.: HIGH SCHOOL LOCATIONS



Dwight Hilbrenner
Hilbrenner Coin Equip. Co.

New Purchases: "Crocodile Rock," Elton John, MCA 40000; "Everybody Loves a Love Song," Mae Davis, Columbia 4-45727; "Don't Let Me Be Lonely Tonight," James Taylor, Warner Bros. 7655; "Separate Ways," Elvis Presley, RCA 74-0815; "I Wanna Be With You," Raspberries, Capitol 3473. Christmas Picks: "Jingle Bell Rock," Bobby Helms; "Merry Christmas Baby," "Blue Christmas," Elvis Presley.

Programmer Roundtable

Continued from page 23

Smart has a standing order with the shop but occasionally misses. "Then, it's three weeks until you are around the route again and you've blown it. I had to go around the route for just one record, 'My Ding-a-Ling,' and then it played about 20 times and bombed."

All three programmers complained about stations playing cuts from LP's and creating a demand for singles that are not available.

60,000 Oldies

Continued from page 23

ACA for nine years and M.A.C. Vendors before that, categories music rock, soft rock, country, soul, Mexican and EL. Radio is tremendously influential, much more so than national charts, she said. Understandably, requests are one of her best barometers for potential purchases.

Smart said stations go on records prematurely also and cause operators problems. Clennon watches the business paper charts closely to stay abreast.

"We also hire a girl to listen, to stay current on these hits," Clennon said.

Requests are a headache and also helpful. "I've received two full pages of requests from a spot," said Smart. "The only way to handle that is to pick off a couple." Clennon said many of his boxes are on a guarantee basis, which makes the location personnel less demanding. He supplies requests on a reasonable basis.

Smart serves an area 60 miles in radius. Clennon has stops 18 miles apart and stays in a 20-mile radius of each. Smart is principally pricing play at three for 25 cents and has a few at two for a quarter. Clennon is 90 to 95 percent two for a quarter. Exceptions, a few young people stops and small locations.

From The Music Capitals of the World

Continued from page 12

"rock and roll." . . . Malo and Buddy Miles the Bill Graham feature at Winterland (29-30). . . . Sons of Champlin and Uncle Vinty at the New Orleans House in Berkeley for two nights (22 & 23).

Gene Ammons finishing up two new albums for Prestige while appearing at the Keystone Korner.

Steve Miller Band and Buddy Guy & Junior Wells at Winterland (22 & 23). . . . The Stan Kenton Band makes their annual Bay Area appearance with a concert at the Marin Civic Auditorium (29) and a concert and dance at the Airport Plaza Hotel, Millbrae (30 & 31).

The 1973 lineup at the Circle Star Theatre, San Carlos, includes Sammy Davis, Jr., The Carpenters, Liza Minnelli and Johnny Mathis, among others.

San Francisco rock club The North Beach Revival has closed. Buddy Guy & Junior Wells at the Keystone Berkeley (19 & 20). . . . Eric-Mainland Record Distributors have moved to new and larger quarters across the Bay to Emeryville. Ella Fitzgerald and Count Basie now playing to SRO audiences at the Circle Star Theatre. . . . BMI's local rep Neil Anderson back at his desk after a New York, Memphis and London business trip. . . . Columbia's Pamela Polland, now in London recording a new album, has signed a writer's affiliation contract with BMI to take effect in January of 1973.

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WOAI Radio, San Antonio. . . . Vicki Donaldson, sister of Bo Donaldson, leader of the Heywoods, singing and instrumental group, is set for a part in an upcoming "Partridge Family" episode. . . . Promoter Steve Reece, hubby-manager of soul singer Barbara Howard, has been named chairman of the board of the Cincinnati Opportunity Industrialization Center. He also serves as administrative assistant to Cincinnati Theodore Berry, first black mayor who took office last week.

Singer John Gary, slated to appear as featured artist on the Cincinnati Symphony Orchestra's Eight O'Clock Series at Music Hall Sunday night (10), canceled out abruptly at the last minute. When he failed to appear for rehearsals with the symphony Saturday (9), he was contacted by phone in Wisconsin. Gary explained that his accompanist was "not feeling too well," and suggested that he would do the show without rehearsals. He was told that the CSO doesn't operate that way, and the cancellation followed. Gwen Conley and Randy Weidner, singers on Bob Braun's "50-50 Club," Avco TV net feature, filled in for Gary on the date.

At the recent Bill Gavin deejay conference in San Francisco, Charles K. Murdock, vice-president and general manager of WLW Radio, was the recipient of a Professional Excellence Award "for his long involvement with community service projects which enabled him to organize the Police/Media Advisory Committee, bringing about the first time the total co-operation of Cincinnati's radio stations. . . . A. Kohlen & Moorman promotion has Kama-Sutra recorders Sha-Na-Na set for a single shot at Music Hall Dec. 27, with Pure Prairie League in the supporting role. BILL SACHS

MIAMI
Grand Funk played the Miami-Hollywood Sportatorium, Nov. 10. The concert was produced by Concerts West. Ten Years After played to 14,000 with the show grossing \$70,000. It was produced by Howard Stein. Leas Campbell and Rick Bowen brought in John Mayall and Poco, which grossed more than \$60,000. The Buddy Miles-Ginger Baker Band played to an audience of 7,800 with a \$42,900 gross. Loman Productions produced a concert featuring Steve Miller and Osibisa.

Miami-Dade Junior College news. . . . The college's Caravan Singers took part in the third annual International Student Festival whose theme was "I Believe in Music." also featured was Teri Bagby, folk singer and guitarist. . . . Sickness forced Billy Daniels out of a series of Miami-Fort Lauderdale club dates.

Ch. 10's Sally Jessy did a one-hour special with Rod McKuen, which was McKuen's first local TV special. The show was taped before an invited audience in the Ch. 10 studios.

Latest booking breakthrough for Miami Beach Hotels: Ann-Margret is set to play the Playboy Hotel's Penthouse nightclub beginning Dec. 22 for a week. . . . Woody Allen will be appearing in a double bill starring Roberta Flack at the Deauville Hotel's Star Theater. Ike and Tina Turner, who were slated to appear with Miss Flack, have been scratched. . . . Joel Gray will play an Eden Roc date. . . . Others scheduled for the Star Theater include Liberace, Sergio Franchi, Joan Rivers, Dana Valery, Sonny and Cher. The Eden Roc lineup includes Lorna Luft, Joey Heatherton and Kim Bailey. Tom Jones will appear at the Fontainebleau. . . . Liza Minnelli, Engelbert Humperdinck, Bobby Darin, The Fifth Dimension are signed for the Diplomat Hotel, Hollywood. George Maharis, Barbara McNair, The Ding-A-Ling Sisters, George Kirby, Frankie Laine, Lou Rawls, Dusty Springfield and John Davidson will be coming to the Seven Seas Lounge at the Newport.

When the Coconut Grove Play-

house opens its doors again in early December, Robert Horton, veteran stage and television actor (and a former University of Miami student), is slated to star in "Man of La Mancha."

John Raitt with Gaylea Byrne appeared at the newly opened Gusman Philharmonic Hall in "Kiss Me Kate." "Godspell" played the Hall Nov. 21 to 26. . . . Don Ameche, Evelyn Keyes and Ann B. Davis will share the spotlight in "No No Nanette" Dec. 26 through Jan. 7. Shelley Berman will star in the musical "Two By Two," Jan. 18 to Jan. 21 and Patrice Munsel appears in the Tony Award musical "Applause" Feb. 20 through Feb. 25.

The Shula's Nifty Fifties nightclub in Fort Lauderdale began a nostalgia show policy recently with a mixture of the old—The Drifters—and The New, a house rock 'n' roll band.

Bill Spector, past president of the Society of Record Dealers, just opened his seventh record and tape store in Florida at Lake Parker Mall, Lakeland, with Bill Wink handling the management duties.

Jerry Powers, owner/publisher of Miami's Daily Planet and rock concert promoter starting a two hour radio show this month over WBUS on Sundays. Called "The Last Thing You Do On Sunday Night" the 10 p.m. to midnight slot will feature guest interviews. Radio man Roby Yonge will do the first show.

Jerry LaCroix and White Trash wound up their 1972 season last week with three Florida gigs. They played the Miami Sportatorium, along with Uriah Heep; Jacksonville Coliseum and Bayfront Center in St. Petersburg. . . . Gentle Giant

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.
- DISPLAY CLASSIFIED AD—One inch, \$25.00. 4-times \$22.50; 26-times \$21.25; 52-times 18.00. Box rule around all ads.
- 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.

CASH WITH ORDER, Classified Adv. Dept., Billboard.

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Check heading under which ad is to appear

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- Used Coin Machine Equipment
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ATTENTION, RECORD OUTLETS. WE have the largest selection of 45 rpm oldies and goodies at 25¢ each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Rendezvous, Inc., 1135 W. Elizabeth Ave., Linden, N.J. 07036. tfn

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LP's are low as \$1.00. Your choice. Write for free listings. Scorpio Music Distributors, 6612 Limekiln Pike, Philadelphia, Pa. 19138. Dealers only. tfn

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PROMOTE YOUR RECORD NATIONALLY

with service to 2000 PD's. Full exposure reaching the "very people you need" by direct phone lines. Call or write JIM HOLT for this Sight & Sound Promotion.

JIM HOLT ENTERPRISES,
6777 Hollywood Blvd.,
Hollywood, Calif. 90028
(213) 469-3721 eow

WOODEN RECORDS HAS OPENINGS for singers and bands. Records released within 30 days. We will press, distribute and promote records coast to coast. Wooden Record Co., P.O. Box 272, Chardon, Ohio 44024. de30

HELP WANTED

SHOW GIRLS ACTRESSES-MODELS, DEMONSTRATORS, ETC.

No experience necessary—escort and sales promotion. Full or part time. Call for appointment (212) 759-4211
MODEL & ESCORT SERVICE, INC.
136 West 58th St., NYC, 4th floor
(Customer Inquiries invited) de23

NIGHT CLUB AND LOUNGE ACTS FOR work nationally. Singles, duos, trios and show groups. Send pics, itineraries, etc. to: CM Productions, Box 366, Dayton, Ohio 45401. de23

PUBLISHING FIRM LOOKING FOR EXPERIENCED person to pitch songs on a percentage basis. Willow Creek Music, P.O. Box 5685, High Point, N.C. 27262. de23

THEATRICAL AGENT, EXPERIENCED, successful; opportunity to live in beautiful Colorado, become a partner in successful agency. Dick Dollar Productions, Ltd., 2415 15th Street, Denver, Colorado 80202. Phone (303) 433-8543. de23

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TECHNICAL MANAGER SEEKS POSITION in Tape Duplication Industry. Highly experienced. Box 6023, Billboard, 165 West 46th St., New York N.Y. 10036. de30

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Qty.	7" 45rpm	12" 33 1/3 rpm
100	\$ 80.00	\$115.00
500	105.00	235.00
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Write for information for quantities of over 1000, custom jackets, stereo, promotion & national distribution. Orders shipped in ten days if accompanied by certified check or money order. TERMS: 50% deposit. Balance COD.
Oneida Video-Audio Tape Cassette Corp.
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Newtonville, Mass. 02160 de23

CURRENT TOP HITS—8-TRACK VARIETY pack. Super-pop and Solid-Gold. Soul. Legal in all states. Send for free sample. Distributors wanted. K-N Enterprises, Inc., Box 4522, Shreveport, La. 71104. Phone (318) 424-5231. de23

FOR SALE—100 ASS'T 45'S, \$6.00. R&B, Gospel labels such as Soul-Po-Tion, Motown, Atlantic. Write: Soul-Po-Tion Records, P.O. Box 1023, Albany, Ga. (912) 439-8575. ja6

FOR SALE: 100 ASS'T C&W 45'S \$6.00—1000 or over \$5.00 per 100. Labels such as RCA, Decca, Monument, etc. B.B. Records, 257 Bayard Rd., Upper Darby, Pa. 19082. (215) LE2-4473. (We Export). tfn

DISTRIBUTORS

PATCHES \$2.40 A DOZEN. 1000 OTHER NOW items. House of Rippis, 38 N. Mac Queenen Parkway, Mt. Vernon, New York 10550. de30

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PROFESSIONAL COMEDY MATERIAL
The Service of the Stars for 30 Yrs.!

Original Monthly Service—\$45 yr.
2 issues, \$8—3 for \$11.50
35 "FUN-MASTER" Gag Files, \$45
"Anniversary Issue," \$30
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"We Teach Standup Comedy"
Remit to: BILLY CLASON
200 W. 45th St.
New York, N.Y. 10019 tfn

"FREE" CATALOG . . . EVERYTHING for the Deejay! Comedy, books, air-checks, wild tracks, old radio shows, FCC tests, and more! Write: Command, Box 26348-B, San Francisco 94126. tfn

LSD—70 JOKES PER ISSUE, 24 ISSUES per year. \$3, 2 sample issues; \$17 1/2 yr.; \$32 full year. Box 612, Turnersville, N.J. 08012. eow

NEW! 11,000 CLASSIFIED ONE-LINERS: \$10. Hilariously funny! Unconditionally guaranteed. Write for free catalog. Edmund Orrin, Box 679-A, Mariposa, Calif. 95338. tfn

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Posters, LP's, Tapes, 15,000 cat. oldie 45's. Store has tradition on S.F. peninsula of having what the customer wants. Oldie 45 reputation is such, surrounding area stores refer customers. Only record store in town. Gross 90,000 to 110,000.
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Redwood City, Calif. 94064 ja13

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IDEA! RECAP 1972'S M-O-R HITS NEW Year's Eve. M-O-R Hits 1972 lists approximately 300 M-O-R records that hit the Top 100. For Air Mail Special Delivery by December 30th, send \$5.75 to: The Music Director, Box 177, Chestnut Hill, Massachusetts 02167. de23

IF YOU COULD USE 10% OF A MILLION dollars, latch on to this brand new comic sensation of '73. Otherwise, cut out this ad and tape it to your '74 diary to remind yourself how you blew it! I need an agent. Write Arthur M. Golden, 7 Clinton Place, Utica, New York 13501. de23

POSTERS, BLACK LIGHTS, INCENSE, beads, patches, stickers and decals. Send for free catalog. (404) 876-4474, H & B Distributors, 951 Peachtree St., N.E., Atlanta, Georgia 30309. tfn

PUBLISHERS, PRODUCERS — WILL sell catalog unpublished BMI commercial song numbers. Ballads, Country, Novelty, MOR Tapes available. Write Box 6321, Billboard, 165 West 46th St., New York, N.Y. 10036. de23

RECORDS - TAPES: OLDIES! 20,000 IN stock. Send 50¢ for 3,000 listing catalog. Mail orders filled. Record Center, 1895 W. 25th St., Cleveland, Ohio 44113. (216) 241-0107. eow

SINGERS, ENTERTAINERS, PROMOTERS. New Commercial BMI commercial numbers. Will sell on royalty basis. Ballads, Novelty, Country MOR Types Available. Write Box 6022, Billboard, 165 West 46th St., New York, N.Y. 10036. de30

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WANTED RETAIL RECORD STORE IN business 3 years or longer in the greater New York area. Box 6024, c/o Billboard, 165 W. 46th St., New York, N.Y. 10036. de30

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POSITIONS WANTED

Hard-working, stable, dedicated to the business and always striving to be the very best. Larry Meyers is my name. I have three years experience in Jockeying, News-casting, Copywriting, etc. Disc-Jockeying is my strong point and that is why I'm interested in landing a Jockeying job with possibly some news. I'm also interested in hearing from a station with an MOR format or one that is personality rock. I'll be more than willing to relocate anywhere, in either a medium or small market and on any shift, if the offer is right. I have a Third Phone, am 24, married, and currently doing public relations work for the State of Michigan. I've got an average voice and above average "knowhow." Tape, resume, and excellent references are available on request. Call in Detroit, 313-872-4900, extension 430 or write to: Larry Meyers, 2420 Banner, Dearborn, Mich. 48124. Thank you for taking time out to read this ad. 12/23

Here's a young, energetic, professionally trained first phone announcer looking for that first job in radio. Short on experience but long on talent and a willingness to learn. Everybody like money but what I need is experience. Would prefer Pacific Northwest but will relocate anywhere if necessary. For more information call me. Rex Jennings, Tel. (206) 362-2495 or write me at 3551 N.E. 180th, Seattle, Washington 98155 12/30

EXPERIENCED NEW YORK CITY RADIO PERSONALITY available for jazz-oriented format. Professional musician with thorough knowledge of jazz and serious music. Also holds B.A. in English. Will relocate. Salary negotiable. Aircheck and resume upon request. Box 550, Radio-TV Job Mart, Billboard, 165 W. 46 St., New York, N.Y. 10036. 12/30

JILL SINGER, ENGLAND'S TOP GIRL DJ, is coming to the States next year. Eight years professional experience jockeying in the Swinging City. Currently resident at London's Alexandra Palace. . . Where to next? British radio is pedestrian—so—any suggestions for a flyer? Contact Jill Singer, the White Witch of Sound, 30a, Connaught Gardens, London N. 10. Phone: 01-444 8881. 12/23

I CAN BE A GREAT ASSET TO A station that believes radio announcers are people and not just instruments for executives and owners to make big money from. With AFRTS experience and regular commercial air time all totaled to 7 years I feel that I can handle any job in the programming department. At present I have a valid first class radio license and I hope to go to school part-time in order to learn maintenance. I am married, no children, 26 years old and wish to join a station in a warm climate provided they will pay me a fair wage for a day's work and give me a "contract." Freter MOR, however, I have experience in C&W MOR, Top 40 and easy listening. Currently I pull a 3 hour board shift and produce commercials for advertising co's. If you're interested drop me a line and I'll send you a tape and a brief resume. My name is Rod "Douglas" Fausage, 99 Soi 101 Sukemvit Road, Bangkok, Thailand. And if any of my old friends see this ad, I would appreciate their help.

Experienced jock, young, 3rd endorsed, needs job in small market, Top 40 station. Preferably in warm climate. Anything considered. 12/30

POSITIONS OPEN

Personality jock . . . morning man . . . are you looking for a station that will let you be creative . . . funny . . . give you the freedom to do what you think the audience wants. We have the station . . . in sunny central Fla., next door to Walt Disney World in Fla's fastest growing city. If you can be our MARKET BUSTER send tape and resume to Bill Vermillion, WLOF, Box 15746, Orlando, Fla. 32815. An Equal Opportunity Employer. 12/23

KCRA-Sacramento isn't wall-to-wall anything so our talent must be special. We have one program opening—early to mid-afternoon. We are now healthy but not dominant during this period. If you think you are better than most on KMPC and flexible enough to KHJ it, I'd like to hear you, especially if you're available. Salary: open — opportunity: equal. Contact: Johnny Hyde, KCRA Radio, 310 10th Street, Sacramento, Calif. 95814 (916) 441-5272 12/23

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Country Music

Publishers in Nashville Nearly Double in Number

NASHVILLE—The number of registered publishers here is near the 1,000 mark, nearly double the total of three years ago.

A check with BMI, ASCAP and SESAC shows that the actual total of publishers in all fields in this city stands at 985, with the vast majority dealing primarily in country music.

There is some multiownership, of course, but in each listed case there is a catalog. Since all pub-

lishers have at least one writer, and some of the larger ones here have as many as 40 to 50, the number of professional songwriters now must exceed 5,000. This gives some evidence of the availability of material. With more than 13,000 sessions taking place here now annually, the need for strong material is great.

Figures of a few years ago showed that fewer than 500 registered songwriters had their com-

panies here, and the number of writers was considerably smaller as well.

Of the total publishers, about 175 are in the field of gospel. There are few exclusively pop companies, but some mix pop and country songs.

Non-Nashvillians continue to seek songs written and published here. And the majority of songs recorded here during the past year were also published and written here.

Although a few companies or their producers are partial to certain publishers, there are some 60 independent producers in the city now who are totally selective in the choice of their material.

On last week's Billboard country charts, of the 75 songs listed, there were 59 different publishers.

Second Rich on Scene

NASHVILLE—Allan (Al) Rich, 18-year-old son of Epic artist Charlie Rich, has made his recording debut in a series of sessions at Columbia studios here produced by his father.

The youngster recorded all original tunes, which were self-written.

The following night, Charlie Rich made his debut on the "Grand Ole Opry." In his 20 years of active performing, he had never been there before.

Nashville Scene

By BILL WILLIAMS

After 20 years and three months, Jean Shepard has departed Capitol Records. Claiming she is "leaving part of me behind," Jean said she expects to sign with Mercury. . . . Stonewall Jackson's 12-year-old son now is his regular drummer. . . . Charlie Louvin's son, a guitarist, has rejoined his group. . . . The Bill Carlisle family will have 17 home for Christmas, mostly from Kentucky. . . . Where is Bud Brewer? No one's heard from him for some time. . . . Onie Wheeler is a grandfather for a second time, a girl. . . . Dottie Rambo, working few concerts these days, came to the "Opry" to hear Connie Smith. . . . Bill Monroe introduced the young lady about whom he wrote the song, "My Old Kentucky and You." She is Jewell Breeding of Prestonburg, Ky.

Shot Jackson and Roy Acuff hosted a pheasant and venison dinner for some 150 friends at Possum Holler. The birds and deer were flown in from Illinois, complete with chef. . . . Tex Ritter conducted a class in theater at Vanderbilt University. . . . Stoney Cooper did a couple of solo performances this past weekend. Wilma Lee was off visiting. . . . Jim Ed Brown did a promotional film at the Opry House, put together by Betty Hofer for Top Billing. . . . Joe Heathcock introduced, from Hollywood, Debbie Hendricks to country music. Both appear in an upcoming movie, "Even a Clown Can Die." . . . Stu Phillips

has done his first LP for Capitol, with Bill Walker producing.

Bill Anderson has been doing another network television show on the West Coast, playing a dramatic part once more. . . . The Jim Halsey Agency of Tulsa has signed Tommy Overstreet and Diana Trask for exclusive management and booking. Both are with Dot, as is the bulk of the Halsey talent. . . . Bob Boatman has been elevated from lighting director to director of the "Hee Haw" series. . . . Canada's Anne Murray will perform at the MIDEM Festival in Cannes, France, in January. She also will do several television shows in England.

KLAC in Los Angeles has teamed up with Knott's Berry Farm for the annual Country Christmas Cavalcade. The seven-day series of performances includes more than a dozen big names mostly from the coast. . . . Susan Raye is now a mother. She gave birth to a son, Cale Ryan, her fourth boy. . . . Hank Thompson, going into his 26th year as a performer, plays mostly repeat showings for next year. . . . Brite Star Promotions now has a nightly radio show over WWL, New Orleans. The firm is planning other shows on other stations after the first of the year. . . . UA's Del Reeves is on a 10-day tour of Alaska. His current "Before Good-bye" is his biggest thing in several years. . . . Nick Shrode has one of the cleverest new record promo-

(Continued on page 31)

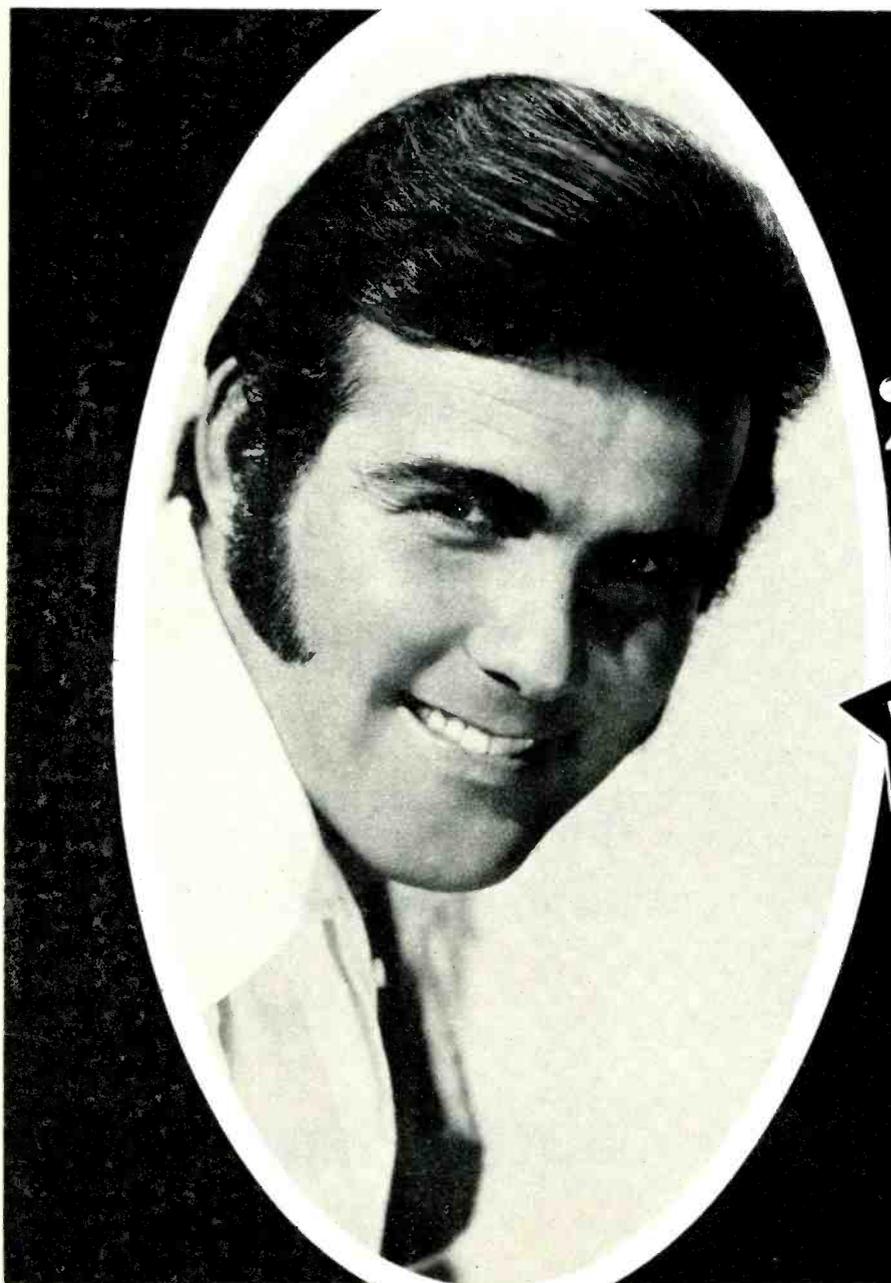
A CLARK FAMILY AFFAIR IN 'OPRY' APPEARANCE

NASHVILLE—Roy Clark, Dot artist who has won most country music awards, introduced his family in a performance on stage at the "Grand Ole Opry" last week.

"His "family" group consists of his father, Hester Clark, two uncles, Paul and Dudley Clark, and Bob Schodt, a neighbor. The elder members of the group have been performing for more than 40 years as the South Side Virginians. They were joined for the occasion by Shot Jackson on the Dobro.

They performed old-time tunes such as "Sweet Bunch of Daisies," "Jesse James" and "Log Cabin in the Lane." Roy Acuff gave up his allotted time on the show to allow encores for the group.

It was the first time ever on the show for the South Side Virginians, and the audience responded warmly. In the audience was Mrs. Hester Clark, Roy's mother, and Roy's wife, Barbara. The elder Mrs. Clark said she wanted to keep her "Opry" ticket as a souvenir of her husband's first show there.



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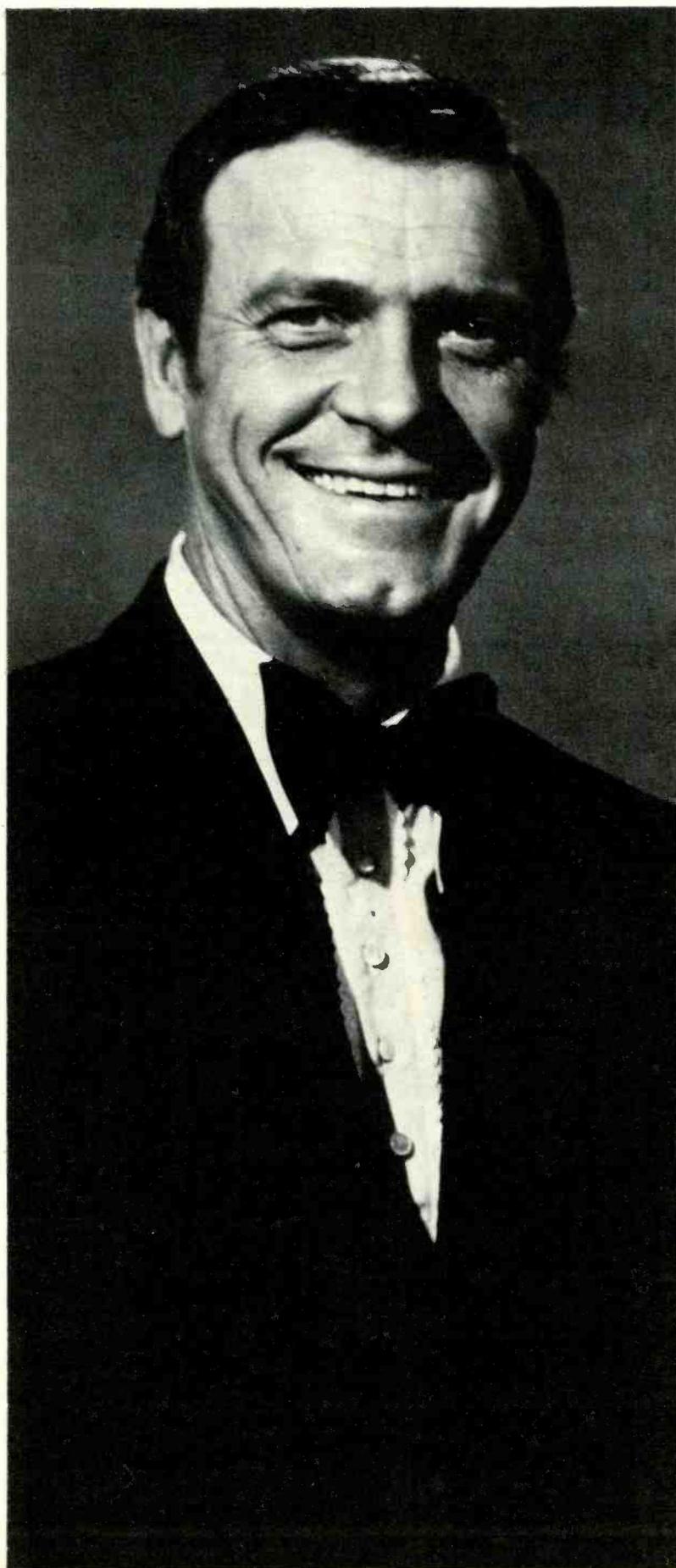
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"SO MANY WAYS"

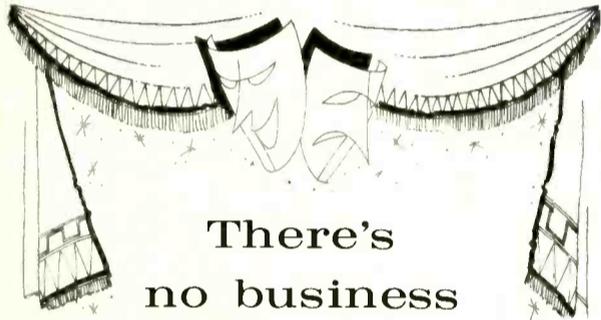
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there's no
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wish you . . .



