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Billboard

75 NATIONS ATTEND

Conclave Acts to Bust Tariff on Recordings

By IS HOROWITZ

NEW YORK—A major step toward the elimination of tariff barriers now restricting the free international flow of records was taken last week in Geneva at a meeting (Nov. 26-Dec. 3) attended by delegations from more than 75 nations.

Held under the auspices of

UNESCO, the conclave heard arguments urging that sound recordings, whether on tape or disk, receive equal treatment with cultural print materials. The principle of free international exchange of such print items has long been established under terms of the Florence Agreement, whose signatories comprised the bulk of the national delegations participating in the meet.

Current import duties on records are a tangled international web. Imposts vary from a zero import tax in *(Continued on page 58)*

Disk Prices for Recycling Spiral

By ROBERT SOBEL

NEW YORK—Chemical companies supplying materials to record pressing plants, and independent pressing plants are paying a pretty penny to recycle records as a means to backstop the polyvinyl pinch, a survey of several key plants has revealed.

The price being asked for these records has reached "astronomical" figures, according to Al Farkis, executive of Lenahan Chemical Co., large chemical concern based in Pitman, N.J., which specializes in supplying compound to pressing plants. "Singles which we use for reprocessing are now costing us 1 to 2 cents per disk. At one point before the shortage we were paying 1 to 2 cents per pound. Regarding LP's, we're faced with the same kind of inflation." *(Continued on page 47)*

ABC-TV Slates Favorite Acts' Awards Feb. 19

By BOB KIRSCH

LOS ANGELES—Another major prime time TV exposure for the record industry occurs Tuesday, Feb. 19, when the ABC-TV web announces the winners of the American Music Awards (AMA), a public opinion poll which will select top artists and records of 1973 in a broad number of musical categories.

The show is set for 8:30 p.m. to 10:00 p.m. EST and will originate live from the Aquarius Theatre here, which will be renamed the "In-Con" *(Continued on page 10)*

Seeburg Bows 11th Full-Line One-Stop Outlet

By EARL PAIGE

ELIZABETH, N.J.—Seeburg Industries is opening its 11th one-stop here Monday (17) as part of a national expansion with each one stocking 8,000 oldies plus all current jukebox singles and 7-in. albums and all featuring a concept of service instead of browsing, said Paul Yoss, national manager.

The concept, reported initially (Billboard, Oct. 20), will soon reach nationwide, though Yoss said he was not at liberty to divulge all the target *(Continued on page 13)*

Higher Costs to Trigger List Price Increase in Japan

By HIDEO EGUCHI

TOKYO—Following the winter sales season, member manufacturers of the Japan Phonograph Record Association will have to make some "upward adjustment" of their retail prices, on the basis of increased production costs.

And, apart from when, the big question is which record manufacturer in Japan will be forced to "jump the gun" and arbitrarily announce a price hike for singles? Al-

ready figured by record dealers to be "as much as the traffic can bear," the current retail price of 500 yen (now over \$1.78) was adopted by the majority of JPRA members between spring and summer of 1972. Nippon Phonogram (Philips/Matsushita-JVC) raised its price to 450 yen and CBS/Sony is sticking to the original price of 400 yen.

Although no announcement has been issued to date, CBS/Sony is expected to make a 10 percent "upward adjustment" in the retail prices of its 12-inch LP's, beginning with the March 1974 albums scheduled for release next Feb. 21. Current retail prices range from 1,800 to 2,300 yen, according to the recording artists and repertoire, including SQ quadraphonic records, which cost *(Continued on page 41)*

U.K. BILL VS. DISPLAYS

Fight 'Indecent Exposure' Claim

By GEORGE PUNTER

(Music Week Staff Member)

LONDON—Record companies last week backed the National Council for Civil Liberties in its condemnation of the anti-indecency bill currently going through Parliament.

The Cinematograph and Indecent Displays Bill—now in the committee stage—is aimed at tightening the display and dissemination of material

that could be deemed indecent.

Part two deals specifically with records and packaging. The bill is geared to prevent the public from unwittingly coming across something they could find offensive.

It would not prevent a record company producing a sleeve with sexual connotations but it would

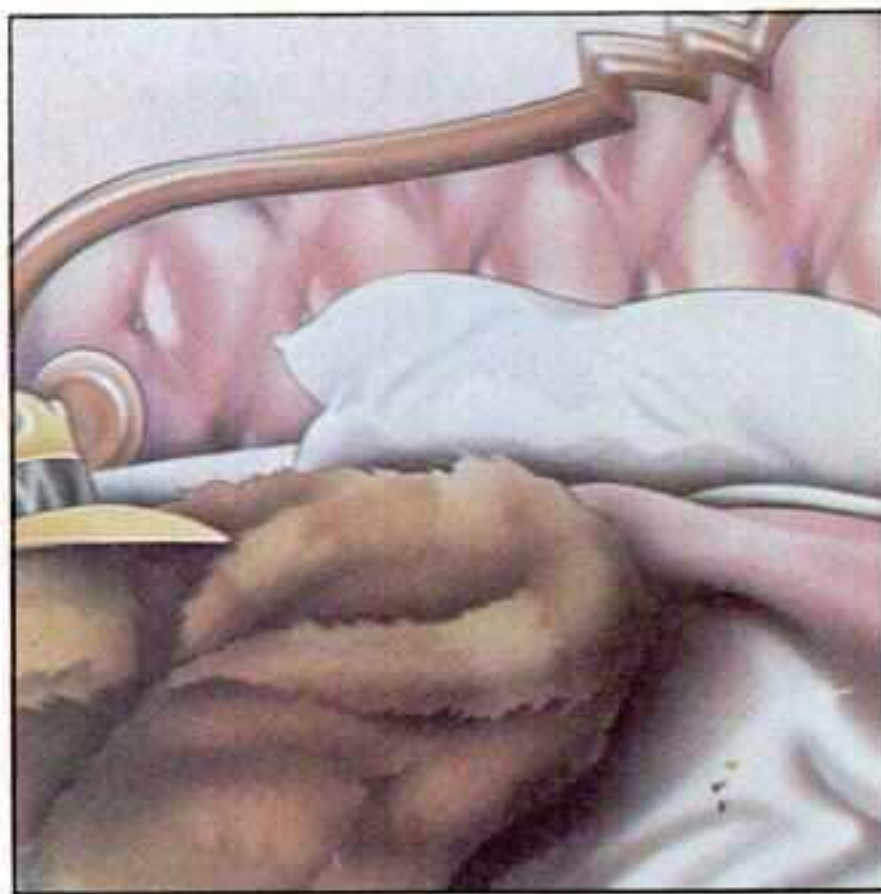
curtail the display of such a sleeve in a record shop.

Sound recordings that could be considered indecent would not be outlawed in discotheques where people go specifically to hear music.

But they could fall afoul of the law if they were played as incidental *(Continued on page 42)*



The New Censations are perhaps the most exciting new group to come along since the birth of the Motown era. Their first song, "COME DOWN TO EARTH," will be released soon on Pride Records. Take a good look, you won't forget what they look like or what they sound like—The New Censations. *(Advertisement)*



CORNELIUS BROS. & SISTER ROSE, the vocal group who've had gold records with "It's Too Late To Turn Back Now," "Treat Her Like A Lady" and "Don't Ever Be Lonely," have a new album full of hits on UNITED ARTISTS RECORDS. It's called BIG TIME LOVER and the first single from it is called "I Just Can't Stop Loving You." *(Advertisement)*

Crunch Affects Singles Quality

CHICAGO—The first indication that the defective single problem will be worsened by the polyvinyl chloride (PVC) shortage has been turned up with isolated one-stops reporting off-color 45's, apparently recycled vinyl or styrene, a spot check shows. Shipment delays were reported too.

One-stops in Miami, Detroit and Milwaukee reported off-color 45's.

Referring to the long effort to improve the quality of 45's following Billboard's jukebox programming conference in May, Dick Schory, president, Ovation Records here, said: "Your whole quality program is threatened by this vinyl shortage. I have even heard of recycling the paper label right along with the rest of the disk."

Most accurate description of the creamy 45's came from Milt Pond, assistant to national manager of Seeburg one-stops, Paul Yoss (see separate story): "Some records are almost white in color. Some are gray or flat black with white streaks near the" *(Continued on page 13)*

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**The Best of
The Guess Who
Volume II**



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RCA
Records and Tapes

Phonogram Tests Reynolds' TV Spot Impact & Cosmetics' Sub-Distribution

CHICAGO—Phonogram, Inc. is initiating its first test of television spots via report forms store managers fill out and is also for the first time marketing a recording through beauty parlor wholesalers set up as sub-distributors as elements in the push behind its Burt Reynolds' LP. Jule Abramson, national sales manager, said the TV effectiveness test form will extend to other product but its use with Reynolds' package was most appropriate because it was keyed to new inventory. Each store, even if part of a chain, in the test markets of Kansas City and Portland, Ore., was asked to pinpoint such items as spot length; stations used and the network affiliation; dates run; beginning inven-

tory; total sales (first three days, first seven days, 10 days, two weeks, three weeks, 30 days) and ending inventory. Fifty 30-second spots were aired.

3 Cosmetic Suppliers

Thus far, three beauty parlor supply houses, all in Illinois, have been lined up and will be coordinated by the Phonogram distributor, J. L. Marsh of Chicago. Abramson said this will be the pattern in other markets and that the beauty parlor wholesalers will be sold at a sub-jobber price in what amounts to a consignment, inasmuch as they theoretically would not exercise an exchange.

Phonogram considered distribution outside regular channels at its

planning meeting in Florida recently (Billboard, Aug. 25), and Abramson said he investigated women's ready to wear outlets and jewelry stores in working out the Reynolds program. However, only beauty salons were finally found to be feasible at this time.

Other Elements

He believes quantities of 5's and 10's (disks only) will be stocked initially in beauty parlors. The package, which folds out to form a display, is a \$5.98 list item. It's available on 8-track and cassette.

Other elements in the Reynolds push include a 12-in. LP interview with silent spots so a deejay can ask questions from a script and pretend he or she is actually interviewing Reynolds.

Also released was an expanded press kit based on an interview conducted by Mike Gormley, head of Phonogram's publicity staff, in which Reynolds explains each song, including one that relates to Reynolds losing a girlfriend to another girl.

"Most guys don't have the balls enough to write a song like this," Reynolds is quoted. "I admit it happened to me." The material in the LP was written at Reynolds' direction but Reynolds, now filming a movie in Georgia, says he wants to start writing himself and that he's planning a second LP.

TV Spot

The spot prepared and produced by Phonogram's local agency, Marvin Frank, is quite understated. It deliberately focuses on the folding poster aspect of the package.

Low Simon, vice president, marketing, said Reynolds' seriousness about his career as a recording artist is obvious in the design of the spot (it makes no mention of his movie activities—"Presenting the nation's newest singing star...").

Reynolds is eager to offset any gimmick aspect of his image as relates particularly to his center-fold nude spread in a Cosmopolitan some time ago. Simon pointed out.

The spot opens over the song, "The First One That I Lay With" and closes off with lines from "Room for a Boy... Never Used," the A side of a single released from the package.

Shwartz Strike Ended by Union

WASHINGTON—A strike by members of the Warehouse Union at Schwartz Brothers' distribution plant here has ended. Company president Jim Schwartz had "no comment" on the settlement, and Warehouse Union spokesmen could not be reached for comment.

However, sources at both the union (which is an affiliate of the Teamsters Union) and the company indicated that the negotiated settlement had been reached a few weeks ago. The strike began in September. (Billboard Nov. 3.)

Credits Reeves

Melvin gratefully credits Martha Reeves of Vandellas fame for bringing the Blue Notes to attention of key Morris personnel during an early '60s engagement at Jilly's in Palm Springs. The Blue Notes for years were one of the few steadily working Morris black clients who weren't also big-name recording artists.

Melvin couldn't see his group functioning in a producer-domi-

(Continued on page 10)

ANATOMY OF A HIT:

Blue Notes' Hits Harken Back 13 Years to Philly

By NAT FREEDLAND

LOS ANGELES—"The Love I Lost" by Harold Melvin and the Blue Notes on Columbia-distributed Philadelphia International Records, Billboard's No. 1 soul single Nov. 24 and Dec. 1, is a near-perfect textbook example of many currents operating in today's record market.

Now coming down the soul chart, "Love I Lost" is currently No. 7 on the Hot 100 and shows every sign of climbing higher before its crossover run is done. The single won instant acceptance on practically all key soul radio stations upon its Sept. 1 release.

Soft Market

But because of a relatively soft retail market, the single isn't yet gold despite its No. 1 soul charting and is probably still a month away from selling a million units. Current sales have just topped 900,000, Lofan Westbrooks, director of special markets for Columbia, stated.

Second LP

For the second Blue Notes album on Philadelphia International, "Black and Blue" which was released in October, current sales total is 250,000 units, well on the way to the approximately 400,000 units an album generally must sell wholesale to reach \$1 million gold sales.

Although Harold Melvin signed the Blue Notes to Gamble-Huff's Philadelphia International label only two years ago, the three have known each other as schoolmates. South Philly neighbors and would-be musicians since the late 1950s.

1960 Hit

Back in 1960 Leon Huff replaced

Thom Bell as pianist with that local hotshot group, Kenny Gamble and the Romeos. Harold Melvin's Blue Notes had a 1960 r&b hit called "My Hero" on a long-forgotten label called Valve.

Fought Upward

"In the early '60s we'd get these soul hits on little labels and never see more than a few hundred dollars apiece," remembered Melvin. "Black artists got ripped off everywhere along the line in those days. When our first record got on the chart, the label gave each of us in the group \$500 and we thought we were rolling in wealth. And we never saw another cent on that single. I felt there had to be another way to go."

Throughout the 1960's, as black music gradually fought its way to full acceptance in the mainstream white market, Harold Melvin stayed out of the recording scene and honed the Blue Notes into a Silver Circuit showroom act highly respected within the industry although little-known to the public.

The act worked steadily in Las Vegas, Lake Tahoe, Reno, Puerto Rico, Miami and the whole glossy resort circuit, grossing several thousand dollars weekly and making all its members a comfortable living. The Blue Notes were one of the first black acts booked into predominantly white rooms by the William Morris Agency.