sincerely

The
**LeGarde
Twins**
Tom & Ted

Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 12/23/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	GOT THE ALL OVERS FOR YOU Freddie Hart & the Heartbeats, Capitol 3453 (Blue Book, BMI)	11	38	43	PASS ME BY Johnny Rodriguez, Mercury 73334 (Hallnote, BMI)	7
2	9	SHE'S GOT TO BE A SAINT Ray Price, Columbia 4-45724 (Galleon/Norlou, ASCAP)	8	39	40	KNOXVILLE STATION Bobby Austin, Atlantic 2913 (Mamazon, ASCAP)	7
3	5	HEAVEN IS MY WOMANS LOVE Tommy Overstreet, Dot 17428 (Famous) (Famous/Ironside, ASCAP)	14	40	46	EVERYBODY NEEDS LOVIN' Norro Wilson, RCA 74-0824 (Gallico/Algee, BMI)	6
4	2	SHE'S TOO GOOD TO BE TRUE Charley Pride, RCA 74-0802 (Pi-Gem, BMI)	12	41	49	NEON ROSE Mel Tillis, & the Statesiders, MGM 14454 (Tomale, ASCAP/Brougham Hall, BMI)	3
5	6	WHITE SILVER SANDS Sonny James, Columbia 4-45706 (Sharina, BMI)	10	42	58	THE LORD KNOWS I'M DRINKING Cal Smith, Decca 33040 (MCA) (Stallion, BMI)	2
6	8	PRETEND I NEVER HAPPENED Waylon Jennings, RCA 74-0808 (Nelson, BMI)	10	43	55	SATISFACTION Jack Greene, Decca 33008 (MCA) (Tree, BMI)	3
7	13	SOUL SONG Joe Stampley, Dot 17442 (Famous) (Gallico/Algee, BMI)	7	44	54	OLD FASHIONED SINGING George Jones & Tammy Wynette, Epic 5-10923 (CBS) (Altam, BMI)	5
8	10	A PICTURE OF ME (Without You) George Jones, Epic 5-10917 (CBS) (Gallico/Algee, BMI)	9	45	51	SOMEWHERE MY LOVE Red Steagall, Capitol 3461 (Robbins, ASCAP)	5
9	4	FOOL ME Lynn Anderson, Columbia 4-45692 (Lowery, BMI)	11	46	45	IT TAKES A LOT OF TENDERNESS Arlene Harden, Columbia 4-45708 (United Artists, ASCAP)	8
10	3	SING ME A LOVE SONG TO BABY Billy Walker, MGM 14422 (Venomous/Two Rivers, ASCAP)	12	47	56	DOWNFALL OF ME Sonny James, Capitol 3475 (Marson, BMI)	4
11	14	IS THIS THE BEST I'M GONNA FEEL Don Gibson, Hickory 1651 (Acuff-Rose, BMI)	10	48	—	ANY OLD WIND THAT BLOWS Johnny Cash, Columbia 4-4570 (House of Cash, BMI)	1
12	15	LOVIN' ON BACK STREETS Mel Street, Metromedia Country 901 (Contention, SESAC)	8	49	52	PAINT ME A RAINBOW Wynn Stewart, RCA 74-0819 (Window/Empher, BMI)	7
13	24	SHE NEEDS SOMONE TO HOLD HER Conway Twitty, Decca 33033 (MCA) (Hello Darlin', SESAC)	4	50	59	IF IT'S ALL RIGHT WITH YOU Dottie West, RCA 74-0828 (House of Gold, BMI)	4
14	11	LONELY WOMEN MAKE GOOD LOVERS Bob Luman, Epic 5-10905 (CBS) (Young World, BMI)	17	51	61	HELLO WE'RE LONELY Patti Page & Tom T. Hall, Mercury 73347 (Hallnote, BMI)	2
15	23	LOVE'S THE ANSWER/JAMESTOWN FERRY Tanya Tucker, Columbia 4-45721 (Algee, BMI/Tree, BMI)	6	52	53	DONT LET THE GREEN GRASS FOOL YOU O.B. McClinton, Enterprise 9059 (Stax/Volt) (Assorted, BMI)	8
16	7	PRIDE'S NOT HARD TO SWALLOW Hank Williams, Jr., MGM 14421 (Passkey, BMI)	15	53	63	ALWAYS ON MY MIND/SEPARATE WAYS Elvis Presley, RCA 74-0815 (Press/Rose Bridge, BMI)	3
17	20	KATY DID Porter Wagoner & Dolly Parton, RCA 74-0820 (Owepar, BMI)	7	54	50	HE AIN'T COUNTRY Claude King, Columbia 4-45704 (Belldale/Armstead, BMI)	8
18	21	TO KNOW HIM IS TO LOVE HIM Jody Miller, Epic 5-10916 (CBS) (Vogue, BMI)	8	55	65	SHE CALLED ME BABY Dick Curless, Capitol 3470 (Central Songs, BMI)	5
19	19	I REALLY DON'T WANT TO KNOW Charlie McCoy, Monument 8554 (CBS) (Hill & Range, BMI)	8	56	—	YOU TOOK THE RAMBLIN' OUT OF ME Jerry Reed, RCA 74-0857 (Vector, BMI)	1
20	29	SHE LOVES ME (Right Out of My Mind) Freddy Weller, Columbia 4-45723 (Young World/Center Star, BMI)	6	57	70	WE KNOW IT'S OVER Dave Dudley & Karen O'Donnal, Mercury 73345 (Newkeys, BMI)	3
21	32	OLD DOGS, CHILDREN & WATERMELON WINE Tom T. Hall, Mercury 73346 (Hallnote, BMI)	4	58	66	PROUD MARY Brush Arbor, Capitol 3468 (Jondora, BMI)	5
22	12	THIS MUCH A MAN Marly Robbins, Decca 33006 (MCA) (Mariposa, BMI)	14	59	60	TOSSIN' AND TURNIN' Ronnie Sessions, MGM 14445 (Harvard, BMI)	6
23	26	CATFISH JOHN Johnny Russell, RCA 74-0810 (Jack, BMI)	7	60	68	THE SHELTER OF YOUR EYES Don Williams, JMI 12 (Jack, BMI)	2
24	35	I WONDER IF THEY EVER THINK OF ME Merle Haggard & the Strangers, Capitol 3488 (Blue Book, BMI)	3	61	71	ONE LAST TIME Glen Campbell, Capitol 3483 (Blackwood/Addrisi, BMI)	2
25	25	LISTEN Tommy Cash, Epic 5-10915 (CBS) (Moss/Rose, BMI)	9	62	62	IT RAINS JUST THE SAME IN MISSOURI Ray Griff, Dot 17440 (Famous) (Blue Echo, ASCAP)	4
26	16	LONESOME 7-7203 Tony Booth, Capitol 3441 (Cedarwood, BMI)	13	63	64	MY HEART CRIES FOR YOU Doyle Holly, Barnaby 5004 (MGM) (Anne Rachel/Gladys/Massey, ASCAP)	6
27	28	WHOLE LOTTA LOVING Hank Williams & Lois Johnson, MGM 14443 (Travis, BMI)	6	64	57	BEHIND BLUE EYES Mundo Earwood, Royal American 65 (Ray Mooney, BMI)	10
28	27	HOLDIN' ON TO THE LOVE I GOT Barbara Mandrell, Columbia 4-45702 (Algee/Altam, BMI)	8	65	75	UNBELIEVABLE LOVE Jim Ed Brown, RCA 74-0846 (Summitt, ASCAP)	2
29	18	WHO'S GONNA PLAY THIS OLD PIANO Jerry Lee Lewis, Mercury 73328 (Blue Echo, ASCAP)	12	66	69	THANKS TO YOU FOR LOVING ME Jerry Wallace, United Artists 50971 (Tree, BMI)	4
30	33	AFRAID I'LL WANT TO LOVE HER ONE MORE TIME Billy "Crash" Craddock, ABC 11342 (Little David, BMI)	6	67	74	I LIKE EVERYTHING ABOUT LOVING YOU Bobbie Roy, Capitol 3477 (Wiljex, ASCAP)	2
31	17	DON'T SHE LOOK GOOD Bill Anderson, Decca 33002 (MCA) (Passkey, BMI)	16	68	—	BLUE TRAIN George Hamilton IV, RCA 74-0854 (Acuff-Rose, BMI)	1
32	22	SOMEBODY LOVES ME Johnny Paycheck, Epic 5-10912 (CBS) (Jack & Bill, ASCAP)	12	69	—	'CAUSE I LOVE YOU Don Gibson & Sue Thompson, Hickory 1654 (Acuff-Rose, BMI)	1
33	42	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME Jerry Wallace, Decca 33036 (MCA) (TAJ, ASCAP)	3	70	—	LOVE IS THE LOOK YOU'RE LOOKING FOR Connie Smith, RCA 74-0855 (Neely's Bend, BMI)	1
34	36	RHYTHM OF THE RAIN Pat Roberts, Dot 17434 (Famous) (Warner-Tamerlane, BMI)	10	71	—	DANNY'S SONG Anne Murray, Capitol 3481 (Goossos, ASCAP)	1
35	39	ALL HEAVEN BREAKS LOOSE David Rogers, Columbia 4-45714 (Uni-chappell/Chappell, ASCAP)	7	72	—	THE TOAST OF '45 Sammi Smith, Mega G15-0097 (Jack, BMI)	1
36	38	SHE'S MY ROCK Stoney Edwards, Capitol 3462 (Ironside, ASCAP)	7	73	73	GOODBYES COME HARD FOR ME Kenny Serratt, MGM 14435 (Shade Tree, BMI)	3
37	47	RATED X Loretta Lynn, Decca 33039 (MCA) (Sure-Fire, BMI)	3	74	—	LOVE SURE FEELS GOOD IN MY HEART Susan Raye, Capitol 3499 (Blue Book, BMI)	1
				75	—	YOU LAY SO EASY ON MY MIND Bobby G. Rice, Metromedia Country 902 (Americus, ASCAP)	1



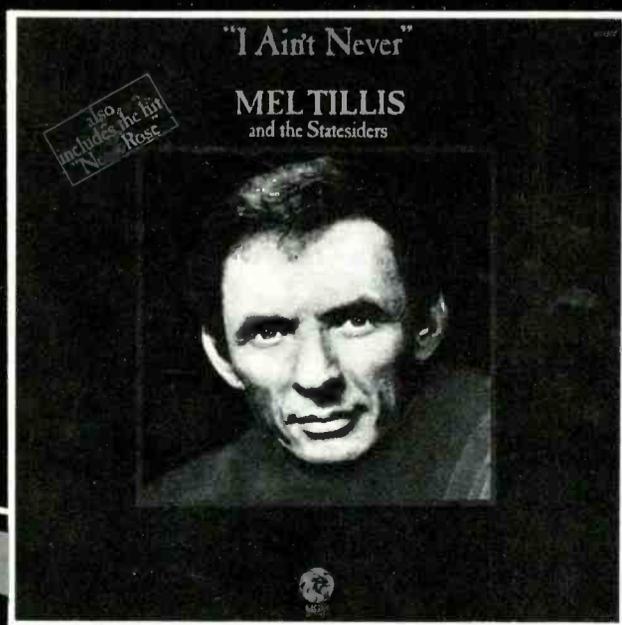
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'I AIN'T NEVER'

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Country Music

Klein to Head Expanded Firm

NASHVILLE — Talent Associates, Inc., a promotion firm owned by Jim Brock at Parkersburg, W. Va., has opened an office here run by long-time agent-manager Jimmie Klein.

The company will deal almost exclusively with country music in the fall, winter and spring months, and concentrate on rock shows in the summertime.

The first two shows promoted by Klein, at Saginaw, Mich., and Peoria, Ill., grossed \$43,000. The package included Conway Twitty, Loretta Lynn, George Jones and Tammy Wynette.

Klein said the firm would promote 40-to-50 shows next year, "of the stature of Porter Wagoner and Dolly Parton."

He said the firm did not intend to "invade" territories of other promoters "except for artists who are turned down by promoters in those areas and need the exposure."

The company is also working on a "Woodstock-type festival" for sometime next summer, Klein said.

Charity Winner In Owens Match

BAKERSFIELD, Calif. — The Second Annual Buck Owens Pro-Celebrity Golf Tournament netted more than \$25,000 for the fight against cancer.

The successful event, held here, saw trophies go to Mayf Nutter, Bob Morris, Peter Marshall, Efram Zimbalist Jr., Bobby Murcer and Dennis Ralston, the international tennis champion.

A show which accompanied the tournament featured Owens, Stormy Winters, Buddy Alan, the Bakersfield Brass, Susan Raye, George Lindsey, Evel Knievel, Bake Turner, Archie Campbell, Johnny Bench, Bobby John Henry and, to close the show, Charley Pride.

Webb Pierce Back on Road

NASHVILLE — Decca artist Webb Pierce, who has spent several years off the road to take care of his various enterprises, is returning to the road in a full-scale move.

Pierce, who has been regularly in the charts for more than 20 years, has purchased a modernized bus, formed a package and set up bookings for the year ahead.

He also has returned to television appearances, with guest shots on at least five syndicated shows. All will be shown in January, and will promote his new single, "Let the Children Pick the Flowers."

The package will include Pierce, his daughter, Debbie Lynn, Gordon Terry, Koko the Clown, and Pierce's band, The Entertainers.

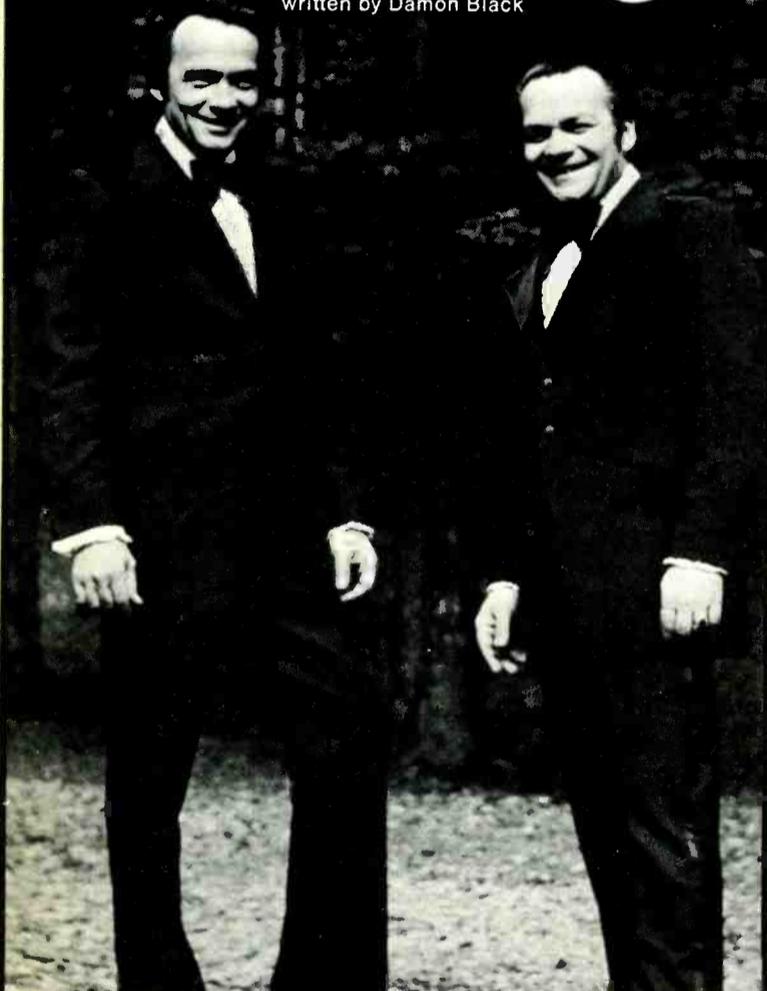
He also is stepping up his promotional activities. Pierce is the active owner of several radio stations, publishing firms and other enterprises, but said he had a desire to return to the road.

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TO ALL OF YOU
MERRY
CHRISTMAS

A Big New Single from
Teddy and Doyle

The Wilburn Brothers "The City's Goin' Country"

written by Damon Black



The Wilburn
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can be seen
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Billboard Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 12/23/72

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	THE BEST OF THE BEST OF Merle Haggard, Capitol ST 11082	12
2	5	GOT THE ALL OVERS FOR YOU Freddie Hart, Capitol ST 11107	8
3	3	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)	24
4	4	HERE I AM AGAIN Loretta Lynn, Decca DL 7-5381 (MCA)	9
5	2	A SUNSHINY DAY WITH Charley Pride, RCA LSP 4742	19
6	8	LYNN ANDERSON'S GREATEST HITS Columbia KC 31641	7
7	7	CHARLIE McCOY Monument KZ 31910 (CBS)	6
8	11	MY MAN Tammy Wynette, Epic KE 31717 (CBS)	6
9	9	WHEEL OF FORTUNE Susan Raye, Capitol ST 11106	11
10	6	TOGETHER ALWAYS Porter Wagoner & Dolly Parton, RCA LSP 4761	13
11	10	I CAN'T STOP LOVING YOU/(Lost Her Love) ON OUR LAST DATE Conway Twitty, Decca DL 7-5361 (MCA)	14
12	27	IT'S NOT LOVE (But It's Not Bad) Merle Haggard, Capitol ST 11127	3
13	19	LONELY WOMEN MAKE GOOD LOVERS Bob Luman, Epic KE 31746 (CBS)	5
14	13	COUNTRY MUSIC THEN & NOW Statler Brothers, Mercury SR 61367	16
15	12	ALL TIME GREATEST HITS Ray Price, Columbia G 31364	16
16	16	SOMEBODY LOVES ME Johnny Paycheck, Epic KE 31707 (CBS)	10
17	14	WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia KC 31646	17
18	22	GLEN TRAVIS CAMPBELL Capitol SW 11117	4
19	17	IF YOU TOUCH ME (You've Got to Love Me) Joe Stampley, Dot DOS 26002 (Famous)	11
20	15	LADIES LOVE OUTLAWS Waylon Jennings, RCA LSP 4751	12
21	20	MISSING YOU Jim Reeves, RCA LSP 4749	16
21	23	BURNING LOVE (And Hits from His Movies) Elvis Presley, RCA Camden CAS 2595	7
23	21	TO GET TO YOU Jerry Wallace, Decca DL 7-5349 (MCA)	26
24	18	AMERICA: A 200 YEAR SALUTE IN STORY AND SONG Johnny Cash, Columbia KC 31645	17
25	35	THIS MUCH A MAN Marty Robbins, Decca DL 7-5389 (MCA)	2
26	30	BORROWED ANGEL Mel Street, Metromedia Country MCS 5001	7
27	25	THE STORYTELLER Tom T. Hall, Mercury ST 61367	15
28	33	HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet, Dot DOS 26003 (Famous)	5
29	24	"LIVE" AT THE WHITE HOUSE Buck Owens, Capitol ST 11105	11
30	26	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4682	40
31	28	TRACES Sonny James, Capitol ST 11108	12
32	40	INCOMPARABLE Charley Pride, RCA Camden CAS 2584	3
33	34	SINGS "MY FAVORITE SONGWRITER, PORTER WAGONER" Dolly Parton, RCA LSP 4752	6
34	36	TURN ON SOME HAPPY Danny Davis & Nashville Brass, RCA LSP 4803	4
35	38	DELTA DAWN Tanya Tucker, Columbia KC 31742	10
36	41	LONESOME 7-7203 Tony Booth, Capitol ST 11126	2
37	37	EXPERIENCE Porter Wagoner, RCA LSP 4810	5
38	31	TOM T. HALL'S GREATEST HITS Mercury SR 61369	13
39	39	THE ROADMASTER Freddy Weller, Columbia KC 31769	8
40	45	I AIN'T NEVER Mel Tillis & the Statesiders, MGM SE 4870	2
41	42	JESUS WAS A CAPRICORN Kris Kristofferson, Monument KZ 31909 (CBS)	4
42	—	DON'T SHE LOOK GOOD Bill Anderson, Decca DL 7-5383 (MCA)	1
43	29	BABY DON'T GET HOOKED ON ME Mac Davis, Columbia KC 31770	12
44	44	BEST OF BAKERSFIELD Various Artists, Capitol ST 11111	4
45	—	A PICTURE OF ME George Jones, Epic KE 31718 (CBS)	1

THE LORD KNOWS I'M DRINKING

I wish to thank all of you for a great year, and wish everyone a very happy Holiday Season.

A special thanks to my many friends in radio who have proven 'you can't hide a hit.'

'THE LORD KNOWS I'M DRINKING' DECCA 33040
We're proud of this album. We knew this was a good song—but the D.J.'s showed us a hit. AIN'T IT GREAT!

Cal



Kruger Seeks to Boost U.K. Country

NASHVILLE—English promoter Jeffrey Kruger, expressing the belief that "country music needs to be presented on the same level as other areas of entertainment," has announced plans for a series of tours involving country artists.

A leading promoter in the United Kingdom for 19 years, said he is working with the "cream" of Nashville artists in order to carry out high-class concert tours.

While criticizing no one, Kruger said the International Country Music Festival at Wembley Pool each spring really has been of no great aid to any artist. "We need extensive tours, to lay the groundwork, to expose the artist on a noncommercial basis at first, and subsequently to elevate them to the status of leading pop artists."

Kruger said that "Glen Campbell did his groundwork, and now he's coming back with Anne Murray to play the best venues in England, Holland and Germany." He predicted it might be the first country package to gross a quarter-million dollars.

He now is lining up such artists as George Jones and Tammy Wynette, Sonny James and Marty Robbins. He already has set a

tour with Faron Young and one with Connie Smith. Three or four such tours a year are planned.

Kruger said he would not charge over the equivalent of \$5 top at the gate in order to attract crowds. "Faron Young is just coming off a great record here, thanks a great deal to Pat Campbell of the BBC," Kruger noted. He now will lay his groundwork, and then he will be as big an artist as anyone who has ever come.

He described a tour last summer by Charley Pride. He described it as a "most beautiful, sensuous experience. After one of the shows he stood in the rain to sign 2,000 autographs."

Kruger said his tours would give the country artists royal treatment. "They will travel in Rolls-Royces, stay at the best hotels, have fine dressing rooms, play the best halls."

CMA Picks Top Stations

NASHVILLE—Thirty-one radio stations across the U.S. and overseas were announced as winners in the International Country Music Month Radio Station Contest sponsored annually by the Country Music Association.

They were chosen from the multitude of entries in the annual event.

The top award went to KBAM in Longview, Wash. In second place was WDVA, Danville, Va., and third place went to KAFF, Flagstaff, Ariz.

The stations were chosen for their concentration on Country Music Month (October), and the promotional work they did to push this event over.

The winners will receive special plaques during the 48th Birthday Celebration of the "Grand Ole Opry" next October.

WYRL, Melbourne, Fla., winner of last year's event, received an Excellent Merit Award for its campaign. Another special award went to Texas Kitty Prins of BRT Radio, Antwerp, Belgium. The following stations, all with outstanding entries, won honorable mentions: KGAF, Gainesville, Tex.; KGEM, Boise, Idaho; KJBC, Midland, Tex.; KLAC, Los Angeles; KMAC, San Antonio; KMOO, Mineola, Tex.; KNEI, Waukon, Iowa; KOIN, Seattle; KWPM, West Plains, Mo.; KOSN, St. Joseph, Mo.; KVRE, Santa Rosa, Calif.; WAXX/WEAU-FM, Chippewa Falls, Wis.; WCKI, Greer, S.D.; WDXN, Clarksville, Tenn.; WESC, Greenville, S.C.; WFWL, Camden, Tenn.; WKTE, King, N.C.; WLKE, Waupon, Wis.; WLRO, London, O.; WRIC, Richlands, Va.; WSVS, Crewe, Va.; WVAP, Langley, S.C.; WXCL, Peoria, Ill.; and WZND-FM, Zeeland, Mich.

New Suit Set For Old Faces

SHREVEPORT — Depositions are being taken in the upcoming lawsuit involving Billie Jean Horton and Hill & Range, on one hand, and Hank Williams Jr. and Acuff-Rose on the other.

The trial is set for Nashville after the first of the year.

Mrs. Horton is represented by John Clark, of the Abeles & Clark law firm in New York, while Acuff-Rose is represented by Richard Frank of Nashville. The case involves the ownership of the Hank Williams copyrights.

Nashville Scene

• Continued from page 26

tion sheets in the business. It makes entertaining reading.

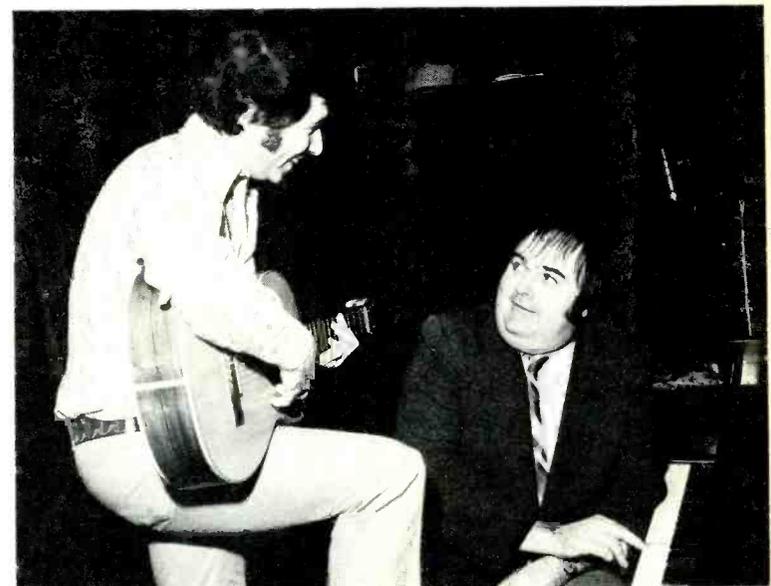
Billie Jean Horton stopped by Bill Mack's show in Fort Worth to beat the drums for Claude King's new Columbia release, "He Ain't Country." The stop turned into a three-hour interview. George Richey flew 2,500 miles to Seattle to have dinner with Jack Roberts and John DiMeo, then caught Sonny James and Pat Roberts at the city's Opera House, before flying back the same night. That's devotion. . . . If anyone inadvertently picked up a dress in the dressing room at the Opry we know the owner. It's a white-sleeved dress with a black body, and it can be traced to the owner by calling the Billboard office here.



FERLIN HUSKY, now with ABC-Dunhill, is recording his first album for that label at Woodland Sound Studios in Nashville. Don Gant, left, is producing. With them is studio engineer Rex Collier, right.



BILL ANDERSON, honored by his alma mater, the University of Georgia, performs for a packed house at the Georgia-Tennessee football game.



JACKY WARD, who has signed with Mega Records and Tapes of Nashville, visits with Mega president Brad McCuen during his first session for the label at Monument Studios.

Two-Step Audio Magnetics Plan

By BOB KIRSCH

LOS ANGELES—Audio Magnetics Corp. here has launched a distributor program to work in concert with its manufacturer's rep organization and help open up new avenues of distributors for the firm's Trace line of consumer-oriented blank tape.

According to Jim Lantz, national sales manager for the firm, "blank tape, especially cassettes, has become a general use commodity item. We feel that our distributor program will help open up many secondary markets that our reps simply do not have the time to cover the way they would like."

Lantz referred to secondary markets as "any markets outside of the 18 or 20 major areas," and said the distributor program is of particular aid in helping the independent dealer, the department store outside of the major market and in moving the step-up Tracs Plus line into many audio specialty shops. He also cited college bookstores as another outlet that is being opened through the distributor program.

"The distributor program is relatively new," Lantz said, "and our distributors work very closely with our reps. The program gives the reps the additional arms and legs to hit the areas and outlets they may not have had time to hit before."

"The fastest growth," he con-

tinued, "has been in the secondary markets where there has never been any real emphasis placed on cassettes. It was always an accessory item, but it's become a lot more than that now."

"The advantage for the rep is that he still gets credit whether he sells it directly to the retailer or whether the distributor does. The two work together, the rep has full control of the market and he gets the extra manpower."

Whether the distributor or the rep performs the selling function really depends on the dealer, according to Lantz. "The distributor can handle the warehousing, inventory and servicing and rack the product just like a rackjobber. He can service a major account in a secondary market if this is what the account wants, or he can handle an independent. It's really a convenient factor."

Another advantage of a distributor program in concert with a rep organization, Lantz said, is that the smallest dealer gets the same benefits as the largest. "The reps have sales meetings with the distributors and tell them of any new product or programs. The reps discuss programs, product, what the product is capable of, the merchandising aids behind it and offer some education on how tape is made. All programs available on a direct basis through the reps are

(Continued on page 34)

Compacts Spark RCA Push; To Mfr. 8-Tracks Domestically

NEW YORK—RCA has introduced a group of compact stereo systems that include both 8-track and cassette players and a new stereo enhancement feature. At the same time, the firm announced that soon all 8-track units will be manufactured domestically.

The group is part of a full line of audio and television products released by the company as part of a massive first quarter 1973 push on the consumer electronics market.

Also introduced were a portable AC/DC cassette player recorder, a top-of-the-line AM/FM portable radio, and two apartment sized stereo phonograph credenzas with built-in 8-track players.

The enhanced stereo feature is called "Dimensia IV," and RCA has labeled the enhanced stereo effect "Spatial Sound."

According to William H. Anderson, division vice president, marketing, RCA Consumer Electronics, four of the five new compact stereo models, feature "Dimensia IV" enhanced stereo capability. Two of the new four-piece systems have built-in 8-track players, and one has a cassette recorder/player.

Models include the VYC-210 with a pair of 10½x13½ inch speakers, and carries an optional retail price of \$169.95. A matching rollabout stand and earphones are optional extras.

The VYC-220 is a step-up phono-tuner model with an optional retail price of \$189.95. It features separate bass and treble controls and 10½x19½ inch speakers.

The VYC-520 adds an 8-track tape deck to the quality features of the VYC-220 and carries an optional list price of \$229.95 while the VYC-720 with an optional retail price of \$279.95 offers the recording and playback capabilities of a built-in cassette unit. Both feature 10½x13½ inch speakers.

RCA's VYC-525 is a four-piece system with AM/FM radio, record changer and 8-track tape player at an optional list price of \$179.95.

The new RCA "Dimensia IV" stereo enhancement feature is also incorporated in two new RCA apartment-size stereo credenzas. They are the Randolph (VTZ-111) and the Ortega (VTZ-112), both units are 40 inches long, and feature a furniture look in cabinets. Optionally listed at \$269.95, both the Early American Randolph, in

(Continued on page 33)

Blank Tape Co. Adds Speakers, Hardware Line

NEW YORK—The Electronic Homes Co. will manufacture and market a complete line of blank tape products, and high-fidelity equipment, including cassette recorders and decks, according to George Saddler, president and chief operating officer of the company.

The newly formed company will also market a line of high-fidelity speaker systems, and environmental speaker lamps designed for use by interior decorators.

Saddler, who was, until recently, national sales manager of the TDK Corp. in this country, has structured Electronic Homes into four divisions. The Toyota tape division, the Poladeck equipment division, the Richards manufacturing division, and the Westex Division.

Toyota will manufacture and market a full line of blank tape products including cassettes, 8-tracks, open-reel and videotapes. Initial product in the line, a C-60 low noise, high-fidelity cassette with an 89-cent price tag is already being marketed.

Other cassette products planned for market introduction by the spring of 1973 include three C-60 cassettes with list prices of \$1.49, \$2.49 and \$3.49. The \$3.49 product will be the top of the line, and will, according to Saddler, be manufactured under the most stringent quality control standards possible, from the best of raw tape available.

Also planned for introduction to the consumer market by the Summer Consumer Electronics Show of 1973, are a line of "L Series" cassettes ranging in playing times from C-45 to C-9, a complete line of 8-track product, and enough blank open-reel product to meet present market demands.

To launch the lines Electronic Homes has planned a massive consumer promotion campaign that will be structured around commercial television spots, as well as radio, newspapers, consumer and trade press advertising.

The company will also take the Toyota product into retail outlets

(Continued on page 30)

THAT OTHER WINTER SHOW

155 IHE Exhibits—'It's Not Like CES'

By EARL PAIGE

MIAMI—Independent Housewares & Home Entertainment Exhibit (IHHEE) director Larry Karel said here last week that 155 firms will be represented in his Jan. 13-17 Conrad Hilton Chicago show and that he saw no reason to compare it with the first Winter Consumer Electronics Show (CES), also in the Conrad Hilton Jan. 12-16.

Karel said he knows that Jack Wayman, staff vice president of Consumer Electronics Group/Electronic Industries Association, sponsor of CES, has characterized CES '96 exhibitors as representing "more than 95 percent of the total dollar volume of the entire industry."

"We have the wheelers and dealers, the promotion-minded companies and these are who the buyers are interested in," Karel said. "We were two thirds full in February before a Winter CES was announced. These are really two different shows and there's room for both." He added that like CES, he is virtually sold out. Karel said also that many exhibitors and delegates seem confused about there being two shows and that many may not realize there will be cross-registration.

Weltron Sets 1973 Drive

By RADCLIFFE JOE

DURHAM, N.C.—The Weltron Co., Inc. will launch a major consumer drive in 1973 with several new modular consumer products under the theme "The New Shape of Sound" inspired primarily by its successful space helmet-shaped modular radio and 8-track player.

Weltron will kick off the drive at the Independent Home Entertainment (IHE) Jan. 13-17 Chicago show. The push will feature, in addition to the original model 2001, a modular AM/FM stereo radio with blackout dials, and model 2003, a pair of modular concept stereo speakers that can either be hung from a ceiling or wall mounted.

The Weltron "New Shape of Sound" line is already being sold through direct mail marketing, and ads in many major consumer magazines. However, with the new push, the company will also work through major electronic distributors, mass merchandisers, retail and discount chains, hi-fi shops and other retail sales outlets.

The firm will also beef-up its credit card and direct mail sales. It already has marketing agreements with such credit card companies as Carte Blanche, Bank Americard and MasterCard. Additional trade and consumer advertising will also be done through available media, and flyers and point-of-purchase displays will round off the merchandising push.

According to J. Pratt Winston, president and general manager of Weltron, the line is also being backed by a full-service guarantee, and the Weltron staff has 20 people in its employ who service units and observe strict quality control measures.

Weltron will further perpetuate the modular concept with the introduction of Models 2004, 2005, 2006, 2007, 2008 and 2009. Several of these models will be debuted at the 1973 Summer CES show in Chicago. Innovations added to the new models, are still under heavy wraps, and Winston is not saying what the features will be. However, indications are that there will be cassette units, cassette and 8-track combinations and quite possibly a four-channel sound unit.

Although Weltron's major marketing push is concentrated on "The New Shape of Sound" series, the company also manufactures and markets a line of conventional

(Continued on page 46)

Anti-'Q' Dealer Assn. Hosts CBS 'SQ' Panel

By MAURIE ORODENKER

PHILADELPHIA—Board members of the Hi-Fi Dealers Association of the Delaware Valley met recently with top CBS record division executives for a discussion of 4-channel even though the group has taken a stand against quadraphonic sound, claiming that in its present state it is not a good marketable product.

At a special dinner meeting, the shortcomings and merits of 4-channel were discussed by the association's board members with top engineers and executives of CBS' record division. While the association has not endorsed the CBS "SQ" system at this time, it did commend CBS and its record division for at least attempting to develop better understanding.

At the meeting, CBS executives explained that its "SQ" system appears to be the "right" way to go with 4-channel, adding that a number of top brand manufacturers are including the "SQ" system in equipment

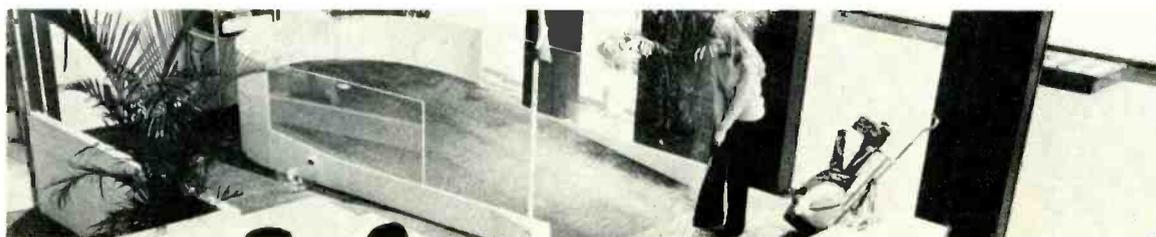
as a built-in feature. Following detailed discussions, CBS promised to issue informative literature and better demonstration disks for both retail dealers and customers.

CBS is the first manufacturer to try to find a middle ground with the local association, whose membership includes the top retailers in this area. The association maintains that while 4-channel systems may be a worthwhile development and a future product, it is not at this time a good marketable product in the industry's totally confused state of mind.

The association, in holding fast to its position, points out that customers "are being bombarded with technical information about 4-channel systems, different configurations, players that are not interchangeable, and many not able to play all the different software making its way to the market."

Bow MCA 40-Min. TV-Disk; Player Under \$400

Story Starts on Page 3



TV Cartridges offer golf instructions at Time-Life video center in New York.

ELECTRONICS SALES SOAR

CHICAGO—The electronic entertainment equipment industry is headed for record volume for '72, according to sponsors of one of the winter shows in the Conrad Hilton here Jan. 12-17. Electronic Industries Association (EIA) statistics state consumer electronic industry volume will approach \$6 billion at manufacturer/importer level. All configurations of tape players will reach 20 million units; phonographs, including compacts and components, will exceed 7 million units. The Consumer Electronics Show (CES) Jan. 12-16, sponsored by EIA, is sold out, according to William E. Boss, EIA consumer group board chairman, who said three conferences are scheduled: audio (compacts and components and tape equipment), television (including TV cartridge) and calculators. The Independent Home Entertainment (IHE) show in the same hotel runs Jan. 13-17.

5-Unit Tape-Equipment Chain Reflects Chicago Retail Boom

CHICAGO—There seems to be no end to the expansion of tape and equipment outlets here, according to Ray Atherton, 24, who along with three partners about the same age, has built a five-store suburban chain in less than two years. Moreover, Atherton said Tempo Tapes & Records hopes to expand at the rate of one new store a month starting in March. All will carry components and prerecorded product including open reel, he said.

Formerly in a small film rental business, Atherton said the first store in Oak Lawn started with a stock of 416 LP's. Capitalization now is between \$90,000 and \$100,000. When they saw what the first store was doing, Dan Stanton, Jim Nyberg and Bob Matelis joined Atherton. Subsequent stores opened on 71st St., W. Archer and more recently W. Ogden and Dempster. Atherton promoted heavily, once running 231 co-op radio spots in a week. Volume in the second store doubled after a sign was put up in front. The third store was expanded from 14 x 30 feet to 66 x 25.

In addition to finding the right location and promoting, Atherton believes stores must create their own style of retailing. "We sort of reversed the old W.C. Fields motto 'never give a sucker an even break.' We never hassle anyone." The chain also stresses a deep inventory. "For example, we'll have all of Jethro Tull's product, even import titles." Tapes go for \$4.98; LP's mainly for \$3.77. Atherton next wants to install self-service, hand-hole tape racks and will maintain 3,500 to 4,000 tape titles. Tempo will stress open reel, a point he believes many small stores ignore. Some time next year, Tempo hopes to be racking itself too.

Newest facet is hardware. Ken Rasek, who has experience in equipment, is heading this up. Atherton said he is proud to be offering such lines as Electrostatic Sound Systems speakers. Other lines include Craig, JVC and Garrard. Hours are 10-10 Mon.-Sat. and noon-6 Sun. For Christmas, Tempo will be trying 24-hour operation on the two days immediately prior to the holiday.

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Japan Electronics Assn. Voluntary Export Control

TOKYO—The Electronic Industries Association of Japan (EIA-J) has given the Japanese Ministry of International Trade and Industry (MITI) a list of items agreed upon by EIA-J member manufacturers for voluntary export controls to be enforced by the Japan Machinery Exporters' Association and by MITI in the case of "outsiders" (non-member manufacturers and exporters).

EH to Market Complete Line

• Continued from page 32

which it feels have been neglected by other blank tape companies. Among those outlets on which Electronic Homes will concentrate its blank tape products are mass merchandisers, retail chains, record shops, camera stores, drug stores, hi-fi shops, and mama and papa shops. It will also go to the rack-jobbers and the one-stop operations.

Electronic Homes Co. is at present in the process of structuring a Baltimore-based corporation called Full-Circle of Maryland, which will be the major distribution and marketing arm of all its divisions, including Toyota tapes.

According to Saddler, this company will take distribution a step further than the norm, and will rep all stores week by week, as well as have its sales representatives concentrate on what Saddler calls the specialized tape rackjobber.

Working closely with the International Tape Association, Electronic Homes will also initiate a mass retailer and consumer education program that will cover all facets of the blank tape business. Saddler is also preparing a Toyota Guide to the Cassette, which will be ready for distribution at the June CES Show.

Finance

Indications are that the Toyota automobile company is in some way involved with the production and marketing of the Toyota tape line, but Saddler declines comment on this, admitting only that some off-shore interests are involved in the financing of the corporate venture.

Although all divisions of Electronic Homes have already been structured, the Poladeck Division will not commence marketing product before the 1973 Consumer Electronics Show.

The Westex Division is the national marketing arm of the Westex Corp. and will sell its complete line of hi-fi speaker systems nationwide.

The Richard Manufacturing Division of Electronic Homes is the national marketing arm of the Richard Lighting Corp., and will sell its environmental speaker lamps, also on a national level.

Products from Electronic Homes Co. will eventually be available on an international basis, and Saddler is in the process of negotiating with possible licensees.

RCA Compacts

• Continued from page 32

maple finish, and the Spanish style Ortega, in a choice of pecan or oak, have built-in 8-track players.

Completing the audio products offered are the YZB-527 portable cassette player/recorder which operates on standard house current or four "C" batteries. With an optional retail guide price range of \$59.95 to \$64.95, the YZB-527 comes with microphone, mike stand, neck cord and blank cassette. An earphone is also provided for private listening.

The RZC-379 is a new top-of-the-line AM/FM table radio with wood cabinet, sealed speaker, sliding volume and tone controls. Optional retail price is \$89.95.

Barring another upward revaluation of the yen against the dollar or imposition of a surcharge on Japanese exports, the voluntary export controls are expected to be enforced by the Japan Machinery Exporters' Association and MITI (not EIA-J) for a one-year period retroactive to Sept. 1, 1972, on the basis of f.o.b. value, Japan loading ports, not according to quantity.

The list contains 24 items:

1. Radio phonographs, stereo system, console type
2. Radio phonographs, stereo system, table type
3. Radio phonographs, stereo system, not elsewhere specified (nes)
4. Radio phonographs (nes)
5. Radio broadcast receivers incorporating sound recorders or reproducers (nes)
6. Radio broadcast receivers with clock, incorporated with FM tuner
7. Radio broadcast receivers with clock, not incorporated with FM tuner
8. Radio broadcast receivers for motor vehicles, excluding those with clock
9. Portable type radio broadcast receivers, incorporated with FM tuner, excluding those with clock
10. Portable type radio broadcast receivers, not incorporated with FM tuner, excluding those with less than two transistors and with clock
11. Radio broadcast receivers, incorporated with FM tuner, excluding those with clock (nes)
12. Radio broadcast receivers, excluding those with less than two transistors and with clock (nes)
13. Hi-fi speaker systems
14. Audio frequency electric amplifiers for hi-fi
15. Cathode ray tubes for color television receivers
16. Cathode ray tubes for television receivers (nes)
17. Receiving thermionic valves and tubes
18. Tape recorders for motor vehicles, cartridge type
19. Tape recorders for motor vehicles (nes)
20. Tape recorders, open reel type, capstan driven, excluding those for motor vehicles
21. Tape recorders, open reel type (nes)
22. Tape recorders, cassette type, excluding those for motor vehicles
23. Tape recorders, cartridge type, excluding those for motor vehicles
24. Tape decks, including those of cassette

Tape Co.'s Exit Hot Rod Show

CHICAGO—The International Championship Rod & Custom Car Show here recently attracted only one marketer of prerecorded tapes in contrast to several a year ago. The lone exhibit, unmarked except for a sign offering 8-track tapes at two for \$5, displayed K&M logo tape and another brand labeled simply "Royalty Tape."

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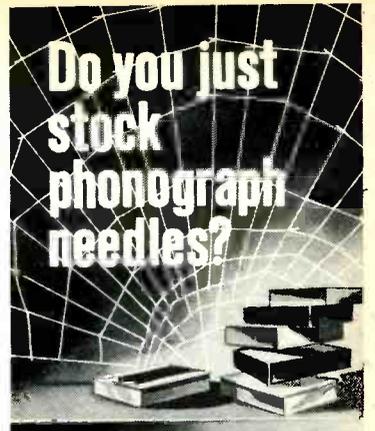
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Retailer Flays Pricing

By MAURIE ORODENKER

PHILADELPHIA—The emphasis on "low price" to woo customers to an audio shop angers Bernard Rappaport, owner of Sound Service, Inc., which maintains audio stores in the far Northeast section of Philadelphia and in suburban Flourtown, Pa.

"One of the greatest fallacies is the belief of unsuspecting customers that buying at the lowest price is an achievement to be proud of," said Rappaport. "And another great fallacy is that certain stores have some hidden powers which enables them to offer top quality products at prices lower than their competition. In both cases, the customer is the loser."

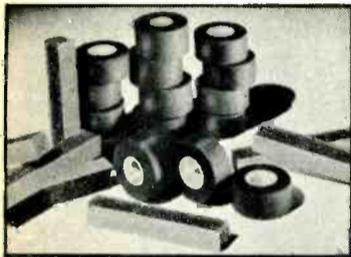
"I've been in this business for about 20 years," said Rappaport, "and it amazes me that the only concern of some customers is the price of a product and that customers are so easily fooled by a low-price policy of a store. For a long while, the stereo industry was one

of the most honest and cleanest around. In recent years, manufacturers, in their hunger for more dollars, have allowed some retailers to run crazy with low prices.

"There isn't a store in the Philadelphia market, including the biggest discount chains, which can sell cheaper than any other store. What happens is that they feature low end merchandise or use low prices to entice customers into stores. Then, under the guise of being 'temporarily' out of the advertised special, try to sell the customer up into regular equipment lines. This is called the old 'bait-and-switch' selling approach, and reputable stores don't operate in this way."

Rappaport further pointed out that the art of electronics requires a store to have a fully-staffed service department of qualified electronic technicians schooled in wiring homes as well as in repair, plus salesmen on the floor who are qualified to know more and do more than just write orders.

"Ordinary sales clerks can't do an effective job in stereo. They must have some knowledge of electronics, how sound systems operate, and what can be expected in the future in the way of new developments. A store which sells on low price alone can't afford these type people and, really, isn't interested in the customer—only his money."



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#203	2.83	2.55	2.45
#611	1.68	1.50	1.39

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SC-30	1.10	1.06	1.01
SC-30 High Energy	1.43	1.39	1.32
SC-60	1.30	1.26	1.18
SC-60 High Energy	1.92	1.58	1.49
SC-90	1.94	1.90	1.76
SC-90 High Energy	2.51	2.47	2.23
SC-120	2.52	2.48	2.39

"Casetron" Cassettes Assembled With Screws (in Noroko-type Plastic Box)

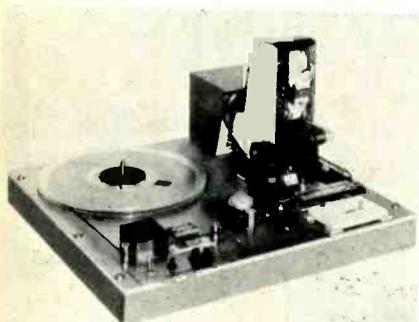
C-30	.52	.48	.45
C-60	.62	.58	.55
C-90	.82	.88	.85
C-120	1.02	.98	.95

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

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Superscope's N.Y. Dist. Suit Sets Fair Trade

LOS ANGELES — Superscope, Inc., has obtained a preliminary injunction barring fair trade violations by All Brand Component Distributors, Inc., New York.

The court determined in its decision that Superscope has established the right to bring fair trade enforcement actions against non-signers in New York State, and stated the firm had taken the proper steps to insure equitable enforcement of its fair trade policies against all retailers in the New York fair trade jurisdiction.

The New York State Fair Trade Act allows that willful sale of a trademarked commodity at an amount less than the fair trade price established by the manufacturer or distributor of that commodity constitutes the tort of unfair competition.

Paul Markoff, general sales manager of the firm, said the action was brought to restrain All Brand from selling, in New York, Sony products distributed by Superscope at "amounts below the stipulated minimum fair trade prices established by Superscope."

Audio Mag Dist.-Rep. Program

Continued from page 32

available to accounts working through distributors.

"What all of this is doing," Lantz continued, "is placing the independent on a par with the biggest accounts we have as far as service is concerned. The independent now has inventory control, local delivery and an awareness of new products and programs. He can also purchase less than the standard lot amounts from us and the distributor can move the rest to another account."

"The key to a successful distributor program as far as I'm concerned," he added, "is to make sure it's in tune with the reps and not hurting them in any way. It's up to the reps to sell the distributor. And we're also pulling in a lot of leads from advertising. A lot of retailers call or write us about Tracs. We will answer him and include a brochure about our product. We also tell him that a copy of his letter has gone to the rep in his area. The rep will then call the dealer and see if he or a distributor can do the job best."

On the opening up of the new avenues of distribution, Lantz said, "We certainly recognize the importance of the mass merchandiser, but this recognition is no reason to ignore other areas of the market."

"For example," he said, "the distributor program is really giving us our first entry into the markets where Tracs Plus is likely to sell extremely well. More and more of our distributors are getting involved with hi-fi specialty shops and TV-appliance stores. These outlets are becoming more involved with high-end tape hardware, and it is natural that they would want a step-up software line. The consumer is buying better equipment, and he wants a higher grade tape, such as Tracs Plus which is cobalt doped or any high grade tape to use with this equipment."

College bookstores are another area that distributors are helping to open up for Audio Magnetics and Tracs. "There are a lot of large college bookstores and campus cops, but sometimes the rep can't get there," Lantz said. "You may have 25,000 students in a town with a population of 10,000, and the rep normally wouldn't be visiting those towns. But the distributor is already there and already servicing the bookstore with other items. Our research has shown that students are heavy users of blank tape, and there is enough business to make it worthwhile for the distributors to work with us. What these outlets really are are retail stores on college campuses, and we've gone as far as to take out ads in college-oriented publications."

"The distributor program is an ongoing program," Lantz said. "We will not drop it once these new avenues are fully opened. The coverage area is too broad and too good. By the same token, I don't see us ever going 100 percent to a distributor program. A great many of our large accounts, or anybody's large accounts for that matter, want to buy direct. They have the warehousing facilities, the inventory control and often, computers. They don't really need a distributor because they are distributors themselves."

Talking about training again, Lantz said, "The object is to sell through, not to, the dealer. This is true whether the rep or the distributor handles things. Teach the dealer how to sell more, don't tell him to buy more. This goes back to our training cross-over between us, the rep, distributor and dealer himself. There are periodic meetings and a meeting anytime a new product or program goes out. The more our distributors, how numbering between 40 and 50, and our 21 rep organizations know about the product line, the more comfortable they will be in selling."

Bow MCA TV-Disk

Continued from page 3

22 MCA films, both color and black-and-white, ranging from 1930 to 1972 productions.

"The productions span the entire historical spectrum of changing film technology," he continued, "and the ability to produce a balanced uniform print from these heterogeneous mixture of widely divergent film sources and to transfer each of them through the replicated disk indeed confirms the disk's versatility."

"We are making minimal reference to the manufacturing, marketing and distribution of the system. The Stanford Research Institute is making an intense, in-depth study of these fundamentals for us. We prefer to await their recommendations." The recommendations should be available by the end of January.

Some target areas for the system, however, mentioned by executives included record and tape outlets, department stores and mass merchandisers, drugstores, independent TV and appliance outlets, catalogs and gas stations.

Hardware Unit

The multi-disk hardware unit allows the consumer to stack up to ten disks for a playing time of six and two thirds hours and can play pre-recorded material in color or black and white when fed by an appropriate distribution amplifier. There are six push button controls on the front of the machine. This unit will retail for under \$500. Capability also allows action to be frozen. The single disk player will retail for under \$400.

Motion picture film can be fed directly into the unit's mastering machine from a film chain or transferred to professional magnetic videotape which is then played into the disk mastering unit.

Certain other components are available on the system, including a playback head system to maintain automatically head to disk spacing.

Other features of the unit include: the ability for the unit to be fed to an unlimited number of standard television receivers or monitors at the same time when fed by an appropriate distribution amplifier; two channels of audio available for stereo and other special applications; pick-up heads available to work with either rigid replica disks or flexible replica disks; random access to stored information; digital counter; and frame crawl feature.

The disk revolves at 30 revolutions per second. The reason for recording on one side only is for allowing the playing of a complete LP without interruption to turn over the stack. The playback laser is meant to last 9,000 hours, and replicating cost, not including the cost of the program material, is 40 cents per disk.

There was no official comment on when this system might hit the consumer market, but with the exception of a full hardware stock, everything appears to be in preparation with 1973 a likely date. Packaging is set, the firm has more

than 11,000 programs available, disks can be pressed at any time and some marketing plan is in the works.

The ramifications of this system for the record and tape industry could be immense, particularly as a consumer item. The \$400 to \$500 price range fits into what is commonly referred to as mass merchandising price ranges. The fact that the unit is playback only may well be a help in hitting the traditional record and tape dealer, who is more oriented to this type of product. In addition, a disk can be displayed and distributed through established means, and MCA Records has just converted completely to its own all-branch distribution system.

In addition, the firm has prepared catalogs on how to operate the system, catalogs on educational and entertainment disks and other smaller brochures.

One of the catalogs features a back inside page pointing out that the consumer can have a "film library at LP album prices, \$1.99 to \$9.95 per subject to play on your home television screen." Listed are items such as feature film hits, newsreels, classics, cultural, travel, language and documentaries.

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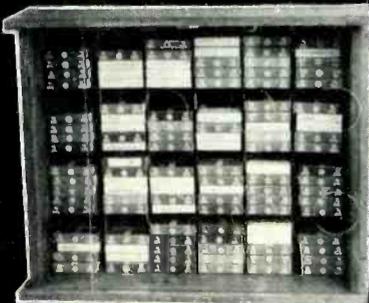
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Tape In Europe: Business Is Good

By Richard Robson

(Tape Editor, Music Week)

Tape products are selling better and better on the Continent. With Christmas just around the corner, tape should be a major gift item. The following pages present reports from European markets on the state of the tape business.

LONDON—Around 15 percent of all recorded music in England is now sold on cassette or cartridge. Although the market in this country is still lagging behind most other European territories, tape sales are finally beginning to pick-up with everything pointing to this Christmas being the best ever for cassettes and cartridges.

With more and more LP's being released on tape as well as disk—there are now over 9,000 titles available—every record company without exception is reporting a tremendous surge in tape business. Almost all firms say that their cassette and cartridge sales are now at least double what they were last year while some are reporting increases of 200 and even 300 percent.

In fact, producing enough tapes to fulfill orders is continuing to be the biggest headache facing most manufacturers even though many firms have been expanding production facilities this year.

EMI is finding demand still outstripping supply while Decca, whose tape sales during the second quarter of this year were up by a staggering 270 percent over the same period in 1971, is also finding the latest sales surge is putting considerable pressure on its Bridgenorth, Shropshire, duplicating plant, necessitating an increase in its production capacity.

CBS, too, has been faced with the same problems and in an effort to overcome production difficulties has recently doubled its duplicating equipment, increased assembly staff by 50 percent and generally expanded its tape factory at Aylesbury.

The continued growth of non-record outlets selling tape allied to the spurt in 8-track sales during the past



Cassettes are assembled at Precision's Dagenham, Essex, assembly line. This Christmas tape looms as a major consumer purchase throughout all of Europe.

12 months have been key factors in the overall expansion of the market.

The special tape sales forces which both Polydor and Phonogram have decided to form next year underline the increasing importance record manufacturers are attaching to the non-record outlets. In fact, CBS and Decca are now the only two major firms still planning to use solely local distributors and wholesalers to service non-record accounts with tape product.

The Polydor tape sales force will go into operation in January of next year and will comprise five sales representatives who will report to the firm's five area sales managers. The reps will only sell to garages, motor accessory shops, hi-fi stores and photographic shops.

Cartridge sales are particularly strong through non-record outlets and the firm's recent entry into the 8-track market in this country is likely to have prompted its decision to form a separate sales team.

Phonogram, which also recently moved into the 8-track market, is, too, planning to have its tape force operational by the beginning of next year.

The first company to fully appreciate the potential of the automotive and photographic outlets was Precision. Around 65 percent of Precision's total business is done through garages, motor accessory stores, filling stations and photographic stores and around 75 percent of the cartridges the company is shifting go through the same outlets.

RCA's tape sales through non-record outlets have also increased dramatically recently, much of the expansion being due to the firm's tape team.

The renewed interest in 8-track is linked with the growth of non-record outlets which, particularly in the automotive sector, tend to be more 8-track than cassette oriented. Two years ago sales of cartridges in this country were minimal and many industry leaders were predicting that the endless loop system would never be successful in the U.K. However, since then, 8-track has been going from strength to strength, largely because it has become the established configuration for in-car entertainment, and while cassette is still the market leader, some companies are selling nearly as many 8-track tapes as cassettes.

On the automotive side, Chrysler has become the first mass motor manufacturer to take the plunge with tape and is offering as an optional extra on its complete range of cars a Chrysler-branded 8-track unit. The firm is planning to introduce more in-car tape players next year while nearly 200 Chrysler main dealers are already stocking cartridges for the music-loving motorist.

Filling station chains and garages are also starting to back tape. Precision cassettes and cartridges are now on sale at nearly 400 Shell filling stations under a major deal signed between the two companies in September.

The deal was a major breakthrough for Precision. Virtually every record and tape company has been negotiating at some time or another with all the major oil firms who so far have been reluctant to commit themselves other than to give tape a try at selected sites on an experimental basis.

The marine market is another new sales area that tape manufacturers are anxious to break into. In a major effort to try and persuade the many thousands of private boat owners in the U.K. to install stereo in their craft, Precision has teamed-up with three other companies to launch what is in effect a special tape and equipment racking service for marine outlets.

The three other firms involved in the scheme are Film & Television Production Services, which has designed and manufactured the racks, Lear Jet, which is handling the hardware side of the operation, and J. G. Meakes, a big marine manufacturer, distributor and retailer, which will be responsible for putting the racks into outlets.

Each rack stands over six feet tall and comprises an equipment demonstration console displaying three Lear Jet cartridge players and a tape merchandiser that holds a specially-picked selection of 88 top-selling Precision 8-track tapes.

The complete rack with tape and the three players is being offered to marine dealers at \$740 including purchase tax.

There is little doubt that the growth of 8-track and the non-record tape outlets were in fact the main reasons for Phonogram and Polydor moving into the cartridge market. Neither company is duplicating its cartridges at the joint manufacturing and distribution facility, Phonodisc, as the factory is only tooled up for cassette production and after exhaustive evaluations, at Polygram's headquarters in Holland, of every major U.K. tape duplicator, an exclusive manufacturing deal for both firms was signed with Decca.

Polydor made an initial 8-track release of around 20 items in September. Included were tapes by Bert Kaempfert, Jimi Hendrix, Melanie, Cream, Taste, Rory Gallagher, the New Seekers and David Rose.

Phonogram also issued an initial batch of cartridges in September—among the titles were Rod Stewart's "Gasoline Alley" and "Every Picture Tells A Story," Nana Mouskouri's "Over And Over," Black Sabbath's "Master Of Reality" and "Paranoid" and Syd Lawrence's "Something Old, Something New."

The move by the two companies put to an end several months of industry speculation over how much longer the two firms could remain exclusively committed to cassette.

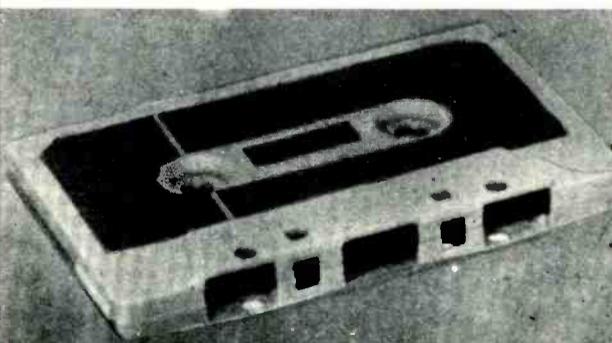
Although tape sales are beginning to fall more in line with LP's, it is still mainly a middle-of-the-road market. Manufacturers feel that with a few exceptions, pop cassettes and cartridge sales are being slow to pick up because many young consumers who would normally buy this type of material are recording their own albums on blank cassettes. The older type of consumer, however, who buys easy-listening type of material would not bother to record his own albums.



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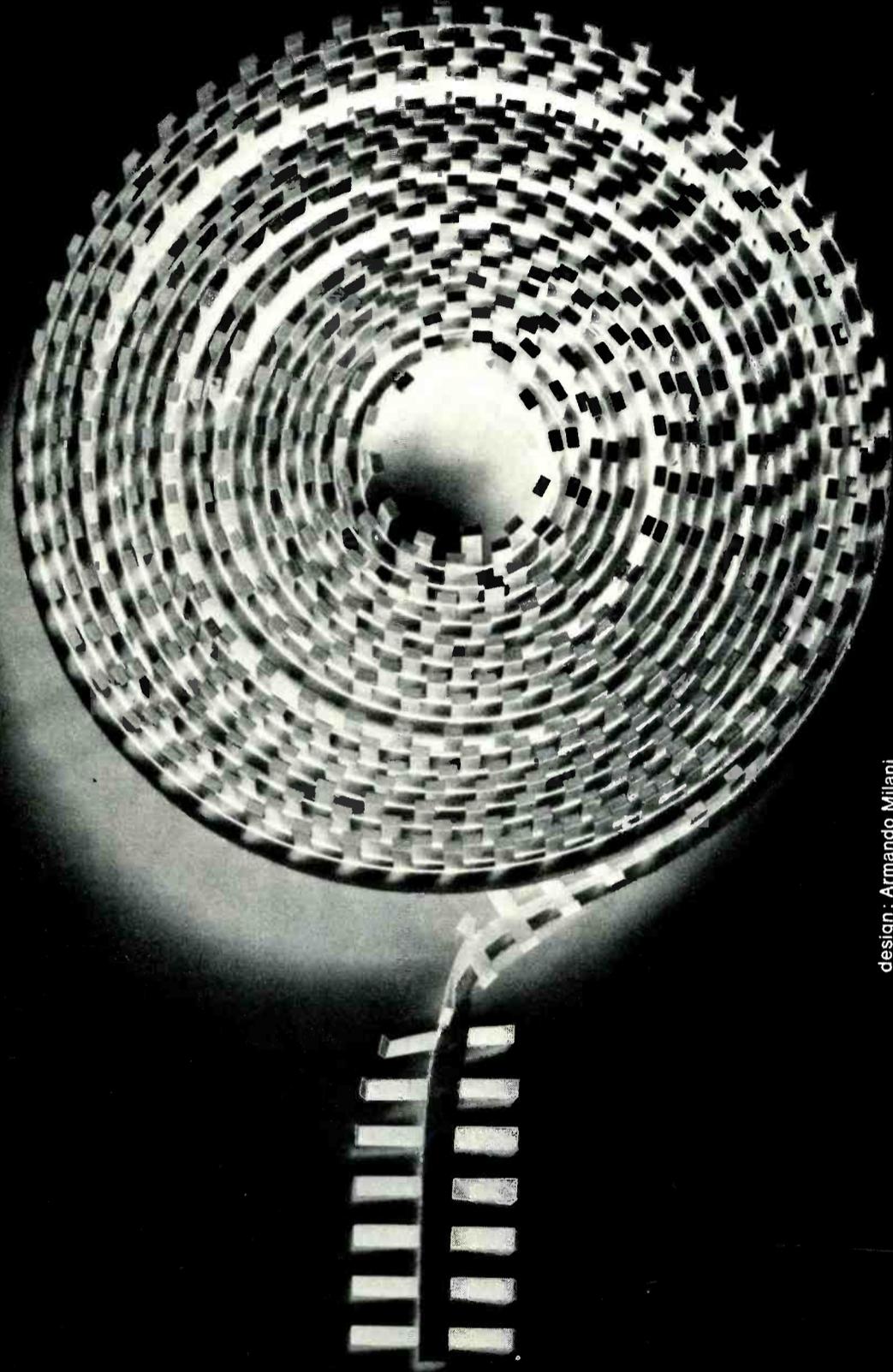
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TAPE EUROPA

France: Sales Keep Going Up

By Michael Way

PARIS—Sales of pre-recorded cassettes and cartridges in France have more than doubled in the past three years from nearly 1.4 million units in 1969 to 1,941,000 units in 1970 and then to 2,868,000 in 1971. Official figures do not give a breakdown of sales of each configuration but Phonogram says that its cassette sales for this year are currently around the 750,000 mark and will rise to about one million units by the end of 1972. This figure will be 40 percent up on sales last year.

The cassette system in France has greatly benefited from the availability of a wide range of hardware which has been largely denied the cartridge market because of government restrictions on imports from Japan. These restrictions are not expected to be lifted and are the source of considerable annoyance among 8-track firms particularly as the governments of other European countries such as Belgium, Holland and Germany are considerably more benevolent about imports from Japan. Indeed, more than half the cartridge units in use in Germany are estimated to be of Japanese origin.

However, one concession the French government did make at the beginning of this year was to lift restrictions on imports from Hong Kong, South Korea, the Philippines and Taiwan which has enabled a slightly freer inflow of foreign-made equipment.

At present there are estimated to be around 300,000 combined radio/cassette players in use and the figure is expected to rise to 500,000 units by the end of the year. There are now more than 19 million private cars registered here.

The penetration of cartridge hardware is harder to estimate. It is all mainly imported from a variety of overseas territories. Stereo Jaubert's Horizon series is one of the few French-made 8-track hardware lines and the firm will shortly be launching a car cartridge unit to sell for around \$80.

In contrast, the range of cassette equipment available is now extremely wide and embraces everything from cheap portables to sophisticated home hi-fi tape systems. Philips alone has recorded a 25 percent increase in all tape equipment sold this year with sales of car players up by 54 percent and portables up by 38 percent.

According to current unofficial estimates, ownership of car tape players outnumbers that of home systems three to one and motorists buy an average of 15 cartridges per year or, if their car is fitted with cassette, 25 musicassettes per annum.

Opinions on the progress of 8-track, which was introduced after cassette and still takes second place in terms of market share, differ widely. Cartridge manufacturers claim that at least in the car, if import restrictions were lifted and local production stepped up, 8-track could overtake cassette.

But others feel that cartridge could easily die out altogether because cassette is becoming so firmly entrenched. However, all record companies are releasing albums in both formats, most firms having signed deals with Mood Music and Stereo Jaubert for cartridge duplication.

In line with most other countries, more and more tapes are being sold in France through non-record outlets such as garages, motor accessory shops, photographic stores and supermarkets. Also, several French motor manufacturers and importers of foreign cars have started offering cassette players with new models. The move has in fact prompted the comment from Phonogram that it seems that car manufacturers in general are opting for cassette for in-car entertainment rather than cartridge.