Melvin gratefully credits Martha Reeves of Vandellas fame for bringing the Blue Notes to attention of key Morris personnel during an early '60s engagement at Jilly's in Palm Springs. The Blue Notes for years were one of the few steadily working Morris black clients who weren't also big-name recording artists.

Melvin couldn't see his group functioning in a producer-domi-

(Continued on page 10)

Lambert & Potter Form Haven; Sell Through Capitol

LOS ANGELES—Haven Records, to be distributed by Capitol, has been formed by the songwriting/production team of Dennis Lambert and Brian Potter.

The distribution agreement becomes effective Jan. 1, with the pair producing artists for both Capitol and Haven. They will also acquire talent for Haven. Already signed to the label are Gene Redding, Diamond Head and several others who will be announced shortly.

Lambert and Potter are best known through their affiliation with ABC/Dunhill Records, where they wrote material and produced for the Four Tops, Dusty Springfield and the Grass Roots, among others. Much of the ABC work was done through their own production firm, Soldier Productions.

Initial product from Haven will be in early 1974 and will include LP's and singles. A separate administrative and promotional group will work for the label.

Under the terms of the agreement, the pair may work with one other act on one other label producing no more than two LP's per year.

Dylan Sets Up Label: Band LP

LOS ANGELES—Bob Dylan has formed his own record label, Ashes and Sands Records, to be distributed by Elektra/Asylum Records. The move marks the first artist signing since the Elektra and Asylum labels merged this past August.

The initial release from the new label will be a new album from Dylan, recorded here recently with The Band and featuring 10 new songs. The album also marks the first album from Dylan and The Band, although Dylan used that group as his touring band in the late '60's and worked with band members on past albums.

The new album, "Lovesongs," will ship in early January to coincide with the upcoming tour by Dylan and The Band. Dealer reaction to earlier rumors of an Elektra/Asylum signing for the former Columbia artist have already pointed toward gold status for the disk on the strength of advance sales alone. All 13 previous Dylan albums have attained gold record status.

In an interview with Billboard, Elektra/Asylum chairman David Geffen also pointed toward the response to the upcoming tour as indicative of the potential reaction to the new album. With over-all capacity for the tour set at around 651,000, an estimated five million ticket envelopes—the mail order format for sales permitted up to four tickets per envelope—have been received at box offices.

NEWS ANALYSIS:

Glancy Job: Turnaround

NEW YORK—The sudden appointment of Kenneth D. Glancy as president and chief executive officer of RCA Records (see Executive Turntable), replacing Rocco Laginestra, has touched off widespread speculation regarding the company's future profile. With Glancy's entrance, many industry figures already foresee a new vitality for the company once the 20-year record business veteran consolidates his leadership. At the same time, that leadership may portend further significant shifts in the company's policy.

For the past year, and especially in recent months, a succession of internal policy developments at RCA Records have pointed up the firm's concern for its performance in the market place. Operating in the red during the third quarter of 1973 further deepened this concern.

In an interview less than two months ago (Billboard, Oct. 20), Laginestra admitted that the company was being forced to "bite the bullet" through a series of moves designed to streamline the RCA operation.

With Laginestra's departure,

(Continued on page 48)

The tour will be recorded for Ashes and Sands Records, with a live album slated for release later in 1974.

Commenting on Dylan's role in the new label, Geffen revealed that Dylan will retain complete creative control. Serving as its a&r head, the artist will be recording other artists as well, focusing more on new artists than on established acts.

Geffen had no comment regarding specific immediate signings, but did project a "very select roster."

Dylan is also expected to expand his activities as producer, working with label acts on new projects. All

(Continued on page 58)

NMC to Handle U.S. Music Fete

NEW YORK—Plans to coordinate the music industry's efforts to help celebrate the U.S. Bicentennial will be directed through the auspices of the National Music Council, it was decided at a recent meeting of industry executives at ASCAP headquarters here.

Stanley Adams, ASCAP president, said that "we welcome the cooperation of all music organizations, and we are counting on them to join us." He also stated that Leonard Feist of the National Music Council will act as coordinator and information distributor for Bicentennial activities.

Taking part in the meeting were the following: Ernest Lewis, American Federation of Musicians; Ervin Drake, American Guild of Authors and Composers; Ted McCarty, American Music Conference; Don

(Continued on page 58)

CBS Sets Control Unit to Focus on Shortage

NEW YORK—CBS Records has established a critical materials procurement division, in a major move to control pressures created by the vinyl and plastics shortage.

John Ryan, vice president of record manufacturing for the company, will head the division, and will devote his time exclusively to the establishment of programs, policies

and procedures within its manufacturing plants, on critical items.

Ryan will also work with outside manufacturing services in his efforts to develop workable solutions to the problem. He will report to CBS Records management on a regular basis.

The critical materials procurement division will also join with

CBS International in the formulation of what is called a world-wide program to ensure maximum inter-divisional collaboration in this important area.

Ryan is known to feel that the future of the critical materials supply is tied to the current energy crisis, and that the long-term effects should be clearer in 30 to 60 days when the

government's handling of the energy problem comes into clearer focus.

Ryan is also understood to be trying to quell industry rumors about possible layoffs at CBS plants by assuring that the company plans to continue working five days per week, and will make every effort to maximize its current critical materials supply.

Audio-Visual Assn. Urges United Tape Front on Getting Materials

WASHINGTON—With Congress, the administration and government agencies getting down to the nitty gritty on who will be allocated what in the energy crisis, the National Audio-Visual Association has invited all tape associations to join in urging government to prevent loss and dislocation in the tape audio field.

Although NAVA membership is primarily concerned with educational, professional and business audio-visual materials, association vice president Harry R. McGee believes a united front would be stronger "in assuring adequate supplies of vinyl and other materials needed for the production of records and audio and video tape." Past experience has taught that broader coalition has "successfully unified individual actions of groups with similar interests."

McGee has warned NAVA members that congress is already besieged by hundreds of interests clamoring for petrochemicals in crucially short supply, and the association has set up an emergency program to try to modify the impact of the energy crisis on NAVA members.

Basic to the program is a NAVA "Energy Questionnaire" sent out in

November. It asks for facts from the membership on how and where the shortages will cause the most dislocation among tape producers, so that Association spokesmen can contact congressmen and government agencies with solid information. The questionnaire asks for recommendations on how government action can be "based on sound business management practices throughout the critical period."

Serious Problem

McGee feels the present problems are serious, but "there is no immediate reason for panic or pessimism. We are taking our case, based on the facts of life from the real world, to the administration and to the congress, and I am confident our industry will fare better than most." Still, he urged that response to the Energy Questionnaire be made with all possible speed and accuracy.

All avenues of action in the energy crisis are being explored—including the idea of energy and fuel savings for tape salesmen. The NAVA Professional Development Department has revamped its schedule to speed and spread its cassette on "Telephone Selling," as travel restrictions clamp down on member producers' sales forces.

McGee says NAVA is also concerned over President Nixon's speed limit proposals. "They have to realize the critical difference between sales and service personnel who must cover, in some cases, hundreds of miles daily, and private individuals whose cars are largely a convenience." Government must also recognize the difference between an industry whose very existence depends on mobility, and others which do not.