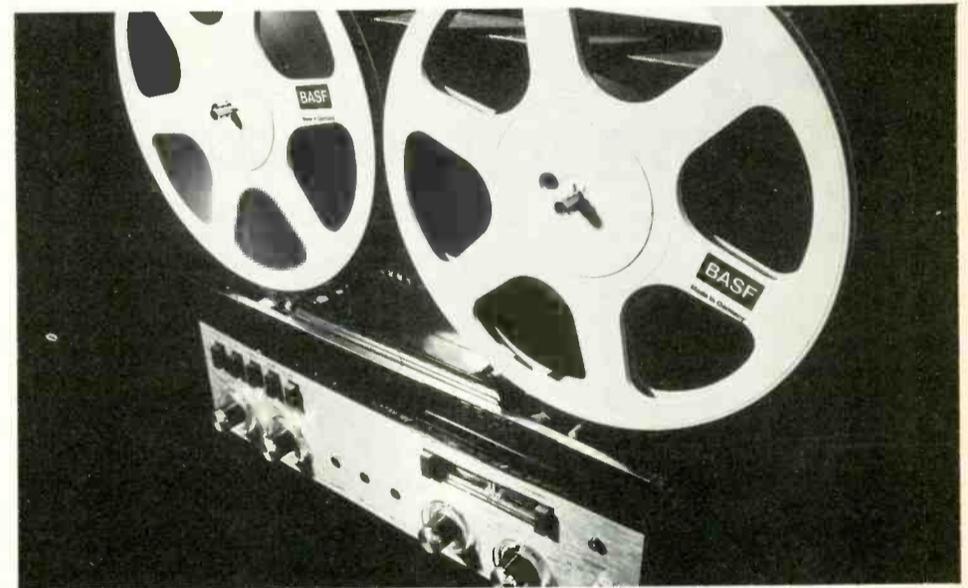
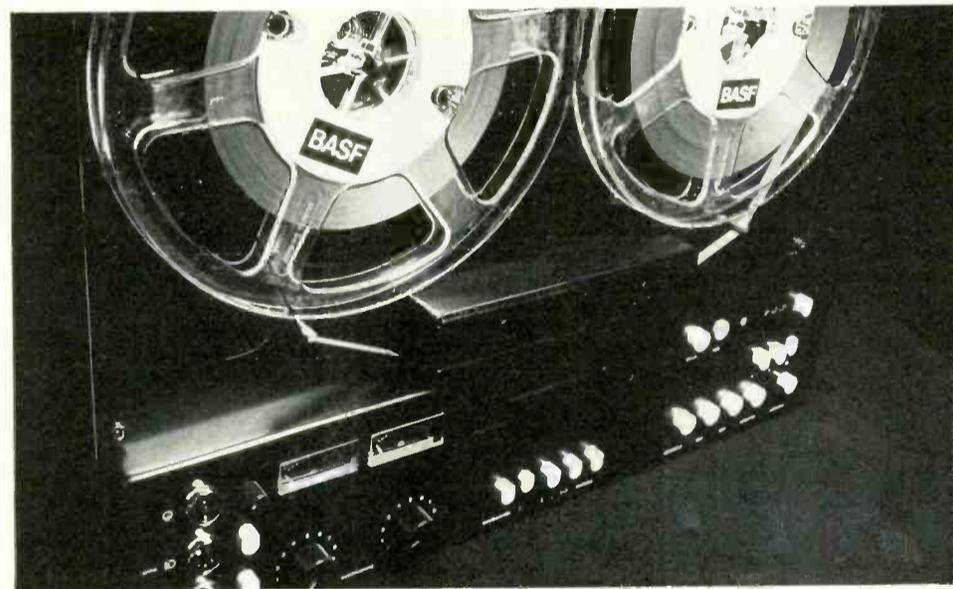
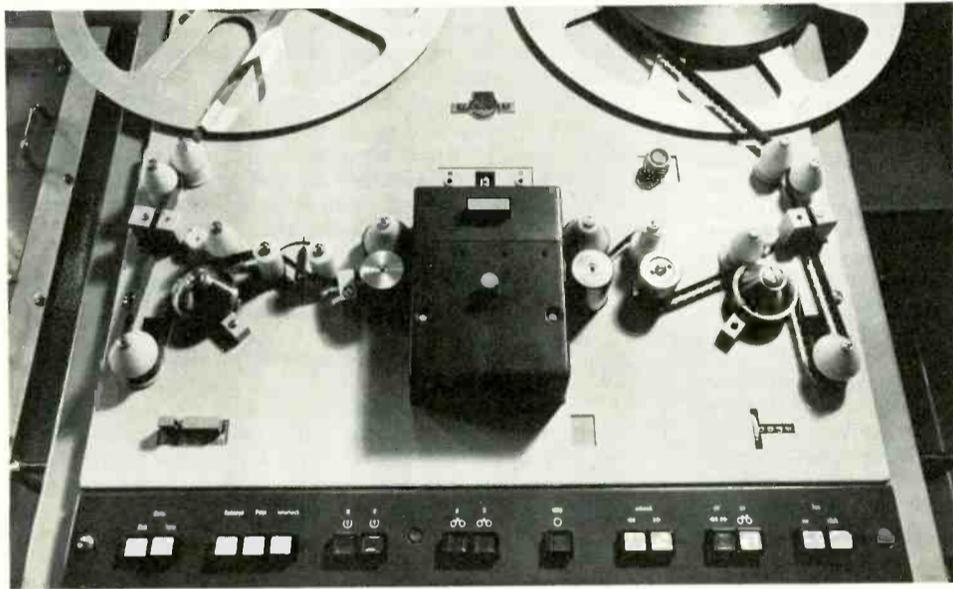
Imports make up a large share of the total French software market. In 1970, imports totalled 548,835 cassettes and cartridges, more than double the 1969 figure of 221,379 units.

Mood Music, one of the main local 8-track producers, currently has an output of 50,000 cartridges and 100,000 cassettes per month. One of the firm's directors, Rolf Spaar, estimates that cartridge has around a 20 percent share of the total tape market and added that his firm alone produced 450,000 8-track tapes last year. To keep up with the increasing demand for extra cartridge production capacity, Mood has moved to new larger premises at St. Cloud outside Paris.

In line with most other countries, the pre-recorded open reel market in France is continuing to decline even though there are estimated to be still one million open reel tape recorders in use in the country.

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Cassettes in Sweden Are Moving Ahead

By Kjell Genberg

STOCKHOLM—The cassette market in Sweden is growing and taking a still bigger share from the 8-track cartridge—exactly as in Finland and Norway, even if the trend is not quite so distinct as in those other Scandinavian territories.

Tape sales are split as follows: 55 percent cassettes and 45 percent cartridges and, in units sales, pre-recorded tapes are now accounting for about 10 or 11 percent of the total music market.

The pre-recorded tape market grows at the rate of about 15 percent a year in units and there is also a very big market in blank tape. Most blank cassettes are used for office and educational purposes and they have almost completely taken over from the reel-to-reel system.

Sweden has little problems with illegal duplication, but there is the problem of imports of protected material. Direct importers have been warned by the Nordisk Copyright Bureau that they must pay license fees to the local representative and once the importers receive a contract they tend to cease operations rather than pay mechanical rights locally. The international action taken by the IFPI has also shown results here.

Taste in tape music is different in Sweden from taste in records—and some industry people argue that taste even differs between cassettes and cartridges. The 8-track cartridges, for instance, sell very well when it comes to domestic recordings of country and western and rock music; but the cassette repertoire demanded in Sweden is much more closely allied to the Swedes' taste in disks. Santana and Simon and Garfunkel are big sellers on cassette.

Most cassettes are sold through conventional record outlets whereas cartridges predominate in gas stations and auto accessory stores. Cartridges, needless to say, secure most of their sales in the automotive field although in-car cassette hardware is making rapid strides. Between 10,000 and 15,000 cassette car units were sold

Holland: Sales Spiral Upward

By Bas Hageman

AMSTERDAM—The growth of the tape market in Holland over the last seven years has been quite dramatic.

Latest unit sales statistics available from the Dutch Statistics Office are for 1970 and they indicate that in that year tape sales were broken down into 900,000 cassettes, 80,000 reel-to-reel spools and 50,000 8-track cartridges. In percentage terms cassettes account for 87 percent of the market, reel-to-reel 8 percent and cartridges 5 percent.

Blank tape unit sales in 1970 were 7 million and sales of all configurations of pre-recorded tape amounted in value to \$6.5 million. The figure of 1972 is estimated at around \$9 million, or 12 percent of total music turnover.

Eight-track sales have increased considerably in the last year and although exact figures are not available, reliable estimates indicate that the increase could be on the order of 300 percent. Much of this growth has come from the automotive trade.

In 1969 there were estimated to be 100,000 cassette players in use in Holland. This figure was doubled in 1970 and today there are reckoned to be 400,000 tape playing units—of all configurations—in operation.

The repertoire of pre-recorded tapes available in Holland embraces 8,000 titles and most album releases are now issued simultaneously on disk and cassette and/or cartridge. Tape buyers seem to favor middle of the road material, popular classics and easy listening.

There has been some litigation against tape pirates in Holland but illegal duplication is not a major problem.

this year compared with the cartridge figure of between 20,000 and 25,000.

In the home, the cassette is by far the most favored of the two configurations, but the biggest sales are in the field of portable cassette players. Almost all playback units are imported into Sweden, coming predominantly from Japan, Germany and Holland.

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The Finnish Scene

Rack Jobbing, Tape Club Spur Cassettes

By Kari Helopaltio

HELSINKI—The major growth of the Finnish tape market has really occurred within the last two or three years. It could reasonably be described as an explosion because from an almost nonexistent phenomenon, tape has in a relatively short space of time become a vital and integral part of the country's music industry. Right now, cassettes are the dominant tape medium.

The foundations were laid in 1968 and 1969 when budget price cassette recorders, manufactured mainly by Philips, Hitachi and Sanyo, first caught the eye of the teenage consumer.

Inevitably the first excursion into the world of tape involved, for most users, blank tape upon which they recorded the programs of their choice. A popular radio chart program like "Lista" was ideal because it offered, twice a month, all the current top hits and the best of the new releases. This really hit the sales of singles but it ensured a prosperous future for the cassette market.

However when Yleisradio's popular music department got a new chief, Otto Donner, he did the record industry a favor by axing the "Lista" program. This represented a real break for the producers of prerecorded cassettes and this began very

quickly to be reflected in the sales figures.

It was during 1971, however, that the tape industry began to enjoy a boom. Sales of prerecorded material leapt up by 300 to 400 percent and blank tape, whose imports were equal in value to that of imported records (\$2 million annually) sold as never before. Heavy competition in the blank tape market saw prices slashed by 50 percent with a good quality C-60 cassette being obtainable at \$1.50—the same price as a single.

Despite the boom in blank tape and the striking expansion of the budget album market, prerecorded cassette and cartridge sales have been amazingly good in Finland. With more and more album material being released in this form—especially local product—the tape market has grown to a point where it now represents 35 percent of the total music market.

Sales figures computed by the Finnish IFPI group for the first half of 1972 show that cassettes have an 80 percent share of the market. This means that the Philips system has drawn way ahead of the cartridge since 1970 when the two configurations had a roughly equal share of the market.

Blank tape sales, needless to

say, are immense compared with the prerecorded sector.

Unofficial estimates show that the number of record playing units in operation in Finland (about 250,000) may already be exceeded by the number of tape players. This is a high penetration for a country of 4.7 million people and fewer than one million family units.

What has helped the rapid expansion of tape sales has undoubtedly been the advent of tape racking; and, in addition, the Fazer Music Club, with 50,000 members, has built up a big tape turnover. The club members, mostly middle class people over 25, a high proportion of whom are housewives, are entitled to buy a minimum of four

albums or cassettes a year with a price reduction of 50 percent. The cassettes have sold well through the club because they are so easy to handle from the point of view of mailing.

Continual expansion in the tape sector is generally forecast by all industry leaders and by 1975 the tape market is expected to

(Continued on page 44)



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Austrians Love Cassettes

By Manfred Schreiber

VIENNA—Musicassette sales in Austria this year are expected to be 89 percent up on the figure for 1971. This compares with an anticipated increase in disk sales of between 15 and 20 percent over last year's turnover of \$17.4 million.

The Austrian tape market is dominated by the cassette configuration and although cartridge sales are expected to double this year, they are still unlikely to amount to more than a paltry \$18,000 in value. However, the

cartridge configuration is generally expected to enjoy a fast rate of growth over the next year or so.

Tapes have a 15 percent share of the total music market in Austria with musicassettes 94 percent, reel-to-reel 5 percent and 8-track cartridges 1 percent.

Most popular tape repertoire is middle-of-the-road, pop and folk music; there is very little demand for classical repertoire even though classical recordings account for 15 percent of disk sales in Austria.

Sales of cassette players have risen spectacularly by 80 percent this year and should by year's end have totaled 400,000 units. Blank tape sales, correspondingly, are also increasing. In 1970 unit sales of blank cassettes were 500,000. They jumped to 625,000 in 1971 and this year are expected to be up a further 25 percent at 780,000.

Sales of 8-track hardware, though growing in the automotive field, are still very slow because of the high cost of equipment.

... And So Do Norwegians

By Espen Eriksen

OSLO—Although the 8-track system was the first to become established in Norway, the cassette has caught up fast. Last summer sales of cassettes and cartridges were about equal; but

this year 75 percent of prerecorded tape sales are accounted for by musicassettes.

Tape was quick to gain acceptance in Norway—where radio

reception tends to suffer because of the country's topography.

The early gains of the cartridge—which sold mostly to car owners—were offset by a very powerful Philips promotion for the cassette and the trend was accentuated when music retailers, noting that auto suppliers and gas stations were tending to corner the 8-track market, decided to back the cassette. An additional factor in the turnaround was the relative lack of home 8-track units.

"However," says EMI tape manager Fredrik Mueller, "it's not that cartridge sales are diminishing but simply that cassette sales have increased dramatically." And with the quadraphonic facility and the fact that Philips and Polydor have entered the 8-track market, talk of the eventual disappearance of the 8-track configuration is generally regarded as being well wide of the mark.

Mueller estimates that tape sales are currently running neck and neck with disk sales, but Phonogram's Mikkel Aas doesn't see this stage really being reached until the beginning of the '80s.

"The tape market," he says, "increased by about 33 percent in 1971 and this year's increase should be on the order of 20 percent." Most companies endeavor to release disk and tape LP's simultaneously although Aas says this can be a problem for companies who have to have their duplication done abroad.

Blanks Big In Denmark

By Knud Orsted

COPENHAGEN—Although Denmark has a high penetration of reel-to-reel and cassette players—400,000 of each in a country of 4.9 million people—sales of pre-recorded tape are far lower than might be expected because of the large volume of home duplication that is carried on in the country.

With public lending libraries lending out records at the rate of one million a year (see Billboard's Spotlight on Scandinavia, Nov. 18) the incidence of dubbing records onto cassette and reel to reel tape is alarmingly high.

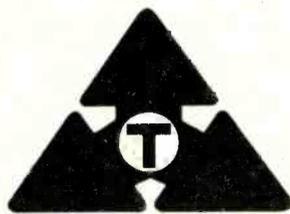
Blank tape sales, as a consequence, are extremely impressive.

(Continued on page 44)

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Ireland Sees Tape Yule But Pirates at Work

By Ken Stewart

DUBLIN—Tape is on the move in Ireland, as interest in and demand for the product increases at a considerable rate.

Take the case of Irish Record Factors. A year ago, tapes accounted for 10 percent of all business; this year, the figure is exactly double that.

"The business now definitely favors cassettes," says IRF's Michael Geoghegan. "I would say for a long time tapes and cartridges were practically confined to the car trade. They're now going far beyond this field.

"Cassette machines are usually recorders as well — and that stands very much in their favor. Then there's the Dolby system. The advantage that 8-track used to have has now been wiped out by the Dolby system."

Tony McEvoy, of Demesne Su-

per Stereo Sound Ltd., points out that, proportionately speaking, Ireland has outsold the U.K.

"A year ago, we were outselling the U.K. three to one. Demesne has been dealing in tapes for nearly two years. We felt it was the next step in progression from the point of view of convenience."

"In our case," he adds, "we're dealing outside the shops—with electrical dealers and wholesalers—as well as with the shops. We have found that cartridges account for 45 percent of the tape business."

Early in 1972, Demesne installed background systems and a small range of car stereos and tapes in eight Esso outlets in the Dublin area as a pilot scheme. Sales through these outlets have not been dramatic, but they have shown a steady increase.

They're the Irish distributors, too, for Pickwick International, a company which is going into tape on a huge scale. By Christmas, 72 titles will be available on 8-track and cassettes.

Polydor's John Woods estimates that tapes now account for between 20-25 percent of the total music market in Ireland.

"Working on the Precision Tapes catalog, sales are 35 percent on cartridges, 65 percent on cassettes.

Regarding tape sales, Woods says reaction is quite mixed. "It's because there's quite a bit of competition in the quality of tapes available. There are lines that use inferior tape."

One problem facing the industry is that of illegal duplication.

(Continued on page 44)

Czechs Use Blank Reels at Home

By Lobomir Doruzka

PRAGUE—Although still in an early stage of development, the tape market in Czechoslovakia is growing to where sales between 1971 and 1972 are expected to increase 300 percent. And by the end of this year, tape should be 13 percent of total music sales. This estimate embraces

both pre-recorded cassettes and blank open reel tapes. Eight-track cartridges are, as yet, unknown in Czechoslovakia.

Although cassette sales are growing at a very fast rate—they could well show a 400 percent increase in 1973 over 1972—blank reel-to-reel tape sales are still

far more abundant, constituting this year some 80 percent of total tape turnover.

There are several reasons for this. First of all, for the teenagers and people in their early 20's who are the main buyers of tape, home recording is the best and often only means of acquiring recordings which are normally unobtainable on the official record market.

Most tape on sale is produced here by Film Laboratories whose output accounts for 75 percent of total sales. The remainder is accounted for by imported tape, largely of Agfa or BASF.

Major producer of tape hardware is TESLA whose output will total 400,000 tape recorders in 1973. The production program embraces 27 different models and this gives an indication of how widely tape recorders are used by young people. Monaural recorders still predominate, but

(Continued on page 44)

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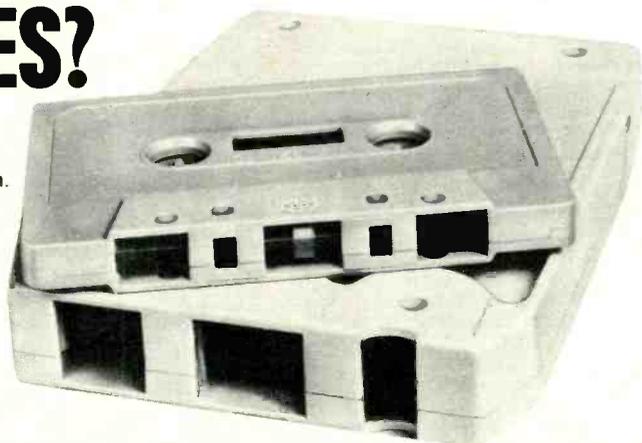
More
Tape Europa
Page 44

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International News Reports

Oord Puts New-Look Plans For EMI Into Operation

By PHILIP PALMER

LONDON—Managing director Gerry Oord's blueprint for a new-look EMI Records, effective Jan. 1, will include: the worldwide introduction of the EMI name as a label resulting in a cutback of domestic labels; two separate sales forces; the strengthening of the international sales and middle-market divisions and several senior management changes.

Oord, who took over EMI Records two months ago, has planned the changes to allow him scope to concentrate on a&r matters, and he has unloaded a greater part of his administration and other duties to a new management committee.

Roy Featherstone, previously general manager of the pop division, now becomes director of repertoire, assisting Oord in acquiring new product, particularly American labels and artists. Fi-

nance director Reg Palmer becomes director of finance and administration and takes over three areas, previously the responsibility of the managing director, the HMV record shop chain, administration and personnel.

Kaupe Named

Alan Kaupe, head of information, assumes the title, general manager of the newly-formed promotion division, which will cover radio and TV, advertising, sales promotion, dealer services, press relations and creative services. Palmer, Featherstone, and Kaupe will join Oord's recently appointed executive assistant, Malcolm Brown, on the new management committee. Oord has also given Roy Matthews, head of the record and tape factory, added responsibilities for the studios in Abbey Road. Roger

Stubbs has been made manager of business analysis and planning.

Artistic Emphasis

"In the new set-up I will have just a few executives reporting to me. This will give me more time to build up and develop EMI's artistic strength," Oord said. Oord's team will eventually be completed by the appointment of a senior marketing executive, who will be responsible for developing and coordinating the activities of all marketing divisions.

Sales will be handled by two teams, one handling EMI product, the other concentrating on distributed lines, which shows EMI's intention to prove to American clients that their releases will be given priority point-of-sale treatment. The tape sales force, which services non-conventional outlets, will not be affected.

Sales Manager

National sales manager Jimmy Hanks will head the EMI domestic force; someone to head the second team will be named soon. A new sales manager for the two forces who will report to Cliff Busby, general manager of the sales and distribution division, will also be appointed.

Global Girding

EMI is also planning to strengthen the international sales division and Brian Jeffery, general manager, will have increased responsibilities for reactivating the company's export business as well as licensing EMI product overseas. Vic Lanza will head the new middle-market division and will have his own marketing and promotion manager to develop MOR product.

A general pruning of the artists roster is being planned by pop a&r manager Joop Visses as part of his over-all department plans. He will be responsible for the development of a stronger number of acts, with more emphasis on artists signed direct to the company. He will also have control of the Capitol label in the U.K.

To supplement the existing house producers team, which includes Wally Ridley, Bob and Jeff Jarratt and Roger Ferris, Ian McLintock, formerly label manager of Capitol, has been added. Mike King, previously a member of EMI's international artists promotion section, will take charge of talent development under Visses. In the new promotion division Terry Pritchard becomes radio and TV promotion manager.

The EMI label will be launched in January and will be promoted as the company's major label. At present no product has been scheduled, but Oord said that some of the company's major artists wanted to transfer to the label. There will be a certain cutback in EMI's domestic labels, which include Columbia, Parlophone, Harvest and Regal Zonophone, and product on the existing labels will remain in the catalog but will gradually be reduced.

The EMI label will be launched worldwide by each individual company in the group. The EMI name is already in use in Europe for the EMIdisc budget label, coordinated through the EMI Dutch company, Bovema.

Under the new marketing arrangements for pop repertoire, all label managers will be given greater responsibilities for promoting their releases and some will have their own promotion men. Paul Watts will be responsible for the marketing of the EMI label in addition to Harvest and third party labels like Rak, Purple and Sovereign.

Colin Burn will assume similar responsibilities for Tamla Motown, Asylum, Probe and other American labels handled by EMI. Derek Allan, who was originally responsible for licensed labels, is leaving the company to live in the U.S.

From The Music Capitals of the World

LONDON

The Performing Right Society plans to place a ceiling on the number of publisher-directors on its general council whose companies are controlled by music using and/or foreign interests. The PRS defines "music user" as an individual or company engaged in activities which require a PRS license. This includes radio and TV companies and film production. The PRS plans to limit these members to a maximum of four and the number representing foreign-controlled companies to six. These new provisions—which were made at a recent extraordinary general meeting of the PRS—will not have any immediate effect on the general council but, following an acquisition by a music user or by foreign interests of a publishing company represented on the council, the members would be required to resign.

Wes Farrell, president of Chelsea Records, who recently signed Lulu to a worldwide recording contract, is scheduled to come to London early in January to complete plans for the opening of his own U.K. record production and publishing company. Farrell already has two publishing companies in operation in the U.K., Pocket Full of Tunes and Every Little Tune, handled by Carlin.

The six songs from which Britain's entry in next year's Eurovision song contest will be selected have now been chosen. Cliff Richard will sing the chosen song in Luxembourg on April 7. The songs are "Come Back Billie Joe" by Mitch Murray and Tony Macaulay; "Ashes to Ashes" by Tony Cole; "Tomorrow Rising" by Brian Bennett and Mike Hawker; "The Days of Love" by Alan Hawkshaw and Dougie Wright; "Power to All Our Friends" by Guy Fletcher and Doug Flett; and "Help It Along" by Christopher Neil.

Mickie Most has concluded his first independent lease tape deal for the Rak label. Most has acquired rights for the world, outside the U.S. and Canada, to "Heart of Stone" by Kenny, written and produced by Bill Martin and Phil Coulter. The pair have also recently placed an album by Irish folk act Planxty with Polydor and a single called "Remember" by Reflections with Penny Farthing.

John Junior, label manager of the independent Bumble label, has bought the label and a publishing company from Ronnie Oppenheimer for an undisclosed amount. Oppenheimer told Billboard that he sold the label because "it was inconsistent with my practice as an accountant." Rod Duncombe, who has worked for British Decca for the past year in Marcel Stellman's office as European liaison manager, is leaving to join MAM Records at the beginning of the year. Duncombe becomes international liaison executive at MAM. He is being replaced by Decca promotion man Richard Evans.

PHILIP PALMER

TORONTO

Columbia getting strong FM and AM programmer reaction to the latest David Clayton Thomas album, "Tequila Sunrise." A former Torontonian, Thomas was the winner of the recent VII Rio Pop Song Festival representing the United States. Stations have been playing the Rio winner, "Nobody Calls Me Prophet," anticipating its release as a single. The album features two well known former Toronto musicians, William "Smitty" Smith and Ken Marce. "Tequila Sunrise" has also been getting extensive favorable press review.

London Records' Mike Doyle reports a national breakthrough on the Lieutenant Pigeon single,

"Mouldy Old Dough." . . . Kitchen group, Rain, have announced the addition of Bernie Labarge and Brian LeBlanc to their lineup—the group will record a new single for Axe Records later this month. . . . Jack Hošier and Al Hooper have announced that they are no longer associated with the C&W publication, The World of Country Music.

RCA's Jack Morrison reports solid sales on albums by Elvis "Burning Love" and "The Incomparable Charley Pride." Mahogany Rush album on Kotai now reported to be the number one sales LP in Montreal, due to heavy programming on CHOM-FM—the group appeared with John Mayall at the Montreal Forum (15). . . . Radio York has premiered a newsletter, Music Week 1. . . . Several Toronto labels reported to be interested in signing r&b group, Spectrum.

AHED has released the new Ocean album, "One More Chance."

Fludd members and manager William Tenn returned from a brief trip to England this weekend to find their "Fludd . . . On" album a national breakout. . . . Daffodil's A Foot in Coldwater in Manta Sound Studios this weekend completing their second album. Their new single "Isn't Love Unkind" in My Life" is now play-listed at 55 Canadian stations.

Sanctuary Band member "Smitty" Smith became a father for the second time this week. . . . Canadian country artist, Ray Griff, getting much attention from Quality on his new Dot single, "It Rains Just the Same in Missouri" which is a country smash here.

A three-hour radio documentary "The Elvis Presley Special—Documentary of the King" is being distributed free of charge to CAB members. . . . Capitol hosted a party for Ronnie Abramson and Christopher Kearney at Grumbles last week. . . . UA reports strong early action on the latest Pinky single of "Cheatin' Mistreatin'."

London's Jim MacDonald putting a big push on new Al Green album and single. . . . WEA Music of Canada's Ken Middleton and Cord Edwards undertook a week-long tour of Western markets. Labels national promotion director, Tom Williams, ill with pneumonia.

RITCHIE YORKE

STOCKHOLM

AB Frank Dahlberg-Season reorganized its sales organization on a nationwide basis from Nov. 1.

CBS signed newcomer Anders F. Ronnblom, and produced a debut album for the Epic label. . . . CBS group Santana made the No. 5 spot in the Swedish chart at the outset of their tour here with dates in Stockholm, Gothenburg and Lund. . . . Swedish TV Channel 1 producer Urban Lasso telefilmed Pacific Gas & Electric on campus here back in the summer for two shows which were screened on Nov. 12 and Dec. 3. . . . The Cupol label celebrated its 25th anniversary by releasing a double album featuring its veteran best-selling artists such as the Harmony Sisters, Thore Ehrling, Kai Gullmar, Bertil Boo, Harry Brandelius, Evert Taube and Alice Babs. . . . Sonet's Danish group Paddy Doyles toured here Nov. 13 through 27 with dates set up by Frituna Production AB. . . . Guitarist Rune Gustafsson's album of "Himself" O'Sullivan songs entitled "Himself" to be released by Sonet in Britain during December.

Toniton's Clas Edmark will receive a gold disk for 25,000 sales of his "Blad Faller Tyst Som Tarar" album. . . . Capitol's Canadian star Anne Murray, who was here in October, starred in two TV shows filmed at her concerts. . . . Australian singer Rick Springfield

(Continued on page 43)



EMI RECORDS managing director Gerry Oord, seated, with his new management committee of the record division. Left to right are general manager, promotion division, Alan Kaupe; Malcolm Brown, Oord's executive assistant; director of repertoire, Roy Featherstone, and director of finance and administration, Reg Palmer.

Piracy Upswing in Eire Stirs Concern of MCPS

DUBLIN — While the British phonographic industry continues to step up its fight against tape pirates in this country, the Irish branch of the MCPS is becoming increasingly concerned with the growing quantities of illegal cassettes and cartridges on sale in record shops throughout Eire.

Many of the tapes are unauthor-

Moffat Winners

WINNIPEG—The winners of the fifth annual Moffat Canadian Talent Awards were announced here last week. The awards are presented each year "in a continuing effort to upgrade and encourage Canadian musical talent" by a network of Western major market radio stations including CHED, CKXL, CKY and CKLG.

Record of the year award went to Vancouver's Valdy for his Haida single of "Rock & Roll Song," distributed in Canada and the U.S. by A&M. A&M in Los Angeles reports strong U.S. interest in the single.

GRT's Lighthouse was named Best Group of 1972 for their recording of "Take It Slow." Best Female Vocalist of 1972 went to Anne Murray for her Capitol single of "Robbie's Song for Jesus" and Polydor's Frank Mills was named Best Male Vocalist for his single, "Love Me Love Me Love." Albums are not considered in the judging, which is done by the music directors of Moffat stations.

ized American imports but the MCPS has also discovered an organization which it alleges is illegally duplicating cartridges in Cork, despite two warning letters from the Society. Legal action is expected to be taken next year.

Although the MCPS refused to reveal his name, the Society claims to know the identity of the man behind the operation which used to have offices in Dublin but which were closed down after the first warning was sent.

Explained the Society's Vincent Smialek, who is also based in Dublin: "The organization was illegally duplicating quite openly although the owner has denied it. While they were operating from their Dublin offices, they would make tape copies of LP's brought to them by members of the public who wanted the copies for friends. However, the owner of the plant has now gone underground although we understand he is still duplicating at Cork."

Smialek added that he believed there were at least two other smaller illegal duplicating organizations operating somewhere in Eire.

Pirate tapes—cassettes and cartridges—on sale in Dublin shops retail for about \$4 and consist of the tape with a simple white label attached indicating the name of the artist and—although not always—the title of the album.

Among the artists whose material is being used on these illegal compilations are Simon & Garfunkel, the Rolling Stones, Cat Ste-

(Continued on page 43)

EMI, Benzole Tape Deal

• Continued from page 1

Securette, the pilfer-proof rack manufacturer which will be supplying National with merchandisers, and Musitapes which will be offering car cartridge units at a special price. National has agreed to sell initially to 200 filling stations a pack, the National Stereo Station,

which comprises a Securette rack holding 64 full-price EMI 8-track tapes, a counter browser containing 50 EMI Executive low-price cartridge items, three Musitapes MX-1000 car 8-track units plus speakers together with window streamers, posters and general point-of-sale aids.

The cost of the package to Na-

tional dealers is just over \$816. All the tapes will retail at normal recommended prices—National has been offered no preferential terms by EMI—but the Musitapes players will sell at a special price of \$61 each instead of \$106, the normal cost of the model.

Direct Accounts

After the packs have been sold-in by National, the garages, under the terms of the agreement, will become direct accounts of EMI and will be able to increase greatly their tape stock if they wish. Green said this week that some of the filling stations may even be interested in joining EMI's Music Centre scheme.

Although the pack will initially be sold in to only 200 sites, if the scheme proves successful, it is expected to be extended to include all 500 plus National garages throughout the country.

Green said that he was negotiating similar deals with other oil companies and motor manufacturers. National Benzole is part of the Shell-BP oil group, which earlier this year concluded a deal with Precision to sell tapes at Shell garages.

Parley Sparks Changes in Working Format of MLS

By RITCHIE YORKE

TORONTO—Several significant changes in the working format of the Maple Leaf System have resulted from the network's recent annual convention in Vancouver.

As of Dec. 1, the new co-chairmen of the MLS will be Jim Sward, general manager, CKGM, Montreal, and Ken Singer, music director, CKCK, Regina. They replace CKOC's Nevin Grant and Greg Haraldson of CKXL.

Following industry criticism of its strict four-out-of-four Canadian content classification requirement for consideration by the network of major market stations, the MLS has gone back to its original criteria. Any disc which meets Canon classification by CRTC definition (ie. two-out-of-four categories) will now be accepted by the MLS. This allows records by non-resident Canadians such as Neil Young, Joni Mitchell, David Clayton Thomas and Andy Kim to gain access to the MLS vote.

"We're going to leave it up to the consciences of the individual record companies," explained

Campbell Music, Hamilton Link

LOS ANGELES—Glen Campbell Music has set a co-shared copyright contract for three songs with Ted Hamilton Music Ltd. Campbell will record one of the three Hamilton tunes, "I Believe In Christmas." Songwriter-singer-actor Hamilton also stars as a detective in the nation's top-rated TV series, "Division 4," and sings at major clubs each weekend. He is also a journalist and active on government committees. Hamilton plugged his songs to Campbell during the singer's recent Australian tour. Hamilton's first record album has been released in Australia by Fable.

Specialty Refused Order Vs. K-Tel Over 'Greats'

LONDON — Specialty Records of London, and its American parent, Specialty Records, Inc., were refused an ex-parte order in the High Court on Dec. 1 against K-Tel International, whose "25 Rockin' and Rollin' Greats" album is currently Britain's best-selling full-price album.

Mervyn Davies QC, for Specialty, told Mr. Justice Plowman that the company complained that five old recordings it had made in the 1950's and which became very well known were being advertised by K-Tel as being embodied in the album.

In fact, said counsel, the recordings in that LP were not the original recordings they purported to be. Further, the record sleeve proclaimed "Original Hits—Original Stars." The recordings on the K-Tel LP were not made in the 1950's but more recently, sometimes by the same artists, but in two cases by a different artist from the one who recorded the "hit."

Counsel alleged that the recordings in question were inferior to the original and to advertise them as "Original Hits" was a misdescription, misleading to the public and likely to damage Specialty Records' considerable reputation.

Nevin Grant, the original chairman of the MLS. "That means that WEA can submit Neil Young if they want to, and so on. The record companies can make the decision on what they'll submit. We'll just vote on them."

A new condition is that only discs which gain an across-the-board six point average will be accepted as an MLS winner. If no record gains that percentage, there will be no winner that week. Up until recently, it was the record that gained the highest percentage (regardless of how low that happened to be) which was declared the MLS winner.

However, Nevin Grant says there is no truth to rumors that member stations can decline to play any MLS winners they do not personally like them. Reports have been sweeping the industry that some stations will not play occasional MLS winners. "The only way a station can decline to play an MLS winner is if station policy forbids it for moral reasons or whatever. The confusion is possibly coming from the fact that not all stations play the MLS winners at the same time, because of different playlist makeup days."

CKGM, Montreal, has also rejoined the System following the annual meeting.

Grant said that MLS members are anxious to "raise the standard of broadcasting in Canada through a continuing dialog with the broadcasters and the CRTC." There is also a desire to work closely with the music industry, Grant said.