NAVA is sponsoring protective amendments to the National Energy Emergency Act, now under consideration by congress. Committees of both Senate and House have been holding hearings on all aspects of the petroleum shortage and the energy crisis in general.

The recent shake-up in leadership and structure of the administration's top decision-making group for energy crisis, with the President dropping ex-Colorado governor Love (who favored rationing), and giving the strongest policy voice to Treasury officials, will mean some revised thinking. It will also mean some revised presentations for industries battling for priorities before the new executive policy group.



GLANCY



WHITE



COSBY

In another major executive shift at RCA Records, **Kenneth D. Glancy** has been named president and chief executive officer of RCA Records. He succeeds **Rocco M. Laginestra**, who will continue in an executive capacity within the RCA corporate staff. Glancy, who prior to his appointment as president was managing director of RCA Records, U.K., began his career in the record industry as midwestern district manager for Columbia Records in 1953, eventually becoming vice president, a&r. In 1965 he was named managing director for CBS Records in the U.K.—the same position he was to assume for RCA in 1970. Laginestra's new duties for the RCA Corporation have not been clarified. He was label president since 1970. Prior to joining RCA Records, he was vice president, financial planning and treasury operations, of the National Broadcast Company.

Harvey Cooper, west coast promotion director for Bell Records, has left that firm. Cooper's 15 years experience include being national promotion director for RCA as well as a regional RCA post and starting period as Detroit local promo.

Also at RCA, **Bob Moore Merlis** and **Barbara Bothwell** have exited the firm. Both were on the label's a&r staff and were based in New York. In another a&r shift, **Don Grierson** has left RCA's Los Angeles office as a&r department administrator. Meanwhile, **David Stanley** has joined the Nashville staff of RCA's music publishing subsidiaries, Sunbury Music and Dunbar Music. Stanley, who is **Elvis Presley's** step-brother, will be scouting new material for the firms and will be involved in promotional activities.

John Dews has been appointed national sales manager for Hitachi Sales Corporation of America. Dews, who prior to joining Hitachi was vice president, sales and marketing, for Pax, Ltd., will be based in New York.

At CBS Records, three appointments have been announced in the firm's r&b promotion department. **Granville White**, most recently midwest regional promotion manager, has been named associate director, r&b national promotion; **Bill Craig**, most recently local r&b promotion manager in Detroit, has been named midwest r&b promotion manager; and **Sherry Santifer**, who most recently was talent coordinator for the television show "Soul," has been named local r&b promotion manager for New York and New Jersey. All will report to **Richard Mack**, national r&b promotion director, special markets, for Columbia/Epic Records and Columbia custom labels.

Meanwhile, at Columbia Records three new appointments to the label's in-house producing staff have been announced by **Charles Koppelman**, vice president, national a&r. **Henry Cosby** has been named staff producer; **Gary Klein** has been appointed Koppelman's assistant and staff producer; and **Mark Spector** has been appointed director of contemporary music. White joins Columbia after 10 years with Motown Records where he had held a number of positions, including chief arranger, creative administrator and director of a&r. Klein, who had been an associate of Koppelman at April/Blackwood, Columbia's publishing wing, will be assuming various production responsibilities and will be working with all label artists and involving himself in the Columbia masterworks and jazz artists areas. Spector, who in his new capacity will be overseeing all contemporary a&r for the label, was an associate producer for the past two years.

Milton Sincoff has been named director of creative packaging and graphics for the Buddah Group. He will be responsible for the operation of album covers, ads and all promotional material and merchandising tools. Sincoff, who has been a veteran in the industry, including 12 years with Kapp-MCA Records, joined the Buddah Group four years ago and has been involved with much of the firm's packaging and merchandising policies throughout. . . . **Joan Bullard** has been appointed director, music division, at McFadden, Strauss & Irwin, a Los Angeles public relations firm. . . . **George Berry**, pioneer rack jobber in the New Orleans area, has left Musical Isle's staff there since their warehouse closed. He is now in the petroleum business in New Orleans. . . . **Andy Janus** has been appointed East Coast and midwest regional promotion representative for Capricorn Records. Prior to joining the label, Janus was with Blue Thumb Records and Elektra Records. He headquarters in Boston, Mass.

Alison Ames has been named director of classical publicity for Polydor Inc. Ms. Ames has been at Polydor since February, work-

(Continued on page 48)

RIAA Strives to Obtain Top Priority From FEO for Petrochemical Industry

WASHINGTON — The best strategy for protection of the record industry during the energy crunch is to help the petrochemical industry get a high priority in the allocation of petroleum and petrochemical feedstocks, according to the Recording Industry Association of America president Stanley M. Gortikov. The RIAA president last week reported on a campaign to achieve a solid working relationship with the petrochemical industry, and to contact congressmen and senators who will implement the priorities for the crucially scarce petrochemical products.

In the two-front approach to the scarcity problem, Gortikov pointed out that "there is no real possibility, officials tell us, that the government will allocate such products as polyvinyl chloride (PVC) to recording companies, or other end users of such materials. PVC is to far removed from the barrel of crude oil, and the number of petrochemical users is vast."

Therefore, the RIAA president explained officials and representatives of the association are working directly with the Petrochemical

Energy Group, a collation of 22 leading petrochemical producers, in their Washington drive to secure priority treatment for petrochemical production. As Gortikov views it, "assurance of a continuing flow of material to the petrochemical companies should enable our industry to get from those companies a fair share of the petrochemicals we need to produce recordings."

On the government front, Gortikov is hopeful that Deputy Treasurer Secretary William E. Simon, director of the new Federal Energy Office (established by President Nixon's executive order of December 4) will carry out his promise to have some refinery output shifted to increase supplies of fuel oil and "vital petrochemical feedstocks." Priority allocation is also called for in the recently passed Emergency Petroleum Allocation Act.

RIAA leadership feels it has been

Detroit Pirates Awaiting Terms

DETROIT—Robert Ellis Byers and Teddy Lynn Holliday await sentencing here after pleading guilty in Federal District Court to one count of violating the Federal Copyright Law's prohibition against pirating copyrighted sound recordings.

Assistant U.S. Attorney Kenneth identified the men as associated with Tape Mart, Rochester, Mich., alleged to be manufacturing and selling the pirated tapes. When the two were arrested last month, Federal officials seized a quantity of infringing tapes as well as duplicating equipment and the firm's business records.

Another case there involved Robert Kit Shay, who pleaded guilty to one count of copyright infringement for selling pirated tapes of a Deep Purple album. All three face fines up to \$1,000, imprisonment of up to one year, or both.

successful in helping the petrochemical industry obtain favorable congressional legislation. "Now we are outlining our industry's situation to key government officials and urging them to help the petrochemical industry which is essential to millions of jobs and countless industries, including the recording industry."

In proof of the effectiveness of the campaign, Gortikov quotes a remark by House Commerce Committee Chairman Harley Staggers (D., W.Va.) during discussions of the Emergency Allocation Act which will affect everyone in the country: "Record Industry is a member of the petrochemical industry to which this bill seeks to obtain equitable treatment in a mandatory program."