"We have also reinstated the biweekly conference calls, which enables us to effect changes much more rapidly. When all the music directors are talking every two weeks, there is strong communication. You don't have to wait until fall to consider an innovation or idea."

He listed the original hit tunes in dispute as "Lucille," "Rip It Up," and "Long Tall Sally" by Little Richard, "Lawdy Miss Clawdy" by Lloyd Price and "Bony Moronie" by Larry Williams. There was a revival of rock 'n' roll music, added counsel, and K-Tel were wishing to get on the bandwagon of Specialty Records' goodwill by passing off, as original, recordings which were not.

Joseph Kenney QC, counsel for K-Tel, which has yet to complete its evidence in answer to the allegations, rejected the contention that the use of the words "Original Hits" was misleading or damaging to Specialty. Some of the tunes listed on the record sleeve, he said, were now marked as "re-recordings."

K-Tel was a reputable company which, if found to be in the wrong, was good for damages. It was spending large sums, particularly on television advertising, and creating a boom in the record market. K-Tel would suffer considerable damage if an injunction were granted.

The judge said he did not think it a case for ex-parte relief particularly as the record was released as long ago as Nov. 1. The case was due to come before the court again yesterday (Friday).

From The Music Capitals of the World

• Continued from page 42

caused good vibes during his recent visit. . . . EMI is distributing a new label called Proprius. . . . Polydor entered eight-track stereo market in November with a 40-title release of cartridges manufactured in England and Switzerland. . . . Gilbert O'Sullivan scored solid triumph with his "Back to Front" MAM LP, which entered the chart at No. 1 a week after release and has now sold 45,000 copies, almost qualifying for a double gold disk award. His "Clair" single is in the chart also, and his "Himself" album has now sold over 100,000.

The Folkparks held their annual Forum at Boras Dec. 1 and 2 when artists presented their acts for the benefit of park managers from all over the country. . . . Gabor Szabo has made a record here for Gramofon AB Electra, produced by Lars Samuelsson. . . . Philips is handling the Family Productions label in Sweden. . . . Polydor's Gimmicks have made a new LP, and are touring France and Spain. . . . RCA's Jose Feliciano will be here after Christmas. . . . The Svensktoppen radio chart has celebrated its 10th birthday, and Radio Sweden held a poll to discover which record was the most popular during this time, with the listeners choosing Jan Malmso's "En Sang, En Gang For Langesen (Green Grass of Home)" produced for CBS by Carl-Erik Hjelm with Swedish lyrics written by Stig Andersson.

Europa Films entered the record business with the Ljudspar, Phonoband and YTF labels, and the first two LP releases are "Till Dej" by Michael Ramel and "Flyktforsok" by Growing Grass. . . . Local group Landslaget will have their single "Wind of Changes" distributed by United Artists in Germany, Austria and Switzerland, and negotiations are in process for other territories for this group, known internationally as Friendship Train.

RCA's Tomas Ledin will have his latest single "Lay Me Your Body Down" released in the States by Mega. . . . Frank Dahlberg-Scason, Svenska AB will distribute Polydor cartridges. . . . Epic has signed singer Charlie Kuylenstierna, formerly known as the Rocking County, and released a single. . . . RCA's Harry Belafonte will visit in January. . . . Burken Bjorklund and Fridens Kilowatt and Rivaler (Polydor) touring England in January and February on an exchange basis arranged between the Swedish and British Musicians Unions.

KJELL GENBERG

Music Shoppe Launches Act

TORONTO — Toronto management company, Music Shoppe, has launched a new Canadian group.

Known as Flag, the three-piece band comprises well-known Toronto musicians who have achieved various measures of fame with other groups. This includes Stitch 'n Tyme member, Grant Fullerton; Pat Little, who has played with a number of top artists such as David Clayton Thomas, Van Morrison and Luke and the Apostles; and Joe Agnello, a founder member of Leigh Ashford.

Flag's manager, Ray Daniels, is now seeking a recording pact for the band. A heavy schedule of Toronto club dates including the El Mocambo, Coal Bin, the Gasworks and the Picadilly Tube, has been set up to obtain maximum exposure for the new group.

EMI, Garrett Distrib Deal

LONDON—EMI has acquired worldwide distribution rights to the record product to be produced by Snuff Garrett Music Enterprises, through a long-term agreement with Bell Records. Areas not included will be the United States and Canada.

New production co-venture pact between Bell and Garrett calls for the latter to produce on behalf of Garrett Music Enterprises all the new artists they find and develop and for all such product to be released on the Bell label, which is to include a special Snuff Garrett logo. Garrett is expected in London the last week in January to meet with various EMI executives and to discuss scheduled upcoming product. First single released under the new arrangement is "The Night the Lights Went Out in Georgia," by Vicki Lawrence, a co-star of the Carol Burnett television variety show on CBS.

Piracy Upswing

• Continued from page 42

vens, Tom Jones, Deep Purple, the Moody Blues and Jim Reeves.

Smialek said that with the record companies based in England and their products being distributed in Ireland by wholesalers, it was harder to bring prosecutions although next year legal action is to be taken against several illegal organizations. The MCPS has been consulting the International Federation of Phonographic Industries about the problem.

Although some illegal importers, distributors and duplicators have been linked with the IRA, Smialek said there was no evidence to support this theory.

. . . Brazilian singer Roberto Carlos (CBS) to promote his new Spanish single "El Gato Que Esta Triste Y Azul" ("The Cat Who Is Sad and Blue"). . . . The new single from Waldo De Los Rios (Hispanavox) is two religious songs, one of which is titled "Credo With Chorus." . . . Philips has started distributing Chrysalis product with the release of several LP's and singles. . . . New Explosion single from Mike Kennedy is sung in English and is titled "Mother America." The song has been composed by Fernando Arbex, arranged by Zack Lawrence and produced by Alain Milhaud. . . . Ravi Shankar (Hispanavox) appeared at Madrid Royal Theater last month.

Two versions of Procol Harum's "Conquistador" have been released, one by Fly, which is distributed here by Polydor, the other by Chrysalis, which is distributed by Philips. . . . Due to the tremendous success of the TV series "Pink Panther," RCA Espanola has released the theme from the series played by Henry Mancini. . . . Swedish group The Gimmicks (Disophon) recently appeared at the J&J Discoteque and on the TVE show "Tarde Para Todos."

New Doors (Hispanavox) single "The Mosquito," sung half in Spanish and half in English, receiving heavy airplay. . . . Heavy airplay also for Pascal Danel (Accion) whose latest single, sung in Spanish, is "Mamina." . . . Julio Iglesias (Columbia Espanola) currently touring Mexico while back in Spain, his latest single, "Por Una Mujer" ("For a Woman"), is now in the top 30.

MARIA DOLORES ARACIL

HAMBURG

One of Germany's biggest magazine publishers, the Jahreszeiten Publishing House in Hamburg, is entering the record business with the launching of three labels in the five and ten mark price category. The labels are Auditon, Fur Dich (For You) and Diamant (Diamond). The repertoire ranges from fairy tales to new productions of current hits.

Production chief for the label is Friedrich Reder who was previously with Music For Pleasure in Cologne. . . . Electrola has released a number of quadrasonic albums selling at 25 marks. Artists featured include Heino and Adamo, plus the orchestras of Hugo Strasser, Paul Kuhn and Berry Lipman. Electrola has also started a major promotion campaign for Walt Disney's children's records. . . . Inter-Record artist Reinhard Mey has received two gold disks for more than 600,000 sales of each of his albums "Reinhard Mey Live" and "Ich Bin Aus Jenem Holze."

Teldeck has acquired German representation of the Uni and Playboy labels. . . . Singer Monica Morell from Switzerland has sold more than 120,000 copies of her first single, "Ich Fange Nie Mehr Was An Einem Sonntag," and has been on the charts for six weeks. . . . Nikolaus Harnoncourt and the Concentus Musicus from Vienna are having great success on their German tour.

The BASF music section in Hamburg is moving some of its departments to the main offices in Ludwigshafen. However, the PR department is remaining in Hamburg, and its manageress will still be Ute Reuter. The PR boss in Ludwigshafen is Hans-Joachim Cabus. . . . The current top artist at Polydor is Chris Roberts with his single "Du Ahnst Es Nicht" which has already sold 170,000. . . . Richard Weber has taken over the management of Paola (Decca). He is already looking after Ivan Rebroff (CBS) who has just received three golden discs. . . . Oliver Freitag, a former singer, has taken over the record production at United Artists Music and United

(Continued on page 44)

From The Music Capitals of the World

• Continued from page 43

Artists Schallplatten in Munich. . . . **Peter M. Deburba** is the new sales manager of the Hamburg Reditune-Background Music Company. Reditune Germany belongs to the Thortsen publishing house and has sales branches for tapes and musical equipment in 70 countries. . . . **Erich Offierowski** has left Electrola in Cologne and is now working as an independent producer. . . . On Feb. 15, the **James Last Choir and Orchestra** starts a tour of England. At the same time their new LP "Non Stop Dancing 73," which includes current hits, will be released.

In Germany an "oldies" boom has begun. All the record companies are releasing hits of earlier days and radio stations have one-hour programs for "oldies." The shops have enthusiastically followed this trend and have decorated their windows with the "oldies." . . . The **Spotnicks** are back in the German hit-parades after a long absence. . . . Polydor has created a double single which can be bought for 7.50 marks. . . . Teldac has also started the series "Oldies But Goldies" which includes all the hits of the last ten years presented in new record covers. **WOLFGANG SPAHR**

RIO DE JANEIRO

Three new studios are in the works for Rio. Odeon has acquired a large site in the Cosme Valho district, outside the business center, and plans building a new studio and offices. An investment of \$350,000 is foreseen. RCA is reported to be planning a new studio here, while Philips is looking for a new location. . . . The Brazilian Association of Producers of Records and Tapes, is preparing a war chest to fight piracy. A vote by the members will be taken next month on ways and means. A spokesman said they hoped to implement the copyright laws which can involve criminal prosecution and jail terms. . . . TV-Tupi is reported to be planning to follow TV-Globo's example and market recordings of music and soundtracks from its soap operas. TV-Globo has kept its "Som Livre" label high on the album charts. However, some producers regard it as a "passing phase," and recall that radio novels produced temporary results in the past.

HENRY JOHNSTON

SANTO DOMINGO

Dominican singers **Nini Caffaro** and **Charitin Goico** released a single "La Aventura" on the Karen label. . . . Venezuelan group **Los Satelites** (Discomoda) toured the country and have a hit with their recording of "Pensando en Ti" (Thinking of You). . . . **Johnny Ventura's** (Kubaney) composition "Te Digo Ahorita" (I'll Tell You in a Little While) has been chosen as a theme for Hollywood film "Voodoo." . . . Dominican singer **Alberto Beltran** based in Mexico recorded his first LP on the GAS label in Mexico City.

The Fifth National Song Festival organized by AMUCABA (Association of Musicians & Singers) and sponsored by the Tabacalera Co., took place on Nov. 22-25 at the Bellas Artes Theater. Winners were—1. **Jose Lacay** with song "Llego el Invierno" (Winter's Here); 2. **Ramon Leonardo** with "Poema do una alegria sencilla" (A Poem of Simple Happiness); 3. **Omar Franco** with "Por Ti" (For You).

Radio Commercial inaugurated its FM-Stereo frequency. . . . **Fernando Casado** (GEMA) represented the Dominican Republic at two international song festivals. Casado won fourth place at the Lago Song Festival in Maracaibo, Venezuela,

and sixth place at the First Latin-American Song Festival in Madrid organized and televised by satellite by La Organizacion de Television Iberoamericana (OTI). . . . Puerto Rican recording artist **Iris Chacon** was presented with her entourage at the Embassy Club at the Hotel Embajador. Iris records for Borinquen.

Musicalia, distributor and record store, has opened a branch in Santiago at the Alta Fidelidad record store. . . . La Asociacion Interamericana de Radiodifusion (AIR)—The International Radio Association will celebrate its XL General Assembly on April 1-6 here, for the first time. IAR has a membership of 21 countries.

FRAN JORGE

TOKYO

Michel Polnareff, with his Epic recording of "Holidays" released here recently by CBS/Sony, is competing against **Shiro Miya** and the **Pinkara Trio** with "Onna no Michi" (Woman's Way), issued earlier by Nippon Columbia, for No. 1 on the Japanese hit parade. The French vocalist also stole the show Nov. 17-18 at the World Popular Song Festival in Tokyo. . . . **Julie Gregg** has been touring Japan on a promotion campaign for "Man of La Mancha," in which she co-stars. The American actress-singer was accompanied by **Arthur Hiller**, producer of the film musical.

Julang Lee is "star of the show" at the Imperial Hotel's theater-restaurant through Dec. 29. The Korean singer made her Japan debut last March singing the **Ventures** "Ano Hito wa Ima Sapporo" (The Man I Love Is in Sapporo) and won the 1972 "All Japan Singing Contest on TV." She had returned to her native land last September for recitals in Seoul with popular Japanese singer **Shinichi Mori**. . . . **Miguel**, a flamenco-style guitarist from Israel, shared the spotlight with **Laura Nyro** at two Tokyo shows last month. . . . Also sharing the spotlight at a Las Vegas-style Christmas Eve show at the New Otani Hotel in Tokyo will be **Izumi Yukimura** and **Kiyobiko Ozaki**. . . . To give credit where credit is due, the **Capricorn** trio from Britain sang "Feeling" that won a \$3,000 grand prize for **Jane Schwartz** and **Peter Yellowstone** in the third "World Popular Song Festival in Tokyo '72."

The weekday lunchtime color TV show "Songs of the World, If You Please" presented by Nippon Hoso Kyokai (NHK) during the fourth week of November was led off by **Salvatore Adamo**. The French singer was followed by **Neil Reid** from England, **Ada Mori** from Italy, the **Freeman Sisters** from the U.S., **Capricorn** from the U.K., **Ernie Smith** from Jamaica, the **Little Angels** from South Korea and **Mignonne Ferrando** from Sri Lanka (Ceylon). . . . Tokyo Records became the 19th member of the Japan Phonograph Record Association Nov. 24. Headed by **Yoshio Kaneko**, the company was established in Tokyo last Feb. 8 with a capital of 400,000,000 yen (about \$1,300,000) paid up by Japan Victor (40 percent), Tokyo Broadcasting System (40 per cent), Hokkaido Broadcasting System (5 percent) and three other partners (5 percent each). **HIDEO EGUCHI**

WARSAW

Melodia held an exhibition and sale of its records at the International Book and Press Club in Warsaw. The Soviet company presented 160 new albums including pop and classics. Melodia produces 200 million records a year. Its catalog includes 102 operas and 18 ballets. . . . "Music Man" writer Meredith

(Continued on page 45)

German Musicassette Sales Vault 60%

HAMBURG — Musicassette sales in West Germany are expected to show a 60 percent increase this year, making a total unit turnover of more than ten million . . . worth roughly \$50 million. This compares with 593 million units in 1971 and 3.56 million in 1970. By the end of the year, cassettes will have achieved a 15 percent share of the total music market.

Cassettes are easily the dominant configuration in Germany where there are around seven million cassette recorders in operation. A recent survey by the Institute fuer Kommunikationsforschung revealed that 42.2 percent of upper class homes and 35.5 percent of middle class homes have a tape recorder—either cassette, cartridge or reel to reel.

The survey also showed the uses to which blank tape—cassette and reel-to-reel is put in the home. About 65 percent is used to record from the radio, 19 percent for recording from disks, 11 percent from other tapes and five percent from television.

Although the development of the 8-track cartridge market has lagged substantially behind that of cassette, there are signs now of a more rapid growth in the sector, with more hardware coming on to the market.

Auto-Stereo Anlagen GmbH in Frankfurt is particularly active in the 8-track market and is offering a range of hardware as well as cartridges on its own ASA and SMS labels.

EMI-Voxson is also selling hardware and Electrola, the EMI record company in Cologne, is marketing its repertoire on cartridges. Polydor, too, has made 50 items from its repertoire available in cartridge form, as an initial step through the tape company, Music 2000, and Phonogram is also moving into the 8-track field.

There are now estimated to be about 150,000 8-track players in operation in West Germany, and

Czechs Use Blank Reel Tape at Home

• Continued from page 41

demand for compatible equipment is growing fast.

Of the total local production of hardware, only 8 percent will be cassette players. Of the two main cassette players manufactured by TESLA, easily the most popular is the small portable which can be used both indoors and outdoors.

Local production accounts for about 60 percent of the cassette player market, the rest being made up of imported models—mainly from National, Hitachi and Sony. These imported models sell for about one third more than the locally produced machines.

Czechoslovakia's two major record companies—Supraphon and Panton—both release pre-recorded cassettes taken from their normal disk repertoire. In general, music which sells well on disk also sells well on cassette. Up to now no classical material has been produced locally on cassette, but it has to be remembered that a 90-minute cassette costs about three times as much, and a 60-minute cassette twice as much as an LP disk.

95 percent of them are installed in automobiles.

With other companies like CBS, Teldec, United Artists and WEA making more and more 8-track software available, prospects in this market look to be very good.

Meanwhile the cassette is trying to keep several jumps ahead by improvements in sound quality and BASF has recently promoted a new series of 12 Dolby B cassettes featuring classical repertoire.

The most popular price categories where cassettes are concerned, according to Helmut Schalleck, musicassette product manager with Phonogram, are 15 marks and 23 marks. "We have no plans in the foreseeable future to produce budget line cassettes," said Schalleck. But these low price cassettes are appearing

in increasing quantities in supermarkets and department stores where they sell for as little as five and eight marks (between two and three dollars).

Phonogram has 600 titles available on musicassette and Polydor, with licensed product, has 2,000.

Most companies would like to see the 8-track sector grow rapidly over the next year or so because while a cassette player owner buys only one or two prerecorded cassettes a year, the owner of a cartridge player buys as many as five or seven cartridges annually.

Peter Danneberg, marketing manager of Music 2000 believes that 8-track is currently in the same position now as the cassette configuration was in 1967. And it is a sector with good growth potential, he believes.

Blanks Big in Denmark

• Continued from page 40

sales in Denmark this year will be up by 79 percent. Metronome has the only tape duplicating plant in Denmark, doing custom work for EMI, RCA and Sonet.

There is little commercial trade in illegally duplicated tape but the industry does have a small problem with the direct import of U.S. cut out cassettes which are offered for sale at \$3—half the normal retail price.

For Phonogram and Polydor cassettes represent 25 percent of music turnover and, despite the depressed market in Denmark and the abundant home duplication, John Winkelman, head of Phonogram, reckons that cassette

sales of pre-recorded cassettes are well ahead of 8-track sales in Denmark. EMI's turnover from cartridges, for example, is less than 3 percent of its total pre-recorded tape turnover.

Rack Jobbing, Tape Club Spur

• Continued from page 39

have drawn level with the disk market. Cassettes meanwhile have left cartridges and reel-to-reel tapes way behind.

An indication of the continuing growth of tape is the fact that at the Helsinki International Trade Fair in September, there were 30 exhibitors of cassette hardware but only 14 display record playing units.

On the question of illegal duplication, the Finnish industry has not been tremendously active because the activities of tape pirates are confined at present to a very minor scale. There have been one or two court cases but in general Finnish record dealers and supermarkets just refuse to handle pirate product because of the fear of being black-listed by the record wholesalers.

Nevertheless there is no room for complacency and it is known that the Finnish government is studying the proposals formulated by the IFPI and UNESCO for dealing with piracy in order to give more effective protection to copyright material on disk and tape.

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Ireland Sees Tape Yule

• Continued from page 41

Says Vincent Smialek, who runs the Dublin office of the Mechanical Copyright Protection Society:

"We discovered makers of 8-track cartridges putting out product from all the major record manufacturers about three months ago.

"Five record companies were advised by us of the situation—and not one to date has taken any form of action. So we are instituting legal proceedings in conjunction with an Irish music publisher in respect of one song.

"I'm disappointed to find that record companies do not seem to mind if their tapes are reproduced illegally. I have been given to understand that 2,000 of these illegal 8-tracks have been sold in two to three months."

On a happier note, Ireland's first shop dealing solely in tape opened in Dublin's Duke Street in October. The owners are Oliver Barry and Pat Egan (who also runs Pat Egan's Sound Cellar in the city's Nassau Street).

It's a matter of Life and Breath!



Give More to Christmas Seals

DECEMBER 23, 1972, BILLBOARD

HITS OF THE WORLD

From the
Music Capitals
Of the World

Continued from page 44

Wilson attended a performance of the musical in Warsaw by the Warsaw Operetta. . . . A gold disk for Maryla Rodowicz's "Live, My World" album. . . . Italian singer Plado appeared on Polish TV with other international artists in his first foreign show. His manager Joe Napoli, who also produces festivals such as Palmero Pop, will reactivate the annual jazz festival of Comblain-la Tour, Belgium, next year.

Polish agency PAGART will present Stan Borys, prizewinner in the Athens Song Olympiad earlier this year, at one of next year's MIDEM galas. . . . Shortly to be introduced to the Polish market is the country's first radio/cassette player manufactured under license from Thompson. Polish-Yugoslav cooperation in this field is increasing and are produced in an export version for the Yugoslav market the cassette players with the Sawica radio. Exports of various types of tape recorder from Poland to Yugoslavia are expected to increase still further next year.

ROMAN WASCHKO

Czech Pop Exports Up

PRAGUE—Pop music is beginning to figure in exports of Czech records, previously almost exclusively classical.

Among foreign firms which have placed orders with a percentage of popular product included are Ariola (Germany) which displays a preference for brass band recordings, and Nippon Columbia, which has ordered 12 pop albums for '73 and also some jazz, particularly where American artists have recorded with local jazzmen. Among these are albums by Slide Hampton with the Vacla Zahradnik Big Band, Maynard Ferguson with Gustav Brom and Jiri Stivin with Barre Phillips.

Top pop singer Helena Vondracikova has gained popularity in Japan where she has recently made 16 concert and as many TV appearances. As a result, two of her albums have been released there, one in English and one in Czech, and three singles are to follow, one of which will be in Japanese.

One of the singles will be "Speak Softly Love" from "The Godfather" and another "Love Story," both immensely popular in Japan at the moment. An LP by Karel Gott is also planned for release in Japan.

Folk, Country Fest in Prague

PRAGUE—More than 30 local folk and country groups from all over Czechoslovakia attended Prague's Lucerna Hall for a traditional pre-Christmas Folk and Country Festival. The event confirms the strength that folk and country music have in Czechoslovakia.

Top country group, the Rangers, have sold more than one million units during their career and hold the Pantan Gold Badge for 1969 and 1970. Also successful are the Greenhorns, who also record for Pantan. Both groups perform mostly American material, although the Rangers have recently begun to feature folk music from several European countries.

Supraphon's most successful folk group is the Buccaneers from the Ostrava region. Karel Gott and Waldemar Matuska, top Czech pop singers, have recently released an album with pop arrangements of folk songs. Matuska's album was on Supraphon while Gott, on the Polydor label, sang each song on his album in its original language.

ARGENTINA

(Courtesy of Escalera A La Fama)
SINGLES

- This Week**
- 1 BOTTOMS UP—Middle of the Road (RCA); Flash (CBS); Barbara y Dick (RCA)
 - 2 ABRAZAME FUERTE MI AMOR—Beto Orlando & Los Cuatro Soles (EMI) Korn
 - 3 AHORA QUE SOY LIBRE—Juan Marcelo (RCA); Vikki Carr (CBS) Relay
 - 4 POR QUE TE QUIERO TANTO—Laureano Brizuela (CBS); Manolo Galvan (RCA) Melograf
 - 5 VAGABUNDO—Manolo Galvan (RCA); Amadeo (CBS)
 - 6 EL AMOR COMO EL VIENTO UN DIA SE VA—(The Cards) Tony Ronald (M Hall)
 - 7 ALONE AGAIN (Naturally)—Gilbert O'Sullivan (Odeon); Teddy Brandoo (M Hall) Korn
 - 8 MENDIGO DE AMOR—Camilo Sesto (RCA) Relay
 - 9 ME JUEGO ENTERO POR TU AMOR—Sandro (CBS) Ansa
 - 10 RUN TO ME—Bee Gees (Polydor)
 - 11 I'M ON MY WAY—George Baker Selection (Polydor)
 - 12 AMARTE AMARTE UNA VEZ MAS—Rabito (Odeon)

TOP LP's

- This Month**
- 1 MUSICA PODEROSA—(Odeon) Various
 - 2 VOTE POR TIP TOP—(RCA) Various
 - 3 ARGENTINISSIMA—(Microfon) Various
 - 4 COMCIERTO PARA UNA VOZ—(Microfon) Ginamaria Hidalgo
 - 5 CABARET—(Odeon) Liza Minelli/Soundtrack

BELGIUM (Flemish)

(Courtesy of Humo)
*Denotes local origin
SINGLES

- This Week**
- 1 UBERALL AUF DER WELT—*Freddie Breck (BASF)
 - 2 I THINK I LOVE YOU—Partridge Family (Polydor)
 - 3 ICH HAB' DIE LIEBE GESEHN—*Vicky Leandros (Philips)
 - 4 CLAIR—*Gilbert O'Sullivan (MAM)
 - 5 IK HEB ROZEN VOOR JE MEE—Paul Severs (Start)
 - 6 ZOMERSPROETJES—*Rocco Granata (Cardinal)
 - 7 MEXICO—Les Humphries Singers (Decca)
 - 8 YOU-KOU-LA-LE-LOUPI—*Mouth & McNeal (Decca)
 - 9 SUGAR ME—Lydney de Paul (MAM)
 - 10 YOU'RE A LADY—*Peter Skellern (Decca)
 - 11 WIG WAM BAM—The Sweet (RCA)
 - 12 EEN KLEINE FOTO—Willy Sommers (Vogue)
 - 13 GUDBYE T JANE—*Slade (Polydor)
 - 14 DESPERATE DAN—Lt. Pigeon (Decca)
 - 15 BANANA BOAT SONG—Freddie Cash (Fly Records)
 - 16 THIS WORLD TODAY IS A MESS—*Donna Hightower (Decca)
 - 17 SILENT NIGHT—*Tom Tomson (Top 1)
 - 18 I PUT A SPELL ON YOU—*Creedence Clearwater Revival (Fantasia)
 - 19 BLUE MOON—*Blue Haze (RCA)
 - 20 CROCODILE ROCK—*Elton John (Supreme)

LP's

- This Month**
- 1 WILL TURA NR 10—Will Tura (Palette)
 - 2 DE 13 BESTE—Verschill Vertolkers (Philips)
 - 3 TOP 12 DER NEDERLANDEN—The Criminals (Top)
 - 4 BACK TO FRONT—Gilbert O'Sullivan (MAM)
 - 5 HOLL. HITPOURRI NR. 10—Verschill Vertolkers (11 Prov.)

BELGIUM (French)

(Courtesy of Telemoustique)
SINGLES

- This Week**
- 1 LAISSE-MOI VIVRE MA VIE—Frederic Francois
 - 2 MA PRIERE—Mike Brant
 - 3 UN CANTO A GALICIA—Julio Iglesias
 - 4 HIMALAYA—C. Jerome
 - 5 SILENT NIGHT—Tom Thomson
 - 6 MY REASON—Demis Roussos
 - 7 BANANA BOAT SONG—Freddie Cash
 - 8 YOU'RE A LADY—Peter Skellern
 - 9 SUGAR ME—Lydney de Paul
 - 10 LAISSE ALLER LA MUSIQUE—Stone & Eric Charden

LP's

- This Month**
- 1 SLADE ALIVE—Slade
 - 2 FREDERIC FRANCOIS—Frederic Francois
 - 3 GEORGES BRASSENS—Georges Brassens
 - 4 AMERIKA—Mortimer Shuman
 - 5 MORTIER ORGEL HITS—Mortier Orgel
 - 6 SOLEIL—Georges Moustaki
 - 7 GODFATHER—Musique du Film
 - 8 CRAZY HORSE—Crazy Horse
 - 9 STONE & ERIC CHARDEN—Stone & Eric Charden
 - 10 CLOSE TO THE EDGE—Yes

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- This Week**
- 1 1 MY DING-A-LING—Chuck Berry, Chess (Carlin) Esmond Edwards
 - 2 3 GUDBYE T' JANE—*Slade (Polydor) (Barn) Chas. Chandler
 - 3 2 CRAZY HORSE—Osmonds, MGM (Kolob) M. Lloyd/A. Osmond
 - 4 8 SOLID GOLD EASY ACTION—*T Rex, EMI Tony Visconti
 - 5 9 LONG HAIREED LOVER—FROM LIVERPOOL—Little Jimmy Osmond, MGM (KPM) M. Curb/P. Botkin
 - 6 6 WHY—Donny Osmond, MGM (Debmar) Mike Curb/Don Costa
 - 7 5 CROCODILE ROCK—*Elton John, DJM (DJM) Gus Dudgeon
 - 8 7 BEN—Michael Jackson, Tamla Motown (Jobete/Carlin) Corporation
 - 9 4 ANGEL/WHAT MADE MILWAUKEE FAMOUS—*Rod Stewart, Mercury (KPM/Schroeder) Rod Stewart
 - 10 16 SHOTGUN WEDDING—*Roy C. U.K. (Sparta Florida)
 - 11 13 STAY WITH ME—*Blue Mink, Regal Zonophone (Cauliflow/Cookway) Blue Mink
 - 12 10 LOOKIN' THROUGH THE WINDOW—Jackson 5, Tamla Motown (Jobete/Carlin) Hal Davis/Corporation
 - 13 11 ROCK ME BABY—David Cassidy, Bell (Carlin) Wes Farrell
 - 14 12 LAY DOWN—*Straws A&M (Summerland) Straws
 - 15 21 NIGHTS IN WHITE SATIN—*Moody Blues, Deram (Tyler) Tony Clarke
 - 16 23 HAPPY CHRISTMAS, WAR IS OVER—John & Yoko/Plastic Ono Band/Harlem Community Choir, Apple (Ono/Northern) John & Yoko/Phil Spector
 - 17 17 HI HO SILVER LINING—Jeff Beck, RAK Replay (KPM) Mickie Most
 - 18 25 KEEPER OF THE CASTLE—Four Tops, Probe (KPM) S. Barri/D. Lampert/B. Potter
 - 19 18 HELP ME MAKE IT THROUGH THE NIGHT—Gladys Knight & the Pips, Tamla Motown (KPM) J. Bristol
 - 20 28 LITTLE DRUMMER BOY—*Royal Scots Dragoon Guards Band, RCA (Bregman/Vocco/Conn) Peter Kerr
 - 21 20 LEADER OF THE PACK—Shangri-Las, Kama Sutra (Robert Mellin)
 - 22 14 CLAIR—*Gilbert O'Sullivan MAM (MAM) Gordon Mills
 - 23 24 MOULDY OLD DOUGH—*Lieutenant Pigeon, Decca (Campbell/Connelly) Stavelly Makepeace Prod.
 - 24 22 LET'S DANCE—Chris Montez, London (E.H. Morris)
 - 25 26 OH CAROL/BREAKING UP IS HARD TO DO/LITTLE DEVIL—Neil Sedaka, RCA (Screen Gems-Columbia)
 - 26 15 I'M STONE IN LOVE WITH YOU—Stylistics, Avco (Gamble-Huff/Carlin) Thom Bell
 - 27 40 HI HI HI/C. MOON—*Wings, Apple (McCartney/Northern) Paul McCartney
 - 28 30 GETTING A DRAG—*Lydney De Paul, MAM (ATV/Kirshner) Gordon Mills
 - 29 19 LOOP DI LOVE—*Shag, UK. (Jano) Jonathan King
 - 30 29 JUST OUT OF REACH (OF MY TWO EMPTY ARMS)—*Ken Dodd, Columbia (Francis, Day & Hunter) John Burgess
 - 31 33 THE JEAN GENIE—*David Bowie, RCA (Titanic/Chrysalis) David Bowie
 - 32 50 BIG SEVEN—*Judge Dread, Big Shot (Bush) Bush
 - 33 — ALWAYS ON MY MIND—Elvis Presley, RCA (London Tree)
 - 34 46 BALL PARK INCIDENT—*Wizard, Harvest (Wood/Carlin) Roy Wood
 - 35 32 DON'T DO THAT—*Geordie, Regal Zonophone (Red Bus) E. Elias/R. Danova
 - 36 49 CAN'T KEEP IT IN—*Cat Stevens, Island (Freshwater) Paul Samwell-Smith
 - 37 42 COME SOFTLY TO ME—*New Seekers, Polydor (Edwin E. Morris) Michael Lloyd
 - 38 — I'M ON MY WAY TO A BETTER PLACE—Chairmen of the Board Invictus (KPM) Greg Perry/General Johnson
 - 39 — YOU'RE SO VAIN—Carly Simon, Elektra (Essex) Richard Perry
 - 40 — DESPERATE DAN—*Lieutenant Pigeon, Decca (Makepeace) Stevely Makepeace
 - 41 31 BIG SIX—*Judge Dread, Big Shot (B&C/Mooncrest) Bush Prod.