CAMPUS	22
CLASSICAL	31
COUNTRY	26
INTERNATIONAL	40
JUKEBOX PROGRAMMING	13
LATIN	19
MARKETPLACE	39
RADIO	23
SOUL	20
TALENT	14
TAPE/AUDIO/VIDEO	32
FEATURES	
Stock Market Quotations	8
Vox Jox	24
CHARTS	
Best Selling Jazz LP's.....	47
Soul LP's.....	21
Hot Soul Singles.....	20
FM Action	25
Hits of the World	43
Hot Country LP's	28
Hot Country Singles	27
Hot 100	52
Hot Latin LP's.....	19
Top 50 Easy Listening	31
Top LP's.....	54, 56
RECORD REVIEWS	
Album Reviews	51
Singles Reviews	48

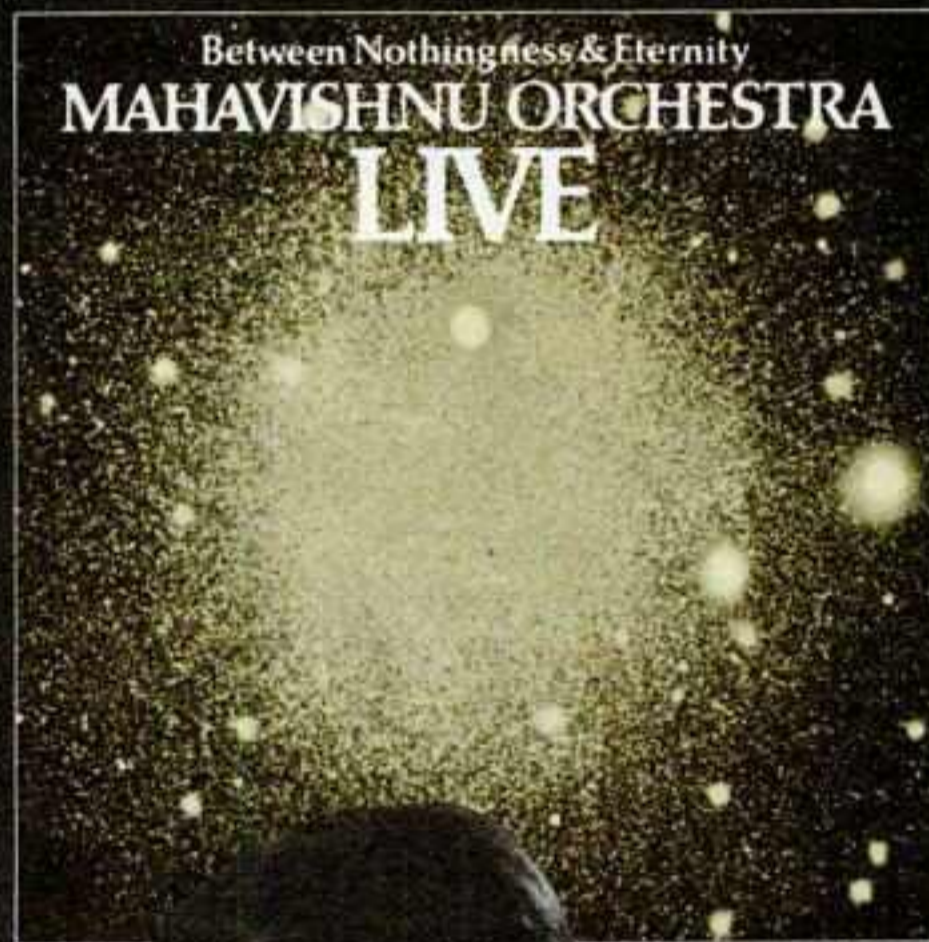
Polydor Ups Single Price

NEW YORK—Polydor Records has raised its singles price by 1 cent to all its users. The increase brings Polydor's price to 48 cents to the one-stop and up to 53 cents on the dealer level. The increase is in line with the price charged by MGM Records: the singles price charged by UA Records remains at 47 cents to the one-stop. All three labels are handled by Phonodisc, formerly UDC.

The increase went into effect "the first working day in December," according to a Phonodisc executive. "It's doubtful whether the raise will be passed on by the users to the consumer" the source stated.

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Avco Plans Meet Tours On Product

NEW YORK—Avco Records has kicked off its 1974 album release program with a nationwide person-to-person schedule of meetings with distributors and their personnel. The meetings will be highlighted by a product presentation, and an outline of the marketing campaign that will support the new product, according to Bud Katzel, Avco Records general manager.

The meetings, which run through most of this month, will also include what Katzel calls rap sessions dealing with specific problems as they relate to current industry trends and practices.

The meetings will be conducted by Hugo Peretti and Luigi Creatore, the label's vice presidents and chief operating officers and Katzel. They will zero in on such markets as New York, Los Angeles, San Francisco, Chicago, Memphis, Miami, Atlanta, St. Louis, Hartford, Cleveland, Detroit, Baltimore, Washington and Philadelphia.

Among the new marketing strategies that Avco Records is utilizing is the concentration on one or two albums at a time, rather than the conventional practice of releasing several new albums at the same time.

Katzel said that the new strategy would give the company the time to concentrate on one or two albums, execute a complete marketing campaign, and establish the album's sales pattern, before turning attention to the next album.

L.A. Duplicators Indicted For Alleged Tax Evasion

LOS ANGELES—Two local men, who operated the American Mfg. Co., where they allegedly manufactured prerecorded stereo tapes, were indicted by a federal grand jury here last week.

They were Martin Stern, 45, whose last known address was 1746 N. Orange Drive, Hollywood, and Jack Fine aka Don Gold, Jack Kessler and Rex Snow, last known residence, 939½ S. Mansfield Ave., Los Angeles.

The five-count indictment charged each with attempted evasion of 1970 income taxes; failure to file income tax returns for that year and conspiracy to evade federal income taxes. Fine is accused of attempting to evade taxes totalling \$12,441, while Stern is accused of attempting to evade \$370,696 in taxes. F.S. Schmidt, Internal Revenue Service district chief, said Stern's alleged unreported income for 1970 was \$691,400.63, while Fine's unre-

Gas Cuts May Aid Disks

NEW YORK—The Sunday stay-at-home, stripped of his wheels by gas station closings, may spend more time with his record player. That is the bright hope of some trade observers searching the cloud of material shortages for any sign of a silver lining.

While the full impact of reduced recreational travel will not be felt until mandatory Sunday closings and other controls are instituted, voluntary shutdowns last Sunday (2) already cut deeply into pleasure driving. In this area, for instance, the New Jersey Turnpike reported an 18 percent drop-off in cars passing through toll stations, as against a week earlier when gas stations were open.



SANTA CAME EARLY to King Karol warehouse, in Manhattan, in the guise of Joe Maimone, promotion executive for Capitol Records in New York. From left: Maimone; Morris Weisman, general manager and head of King Karol advertising; Coca Mena, secretary; Lou Ferrentino, exports manager; Shirley Menton, office head; Joe Carter, singles buyer; and Larry Parker, warehouse manager.