- 27 GOODBYE TO LOVE—Carpenters, A&M (Rondor) Richard Carpenter
- 48 ONLY YOU—Jeff Collins, Polydor (Sherwin) D. Arthey
- 39 YOU'LL ALWAYS BE A FRIEND—*Hot Chocolate, RAK (RAK) T. Wilson/E. Brown
- 47 IT'S FOUR IN THE MORNING—Faron Young, Mercury (Burlington) Jerry Kennedy
- SING DON'T SPEAK—*Blackfoot Sue, JAM (Beano/Feldman) Noel Walker
- 39 DONNA—*10cc, U.K. (St. Annes) Strawberry Prod.
- 36 IN A BROKEN DREAM—*Python Lee Jackson, Youngblood (Youngblood) Miki Dallon
- 41 I DON'T BELIEVE IN MIRACLES—*Colin Blunstone, Epic (Verulam) C. White/R. Argent
- 43 VENTURA HIGHWAY—America, Warner Bros. (Warner Bros.) America

HONG KONG

(Courtesy of Radio Hong Kong)

- This Week**
- 1 ROCK ME BABY—David Cassidy (Bell)
 - 2 BEN—Michael Jackson (Motown)
 - 3 CLAIR—Gilbert O'Sullivan (MAM)
 - 4 SPACE MAN—Nilsson (RCA)
 - 5 NIGHTS IN WHITE SATIN—The Moody Blues (Deram)
 - 6 WHY—Donny Osmond (MGM)
 - 7 I'D LOVE YOU TO WANT ME—Lobo (Philips)
 - 8 I BELIEVE IN MUSIC—Gallery (Sussex)
 - 9 RUN TO ME—The Bee Gees (Polydor)
 - 10 BURNING LOVE—Elvis Presley (RCA)
 - 11 IF I COULD REACH YOU—5th Dimension (Bell)
 - 12 ELECTED—Alice Cooper (Warner Bros.)
 - 13 LISTEN TO THE MUSIC—Doobie Brothers (Warner Bros.)
 - 14 YOU WEAR IT WELL—Rod Stewart (Mercury)
 - 15 SPEAK TO THE SKY—Rick Springfield (Capitol)
 - 16 CROCODILE ROCK—Elton John (DJM)
 - 17 OOH-WAKKA-DOO-WAKKA-DAY—Gilbert O'Sullivan (MAM)
 - 18 LIVING IN HARMONY—Cliff Richard (Columbia)
 - 19 GO ALL THE WAY—Raspberries (Capitol)
 - 20 BLACK AND WHITE—Three Dog Night (Dunhill)

JAPAN

(Courtesy Music Labo Inc.)
*Denotes local origin

- This Week**
- 1 ONNA NO MICHI—*Shiro Miya, Pinkara Trio (Columbia)—Daichi, Nichion
 - 2 KASSAI—*Naomi Chiaki (Columbia)—Kaletal
 - 3 ISARIBI KOI UTA—*Rumiko Koyanagi (Reprise)—Watanabe
 - 4 AME—*Eiji Miyoshi (Victor)—Shinko
 - 5 HOLIDAYS—Michel Polnareff (Epic)—April
 - 6 CHISANA TAIKEN—*Hiromi Goh (CBS/Sony)—Standard
 - 7 DOKYUSEI—*Masako Mori (Minorphone)—Tokyo
 - 8 KURUWASETAINO—*Linda Yamamoto (Canyon)—Fuji
 - 9 KANASHIMIYO KONNICHUWA—*Megumi Asaoka (GAM)—J Th K
 - 10 ORIZURU—*Hiroko Chiba (King)—Watanabe
 - 11 BUS STOP—*Koji Taira (Teichiku)—Nichion
 - 12 ALONE AGAIN—Gilbert O'Sullivan (London)—Review Japan
 - 13 ANATA GA KAERUTOKI—*Eiji Miyoshi (Victor)—Shinko
 - 14 RENGE SO—*Billy Banban (Kit)—PMP
 - 15 SOSHITE KOUBE—*Hiroshi Uchivamada & Cool Five (RCA)—Uchivamada
 - 16 SASURAI BUNE—*Shinichi Mori (Victor)—Watanabe
 - 17 SENSEI—*Masako Mori (Minorphone)—Tokyo
 - 18 NIJI O WATATTE—*Mari Amachi (CBS/Sony)—Watanabe
 - 19 ANATA NI KAKERU—*Kiyohiko Ozaki (Philips)—Nichion
 - 20 AISHU NO PAGE—*Saori Minami (CBS/Sony)—Nichion

MALAYSIA

(Courtesy of Rediffusion, Malaysia)

- This Week**
- 1 I'D LOVE YOU TO WANT ME—Lobo (Big Tree)
 - 2 SPEAK TO THE SKY—Rick Springfield (Capitol)
 - 3 SONG SELLER—The Raiders (CBS)
 - 4 WHY: LONELY BOY—Donny Osmond (MGM)
 - 5 HAPPIER THAN THE MORNING SUN—B.J. Thomas (Scepter)
 - 6 CARRY ME, CARRY ME—Dr. Hook & the Medicine Show (CBS)
 - 7 RUN TO ME—The Bee Gees (Atco)
 - 8 CLAIR—Gilbert O'Sullivan (MAM)
 - 9 BABY, DON'T GET HOOKED ON ME—Mac Davis (CBS)
 - 10 I BELIEVE IN MUSIC—Gallery (Buddah)

MEXICO

(Courtesy of Radio Mil)

- This Week**
- 1 RIO REBELDE—Julio Iglesias (Polydor)
 - 2 BEAUTIFUL SUNDAY (Domingo maravilloso)—Daniel Boone (Musart)
 - 3 ALONE AGAIN (Solo otra vez)—Gilbert O'Sullivan (London)
 - 4 JUBILATION (Jubilacion)—Paul Anka (Buddah)
 - 5 VOLVERA EL AMOR—Virginia Lopez (Gas)
 - 6 CUANDO TU ME QUIERAS—Jose Jose (RCA)
 - 7 LONG COOL WOMAN IN A BLACK DRESS (la mujer de negro)—The Hollies (Capitol)
 - 8 SIN TU AMOR—Ynido (Philips)
 - 9 VOLVER VOLVER—Vicente Fernandez (CBS)
 - 10 MIENTEME—Victor Yturbe "Piruli" (CBS)

SINGAPORE

(Courtesy of Rediffusion, Singapore)

- This Week**
- 1 CLAIR—Gilbert O'Sullivan (MAM)
 - 2 WIG WAM BAM—Sweet (RCA)
 - 3 BURNING LOVE—Elvis Presley (RCA)
 - 4 MOULDY OLD DOUGH—Lieutenant Pigeon (Decca)
 - 5 WHY—Donny Osmond (MGM)
 - 6 I CAN SEE CLEARLY NOW—Johnny Nash (CBS)
 - 7 I'M STONE IN LOVE WITH YOU—Stylistics (Avco)
 - 8 CRAZY HORSE—Osmonds (MGM)
 - 9 YOU WEAR IT WELL—Rod Stewart (Mercury)
 - 10 PLAY ME—Neil Diamond (MCA)

SOUTH AFRICA

(Courtesy of Springbok Radio)
*Denotes local origin
SINGLES

- This Week**
- 1 I CAN SEE CLEARLY NOW—Johnny Nash (GRC) Breakway Music
 - 2 MOULDY OLD DOUGH—Lieutenant Pigeon (Gallo) Plymouth Music
 - 3 IT'S TOO LATE NOW—*Lauren Copley (GRC) Angela Music
 - 4 RUN TO ME—The Bee Gees (Trutone) Intersong (Pty.) Ltd.
 - 5 A SHOULDER TO CRY ON—*Denise Freeman (EMI) Ardmore & Beechwood
 - 6 I NEED SOMEONE—*Alan Garrity (Gallo) M. P. A.
 - 7 HELLO A—*Sharon Tandy/Billy Forrest (Teal) Brigadiers Music
 - 8 NICE TO BE WITH YOU—The Gallery (RPM) Laetrec
 - 9 GARDEN PARTY—Rick Nelson (Gallo) Intersong
 - 10 SUNDAY MONDAY TUESDAY—*Jessica Jones (EMI) Yackamo Music

SPAIN

(Courtesy of El Musical)
*Denotes local origin
SINGLES

- This Week**
- 1 LOVE THEME FROM "THE GODFATHER"—(Spanish)—Andy Williams (CBS)—Chappel Iberica
 - 2 ALONE AGAIN (Naturally)—Gilbert O'Sullivan (Columbia E)—Musica del Sur
 - 3 WHEN I'M A KID—Demis Roussos (Philips-F)—Svmphtv
 - 4 SEALED WITH A KISS—Bobby Vinton (CBS)
 - 5 BEAUTIFUL SUNDAY—Daniel Boone (Belter)—Armonico
 - 6 THE MOSQUITO—Doors (Hispavox)
 - 7 ROCK & ROLL—Gary Glitter (Polydor)—Musica del Sur
 - 8 WOMAN TO WOMAN—Joe Cocker (Polydor)—Fontana
 - 9 MAMA SAMBA—*Nuestro Pequeno Mundo (Movieplay)—Erika Musical
 - 10 SONG SUNG BLUE—Neil Diamond (Philips-F)—Ivan Mogull Espanola

LP's

- This Month**
- 1 MIGUEL HERANDEZ—*Juan Manuel Serrat (Zafiro)
 - 2 CATCH BULL AT FOUR—Cat Stevens (Ariola)
 - 3 THE GODFATHER—Andy Williams (CBS)
 - 4 TRILOGY—Emerson, Lake & Palmer (Ariola)
 - 5 HONKY CHATEAU—Elton John (EMI)
 - 6 CHIGAGO-5—Chicago (CBS)
 - 7 NUESTROS EXITOS DEL AÑO (Vol. 2)—*Some Artists (CBS)
 - 8 CARLOS SANTANA Y BUDDY MILES—Carlos Santana y B. Miles (CBS)
 - 9 THE GODFATHER—Soundtrack (Hispavox)
 - 10 COCKER HAPPY—Joe Cocker (Polydor)

SWITZERLAND

(Courtesy of Radio Swiss Romande)

- This Week**
- 1 DELTA OUEEN—Proudfoot
 - 2 C'EST MA PRIERE—Mike Brant
 - 3 HIMALAYA—C. Jerome
 - 4 BURNING LOVE—Elvis Presley
 - 5 LES MATINS D'HIVER—Garard Lenorman
 - 6 LE IAC MAJEUR—Mort Shuman
 - 7 LAISSE ALLER LA MUSIQUE—Stone & Eric Charden
 - 8 LE PARRAIN—Andy Williams/Dalida
 - 9 SRUVEZ-MOI—Johnny Hallyday

COUNTERSUIT

UA/Record Club Hassles

• Continued from page 1

NEW YORK — The Record Club of America, Inc., seeking to enjoin United Artists Records, Inc. from what the Club claims is refusal to provide recorded material for Record Club distribution and is seeking to uphold the original agreement and royalty stipulations between the two firms, has filed suit against the label. The complaint was filed in the U.S. District Court, Southern District of New York.

The agreement in question, signed "on or about Oct. 23, 1970" and running for three years with two-year option renewal clauses, granted the record club a "non-exclusive right, privilege and license to manufacture, advertise, distribute and sell in the U.S. and Canada" all LP, 8-track cartridge and cassette product manufactured and/or distributed by UA. The agreement further provides that the record club would pay to UA, as royalty, an amount equal to 10 percent of 90 percent of the base price of all sold product. The record club also has "the right to distribute on a bonus or free basis without payment of royalty hereunder one-half of all licensed albums. All licensed albums distributed on a bonus or free basis in excess of such amount shall be treated as 'sold' for the purposes of the agreement." (Sec. 35 of the agreement.)

The payment of royalties, under the agreement, are to be made within 45 days after each calendar quarter with UA having the right

to audit the Record Club's applicable books.

During the period Oct. 1, 1970, to June 30, 1971, UA's auditor reported that the record club sold 171,953 licensed albums and had otherwise distributed on a bonus or free basis 454,223 licensed albums. The record club paid royalties for that period in the amount of \$79,312, and UA demanded an additional \$64,044 in royalties under the bonus and/or free distribution clause.

'No Provision'

The record club claims that "there is no provision in the agreement requiring that the club, prior to the expiration of the term of agreement, make payment of royalties with respect to licensed albums distributed on a bonus or free basis."

The record club further alleges that on or about June 8, 1972, UA wrote the club stating, inter alia, "that it is our opinion that the agreement between UA and the Record Club has terminated by virtue of the various breaches committed by the record club."

The record club, by the suit, seeks an injunction from interruption of service from UA; a declaration that the original agreement remains in full force and effect; that prior to the expiration of the agreement the club is not obligated to make payment of royalties of licensed albums distributed on a bonus or free basis, and that the club is not obligated to pay the expense of UA's audit for the period in question.

UK Justice Fines 'Pirate' Tape Dealer

• Continued from page 1

ports still in their possession. Additionally, the defendants, who were ordered to pay \$2,500 costs, were warned not to sell or distribute any recordings in the future which would infringe the plaintiffs' copyrights. They were also ordered to provide the plaintiffs with details of total imports and sales of the cartridges on the 5-Star label manufactured by Diamond Sounds of Bradley Beach, N.J.

'Faulty' Tapes

During investigations into the activities of Starco and Commodex, a crate of 100 assorted tapes was purchased for the BPI. In the crate were three copies of Paul McCartney's "Ram" album, all of which turned out to be faulty, Bridge said.

"On each copy, the tape broke in the machine—a fine product to promote confidence and good will between the retailer and his customer!" said Bridge.

'Disappointed'

Although pleased with the High Court decision, the BPI was disappointed with the outcome of what would have been the first hearing under the amended Performers Protection Act (It now allows for fines of up to \$1,000 on convicted bootleggers.) which took place on Dec. 11 in Wolverhampton.

There, Stuart Alan Braisier, 22, was due to face 12 charges of manufacturing and selling illegal tape recordings of four LP's, "Fuzz Box," "H-Bomb," "Time of the Season" and "Pink Floyd in Concert."

However, the magistrates were told that Braisier was not in a position to appear and the case was adjourned sine die.

'73 Drive Set

• Continued from page 32

8-track stereo players, 8-track players with AM/FM FM stereo radios, and automotive stereo 8-track players—one a mini pull-out model, and the other a regular model with integrated circuitry.

Reflecting the engineering background which president J. Pratt Winston brings to Weltron, the company also manufactures a line of testing equipment for stereo players, and a complete range of stereo 8-track player motors for almost every 8-track player on the market.

The company also produces a complete line of accessories ranging from headphones and phono plugs and jacks, to microphones, cables and adaptors, tape player drive belts, speakers, speaker accessories, antennas and antenna repair kits, carry and storage cases for tapes, head cleaners, tape splicers, demagnetizers and some blank tapes.

Weltron is a joint venture company, with Ruzio Fujita representing the Japanese interests. The firm has been in business for about five years.

JUKES ASSIST OLDIES' PUSH

CHICAGO — A rackjobber's use of jukeboxes loaded with Mercury oldies placed in key retail outlets is one among many promotions that have helped move over three quarters of a million pieces of product during the label's "Solid Gold Rock 'n' Roll" campaign, which will continue through Christmas. Sales as of last week: 350,000 LP's; 125,000 tapes; 300,000 45's.

Vidisk Threat to Established Ways

• Continued from page 1

clauses in the contracts of certain artists as a result of the Discovisions system, Lew Wasserman, president of MCA, Inc., said that "We have not thought completely about it yet but we will be considering it in the future."

A hypothetical situation can be created, in which an audio-visual presentation is being produced. Far greater production costs can be visualized for one thing. It is quite feasible that many such productions will be done on "location." The producers are then faced with remote as well as studio costs. Add to this the fact that the presentation may be a failure for one reason or another. In audio alone, the disk is simply recut in the studio. In the hypothetical situation, however, the entire crew may have to go back to the original location. Costs on location will also be higher, such as synching, crews, cameras, lighting, etc.

Director Added?

Another important point, which must be considered, is the producer-director relationship in audio-visual. Within the past five years, there has been a built-in royalty provision for the producer and, in most cases, the producer receives approximately half of what the act receives. Now, the producer will be assuming more responsibility than ever before, taking on

an audio as well as a video function.

No word has yet been received from many of the unions, specifically AFTRA and the AFM, as to performer's fees under the new systems. Will recording artists be considered as actors or actors as recording artists or both? The scale will obviously have to undergo some change. More unions may be brought into play, such as the Screen Actors' Guild. Who is going to handle these arrangements? How many additional employees will there be on these new "sets?"

Provisions in disk contracts today cover only audio disks. Certainly, ASCAP and BMI will become involved in writer's royalties in audio-visual.

While the audio-visual disk has and will create almost endless possibilities in home entertainment, it will certainly, no matter who the manufacturer is, open the doorway to a number of questions which nobody has dealt with completely to date, but will have to be dealt with soon.

Hopi, Festival Deal

NEW YORK—Hopi Records has signed an exclusive distribution agreement with Festival Records for Australia and New Zealand.

Hopi, making its headquarters in Toronto, is distributed in the U.S. by Vanguard Records.

Supreme Court Reviews LA 'Tape Pirate' Case

• Continued from page 1

conviction of unlicensed duplicators Donald Goldstein, Ruth Koven and Donald Koven under the California penal code, Dec. 623, has presented one of the most serious challenges to copyright protection in the recording industry in recent years, and, at the same time, has proved to be one of the rare moments in the Court's history, in that a writ of certiorari had been granted the defendants, thus enabling the land's highest court to directly review the California local court's conviction ruling. David M. Schacter, deputy city attorney for Los Angeles, represented the state of California at the hearing.

Leeds, opening the hearing, stated that the California law in question, as well as the antipiracy laws in nine other states, protects only material recorded prior to Feb. 15, 1972, the effective date of the new federal copyright law. He said that material recorded prior to that date is not protected under federal law, and that it is, therefore, public domain and subject to duplication. He also stated that while copyright protection falls under congressional jurisdiction, and is usually limited to a fixed period, the state antipiracy laws provide unlimited protection in time and are basically against the concept of federal control.

Leeds Queried

Chief Justice Warren Burger questioned Leeds as to duplication practices prior to the federal law's enactment. Leeds replied that while duplicators were subject to notice and royalty payment under federal statute, they were, nonetheless, within the law in duplicating sound recording since the material was not copyrighted. Under further questioning by Justice Byron White as to the possible situations which might arise following the termination of the current copyright law, Leeds answered that "Congress stressed that this was to be an experiment period and that state antipiracy laws are mooting that approach to the problem." Leeds also stated that there is "no evidence that duplication effects would destroy the recording industry." The important concept, he continued, is that the public welfare and right to noncopyrighted material overrides all considera-

tions and that to rule otherwise on the state antipiracy law would negate "federal domain."

Schacter, in reply, said the case was a "moral and policy issue." He cited the costs of manufacturers in releasing original product and the unfair practice of duplicators in benefiting at the manufacturers' expense and work. Schacter pointed out to the court that duplicating was not a practice until the early '60's when it became relatively cheap, in terms of material, to duplicate sound recordings. He also noted the tendency of most duplicators to utilize only the "hits" on the market, again depriving the manufacturer of expected returns on initial expenses. One of the major points in Schacter's presentation was that duplicators are using not a copy of the sound recording by an "exact" duplication under different packaging.

Majors Could Copy

Schacter also mentioned that while Congress contemplates further and more complete protection, state antipiracy laws were necessary for the over-all protection of recording industry. He claimed that if the major recording companies wanted to, "they could out-pirate the pirate." He further stated that "the state has the right to protect the general welfare of business for the welfare of all."

Rebuttal

During Leeds' rebuttal to Schacter's remarks, Burger again questioned the attorney on the moral and legal right to duplicate recorded sound recordings. Using the analogy of a duplication of a Rembrandt painting with a photograph, Burger remarked whether the necessary permission of the painting's owner did not create a form of copyright protection. Leeds replied that the question did not concern the public use of noncopyrighted material. He again stressed that states have gone further than Congress in copyright protection and asked for a reversal of the decision in the case.

While a decision is not expected soon, the fact that the case was heard by the high court underscores the importance of the controversy, with its judicial as well as industry-oriented considerations. The case was heard by the full bench.

Indies Pick NARM Wing

• Continued from page 1

zation." Working with NARM executive director Jules Malamud in crystallizing the details for the expanded distributors' role in NARM, and who attended the Chicago meeting, were NARM president Dave Press and NARM general counsel, Earl Kintner.

The Chicago meeting confirmed what had already been reported in Billboard, namely, that on Feb. 25, following the regular membership meeting which would be attended by distributors along with rackjobbers and retailers, all of whom comprise the regular membership, a separate meeting of indie distributors would be held. At this meeting the distributors will outline their problems and objectives. The meeting will be

chaired by Joe Simone of Progress Distributing Company, Cleveland. Howard Ring, of Music Merchants of New England, will keynote this session.

Opening Session

At the opening general business session (Feb. 26), a "Partners in Progress" symposium will be held, at which Jack Solinger, of Independent Music Sales, San Francisco, will speak as the distributors' representative on the panel. Other "partners" on this symposium will include rackjobber David Lieberman of Lieberman Enterprises, Minneapolis; retailer chain president John Cohen of Disc Records, Cleveland, and chain store mass merchandiser Carl Cook of Montgomery Ward, Chicago.

Immediately following the opening business session, a rap luncheon will be held. This will be co-chaired by Seymour Greenspan, Summit Distributors, Chicago, and his "partner in progress" Marvin Schlacter, president of GRT Records.

Malamud stated that at the rap luncheon, distributors and manufacturers will have an in-depth discussion of mutual problems and analyze possible solutions. Malamud said that as a result of the three meetings—one for distributors only, one in which the distributor story is presented, and the combined distrib-manufacturer meeting—it is expected that plans and programs will be developed for future distributor activities under the aegis of NARM.

Attendance Noted

Present at the Chicago distributor meeting were the following: Jack Lewerke; Henry Hildebrand Jr.; Jack Solinger; Joe Simone; Armin Baladian; Howard Ring; Gerald Friedman; Amos Heilicher; Seymour Greenspan; Sheldon Tirk; Jim Schwartz; Ernie Leaner; Dave Press; Jack White; Harold Davis; Earl Kintner (NARM general counsel); Jules Malamud and Jim Hankey, representing Pete Stockey, NARM vice president.

Malamud stated that, in addition to this program, for distributors at the upcoming NARM convention, there will be similar programs for the retailer and rackjobber segments of the record industry, in keeping with the concept of NARM as a total merchandising trade organization.

Allman Pkg.

• Continued from page 21

gramming time, drawn from Duane Allman's performance on other records, suggested in the package.

Wooley noted that the package was being serviced to all stations on the Warner Bros./Reprise Records college service list. Any stations desiring the Allman package, but thus far unserved, may contact Wooley at Capricorn Records, 535 Cotton Ave., Macon, Ga.

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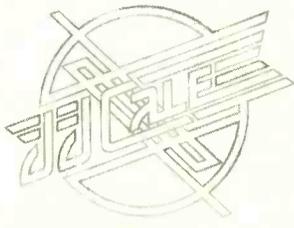
Billboard Album Reviews

DECEMBER 23, 1972



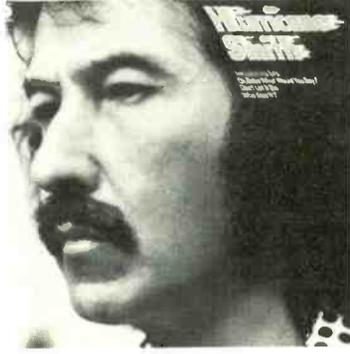
POP
BILLY PRESTON—
Music Is My Life
A&M SP 3516

The past year has been good to Billy. After over a decade of being what is conveniently known as a "musician's musician" he is finally winning the recognition and acclaim he so justly deserves. His evolution has seen him through the early days with Little Richard, a "Shindig" stint, notoriety as the "Fifth Beatle" (when such things had worth), etc. Instantly impressive are "Blackbird," "We're Gonna Make It" and the title cut.



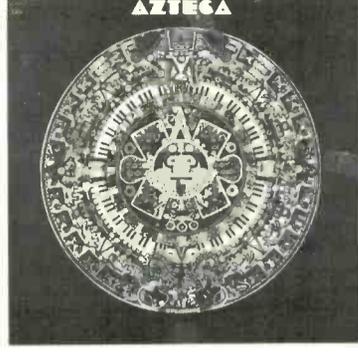
POP
J.J. CALE—
Shelter 8912 (Capitol)

J.J. Cale can be safely categorized as the biggest sleeper artist of 1972. His laid-back, flowing style has made three separate impressions on the Hot 100, while his first album made two appearances on the Top LP chart. J.J. and his music kinda grows on you. The impression is given of a limited energy level, but that is offset by his quiet intensity. Really fine tracks include "Lies," "I'll Kiss the World Goodbye," and a great interpretation of "Going Down."



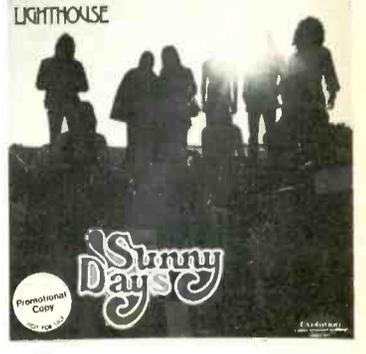
POP
HURRICANE SMITH—
Capitol ST 1139

Currently moving up the singles charts with his "Oh, Babe What Would You Say?", Norman "Hurricane" Smith combines a rough, pop-oriented voice with soft back-up music to provide a good commercial vehicle. Best cuts include "Auntie Vi's," done in music hall tradition, "Who Was It?" and "Don't Let It Die," both major English hits and "Many Happy Returns." Smith is a talented writer and producer and works well with sax player Frankie Hardcastle.



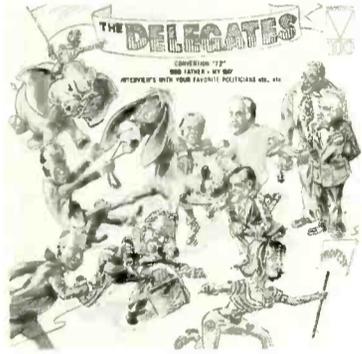
POP
AZTECA—
Columbia KC 31776

Comparisons to Santana will be inevitable in any discussion of Azteca. The label, home base and scintillating rhythms remain the same. The seventeen man conglomerate boasts, among their other assets, four fiery vocalists and a four man horn section that cooks to the boiling point. Especially powerful are "Mamita Linda," "Can't Take the Funk Out of Me" and "Love Not Then."



POP
LIGHTHOUSE—
Sunny Days
Evolution 3016 (Stereo Dimension)

Chart single "Sunny Days" highlights tasteful new Lighthouse album. More singles from the Canadian stars could be plucked from this package, including "Beneath My Woman" and "Broken Guitar Blues."



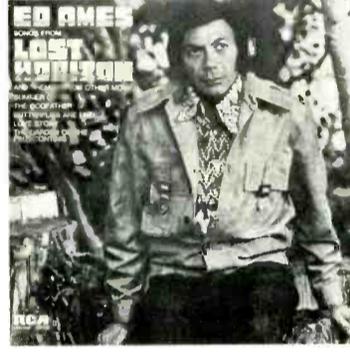
POP
DELEGATES—
Mainstream 100

With "Convention '72" a surprise comedy single hit, the Delegates now have an album out. Unfortunately, it's not quite in time for the elections. But the album might also break through as a surprise, making fine contemporary use of the Dickie Goodman technique of answering straight lines with bits from rock hits.



POP
BOBBY SHERMAN—
Just For You
Metromedia MD 1060

Bobby Sherman's latest LP is in the buoyant, bouncing, bubbly tradition of his past work. Perhaps his face hasn't been grinning at us from quite as many covers of teenybopper publications but he still possesses the old magic! Try listening to "Just a Little While Longer," "Caress Me Pretty Music" and "Unborn Lullaby (Let Your Mind Be Your Captain)" for openers.



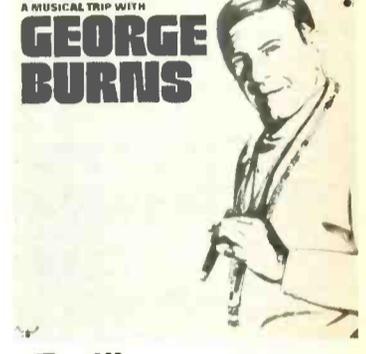
POP
ED AMES
Songs From "Lost Horizon" and
Themes From Other Movies
RCA LSP 4808

There is no denying that Ed Ames is still the possessor of one of the most exhilarating voices of this or any other era. The rich, resonant feel that he imbues to every song should bring response and appreciation from his many adherents. The score of the yet-to-be-viewed "Lost Horizon" benefits from his treatments. Especially listen to "Living Together, Growing Together," and "The World Is a Circle."



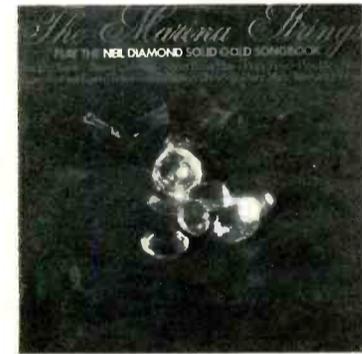
POP
ELLA FITZGERALD—
Ella Loves Cole
Atlantic 0598

Ella returns to her "Cole Porter Songbook" triumphs of 15 years ago for Norman Granz. Nelson Riddle conducts and arranges some of Ms. Fitzgerald's particular favorites from the earlier set, plus other Porter gems that were left out of the songbook LP's.



POP
GEORGE BURNS—
A Musical Trip With
Buddah 0598

You haven't lived till you hear George Burns singing "A Little Help From My Friends," "Satisfaction" and "Mr. Bojangles." Yes, George Burns, Gracie Allen's husband. He sings it perfectly straight to crisp Larry Fallon arrangements. The effect is spellbindingly bizarre. Could break to surprise MOR airplay.



POP
THE MARINA STRINGS—
Solid Gold Songbook
20th Century T-404

It isn't often that the genre that is known as the "songbook" can produce such a lovely and meaningful work. These are not merely "muzak" rehashings of Mr. Diamond's vast repertoire but rather lovely revisitations. Such songs as "Shilo," "Song Sung Blue," "Solitary Man" and "Kentucky Woman" are suitable for play on MOR, top 40, and yes for the more adventurous, progressive play.



POP
SANDY DENNY—
A&M SP 4371

Acoustical ballads with haunting lyrics, compelling performances by established professional in Europe. Best cuts: "Listen, Listen," "Tomorrow Is a Long Time" which is progressive country in nature, and a couple of the other tunes. Dealers: Sticker on LP accents "Listen, Listen" and the fact that she was lead singer for the Fairport Convention.



POP
SIEGEL-SCHWALL BAND—
Sleepy Hollow
Wooden Nickel WNS 1010

Though blues-fed, the elements involving the music of the Siegel-Schwall Band are decidedly rock; the sound is exciting. Best cuts: "Something's Wrong," "Hey, Billie Jean" and "His Good Time Band" is fairly good. Dealers: This group has a solid music reputation and a large fan-following among serious rock devotees.



POP
UNCLE JIM'S MUSIC—
There's a Song in This
Kapp (MCA) KS 3670

The second album by Uncle Jim's Music is a rollicking, joyous work. The year of coun-olk-rock (country-folk-rock) is drawing to a close, but U.J.M. is bound to warm the hearts of many new admirers in the coming months. Contagious, infectious, unforgettable, all are true about their winsome melodies and lyrics. Best bets are "Sagebrush Sailor," "Greatest Story Ever Told," "Now She's Gone" and "Night of the Dance."



POP
MILLS BROTHERS—
A Donut and a Dream
Paramount PAS 6038

The Mills Brothers have that undeniable magic that appeals to demographics 40-plus. Best cuts: "A Donut and a Dream" is the title tune, but programmers should listen well to "Here's to the Next Time" and "Only Love Spoken Here." Dealers: The Mills Brothers came back with "Cab Driver"; good promotion in-store could create bonus sales here.



POP
BUCKWHEAT—
Charade
London XPS 621

This business of being a pop group is a perilous one. First you have to have something that is just different from the other group to make you appealing, and then you've got to keep whatever edge you can hold on to. Buckwheat are appealing enough and talented enough to make an impression and keep gaining as well on the top 40. Particularly pay attention to "Hey Little Girl," "Katy's Corner" and "Old L.A."



POP
DOROTHY SQUIRES—
At the London Palladium
London XPS 622/3

If you loved Judy Garland, you'll open your heart to Dorothy Squires. The English record artist made a headlined comeback after her divorce from TV star Roger Moore, by hiring major halls herself for SRO concerts. This two-record set preserves her debut at the London Palladium, as Ms. Squires' big-voiced throbbing quality comes across with maximum excitement.



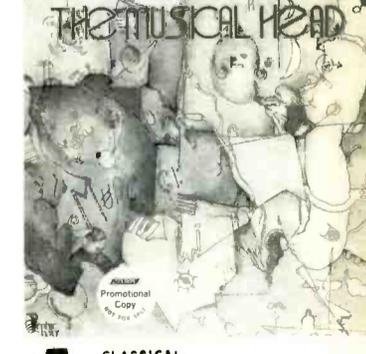
JAZZ
KENNY BURRELL—
'Round Midnight
Fantasy 9417

There are few guitarists today who match the depth and the perceptive qualities of Kenny Burrell; while his motif is jazz, the results are always highly pleasurable. Best cuts: "I Think It's Going to Rain Today," "Make Someone Happy." Dealers should note that Fantasy is virtual king of the jazz field these days, having acquired many of the old known jazz labels.



CLASSICAL
EUGENE ORMANDY—
The Fantastic Philadelphia
Vol. 2
RCA ARD 1-0017

"The Sabre Dance" in quadrasonic sound is as fiery as you'd imagine. RCA's second compatible stereo/4-channel release with the Philadelphia Orchestra breathes new life into familiar pieces. The connecting theme is dance music in Vol. 2 of "The Fantastic Philadelphia." Brahms' "Hungarian Dance No. 5," Ponchielli's "Dance of the Hours" and Falla's "Ritual Fire Dance" are among the evergreens included.



CLASSICAL
MUSICAL HEAD—
Orphic Egg
London OES 6900

It's true! Classical music has, through no fault of its own, acquired a rather bad name among today's youth. Viewing the problem as being one of unsuitable exposure mixed with equal parts of fear and indifference. This, the first in an eight-part series, is beguilingly packaged, liberally sprinkled with notes by one of rockdom's darlings, Ed Ward and generally constructed to disprove notions of the classics' inaccessibility.

find

"FIND has been a worthwhile service for us, in light of the huge amount of special order business that we do," says Paul Seltzer of the Harvard Co-op in Boston. "I would estimate that we get up to 250 special orders a day, which is what I call an abnormal amount. We use FIND for many of them.

"We do deal with distributors in some cases," Seltzer continued, "but we go through FIND for the labels not handled by our local people. This amounts to quite a few. We also use FIND for many so-called cutouts which we are able to locate in the catalog, and we've been able to please a lot of customers through this service."

Seltzer says the service has been quite convenient so far, and that on the whole, he is satisfied. "We don't leave the catalog on the counter," he adds, "because the situation might be chaotic if we did. We let our customers know that we can handle specials and we do all the ordering. But the catalog certainly has been an aid in ordering and we're pleased."

The Harvard Co-op is also quite a unique store in a unique situation, located in one of the largest college towns in the world. Seltzer thinks this makes for much of the special order business.

Dealer response to the new catalog is still strong, with the extra 7,000 releases playing a large role in this response. Of particular interest to many dealers is the wide variety of catalog product available, especially jazz, easy listening and catalog. Dealers say this is where many of the special orders come from. While pop is strong, this is generally available in the stores. But with the current nostalgia trend and the many young listeners showing more interest in blues, classical and other not readily available material, FIND is proving an even more important aid.

One last reminder that the holiday season is almost here, and that the FIND gift wrapping service is still available. FIND will wrap your choice of record and/or tape, enclose a card and mail it to the recipient of your customers choice.

This is the last FIND news column until Christmas day, so best wishes for a Merry Christmas from everyone at FIND.

FIND Service International
9000 Sunset, Suite 415
Los Angeles, California 90069
A.C. (213) 273-7040
Candy Tusken

news

★★★★ 4 STAR ★★★★★

POP

MARLO THOMAS—Marlo Thomas & Friends. Bell 1110

A talented lineup featuring the New Seekers, Dick Cavett, Bobby Morse, Diana Ross, Carol Channing and Ms. Thomas work well with this LP aimed at the children's market, in an adult fashion and stressing equality of the sexes. Best cuts include the title tune, "Boy Meets Girl," a clever story with Ms. Thomas and Mel Brooks, "When We Grow Up" featuring Diana Ross and Cavett's "My Dog's a Plumber." Certainly an interesting attempt at something new for children of all ages.

SARAH VAUGHAN—Feelin' Good. Mainstream 379

Sarah Vaughan rarely turns out anything but a top album, and this set is no exception. She manages to capture many of today's hits, including "Alone Again (Naturally)," "Run to Me" and "Rainy Days and Mondays" in her own inimitable style with a big band backup, as well as scoring well with standards such as "Just a Little Lovin'." Ms. Vaughan can fit in either pop or jazz category and this set should do well in each.

CHARLES AZNAVOUR—"I Have Lived." MGM SE 4876

Certainly one of the foremost talents of today, Aznavour demonstrates his timeless abilities as a song stylist. Top cuts include the title tune, "The Old Fashioned Way," "What Makes a Man," "Like Roses" and "We Had It All." MGM has been recording a lot of artists considered primarily MOR and scoring successfully with them, and this set should be no exception.

DENNY VAUGHAN—Love Minus One. Margabi LMI 01

Lush is the word for Denny Vaughan's romantic score for a new film in the tradition of "A Man and a Woman" or "Love Story."

VARIOUS—Rock-o-Rama. Abkco AB 4222

With the oldies craze still going strong, this double set of the best of the early "Philadelphia Sound" makes for a strong set. Cuts include Terry Knight's "I Who Have Nothing," Chubby Checker's "The Twist," and the Mysterians' "96 Tears," Charlie Gracie's "Butterfly" and the Dovells' "You Can't Sit Down." Inside features informative liner notes and clever snapshots of artists in scrapbook form which can make good in-store display.

LEONARD NATHAN—Confessions of a Matchmaker. Fantasy 7015

A satisfyingly offbeat spoken-word release from Fantasy. Berkeley poet-professor Leonard Nathan reads his verse about a mythical Lower East Side Jewish matchmaker named Schwartz. Schwartz emerges as a warm, vivid character who will delight those who meet him.

ESTER MORROW—Sister Woman. Fantasy 9414

Strong, commercial effort from Ms. Morrow with emphasis on soul and gospel arrangements. Top cuts include "Woman in the Window," the jazzy "Ghetto," "Turn on to Jesus" and Tony Joe White's "Rainy Night in Georgia." Powerful is perhaps the best way to describe Ms. Morrow, and she shows promise of becoming a star in pop, easy listening, soul and jazz markets.

GOSPEL

RANCE ALLEN GROUP—Truth Is Where It's At. Gospel Truth GTS 2709

Solid-soul gospel with compelling lyrics and dramatic performances. Best cuts: "God Is Where It's At," "Mama." Dealers: This LP has considerable pop sales potential.

ALBUM REVIEWS

BB SPOTLIGHT



Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★★★★ Albums with sales potential within their category of music and possible chart items.

CLASSICAL

CAMARATA—Bach Spectacular (London) Phase 4 21078

Actually, this LP is more pop than classical, as conductor Camarata has adapted the works of Bach more than somewhat and modernized various musical aspects. The result is a highly pleasant listening experience. Best works: "Ave Maria" and "Brandenburg Concerto No. 2." Dealers can count of the listener reputations that Phase 4 has built up for steady long-term sales on product like this.

ZUBIN MEHTA—Battle of the Huns, Vol. 1 & 2. London CS 738

Zubin Mehta urges the Los Angeles Philharmonic through an explosive rendition of a collection of Liszt symphonic poems. These are fine, dramatic pieces which are gradually entering more into the record catalog.

JULIAN BREAM—The Woods So Wild. RCA LSC 3331

A Julian Bream lute album is always a treat to look forward to. The selections of Elizabethan popular song and early fantasias display the instrument at its best.

ORIGINAL CAST—Carmilla. Vanguard VSD 79322

A Menotti-like short opera that enjoyed off-Broadway success in New York. The plotline deals with a mysterious female vampire.

KARL MUNCHINGER—Suk-Wolf. London CS 6737

A highly accomplished performance. Best works: Josef Suk's Serenade for Strings Op. 6.

MARTTI TALVELA—A Lieder Recital. London OS 26240

A well-done blend of contemporary Scandinavian and classic standards. Of interest to lieder collectors.

ROBERT STOLZ—Music of the Waltz King. BASF BC 21122

Strauss waltz favorites at their shimmering, symphonic best, conducted by Vienna's Robert Stolz, the greatest living exponent of this light-hearted music.

ALICIA DE LARROCHA—Schumann Recital. London CS 6749

Outstanding collection of Schumann piano standards. Ms. De Larrocha waterfalls through the glorious cascades of sound.

JASCHA SILBERSTEIN—Romantic Cello Concertos. London CS 6750

Lush and unfamiliar cello showpieces with soloist Jascha Silberstein and Richard Bonyngue leading the Suisse Romande Orchestra. Very romantic pieces indeed.

RUGGIERO RICCI/MIHALY VIRIZLAY—3 Duos for Violin & Cello (Beethoven).

Flowing, water-clear chamber miniatures in a welcome addition to the record repertory.

COUNTRY

ROY ACUFF—Why Is Roy Acuff. Hickory LPS 162

Sensational package with Roy Acuff redoing his great hits such as "Wabash Cannonball," "The Wreck on the Highway," "The Great Speckled Bird," "Don't Make Me Go to Bed and I'll Be Good." Dealers: Cover on this two-LP set features old photos of Acuff; should make this LP automatically a collector's item.

JAZZ

MOSE ALLISON—Mose in Your Ear. Atlantic SD 1627

This live LP finds Allison in his usual top form, showing again why he is one of the few jazz artists able to also reach the pop audience. LP highlights his distinctive piano and fine jazz-blues vocals, with highlight cuts including "Look What You Made Me Do," "Fool's Paradise," "Seventh Son" and the nine-minute "Powerhouse." Allison has captured several generations of listeners, and this LP is one indication why.

★★★★ 4 STAR ★★★★★

POPULAR ★★★★★

DOROTHEA JOYCE—Enlightenment. Evolution 3015 (Stereo Dimension)
IDES OF MARCH—World Woven. RCA 4812

CLASSICAL ★★★★★

ROBERT HUGES, COND.—Ezra Pound's Opera. Fantasy 12001

JAZZ ★★★★★

CHARLES WILLIAMS—Stickball. Mainstream 381

INTERNATIONAL ★★★★★

CHASSIIDIC GOES POP—London SW 99543

ACTION
Records

NATIONAL BREAKOUTS

SINGLES

There Are No National Breakouts This Week.

ALBUMS

DON McLEAN . . . United Artists UAS 5651

REGIONAL BREAKOUTS

SINGLES

There Are No Regional Breakouts This Week.

ALBUMS

VARIOUS ARTISTS . . . Will the Circle Be Unbroken, UAS 9801 (WASHINGTON, D.C.)

Bubbling Under The
HOT 100

101. SHE'S GOT TO BE A SAINT . . . Ray Price, Columbia 4-45724
102. I MISS YOU BABY . . . Millie Jackson, Spring 131 (Polydor)
103. SLOW MOTION, PART 1 . . . Johnny Williams, Philadelphia Int'l. 3518 (CBS)
104. THAT SAME OLD OBSESSION . . . Gordon Lightfoot, Reprise 1128
105. LADY PLAY YOUR SYMPHONY . . . Kenny Rogers & the First Edition, Jolly Rogers 1001 (MGM)
106. WISH THAT I COULD TALK TO YOU . . . Sylvers, Pride 1019 (MGM)
107. TODAY I STARTED LOVING YOU AGAIN . . . Bettye Swann, Atlantic 2921
108. CRUMBS OFF THE TABLE . . . Laura Lee, Hot Wax 7210 (Buddah)
109. DON'T LEAVE ME STARVING FOR YOUR LOVE, PT. 1 . . . Holland & Dozier, featuring Brian Holland, Invictus 9133 (Capitol)
110. BECAUSE OF YOU (The Sun Don't Set) . . . Kracker, Dunhill 4329
111. LIVING TOGETHER, GROWING TOGETHER . . . Tony Bennett, MGM/Verve 10690
112. MELANIE MAKES ME SMILE . . . Terry Williams, MGM/Verve 10686
113. LOVE STORY . . . Nino Tempo & April Stevens, A&M 1394
114. (I Don't Want to) HANG UP MY ROCK & ROLL SHOES . . . Band, Capitol 3500
115. HEY MISTER . . . Ray Charles, ABC 11337
116. DEAD SKUNK . . . Loudon Wainwright III, Columbia 4-45726

Bubbling Under The
TOP LP'S

201. MARY HOPKIN . . . Those Were The Days, Apple SW 3395
202. JESSE WINCHESTER . . . Third Down, 110 to Go, Bearsville BR 2102 (Warner Bros.)
203. MOM'S APPLE PIE . . . Brown Bag BB 14200 (United Artists)
204. 1776/SOUNDTRACK . . . Film Cast, Columbia S-31741
205. ESTHER PHILLIPS . . . Alone Again (Naturally), Kudu Ku-09 (CTI)
206. PERCY FAITH . . . All Time Greatest Hits, Columbia KG 31588
207. LOUDON WAINWRIGHT III . . . Columbia KC 31462
208. ROY CLARK . . . Live!, Dot DOS 26005 (Famous)
209. MEL & TIM . . . Starting All Over Again, Stax STS 3007
210. AUSTIN ROBERTS . . . Something's Wrong With Me, Chelsea CHE 1004 (RCA)
211. MASON PROFFITT . . . Rockfish Crossing, Warner Bros. 2657
212. JOE SIMON . . . Best Of, Sound Stage 7 15009 (CBS)
213. PROCOL HARUM . . . A Whiter Shade of Pale, A&M SP 4373
214. HUDSON & LANDRY . . . Right-Off!, Dore 329



PARAMOUNT RECORDS, a division of Famous Music, has signed Meadow to the label. The foursome is managed by Gil Enterprises. Grouped in the background, from left, Meadow's producer/arranger, Lou Hemsey, and Meadow members Chris Van Cleave, Laura Branigan, Walker Daniels and Stephen Tree. Kneeling, from left, Gil Enterprises president George Pincus and vice-president of A & R, Chuck Gregory. Meadow's first single is "Here I Am," coupled with "Something Borrowed, Something Blues."

RADIO ACTION AND PICK SINGLES

Hot Chart Action

Kenny Loggins and Jim Messina's "Your Mama Don't Dance" jumps into the top 20 category on the Hot 100 survey this week. Their move from 24 to 14 is reflected in top 40 airplay in all markets checked with the exception of Miami, Charlotte and San Diego. Sales on the cut from their hot Columbia album continue to mount in 20 of the 21 markets surveyed, with Detroit the exception. Dealers in Los Angeles, Boston, Cleveland, Pittsburgh, Baltimore, Washington, New Orleans, Dallas/Ft. Worth, Seattle, Minneapolis/St. Paul, Memphis and Houston, report the single is one of their 15 best-sellers.

Breaking

"Why Can't We Live Together" by Timmy Thomas on Glades is a good example of a powerful soul single showing signs of making it nationally without the help of a major distributor. It shows up this week on the Hot 100 as number 32 and on the soul survey in the third position. Top 40 stations now paying attention to the song can

Number of Singles Reviewed This Week
163

Number Reviewed Last Week
95

Review Editor—ELIOT TIEGEL

Songs listed on this page are the consensus of a review panel which listened to the music individually and collectively and then voted for the titles listed below.

be found in Chicago, Philadelphia, San Francisco, Baltimore/Washington, Dallas/Ft. Worth, Milwaukee, Seattle, Memphis, Atlanta, Houston, Charlotte and Birmingham. It is number six at CKLW in Detroit. Saleswise, it's moving strongly in New York, Chicago, Detroit, Cleveland, St. Louis, Baltimore/Washington, Miami, Seattle, Memphis and Nashville. Interestingly, although the label is in the Miami area, it is only receiving airplay on WMBM-AM, a soul station and not on any top 40 outlet there.

"Hi Hi Hi" by Paul McCartney and Wings on Apple is proving to be an airplay and sales smash around the country. In England, the good ole BBC has banned it. However, stations in New York, Los Angeles, Philadelphia, Boston, San Francisco, Pittsburgh, Washington, Dallas/Houston, Milwaukee, Seattle, Minneapolis/St. Paul, Memphis, Nashville, Houston, Phoenix, Denver, Cincinnati, Charlotte, Birmingham, Dayton, Salt Lake City are all on the happy "Hi Hi Hi" bandwagon and don't seem to hear anything objectionable in the lyrics. Retailers don't seem to find anything objectionable about stocking it either, so that the first strong sales reaction comes from New York, Los Angeles, Cleveland, Detroit, Philadelphia, Minneapolis/St. Paul, Seattle and Washington.

Pop

LOBO—DON'T EXPECT ME TO BE YOUR FRIEND (3:34)

(prod.: Phil Gernhard) (writer: Lobo) (Kaiser-Famous, ASCAP). A sure-fire follow to the high-flying "I'd Love You to Want Me," which was a No. 2 on the Hot 100. Lobo's latest is a finely focused ballad that manages to be literate as well as emotionally accurate, as it reveals the state of mind of a rejected suitor who loved his faithless girl friend too much to ever like her. Flip: "A Simple Man." **BIG TREE** BT-158 (Bell).

Also Recommended

ANDY WILLIAMS—Marmalade, Molasses & Money (3:37) (prod.: Dick Glasser) (writers: Bergman/Jarre) (Famous, ASCAP) **COLUMBIA** 4-45757.

RICHARD ROUNDTREE—The Tree of Life (3:29) (prod.: Eugene McDaniels, Susan Jane) (writer: Eugene McDaniels) (Lonport/BMI) **MGM** 10696.

LAURENCE & ROSELLE—Ev'rybody Talkin' 'Bout Love (Ain't Doin' It) (2:20) (prod.: Louie Shelton) (writers: Walter Heath & Kay Dunham) (Leslie Ann Gary, ASCAP) **A&M** 1401.

EDAWANDA—You Got the Feelin' (2:40) (prod.: Walt Meskeil, Mike Post) (writers: Watkins/Villarea) (Darla, ASCAP) **BELL** 45298.

BARRY ETRIS—Spread Your Love On Me (3:18) (prod.: Sonny Limbo) (writer: Mac Davis) (Screen Gems/Columbia/Songpainter, BMI) **MGM** South 7010.

VAN MORRISON—GYPSY (3:10)

(prod.: Van Morrison, Ted Templeman) (writer: Van Morrison) (WB, BMI). Already much-heard on the radio as a cut from Morrison's "Saint Dominic's Preview" album, "Gypsy" becomes the latest single pulled from the LP. Dark tonal texture combines with an infectious, hard-driving beat, for an eerie anthem to the joys of mobile living. Flip: No information available. **WARNER** WB 7665.

CAPTAIN BEEFHEART—TOO MUCH TIME (2:46)

(prod.: Ted Templeman) (writer: Don Van Vliet) (Green Bump, BMI). A strongly commercial single from Beefheart and the Magic Band that doesn't dilute the good Captain's freaky appeal. Beefheart's inimitable Wolfman-Jack vocal growl is here harnessed to a driving soul horn chart, making him sound for all the world like an Otis Redding in a particularly aggressive state of mind. The refrain goes, "Too much time to be without love." Flip: No information available. **REPRISE** Rep 1133.

RARE EARTH—WE'RE GONNA HAVE A GOOD TIME (3:21)

(prod.: Tom Baird & Rare Earth) (writers: Olson, Monette, Rivera, Bridges, Guzman, Baird) (Jobete, Stein & Van Stock, ASCAP). The veteran vocal act produces a forceful, melodic interpretation of this up-beat themed material. It's culled from their "Willie Remembers" LP and has enough contemporary rock and contemporary soul appeal to be considered by programmers in both fields. Catch the nifty vocal blend with amplified bass which bops along on the melody path toward the middle of the song. Flip: No information available. **RARE EARTH** R 5052F A (Motown).

SANDRA RHODES—No One Else Could Love You More (3:04) (prod.: Charles Chalmers) (writers: Rhodes/Chalmers) (Rhomar, BMI) **FANTASY** 692.

MIKE McDONALD—Where Do I Go From Here (3:25) (prod.: Rick Jarrard) (writers: Paul Williams) (Almo, ASCAP) **BELL** 45308.

JERRY LA CROIX—A Little Bit O' Trust (4:14) (prod.: Jerry La Croix) (writers: La Croix/Winter) (Linda Renee/Willi Diane, BMI) **EPIC** 5-10932 (CBS).

HOAGY POGY—Don't You Know (3:42) (prod.: Tony Hiller) (writers: Spiro/Avon/Hiller) (Burlington/Hiller/Belwin Mills, ASCAP) **DERAM** 45-85085 (London).

RALPH MURPHY—Sing Me One (3:45) (prod.: Ralph Murphy) (writer: Ralph Murphy) (Belwin Mills, ASCAP) **BIG TREE** 155 (Bell).

MARTIN MULL—Ventriloquist Love (2:56) (prod.: Martin Mull) (writer: Martin Mull) (WB, ASCAP) **CAPRICORN** 0015 (WB).

DEL VIKINGS—Come Go With Me (2:40) (prod.: Jordan/Abbot) (writer: Quick) (Gil/Feebee, BMI) **SCEPTER** 12367.

WHOLE OATS—ALL OUR LOVE (2:39)

(prod.: Arif Mardin) (writers: Daryl Hall, John Oates) (Young Ideas/Chappel, ASCAP). This is the debut single of a good, soft, subtly phrasing duo. The song, from their first album, sounds gentle as a flowing stream, with short harmonic bursts adding punch to the overall sound. A bit of a countryish guitar feel offers still another ingredient to its strength. Flip: "Goodnight and Good Morning" (3:15) (prod.: Arif Mardin) (writers: Hall & Oates) (Young Ideas, Chappel, ASCAP) **ATLANTIC** 45-2922.

RAIDERS—LOVE MUSIC (3:42)

(prod.: Mark Lindsay) (writers: Lambert, Potter) (Trousdale/Soldier, BMI). This is a strong vocal and instrumental effort which pairs together well and effectively makes a point that "more love music is needed to turn people on." The punch of a riding electric guitar sounds right at home with the powerful vocal sound. The group's last single made the bottom of the charts. This new effort promises more. Flip: No info available. **COLUMBIA** 4-45759.

SPINNERS—COULD IT BE I'M FALLING IN LOVE (4:13)

(prod.: Thom Bell) (writers: Mystro, Lyric) (Bellboy, BMI). This looks like a successful followup to a No. 3 single "How Could I Let You Get Away." The group's lead singer is way out in front of everyone, with his associates blending softly on this gentle ballad which has more than enough of a soul edge to qualify for listeners in that category also. Collectively, all members of the group produce a strong lead instrument which rides over all the other ingredients, including a string section. Flip: No info available. **ATLANTIC** 45-2927.

STEELEYE SPAN—Gaudete (2:21) (prod.: Span/Boys) (writer Traditional) (Chrysalis, ASCAP) **CHRYSALIS** 1008.

WINCHESTER—Hot on the Heels of Love (2:01) (prod.: Reid Whitelaw, Dan Oriolo, Herman Bergman) (writers: Whitelaw/Oriolo/Barkan) (Sunbeam, BMI/Valando, ASCAP) **METROMEDIA** 264.

CIRCUS—Stop, Wait & Listen (3:55) (prod.: Walt Masky/Phoenix) (writer: D. Hrdlicka) (Nitty Gritty, BMI) **METROMEDIA** 265.

WOLFMAN JACK—There's An Old Man in Our Town (2:48) (prod.: Don Sciarrotta, Dick Monda, Jim Golden) (writer: Kenny Rodgers) (Jolly Rogers, ASCAP) **WOODEN NICKEL** 73-0110 (RCA).

JERRY FULLER—Bookends (2:22) (prod.: Jerry Fuller) (writers: Jerry Fuller, Atie Butler) (Fullness/Royce, BMI) **BELL** 45295.

STYX—I'm Gonna Make You Feel It (2:23) (prod.: Bill Traut, Jim Ryan) (writers: Dennis DeYoung, James Young) (Harvey Wallbanger, ASCAP) **WOODEN NICKEL** 73-0111 (RCA).

Country

KENNY VERNON—FEEL SO FINE (2:35)

(prod.: Earl Ball) (writer: Leonard Lee) (Travis Music/Big Bopper, BMI). Big beautiful, bouncy rock-style tune and Kenny Vernon sets shoulders swinging and toes tapping with his version. Flip: "Would You Settle for Roses?" (2:04) (writers: B. Morris, L. Farmer) (Blue Book, BMI) **CAPITOL** 3506.

DAVID HOUSTON—GOOD THINGS (2:28)

(prod. Billy Sherrill) (writers B. Sherrill, N. Wilson, C. Taylor) (Algee, BMI). Cute tune in typical meaningful style of Houston that should put him on the chart and earn heavy jukebox attention. Flip: No info available. **EPIC** 5-10939.

TOMPALL & THE GLASER BROTHERS—A GIRL LIKE YOU (2:23)

(prod.: Glaser Prod.) (writer: Tompall Glaser) (Glaser Bros. Music, BMI). Slow, mournful ballad that keys around listening to this sad sage on a jukebox. Flip: No information available. **MGM** K 14462.

Also Recommended

THE CUMBERLANDS—Sorrow Bound (2:21) (prod.: Gene Frank, Lightin' Chance) (writers: Millrose/Bernstein) (Tennessee Pub.) **STARDAY** 45-963.

CHUCK STEWART—Touch the Hand (2:26) (prod.: Marijohn Wilkin) (writer: R. Peterson) (Meredith Music, ASCAP) **UA** 50972.

Soul

CANDI STATON—DO IT IN THE NAME OF LOVE (3:00)

(prod.: Rick Hall) (writers: Bloom, Goldberg) (Heiress, BMI). This single allows Ms. Staton the freedom to interpret some meaningful lyrics in concert with a strong beat that moves the single along. The combination should prove a winner for her and could do well also in the pop category. It is from the LP bearing her name. Flip: No info available. **FAME** 91009 (UA).

Also Recommended

THE SEASHELLS—The Best Part of Breaking Up (2:36) (prod.: Johnny Arthey, Phillip Swern for Dragon Fly Productions) (writers: Spector, Andreoli, Pincia Jr.) (Carlin). **COLUMBIA** 4-4560.

TOMMIE YOUNG—Everybody's Got a Little Devil in Their Soul (3:36) (prod.: Bobby Patterson) (writers: Larry Strickland, Bobby Patterson) (Rogan/Su-Ma, BMI) **PAULA** 112 (Jewel).

SMITH CONNECTION—I've Been a Winner, I've Been a Loser (3:31) (prod.: Ronald Dunbar) (writers: Smith, Dunbar) (Gold Forever, BMI). **MUSIC MERCHANTS** MS 1012.

TOMMY TATE—More Power to You (3:33) (prod.: Johnny Baylor) (writers: Tate and Baylor) (Klondike/BMI). **KOKO** KOA-2114.

FONTELLA BASS—I'm Leaving the Choice to You (3:03) (prod.: Cash McCall) (writers: Hawkins, Perry, Joseph) (Pollyday, BMI). **PAULA** SL 2157 (Jewel).

NOLAN PORTER—if I Could Only Be Sure (3:12) (prod.: Gabriel Mekler) (writers: Porter, Mekler) (Lizard/Cashew, ASCAP). **ABC** 11843.

THE SOPHISTICATES—Can't Move No Mountains (2:31) (prod.: Ron Carson, Carla Thomas) (writers: Robert John, Michael Gately) (Ensign/BMI). **JANUS** 205.

PATRICIA COFIELD—Lonely Lovers' Prayer (2:24) (prod.: Zorn Productions) (writer: Robert Riley) (Zorn/Lion Tracks/BMI). **PRIDE** 1018 (MGM).

TIMMY WILLIS—Give Me a Little Sign (prod.: Marlin McNichols, Wahwah Watson Tedrolee Productions for R&R Productions) (writers: Willis, McNichols, Ragin) (Ardis/Fudge Lips/Shake/BMI). **EPIC** 5-10934.

STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Records Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

For Week Ending December 23, 1972



THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	THIS WEEK	LAST WEEK	TITLE, Weeks On Chart
1	1	ME AND MRS JONES • 8 Billy Paul (Gamble-Huff), Philadelphia International 73521 (CBS)	33	25	DIALOGUE 9 Chicago (James William Guercio), Columbia 4-45717	58	89	I CAN'T STAND TO SEE YOU CRY 1 Smokey Robinson & The Miracles (Johnny Bristol), Tamla 54225 (Motown)
2	2	I AM WOMAN 18 Helen Reddy (Jay Senter), Capitol 3350	34	22	OPERATOR (That's Not the Way I Feel) 11 Jim Croce (Terry Cashman & Tommy West), ABC/Dunhill 11335	69	78	I'LL BE YOUR SHELTER (In Time of Storm) 4 Luther Ingram (Johnny Baylor), Koko 2113 (Stax/Volt)
3	4	YOU OUGHT TO BE WITH ME 10 Al Green (Willie Mitchell), Hi 2227 (London)	35	49	SMOKE GETS IN YOUR EYES 7 Blue Haze (Phillip Swern & Johnny Arthey), A&M 1357	70	67	GOOD TIME SALLY 8 Rare Earth (Tom Baird & Joe Porter), Rare Earth 5048 (Motown)
4	7	CLAIR 9 Gilbert O'Sullivan (Gordon Mills), MAM 3626 (London)	36	34	ALIVE 6 Bee Gees (Bee Gees & Robert Stigwood), Atco 6909	71	74	THE JEAN JENIE 5 David Bowie (David Bowie), RCA 74-0838
5	5	IT NEVER RAINS IN SOUTHERN CALIFORNIA 10 Albert Hammond (Don Altfeld & Albert Hammond), Mums 76011 (CBS)	37	48	OH BABE, WHAT WOULD YOU SAY 4 Hurricane Smith (Norman Smith), Capitol 3383	72	55	LIES 8 J. J. Cale (Audie Ashworth), Shelter 7326 (Capitol)
6	3	IF YOU DON'T KNOW ME BY NOW • 13 Harold Melvin & the Blue Notes (Gamble-Huff), Philadelphia International 73520 (CBS)	38	36	SUNNY DAYS 12 Lighthouse (Jimmy Ienner), Evolution 1069 (Stereo Dimension)	73	82	LOOKING THROUGH THE EYES OF LOVE 2 Partridge Family starring Shirley Jones and featuring David Cassidy (Wes Farrell), Bell 45-301
7	12	FUNNY FACE 13 Donna Fargo (Stan Silver), Dot 17429 (Famous)	39	47	SEPARATE WAYS 4 Elvis Presley, RCA 74-0815	74	—	I'M NEVER GONNA BE ALONE ANYMORE 1 Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50996
8	6	PAPA WAS A ROLLING STONE 11 Temptations (Norman Whitfield), Gordy 7121 (Motown)	40	39	WHAT AM I CRYING FOR 10 Dennis Yost & the Classics IV (Buddy Buie), MGM South 7002	75	—	DREIDEL 1 Don McLean (Ed Freeman), United Artists 511000
9	37	YOU'RE SO VAIN 4 Carly Simon (Richard Perry), Elektra 45824	41	62	THE WORLD IS A GHETTO 6 War (Jerry Goldstein, in association with Lonnie Jordan & Howard Scott/Far Out Prod.), United Artists 50975	76	—	REMEMBER 1 Nilsson (Richard Perry), RCA 74-0855
10	11	ROCKIN' PNEUMONIA-THE BOOGIE WOOGIE FLU 12 Johnny Rivers (Johnny Rivers), United Artists 50960	42	100	HI HI HI 2 Wings (Paul McCartney), Apple 1857	77	79	YOU'RE A LADY 5 Dawn (Hank Medress, Dave Appell, & the Tokens), Bell 45-258
11	9	I CAN SEE CLEARLY NOW • 15 Johnny Nash (Johnny Nash), Epic 5-10902 (CBS)	43	40	ANGEL 6 Rod Stewart (Rod Stewart), Mercury 73344	78	—	DAYTIME, NIGHTTIME 1 Keith Hampshire (Pig-Weed Productions), A&M 1396
12	15	SUPERFLY 6 Curtis Mayfield (Curtis Mayfield), Curtom 1978 (Buddah)	44	64	DO IT AGAIN 6 Steely Dan (Gary Katz), ABC 11338	79	—	YOU'VE GOT TO TAKE IT (If You Want It) 1 Main Ingredient (Silvester/Simmons), RCA 74-0856
13	13	SOMETHING'S WRONG WITH ME 12 Austin Roberts (Danny Janssen, Bobby Hart & Austin Roberts), Chelsea 78-0101 (RCA)	45	51	YOU TURN ME ON, I'M A RADIO 8 Joni Mitchell, Asylum 11010 (Atlantic)	80	—	ANTHEM 1 Wayne Newton (Wes Farrell), Chelsea 78-0109 (RCA)
14	24	YOUR MAMA DON'T DANCE 7 Ken Loggins with Jim Messina (Jim Messina), Columbia 4-45719	46	53	ROCKY MOUNTAIN HIGH 5 John Denver (Milton Okun), RCA 74-0829	81	—	DO YOU WANT TO DANCE 1 Bette Midler (Joel Dorn), Atlantic 45-2928
15	17	KEEPER OF THE CASTLE 7 Four Tops (Steve Barri/Dennis Lambert/Brian Potter), Dunhill 4330	47	54	DANCING IN THE MOONLIGHT 9 King Harvest (Berjot-Robinson), Perception 515	82	42	AND YOU AND I (Part 1) 7 Yes (Yes & Eddie Offord), Atlantic 2920
16	16	SWEET SURRENDER 7 Bread (David Gates), Elektra 45818	48	35	I DIDN'T KNOW I LOVED YOU (Till I Saw You Rock and Roll) 8 Gary Glitter (Mike Leander), Bell 45-276	83	83	I JUST WANT TO MAKE LOVE TO YOU 7 Foghat (Dave Edmunds), Bearsiville 0008 (Warner Bros.)
17	20	LIVING IN THE PAST 8 Jethro Tull (Terry Ellis & Ian Anderson), Chrysalis 2006 (Warner Bros.)	49	50	NO 11 Bulldog (Gene Cornish & Dino Danelli), Decca 32996 (MCA)	84	85	THE COVER OF ROLLING STONE 4 Dr. Hook & the Medicine Show (Ron Haffkine), Columbia 4-45732
18	18	CORNER OF THE SKY 7 Jackson 5 (Shirley Matthews & Deke Richards), Motown 1214	50	81	TROUBLE MAN 2 Marvin Gaye (Marvin Gaye), Tamla, 54228 (Motown)	85	87	MAMA WEER ALL CRAZEE NOW 6 Slade (Chas. Chandler for Barn Prod.), Polydor 15053
19	21	WALK ON WATER 7 Neil Diamond (Tom Catalano & Neil Diamond), Uni 55352 (MCA)	51	44	I GOT A BAG OF MY OWN 6 James Brown (James Brown), Polydor 14153	86	88	ONE WAY OUT 4 Allman Brothers (Tom Dowd), Capricorn 10094 (Warner Bros.)
20	8	VENTURA HIGHWAY 10 America (America), Warner Bros. 7641	52	77	LOVE JONES 3 Brighter Side of Darkness (Clarence Johnson), 20th Century 2002	87	93	SILLY WASN'T I 3 Valerie Simpson (Ashford-Simpson), Motown 54224
21	23	SITTING 6 Cat Stevens (Paul Samwell-Smith), A&M 1396	53	56	TROUBLE IN MY HOME 8 Joe Simon (Staff for Gamble-Huff Prod.), Spring 130 (Polydor)	88	—	OH NO NOT MY BABY 1 Merry Clayton (Lou Adler), Ode 66030 (A&M)
22	27	SUPERSTITION 6 Stevie Wonder (Stevie Wonder), Tamla 54226 (Motown)	54	30	I'LL BE AROUND 20 Spinners (Thom Bell), Atlantic 2904	89	86	ME AND MY BABY GOT OUR OWN THING GOING 4 Lyn Collins (James Brown), People 615 (Polydor)
23	14	CRAZY HORSES 10 Osmonds (Michael Lloyd & Alan Osmond), MGM 14450	55	52	IN HEAVEN THERE IS NO BEER 8 Clean Living (Maynard Solomon), Vanguard 35162	90	91	YOU COULD DO MAGIC 6 Limmie & Family Cooking (Sandy Linzer & Steve Metz), Avco 4602
24	19	SUMMER BREEZE 16 Seals & Crofts (Louie Shelton), Warner Bros. 7606	56	76	LET US LOVE 3 Bill Withers (Bill Withers-R. Jackson-J. Gadsom-M. Dunlap-B. Blackman), Sussex 247 (Buddah)	91	92	ONE LAST TIME 3 Glen Campbell (Jimmy Bowen), Capitol 3483
25	28	PIECES OF APRIL 6 Three Dog Night (Richard Podolor), Dunhill 4331	57	80	HARRY HIPPIE 3 Bobby Womack & Peace (Bobby Womack, Joe Hicks & Muscle Shoals Sound), United Artists 50946	92	94	KNOCK KNOCK WHO'S THERE 3 Mary Hopkin (Mickie Most), Apple 1855
26	10	I'M STONE IN LOVE WITH YOU • 11 Stylistics (Thom Bell), Avco 4603	58	75	THE RELAY 3 The Who (Glyn Johns and the Who), Track 33041 (MCA)	93	97	JESUS IS JUST ALRIGHT 2 Doobie Brothers (Ted Templeman), Warner Bros. 7661
27	38	DON'T LET ME BE LONELY TONIGHT 4 James Taylor (Peter Asher), Warner Bros. 7655	59	70	JAMBALAYA (On the Bayou) 4 Blue Ridge Rangers (John Fogerty), Fantasy 689	94	95	I'M SORRY 5 Joey Heatherton (Tony Scotti & Tommy Oliver), MGM 14434
28	26	LONG DARK ROAD 8 Hollies (Ron Richards & the Hollies), Epic 5-10920 (CBS)	60	72	REELIN' AND ROCKIN' 4 Chuck Berry (Esmond Edwards), Chess 2136	95	96	DIDN'T WE 3 Barbra Streisand (Richard Perry), Columbia 4-45739
29	31	BEEN TO CANAAN 5 Carole King (Lou Adler), Ode 66031 (A&M)	61	63	YOU'RE A LADY 5 Peter Skellern (Peter Sames), London 20075	96	98	LAST SONG 2 Edward Bear (Gene Martynec), Capitol 3452
30	46	CROCODILE ROCK 3 Elton John (Gus Dudgeon), MCA 40000	62	68	WE NEED ORDER 4 Chi-Lites (Eugene Record), Brunswick 55489	97	—	BOOGIE WOOGIE MAN 1 Paul Davis (Chips Moman & Paul Davis), Bang 599
31	32	I WANNA BE WITH YOU 5 Raspberries (Jimmy Ienner), Capitol 3473	63	71	WOMAN TO WOMAN 4 Joe Cocker (Denny Cordell & Nigel Thomas), A&M 1370	98	—	WHAT MY BABY NEEDS NOW IS A LITTLE MORE LOVIN' 1 James Brown & Lynn Collins (James Brown), Polydor 14157
32	45	WHY CAN'T WE LIVE TOGETHER 5 Timmy Thomas (Steve Alaimo for T.K. Prod.), Glades 1703	64	29	I'D LOVE YOU TO WANT ME • 14 Lobo (Phil Gernhardt), Big Tree 147 (Bell)	99	99	CHOO CHOO MAMA 2 Ten Years After (Ten Years After), Columbia 4-45736
			65	66	EVERYBODY LOVES A LOVE SONG 5 Mac Davis (Rick Hall), Columbia 4-45727	100	—	REDBACK SPIDER 1 Brownsville Station (D. Morris), Big Tree 156 (Bell)
			66	57	992 ARGUMENTS 7 O'Jays (Gamble & Huff), Philadelphia International 73522 (CBS)			
			67	84	DADDY'S HOME 3 Jermaine Jackson (the Corporation), Motown 1216			