Injunction Nips First SLC 'Pirate' Plaintiffs

SALT LAKE CITY—The court action that originally brought the unlicensed duplicating of prerecorded tape out into the open. Tape Head Inc. and R.A. Ridges vs. RCA, ABC, CBS and Ampex, filed Nov. 10, 1971 (Billboard, Nov. 20, 1971), seemingly ended last week with a defeat for the pirates.

After a series of charges and countercharges Judge Gordon R. Hall of federal district court here issued a permanent injunction barring R.A. Ridges Dist. Co., a distrib-

utor, Solo Music Corp., James Station, doing business as True Fit Seat Covers, Ridges and Colin Fryer from manufacturing, selling, advertising or offering pirated tapes.

The issuance of the injunction ended a counter-suit brought later by A&M, Atlantic, Bell, Buddha/Kama Sutra, Famous Music, GRT, MCA, Mercury, Polydor, UA and Warner Bros. labels.

The local distributor and retailer originally charged that the four companies were "interfering with and harassing" their unlicensed tape duplicating businesses. The two plaintiffs filed a class action, seeking to test the right of a record company to protect the exclusivity of a contract with a recording artist. Their attorney at that time, A. Bob Jordan of Oklahoma City, said he had been chosen to represent the two local men by James L. Fisk, Washington, D.C. attorney who was executive secretary of two unlicensed dupli-

(Continued on page 46)

Letters to the Editor

Generous Talent

Dear Sir,

It has really disturbed me to read shadowy charges of payola against radio stations and the implications from various sources that recording companies, artists and DJs are all corrupted by drugs, money and flesh.

Before becoming a bureaucrat, I was in broadcasting for 15 years as dj, announcer, program director, what have you and I didn't see all this sin going around. I don't claim sanctity and I don't suppose people in this business are a whole lot better than those in, say, the hog dog trade but they sure aren't any worse either.

As producer of "Here's To Veterans" and

other Veterans Administration public service programs and spots, it's my lot to go around asking entertainers to perform gratis and radio stations to broadcast our stuff free. I ask them to give away the only thing they have to sell. They always respond willingly and cheerfully. As an example, Glen Campbell is emcee on a 20-minute Christmas program we just recorded for hospitalized veterans. More than a score of artists recorded their personal holiday greetings. The show will be played in all 170 VA hospitals and some 200 top radio stations. Here in Los Angeles, KMPC will broadcast it twice during the holiday.

None of this talent and broadcast time cost the VA a cent. It was donated by some damn fine people who wanted to brighten the lives of sick veterans. I think this is great industry with a lot to be proud of. When rocks start flying someone should remind the stone throwers about the millions of dollars of talent and time that is donated annually by artists and broadcasters in the public interest.

Cordially,

Paul W. Mills
Information Service, Representative
Veterans Administration
Los Angeles

'Sky' Strikes Gold

NEW YORK—Earth, Wind & Fire, the eight-man band from Chicago, has received its first RIAA gold certification for the album, "Head to the Sky." It is the group's second album for Columbia.



DIANA ROSS

Last Time I Saw Him

M1278F

The title single of her new Album.



M812V1



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Off the Ticker

TELECOR, Beverly Hills, exclusive distributor of **Panasonic** consumer products in the Western states, declared a dividend of 25 cents a share on the common, payable Jan. 14, 1974, to shareholders of record Dec. 19. This is an increase

from the 24-cent dividend paid Jan. 15, 1973.

Shareholders approved the acquisition of **Electro Rent Corp.**, Mountain View, Calif., for approximately \$4.2 million in cash and notes.

Electro Rent, a privately owned company, reported revenues for the first 10 months of 1973 were \$3.5 million and net income was \$557,253. The company rents electronic instrumentation and test equipment.

Telecor had sales of \$17.1 million and earnings of \$863,185 for the three months ended Aug. 31.

WALT DISNEY PRODUCTIONS, Burbank, reported its best year in history for fiscal 1973 ended Sept. 30. Fully diluted net profits for the year were \$1.67 a share, up from \$1.41 in 1972.

TANDY has opened a pilot retail store in the London area before opening a 550-store chain of audio outlets in Britain.

The **Japanese Finance Ministry** has approved a plan for **Shin-Etsu Chemical Industry Co. Ltd.** to purchase \$2 million of cumulative convertible preferred shares of **Robin-tech Inc.**, Fort Worth.

Shin-Etsu and **Robin-tech** are building a joint venture polyvinyl chloride plant in Freeport, Tex.

SCHWARTZ BROTHERS, Washington, D.C., reported earnings of \$135,864, or 18 cents a share, for nine months ended Sept. 30, compared to \$232,646, or 31 cents a share, for the period a year earlier. Sales were \$13,471,907 vs. \$13,590,493 a year ago.

For the third quarter ended Sept. 30, earnings were \$44,879, or 6 cents a share, compared to \$113,446, or 15 cents a share, in the same quarter a year ago. Sales were \$4,496,749 vs. \$4,982,607 a year ago.

Results in the third quarter reflect the loss of distribution rights to **RCA** products and the loss of a major rack merchandising customer, according to the company.

The results also reflect the loss of several customers who went out of business or curtailed their purchases due to financial instability, and increased expenses from higher interest costs and from a labor strike which has been settled, James Schwartz, president, said.

Schwartz Bros. expects its fourth quarter, traditionally its best period, to benefit from the addition of new **Harmony Hut** retail stores.

(Continued on page 48)

Earnings Reports

SONY CORP.

6 mo. to Oct. 31:	a1973	1972
Sales	\$501,100,000	\$402,600,000
Net income	38,600,000	28,900,000

a—Earnings computed at exchange rate of \$1 equals 279 yen.

GULF + WESTERN INDUSTRIES (Famous Music, Paramount Records)

1st qtr. to Oct. 31:	1973	1972
Sales	\$522,600,000	\$432,000,000
Net income	22,500,000	20,200,000
aPer share	1.28	.98
Fully diluted	1.18	.88

a—On a primary basis.

MAGNETIC TAPE ENGINEERING CORP. (Magtec)

9 mo. to Sept. 30:	1973	1972
Sales	\$1,674,688	\$1,422,237
Net loss before extra net	(24,516)	(3,133)
Loss per share	(.04)	
Net income (loss)	1,793	(3,133)

HANDLEMAN CO.

2nd qtr. to Oct. 31:	1973	1972
Sales	\$27,126,000	\$26,367,000
Net income	1,311,000	1,477,000
Per share	.30	.34

six-months	1973	1972
Sales	48,637,000	48,251,000
Net income	2,142,000	2,380,000
Per share	.49	.54
Average shares	4,392,382	4,427,982

MGM

4th qtr. to Aug. 31:	1973	a1972
Revenues	\$35,346,000	\$37,211,000
Net income	b1,135,000	c2,639,000
Per share	.19	.44

Year	1973	1972
Revenues	154,520,000	150,146,000
Net from cont. oper.	809,000	7,849,000
Per share	.14	1.33
Net from disc. oper.	1,262,000	1,380,000
Per share	.21	.23
Net before extra. items	2,071,000	9,229,000
Per share	.35	1.56
Net income	d9,267,000	e10,737,000
Per share	1.56	1.81

a—Restated to exclude gross revenues from music subsidiaries at \$6.82 million. b—Including extraordinary net of \$1.72 million, or 29 cents a share. c—Including extraordinary loss of \$334,000, or 6 cents a share. d—After extraordinary gain \$7.19 million, or \$1.21 a share, from the sales of Affiliated Music Publishers Ltd., certain properties in Australia, Germany and Culver City, Calif., and favorable foreign tax settlements. e—After extraordinary gain \$1.50 million, or 25 cents a share.