HOT 100 A-Z - (Publisher - Licensee)

Alive (R.S.O., ASCAP) 36	Dancing in the Moonlight (Unart, BMI/Si. Nathanson, ASCAP) 47	Got a Bag of My Own (Dynatone/Belinda, BMI) 51	I'm Sorry (Champion, BMI) 94	Last Song (Eteyor, CAPAC) 96	One Last Time (Blackwood/Addressi, BMI) 91	Smoke Gets in Your Eyes (T.B. Marns, ASCAP) 35	What Am I Crying For (Lo-Sal, BMI) 40
And You and I (Yesongs, ASCAP) 82	Daytime, Nighttime (Spectorious, BMI) 78	Harry Hippie (Chartwell, BMI) 57	I'm Stone in Love With You (Bellboy/Assorted, BMI) 26	Lies (Audiogram, BMI) 56	One Way Out (Rhine/Lander, BMI) 86	Something's Wrong With Me (Pickett of Tunes, BMI) 13	What My Baby Needs Now Is a Little More Lovin' (Dynatone/Belinda/Unichappell, BMI) 98
Angel (Arch, ASCAP) 43	Dialogue (Bik Elk, ASCAP) 33	Hi Hi Hi (McCartney/Maclean, BMI) 55	In Heaven There Is No Beer (Beethoven, BMI) 55	Living in the Past (Crysalis, BMI) 17	Operator (That's Not the Way I Feel) (Blendingwell/Wingate, ASCAP) 34	Summer Breeze (Davin Breaker, BMI) 13	Why Can't We Live Together (Sherlyn, BMI) 32
Anthem (Pocketful of Tunes/Wherefore, BMI) 80	Do It Again (Wingate/Red Giant, ASCAP) 44	I Can See Clearly Now (Cayman, ASCAP) 11	If You Don't Know Me by Now (Assorted, BMI) 54	Long Dark Road (Kanaou Xongs, ASCAP) 28	Papa Was a Rollin' Stone (Stone Diamond, BMI) 8	Sunny Days (C.A.M.-U.S.A., BMI) 38	Woman to Woman (Essex, ASCAP) 63
Been to Canaan (Colgems, ASCAP) 29	Do You Want to Dance (Clockus, BMI) 81	I Can't Stand to See You Cry (Jobete, ASCAP) 68	I'll Be Around (Bellboy/Assorted, BMI) 54	Love Jones (Fox Fanfare/Sehon, BMI) 52	Pieces of April (Antique/Leeds, ASCAP) 25	Sweet Surrender (Screen Gems-Columbia, BMI) 16	You Can Do Magic (Kama Sultra/Five Arts, BMI) 90
Boogie Woogie Man (Web IV, BMI) 97	Don't Let Me Be Lonely Tonight (Country Road/Blackwood, BMI) 27	I Didn't Know I Loved You (Till I Saw You Rock & Roll) (Leeds, ASCAP) 48	I'll Be Around (Bellboy/Assorted, BMI) 54	Mama Weer All Crazee Now (January, BMI) 85	Redback Spider (Hadley, BMI) 100	Trouble in My Home (Assorted, BMI) 53	You Ought to Be With Me (Jec/Green, BMI) 77
Choo Choo Mama (Crysalis, ASCAP) 99	Everybody Loves a Love Song (Screen Gems-Columbia/Song-painter, BMI) 65	I Just Want to Make Love to You (Arc, BMI) 31	Jambalaya (On the Bayou) (Acuff-Rose, BMI) 59	Me and My Baby Got Our Own Thing Going (Dynatone/Belinda, BMI) 89	Reelin' & Rockin' (Arc, BMI) 60	Trouble Man (Jobete/20th Century, ASCAP) 50	You're a Lady (WB, ASCAP) 3
Clair (Mam, ASCAP) 4	Funny Face (Prima Donna, BMI) 7	I Love You to Want Me (Kaiser/Famous, ASCAP) 64	Jean Genie (Vaudeville, BMI) 71	Me & Mrs. Jones (Assorted, BMI) 1	Remember (Blackwood, BMI) 76	Tricky Dicky (Assorted, BMI) 61	You're So Vain (Quackenbush, ASCAP) 9
Corner of the Sky (Jobete/Belwin-Mills, ASCAP) 18	Good Time Sally (Stein & Van Stock, ASCAP) 70	I'm Never Gonna Be Alone Any-more (Unart/Stagedoor, BMI) 74	Jesus Is Just Alright (Vark/Alexis, ASCAP) 93	992 Arguments (Assorted, BMI) 66	Rocky Mountain High (Cherry Lane, ASCAP) 46	Walk on Water (Prophet, ASCAP) 19	You Turn Me on, I'm a Radio (Mitchell, ASCAP) 19
Crazy Horses (Klob, BMI) 23			Keeper of the Castle (Trousdale/Peer Int'l, BMI) 92	No (Dirtfarm, ASCAP) 49	Separate Ways (Press, BMI) 39	We Need Order (Julio-Brian, BMI/Hog, ASCAP) 62	You've Got to Take It (If You Want It) (Damic, BMI) 79
Crocodile Rock (James, BMI) 30				Oh Babe What Would You Say (Chappell, ASCAP) 37	Silly Wasn't I (Cotillon, ASCAP) 87		
Daddy's Home (Mom, ASCAP) 67				Oh No, Not My Baby (Screen Gems-Columbia, BMI) 88	Sitting (Ackee, ASCAP) 21		

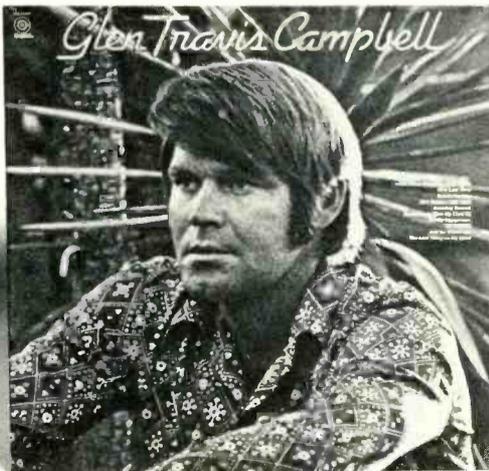
Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

LOLONE LAST TIME

Single 3483

From the Glen Travis Campbell Album SW-11117

Produced by Jimmy Bowen for Glenco Productions, Inc.



Billboard TOP LP's & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	★ ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL
1	1	6	★ MOODY BLUES Seventh Sojourn Threshold THS 7 (London)				71	3	★ CARLY SIMON No Secrets Elektra EKS 75049				72	64	25	★ CARPENTERS A Song for You A&M SP 3511				
2	2	8	★ CAROLE KING Rhymes & Reasons Ode SP 77016 (A&M)			NA	37	30	★ DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634				73	58	20	★ GILBERT O'SULLIVAN Himself MAM 4 (London)			NA	
★	5	7	★ JETHRO TULL Living in the Past Chrysalis 2CH 1035 (Warner Bros.)				38	40	★ LOBO Of a Simple Man Big Tree 2013 (Bell)			NA	74	52	13	★ HUMBLE PIE Lost & Found A&M SP 3513			NA	
4	4	11	★ CAT STEVENS Catch Bull at Four A&M SP 4365				39	43	★ THREE DOG NIGHT Seven Separate Fools ABC/Dunhill DSD 50118				75	65	32	★ BILL WITHERS Still Bill Sussex SXBS 7014 (Buddah)			NA	
5	3	19	★ TEMPTATIONS All Directions Gordy G 962 L (Motown)			NA	40	39	★ LUTHER INGRAM (If Loving You Is Wrong) I Don't Want to Be Right Koko KOS 2202 (Stax/Volt)			NA	★	100	3	★ RICK NELSON Garden Party Decca DL 7-5391 (MCA)				
★	7	10	★ AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)				41	42	★ DAVID CASSIDY Rock Me Baby Bell 1109			NA	77	72	23	★ DONNY OSMOND Too Young MGM SE 4854				
★	8	17	★ SEALS & CROFTS Summer Breeze Warner Bros. BS 2629				42	46	★ LOGGINS & MESSINA Columbia KC 31748				78	76	25	★ CARLOS SANTANA & BUDDY MILES LIVE Columbia KC 31308				
★	16	5	★ JAMES TAYLOR One Man Dog Warner Bros. BS 2660				43	44	★ TEN YEARS AFTER Rock & Roll Music to the World Columbia KZ 31779				★	132	2	★ DONNY OSMOND My Best to You MGM SE 4872			NA	
9	6	12	★ YES Close to the Edge Atlantic SD 7244				★	54	★ FOUR TOPS Keeper of the Castle Dunhill DSX 50129			NA	80	82	4	★ GRATEFUL DEAD Europe '72 Warner Bros. 3WX 2668				
10	10	8	★ SANTANA Caravanserai Columbia KC 31610				45	29	★ FIFTH DIMENSION Greatest Hits on Earth Bell 1106			NA	81	67	25	★ ISLEY BROTHERS Brother, Brother, Brother T-Neck TNS 3009 (Buddah)			NA	
★	13	15	★ JOHN DENVER Rocky Mountain High RCA LSP 4731				★	60	★ JOE COCKER A&M SP 4368			NA	★	96	4	★ URIAH HEPP The Magician's Birthday Mercury SRM 1-652				
12	9	18	★ CURTIS MAYFIELD/SOUNDTRACK Superfly Curton CRS 8014 ST (Buddah)			NA	47	37	★ EMERSON, LAKE & PALMER Trilogy Cotillion SD 9903				83	84	10	★ JOHNNY MATHIS Song Sung Blue Columbia KC 31626			NA	
13	14	10	★ BLACK SABBATH Black Sabbath, Vol. 4 Warner Bros. BS 2602				48	45	★ CHICAGO V Columbia KC 31102			NA	84	86	6	★ PETER DINKlage Who Came First Decca DL 7-9189 (MCA)				
14	15	11	★ OSMONDS Crazy Horses MGM SE 4851				★	63	★ STEVIE WONDER Talking Book Tamla T 319 L (Motown)			NA	★	93	5	★ NEIL YOUNG/SOUNDTRACK Journey Through the Past Reprise 2XS 6480				
15	11	11	★ GRAND FUNK RAILROAD Phoenix Capitol SMAS 11099				50	51	★ STYLISTICS Round 2 Avco AC 11006			NA	86	69	21	★ VAN MORRISON Saint Dominic's Preview Warner Bros. BS 2633				
16	12	18	★ MICHAEL JACKSON Ben Motown M 755 L			NA	51	33	★ CHUCK BERRY London Sessions Chess CH 60020			NA	★	103	3	★ RASPBERRIES Fresh Capitol ST 11123			NA	
17	18	55	★ MOODY BLUES Days of Future Passed Deram DES 18012 (London)				52	47	★ ELTON JOHN Honky Chateau Uni 93135 (MCA)				88	81	28	★ URIAH HEPP Demons & Wizards Mercury SRM 1-630			NA	
18	20	6	★ BREAD Guitar Man Elektra EKS 75047				53	53	★ HAROLD MELVIN & THE BLUE NOTES I Miss You Philadelphia International KZ 31648 (CBS)			NA	★	143	3	★ BETTE MIDLER The Divine Miss M Atlantic SD 7238			NA	
★	32	4	★ AMERICA Homecoming Warner Bros. BS 2655				★	68	★ JONI MITCHELL For the Roses Asylum SD 5057 (Atlantic)			NA	90	88	28	★ DAVID BOWIE The Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702				
20	17	20	★ ROD STEWART Never a Dull Moment Mercury SRM 1-646				55	34	★ O'JAYS Back Stabbers Philadelphia International KZ 31712 (CBS)			NA	91	89	13	★ ANDY WILLIAMS Alone Again (Naturally) Columbia KC 31625			NA	
★	28	6	★ BARBRA STREISAND Live in Concert at the Forum Columbia KC 31760				56	56	★ BOBBY WOMACK Understanding United Artists UAS 5577				92	94	90	★ CAROLE KING Tapestry Ode SP 77009 (A&M)				
22	24	6	★ WAR The World Is a Ghetto United Artists UAS 5652				57	48	★ PARTRIDGE FAMILY At Home With Their Greatest Hits Bell 1107				93	92	20	★ JERMAINE JACKSON Jermaine Motown M 752 L			NA	
23	21	13	★ LIZA MINNELLI Liza With a "Z" Columbia KC 31762			NA	58	36	★ T. REX The Slider Reprise MS 2095				94	77	10	★ CHUCK BERRY Golden Decade Chess 2CH-1514			NA	
★	50	2	★ NEIL DIAMOND Hot August Night MCA 2-8000				★	80	★ BILLY PAUL 360 Degrees of Billy Paul Philadelphia International KZ 31793 (CBS)			NA	95	98	3	★ DUANE ALLMAN An Anthology Capricorn 2 CL 0108 (Warner Bros.)				
25	25	7	★ ELVIS PRESLEY Burning Love & Hits From His Movies RCA Camden CAS 2595				60	57	★ CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)			NA	96	78	26	★ JIM CROCE You Don't Mess Around With Jim ABC ABCX 756			NA	
26	19	16	★ THE BAND Rock of Ages Capitol SABB 11045				★	87	★ CREEDENCE CLEARWATER REVIVAL Creedence Gold Fantasy 9418				★	117	3	★ JAMES BROWN Good Foot Polydor PD 2-3004				
27	23	12	★ JOHNNY NASH I Can See Clearly Now Epic KE 31607 (CBS)				★	91	★ HELEN REDDY I Am Woman Capitol ST 11068			NA	98	101	5	★ KRIS KRISTOFFERSON Jesus Was a Capricorn Monument KZ 31909 (CBS)				
28	31	8	★ WEST, BRUCE & LAING Why Dontcha Columbia/Windfall KC 31929			NA	★	74	★ RITA COOLIDGE The Lady's Not for Sale A&M SP 4370			NA	★	107	6	★ DAVID BOWIE Space Oddity RCA LSP 4813				
29	26	11	★ GEORGE CARLIN Class Clown Little David LD 1004 (Atlantic)				64	49	★ LEON RUSSELL Carney Shelter SW 8911 (Capitol)			NA	★	99	25	★ ELVIS PRESLEY Elvis Live at Madison Square Garden RCA LSP 4776				
★	41	5	★ DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D			NA	65	66	★ JETHRO TULL Thick as a Brick Reprise MS 2072				100	99	6	★ GORDON LIGHTFOOT Old Dan's Records Reprise MS 2116				
31	27	24	★ NEIL DIAMOND Moods Uni 93136 (MCA)				66	61	★ SIMON & GARFUNKEL Greatest Hits Columbia KC 31350			NA	101	95	6	★ RICHIE HAVENS On Stage Stormy Forest 2SFS 6012 (MGM)				
★	73	3	★ LONDON SYMPHONY ORCH. AND CHAMBRE CHOIR w/GUEST SOLOISTS Tommy Ode SP 99001 (A&M)				67	55	★ CHI-LITES Their Greatest Hits Brunswick BL 754184				102	79	14	★ MARK-ALMOND Rising Columbia KC 31917				
33	22	15	★ MAC DAVIS Baby Don't Get Hooked on Me Columbia KC 31770			NA	68	62	★ MALO Dos Warner Bros. BS 2652				★	146	3	★ NEW RIDERS OF THE PURPLE SAGE Gypsy Cowboy Columbia KC 31930			NA	
34	35	8	★ BLOOD, SWEAT & TEARS New Blood Columbia KC 31780			NA	69	70	★ DEEP PURPLE Purple Passages Warner Bros. 2LS 2644			NA	105	102	11	★ ERIC CLAPTON At His Best Polydor PD 3503				
35	38	7	★ BEE GEES To Whom It May Concern Atco SD 7012				70	75	★ MELANIE Stoneground Words Neighborhood NRS 47005 (Famous)			NA	106	106	29	★ ARLO GUTHRIE Hobo's Lullaby Reprise MS 2060				

Don McLean

The New Hit Single

"Dreidel"

#51100

b/w Bronco Bill's Lament

From The New Hit Album

LP: UAS-5651 8 Trk: U-8461 Cass: K-0461

DREIDEL • IF WE TRY • NARCISISSMA • BRONCO BILL'S LAMENT • BIRTHDAY SONG • THE PRIDE PARADE
THE MORE YOU PAY (THE MORE IT'S WORTH) • FALLING THROUGH TIME • ON THE AMAZON • OH MY WHAT A SHAME



UA
UNITED ARTISTS RECORDS®

TOP LPs & TAPE

POSITION
107-200

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week. ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
107	83	33	ROBERTA FLACK & DONNY HATHAWAY Atlantic SD 7216			
108	85	23	NILSSON Son of Schmilsson RCA LSP 4717			
109	110	16	VIKKI CARR En Espanol Columbia KC 31470			NA
110	114	6	DAVID BOWIE The Man Who Sold the World RCA LSP 4816			
111	113	5	RARE EARTH Willie Remembers Rare Earth R 543 L (Motown)			NA
112	90	16	B.B. KING Guess Who ABC ABCX 759			NA
113	109	51	ROLLING STONES Hot Rocks, 1964-1971 London 2PS 606/7			
138	2	2	PARTRIDGE FAMILY Notebook Bell 1111			NA
115	112	46	AL GREEN Let's Stay Together Hi SHL 32070 (London)			
135	4	4	SHAWN PHILLIPS Faces A&M SP 4363			NA
117	118	23	MAIN INGREDIENT Bitter Sweet RCA LSP 4677			NA
118	115	5	FIRESIGN THEATRE Not Insane or Anything You Want To Columbia KC 31585			NA
119	124	3	JIMI HENDRIX War Heroes Reprise MS 2103			
120	123	5	CHARLIE MCCOY Monument KZ 31910 (CBS)			NA
121	—	1	DON McLEAN United Artists UAS 5651			
122	119	29	ROLLING STONES Exile on Main Street Rolling Stones COC 2-29000 (Atlantic)			
123	127	4	LITTLE JIMMY OSMOND Killer Joe MGM SE 4855			NA
124	130	7	MOTT THE HOOPLE All the Young Dudes Columbia KC 31750			NA
134	3	3	ALBERT HAMMOND It Never Rains in Southern California Mums KZ 31905 (CBS)			NA
126	120	19	SMOKEY ROBINSON & THE MIRACLES Flying High Together Tamla T 318 L (Motown)			
162	3	3	MAN OF LA MANCHA Soundtrack United Artists UAS 9906			
128	129	11	SAMMY DAVIS, JR. Portrait of Sammy Davis, Jr. MGM SE 4852			
129	133	7	LYNN ANDERSON Greatest Hits Columbia KC 31641			NA
154	3	3	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (CBS)			NA
131	131	19	GUESS WHO Live at the Paramount RCA LSP 4779			
140	6	6	STEVE MILLER BAND Anthology Capitol SVBB 11114			NA
133	97	19	JEFFERSON AIRPLANE Long John Silver Grunt FTR 1007 (RCA)			
153	5	5	POCO A Good Feelin' to Know Epic KE 31601 (CBS)			NA
135	111	27	EAGLES Asylum SD 5054 (Atlantic)			
136	139	5	SUPREMES Motown M 756 L			NA
137	116	26	ALICE COOPER School's Out Warner Bros. BS 2623			

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

NA Indicates not available

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
138	142	10	BONNIE RAITT Give It Up Warner Bros. BS 2643			NA
158	8	8	JOHNNY RIVERS L.A. Reggae United Artists UAS 65650			
140	147	2	BYRDS Best of the Byrds, Vol. II Columbia KC 31795			NA
141	121	24	FOUR TOPS Nature Planned It Motown M 748 L			NA
142	144	24	DONNA FARGO Happiest Girl in the Whole U.S.A. Dot DOS 2600 (Famous)			NA
143	104	12	JAMES GANG Passin' Thru ABC ABCX 760			
144	122	45	ROBERTA FLACK First Take Atlantic SD 8230			
145	149	56	LED ZEPPELIN Atlantic SD 7208			
167	21	21	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia C 31044			
147	108	22	CORNELIUS BROTHERS & SISTER ROSE United Artists UAS 5568			
148	136	47	BREAD Baby I'm-a Want You Elektra EKS 75015			
149	128	37	ERIC CLAPTON History Of Atco SD 2-803			
161	6	6	JOHN ENTWISTLE Whistle Rhymes Decca DL 7-9190 (MCA)			
151	145	31	DONNY OSMOND Portrait of Donny MGM SE 4820			NA
152	125	41	THE ALLMAN BROTHERS BAND Eat a Peach Capricorn 2CP 0102 (Warner Bros.)			
153	—	1	BILLY PRESTON Music Is My Life A&M SP 3516			NA
154	157	10	JOEY HEATHERTON The Joey Heatherton Album MGM SE 4858			NA
155	160	3	FLASH In the Can Sovereign SMAS 11145 (Capitol)			NA
156	126	30	JACKSON 5 Lookin' Through the Windows Motown M 750 L			NA
184	5	5	GLEN CAMPBELL Glen Travis Campbell Capitol SW 11117			NA
158	137	12	BLOODROCK Bloodrock Passage Capitol SW 11109			NA
159	152	8	SAVOY BROWN Lion's Share Parrot XPAS 71057 (London)			
160	141	9	JOHN MAYALL Moving On Polydor PD 5036			NA
161	151	9	JOHN PRINE Diamonds in the Rough Atlantic SD 7240			NA
162	159	6	MILES DAVIS On the Corner Columbia KC 31906			NA
163	163	16	GROVER WASHINGTON, JR. All the King's Horses Kudu KU-07 (CTI)			NA
164	156	13	EDDIE KENDRICKS People Hold On Tamla T 315 L (Motown)			NA
165	148	9	CREAM Heavy Cream Polydor PD 3502			NA
166	150	14	KINKS Everybody's in Show Biz RCA VPS 6065			
167	168	6	JONATHAN EDWARDS Honky Tonk Stardust Cowboy Atco SD 7015			NA
183	5	5	BOBBY VINTON All Time Greatest Hits Epic KC 31487 (CBS)			
169	171	4	PAUL WILLIAMS Life Goes On A&M SP 4367			NA

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by colored dot).

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL
170	172	6	WAYNE NEWTON Can't You Hear the Song Chelsea CHE 1003 (RCA)			
171	173	5	SHIRLEY BASSEY And I Love You So United Artists UAS 5643			NA
173	169	22	FOGHAT Bearsville BR 2077 (Warner Bros.)			
174	178	5	GROUCHO MARX An Evening With Groucho A&M SP 3515			NA
175	165	64	CAT STEVENS Teaser & the Firecat A&M SP 4313			
176	155	34	CHI-LITES A Lonely Man Brunswick BL 754179			
177	175	7	IT'S A BEAUTIFUL DAY At Carnegie Hall Columbia KC 31338			NA
178	166	15	OTIS REDDING Greatest Hits Atco SD 2-801			NA
179	174	28	OSMONDS Live MGM 2SE 4826			
180	180	6	BULLDOG Decca DL 7-5340 (MCA)			
181	182	2	LOU REED Transformer RCA LSP 4807			NA
182	187	4	DR. HOOK & THE MEDICINE SHOW Sloppy Seconds Columbia KC 31622			
183	186	61	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900			
184	189	2	RICHARD HARRIS Slides ABC/Dunhill DSX 50133			NA
185	181	10	RAY CONNIF & THE SINGERS Alone Again (Naturally) Columbia KC 31629			NA
186	—	1	BILLY HOLIDAY Billy Holiday Story Decca DSX 7161 (MCA)			
187	190	4	STEELY DAN Can't Buy a Thrill ABC ABCX 758			NA
188	188	5	RAY CHARLES Through the Eyes of Love ABC/TRC ABCX 765			
189	164	12	TYRANNOSAURUS REX A Beginning A&M SP 3514			
190	191	12	WISHBONE ASH Argus Decca DL 7-5347 (MCA)			
191	170	22	CHER Foxy Lady Kapp KRS 5514 (MCA)			
192	193	5	EARTH, WIND & FIRE Last Days in Time Columbia KC 31702			NA
193	195	3	YOUNGBLOODS High On A Ridge Top Warner Bros. BS 2653			
194	200	2	JOAN BAEZ Balladbook Vanguard 41/2			NA
195	194	5	DANNY DAVIS & THE NASHVILLE BRASS Turn on Some Happy RCA LSP 4803			
196	198	3	TONY BENNETT The Good Things in Life MGM/Verve MV 5088			NA
197	—	1	LAWRENCE WELK Reminiscing Ranwood R 5001			NA
198	—	1	CAPTAIN BEEFHEART Clear Spot Reprise MS 2115			
199	—	30	DEEP PURPLE Machine Head Warner Bros. BS 2607			
200	197	4	DION Suite for Late Summer Warner Bros. BS 2642			

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Alice Cooper	137	Cher	191	Roberta Flack & Donny Hathaway	107	Kris Kristofferson	98	O'Jays	55	Men of La Mancha	127
Allman Brothers Band	152	Chicago	48	Flash	155	Gilbert O'Sullivan	73	Gilbert O'Sullivan	73	Superfly	12
Duane Allman	95	Chi-Lites	69, 176	Eric Clapton	105, 149	Donny Osmond	77, 79, 151	Donny Osmond	77, 79, 151	Steely Dan	187
America	19	Joe Cocker	46	Four Tops	44, 141	Little Jimmy Osmond	123	Little Jimmy Osmond	123	Cat Stevens	4, 175
Lynn Anderson	129	Rita Coolidge	63	J. Geils	71	Osmonds	14, 179	Osmonds	14, 179	Rod Stewart	20
Joan Baez	194	Ray Conniff	185	Grand Funk Railroad	15	Partridge Family	57, 114	Partridge Family	57, 114	Barbra Streisand	21
Band	26	Cornelius Bros. & Sister Rose	147	Grateful Dead	80	Barry Paul	59	Barry Paul	59	Supremes	136
Shirley Bassey	171	Al Green	115	Creedence Clearwater Revival	6, 115	Shawn Phillips	116	Shawn Phillips	116	Stylistics	50
Bee Gees	35	Creedence Clearwater Revival	41	Jim Croce	96	Poco	134	Poco	134	James Taylor	8
Tony Bennett	196	Jim Croce	96	Danny Davis & the Nashville Brass	195	Elvis Presley	25, 100	Elvis Presley	25, 100	Temptations	5
Chuck Berry	51, 94	Mac Davis	33	Richard Harris	184	Billy Preston	153	Billy Preston	153	Ten Years After	43
Black Sabbath	13	Miles Davis	162	Joey Heatherton	154	John Prine	161	John Prine	161	Three Dog Night	39
Bloodrock	158	Sammy Davis	128	Jimi Hendrix	119	Bonnie Raitt	138	Bonnie Raitt	138	Peter Townshend	84
Blood, Sweat & Tears	34	Deep Purple	69, 199	Billy Holiday	186	Rare Earth	111	Rare Earth	111	Uriah Heep	82, 88
David Bowie	90, 99, 110	John Denver	11	Humble Pie	74	Raspberries	87	Raspberries	87	T. Rex	58, 189
Bread	18, 148	Dion	200	Luther Ingram	40	Otis Redding	178	Otis Redding	178	Bobby Vinton	168
James Brown	97	Neil Diamond	24	Harold Melvin & the Blue Notes	53	Helen Reddy	62	Helen Reddy	62	War	22
Bulldog	180	Dr. Hook & the Medicine Show	182	Bette Miller	89	Lou Reed	181	Lou Reed	181	Grover Washington, Jr.	163
Byrds	140	Doobie Brothers	37	Steve Miller	132	Johnny Rivers	139	Johnny Rivers	139	Lawrence Welk	197
Glen Campbell	157	Eagles	135	Liza Minnelli	23	Smokey Robinson & the Miracles	126	Smokey Robinson & the Miracles	126	West, Bric & Laing	28
Captain Beefheart	198	Earth, Wind & Fire	192	Joni Mitchell	54	Rolling Stones	113, 122	Rolling Stones	113, 122	Andy Williams	91
George Carlin	29	Jonathan Edwards	167	Jackie Jackson	16	Diana Ross	30	Diana Ross	30	Paul Williams	169
Carpenters	72	Emerson, Lake & Palmer	47	Jackson 5	156	Leon Russell	64	Leon Russell	64	Edgar Winter	130
Vikki Carr	109	John Entwistle	150	James Gang	143	Santana	10	Santana	10	Wishbone Ash	190
David Cassidy	41	Donna Fargo	142	Jefferson Airplane	133	Carlos Santana & Buddy Miles	78	Carlos Santana & Buddy Miles	78	Bill Withers	75
Ray Charles	188	Fifth Dimension	45	Jethro Tull	3, 65	Seals & Crofts	159	Seals & Crofts	159	Bobby Womack	56
Chubby Checker	172	Firesign Theatre	118	Elton John	52	Simon & Garfunkel	66	Simon & Garfunkel	66	Stevie Wonder	49
Cheech & Chong	60	Roberta Flack	144	Eddie Kendricks	164	Carly Simon	36	Carly Simon	36	Yes	9
				B.B. King	112	SOUNDTRACKS		SOUNDTRACKS		Neil Young	85
				Carole King	2, 92	Fiddler on the Roof	183	Fiddler on the Roof	183	Youngbloods	193



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