Market Quotations

As of closing, Thursday, December 6, 1973

1973 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
27	7 1/2	Admiral	5	276	10 1/2	10 1/2	10 1/2	+ 1/4
41	19	ABC	8	2314	22 1/2	19	19 1/2	- 2 1/2
15 1/2	4 1/4	AAV Corp.	4	56	5 1/4	4 1/4	4 1/4	- 1/4
15 1/2	3 1/4	Ampex	7	1046	3 1/4	3 1/4	3 1/4	- 1/4
8 1/2	2	Automatic Radio	5	64	2 1/2	2 1/2	2 1/2	Unch.
20 1/2	6 1/2	Avco Corp.	3	664	7 1/2	6 1/2	6 1/2	- 1 1/2
15	6 1/4	Avnet	4	547	7 1/2	7	7 1/2	- 1/4
73 1/2	20 1/2	Bell & Howell	7	435	23 1/2	20 1/2	20 1/2	- 3 1/2
14 1/2	6 1/4	Capitol Ind.	7	111	7 1/2	7 1/2	7 1/2	- 1/4
52	25	CBS	8	1237	27 1/2	25	25	- 2 1/2
14 1/2	2 1/4	Columbia Pictures	—	1014	2 1/4	2 1/4	2 1/4	- 1/4
3 1/4	1 1/4	Craig Corp.	4	198	2 1/4	1 1/4	1 1/4	- 1/4
14	3	Creative Management	4	111	3 1/2	3	3	- 1
123 1/2	40 1/2	Disney, Walt	27	3715	43 1/2	41 1/2	42 1/2	- 1 1/2
6	2 1/2	EMI	8	121	3 1/4	2 1/2	2 1/2	- 1/4
74 1/2	56 1/2	General Electric	20	5056	62 1/2	58 1/2	59 1/2	- 2 1/2
44 1/2	21 1/2	Gulf & Western	5	1501	23 1/2	22 1/2	22 1/2	- 1/4
16 1/2	6 1/2	Hammond Corp.	6	438	6 1/2	6 1/2	6 1/2	- 1/4
42 1/2	5 1/2	Handleman	5	496	6 1/2	5 1/2	5 1/2	- 1 1/2
2	1	Harvey Group	34	28	1 1/4	1	1	- 1/4
62 1/2	25 1/2	ITT	7	4657	28	25 1/2	26 1/2	- 2 1/2
40 1/2	7	Lafayette Radio Elec.	5	245	7 1/2	7	7	- 1 1/2
35 1/2	15	Matsushita Elec. Inc.	6	2047	16 1/2	15 1/2	15 1/2	- 1/4
34 1/2	3	Mattel Inc.	—	1132	3 1/2	3	3	- 1/4
35 1/2	18 1/2	MCA	7	43	21 1/2	20 1/2	20 1/2	- 1 1/2
27 1/2	11 1/2	MGM	12	118	13	11 1/2	13	- 1/4
32 1/2	7 1/2	Metromedia	5	889	8 1/2	7 1/2	7 1/2	- 1/4
90	74 1/2	3M	31	2951	78	74 1/2	75 1/2	- 4 1/2
40 1/2	5 1/2	Morse Electro Prod.	3	327	6 1/2	5 1/2	5 1/2	- 1 1/2
67 1/2	42 1/2	Motorola	18	1817	52 1/2	49 1/2	49 1/2	- 4
39 1/2	16 1/2	No. American Phillips	5	241	19 1/2	16 1/2	17 1/2	- 2 1/2
51 1/2	16 1/2	Pickwick Inter.	10	204	20 1/2	16 1/2	16 1/2	- 4
25 1/2	4 1/2	Playboy	5	307	4 1/2	4 1/2	4 1/2	- 1/4
45	16 1/2	RCA	8	3730	18 1/2	16 1/2	16 1/2	- 2 1/2
57 1/2	28 1/2	Sony	25	2398	30 1/2	29 1/2	29 1/2	- 1/2
39 1/2	11 1/2	Superscope	5	418	19	17 1/2	18 1/2	- 1 1/2
49	15 1/2	Tandy	10	802	18	17	17	- 1 1/2
23	4 1/4	Telecor	5	128	5	4 1/4	4 1/4	Unch.
14 1/2	2 1/4	Telex	—	1086	3 1/4	2 1/4	2 1/4	- 1/4
10 1/2	1 1/4	Tenna	—	185	1 1/4	1 1/4	1 1/4	- 1/4
32 1/2	8 1/2	Transamerican	7	2982	8 1/2	8 1/2	8 1/2	- 1/2
20	11 1/2	Triangle	6	93	12 1/2	11 1/2	11 1/2	- 1 1/2
17	5	20th Century	6	927	5 1/2	5 1/2	5 1/2	- 1/4
12	1	Viewlex	—	255	1 1/4	1	1	Unch.
50	9	Warner Communications	4	2813	11 1/2	9	9	- 2 1/2
20 1/2	6 1/2	Wurlitzer	10	446	7 1/2	6 1/2	6 1/2	- 1 1/2
56 1/2	25 1/2	Zenith	9	1014	29	25 1/2	25 1/2	- 4 1/2

As of closing, Thursday, December 6, 1973

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
Abkco Ind.	1110	1	2	2	Recoton	40	1 1/2	1 1/2	1 1/2
Bally Mfg. Corp.	1128	37 1/2	33 1/2	37 1/2	Schwartz Bros.	39	1	1	1
Cartridge TV	—	1/4	1/4	1/4	Wallich's	—	1/4	1/4	1/4
Data Packaging	24	5	5	5	Music City	—	1/4	1/4	1/4
Gates Learjet	214	5 1/2	4 1/2	4 1/2	Omega-Alpha (suspended)	—	1/4	1/4	1/4
GRT	97	1 1/4	1	1	MMC Corp.	—	1/4	1/4	1/4
Goody Sam	10	1 1/4	1 1/4	1 1/4	Seeburg	452	18 1/2	16 1/2	18 1/2
Integrity Ent.	—	1 1/4	1 1/4	1 1/4	Orrox	33	1 1/4	1 1/4	1 1/4
Koss Corp.	35	12 1/2	12	12 1/2	Custom	74	3 1/2	2 1/2	2 1/2
M. Josephson	10	8 1/2	7 1/2	7 1/2	Memorex	—	2 1/2	1 1/2	1 1/2

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

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from the

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This One



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Blue Notes' Hits Harken Back 13 Years to Philly

• Continued from page 3

nated environment, where often as not the artists were deliberately left unfamiliar with their new songs until arriving at the studio, so producers could control the vocal interpretation by recording it a phrase at a time.

It was not until Gamble and Huff put the Philadelphia Sound back on the map, with their songs and production and the groundbreaking arrangements of Bell, that Melvin was ready to put the Blue Notes into another all-out assault on making hit records.

Theodore Pendergass, a youthful former drummer with James Brown and then the Blue Notes, has emerged as the group's main lead singer. His hoarse-edged, deeply emotional gospelish baritone, somewhat like the sound of Four Tops' Levi Stubbs, has powered the Blue Notes to their two hit singles.

Melvin meanwhile has emerged as considerably more than an entertainer. He manages the group and does the basic arrangements. His wife, Ovelia, runs their office. Signing on Buddy Nolan, who formerly ran East Coast operations for Ray Charles' Tangerine Records, Melvin Enterprises has just placed Million Dollar Records as a Columbia custom label and is busily signing artists and writers.

For most future bookings, such as an upcoming headliner week at the legendary Harlem Apollo, the Blue Notes will bring along another act from Melvin's label to open the bill.

"But you've got to be in the business a long time and learn the hard way in order to take on all these things yourself," cautioned Melvin.

The other two original Blue Notes are Bernard Wilson, who takes charge of the group's ambitious and highly-respected choreography, and harmony expert Lawrence Brown. Lloyd Parks is the final member, a versatile entertainer with unusual vocal range.

"We are still experimenting with the Blue Notes," said Kenny Gamble. "I am not sure if we have even yet found the boundaries of what they can do best." He and Huff locked themselves into an office to create the songs for the second Blue Notes album this past spring.

Their first Blue Notes gold single, "If You Don't Know Me By Now," which sparked a gold album titled simply "Harold Melvin & the Blue Notes," was a quiet, ballad featuring high harmonies and a delicate beat.

With Huff at the piano and Gamble tossing out lyrical ideas, "The Love I Lost" first emerged as another slow ballad. But then when the group came in to spend two days learning and rehearsing each potential song, the work session suddenly found "Lost" picking up tempo and percussive accents. And by the time the basic tracks had been cut at Sigma Sound by MFSB (Mother, Father, Sister, Brother), Gamble-Huff's house rhythm section, everybody involved already saw this song as the most promising cut on the album.

(To Be Concluded Next Week)

ABC-TV Sets New '73 Top Acts' Award Show Feb. 19

• Continued from page 1

cert" Theatre for the event, according to ABC vice president of national programming Edwin Vane. Steve Lawrence will be the "Star-Host" and Dick Clark will act as executive producer.

According to Clark, "This is probably the first time a major effort has been made to sample the U.S. public music taste through popular vote. Ballots will be mailed out by Marketing Evaluation, Inc. this week. A total of 43,200 ballots will be mailed and will feature five nominees in a number of categories. There will be 15 awards in the pop, country and

soul areas, and those receiving ballots will choose their favorite LP, single, male vocalist, female vocalist and duo or group in each category." Nominees were selected on the basis of their chart strength in the music trades.

There will also be an AMA Award of Distinguished Merit, for which anyone involved in the music business will be eligible.

Format of the show will include 11 guest presenters to be announced later this week, three live performers (one from each of the over-all categories) and probably "anywhere from three to five of the winners," according to Clark. Performers will appear on a 65-foot revolving stage. An audience of 1,250 will be invited.

Clark added that "To date, we have received extremely favorable response from those in the music industry we have talked to about the show. They seem delighted at the opportunity to be honored by the music buying public."

John Moffitt, who has directed the "Chicago in the Rockies" special,

"New Year's Rocking Eve" and the "Entertainer of the Year" show will direct the show. Bill Lee will produce and Ray Klausen, who has designed sets for the Grammys, Emmys and the Tribute to John Ford, will be art director. Don Rogers & Associates will handle publicity.

"If this is done properly," Clark added, "we may have a show that will last 20 years and will finally get the general public involved in popular music awards."

Two Czechs End Tour of U.S.

NEW YORK—Jiri Vinaricky, copyright and license manager, and Jindrich Turka, commercial director, both of Supraphon Records in Prague, Czechoslovakia, have completed a business tour of the U.S., during which they conferred with a number of top U.S. executives on the release of Czechoslovakian classical and pop product here, as well as the release of American product in their country.

Among the labels on their U.S. itinerary were CBS Records, A&M Records, Vanguard Records, Atlantic Records, Warner Bros. Records, Vox Records, ABC/Dunhill Records, Phonogram/Mercury Records and Alshire Records. The two executives returned home Monday (10).

Polydor, ECM In U.S. Tie

NEW YORK—Polydor Records will distribute West Germany-based ECM Records product in the U.S. under a newly-created ECM/Polydor logo.

Plans call for the release of up to 20 ECM albums per year in the U.S. by Polydor, with the initial release schedule including product by such artists as Chick Corea, Gary Burton, Robin Kenyatta, David Holland, Keith Jarrett and Terje Rypdal. ECM/Polydor LP's will carry a suggested list price of \$6.98.

ECM, which was formed three years ago, is managed by German bassist and producer Manfred Eicher.

Gold for 'Meddle'

NEW YORK—"Meddle," a several year old album by Pink Floyd has been certified gold by the RIAA. The group records for Harvest Records, distributed by Capitol.

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Jukebox Programming

11th Seeburg One-Stop —8,000 Oldies in Each

• Continued from page 1

markets. The outlets are exclusively aimed at the jukebox market, are located in present Seeburg jukebox wholesale branches and are stocked by local buyers within the respective markets.

All around 300 to 500 square feet and staffed by two or more people, the outlets are in Miami (headquarters for Yoss and Seeburg-South Atlantic Dist.); Jacksonville, Fla.; Raleigh, N.C.; Atlanta; Columbia, S.C.; Boston; Columbus, O.; Denver, Kansas City, Mo. and Baltimore.

In every market Seeburg has opened in, there existed strong one-stop competition, said Yoss. Seeburg's concept, however, is to take

advantage of existing traffic in its hardware outlets and create new record business. Yoss said the prevailing price is met in all markets.

He claimed 85 to 90 percent of special orders can be filled without back-ordering, but he would not divulge the exact amount of new stock in each outlet.

Seeburg, which over the years has been involved in ambitious programs for software, is currently pushing a plan for 25-cents per side play on overly-long singles. The idea is to mix long singles and 7-in. LP's together to get the program underway.

Seeburg, thus, will have the software in both speeds in its wholesale outlets, Yoss indicated.

1st Re-Cycled 45's Appear

• Continued from page 1

label. The records are dry and extremely brittle, no matter the thickness. I worry that they would snap or shatter at the least pressure," Pond said.

Label Peel

He added that while the off-color itself might not present a problem, that there are associated defects: "greater surface noise, worn grooves after 10-15 plays and the paper label peeling off.

"Many operators have told me they remove the label before placing records on the boxes. That way there is no chance that the label will work itself up and jam the machine."

Peeling labels have been reported consistently since and before the

conference, with many programmers blaming the injection molding process for it. However, Philip Raifazen, vice president, manufacturing, PRC Recording, Richmond, Md., a plant that injection molds all 45's, said he has had no reports of label peel.

Ron Rogers, Angott Record Sales, Detroit, was another who reported "foggy and grey" looking 45's. Personnel at Radio Doctors in Milwaukee also reported such defects (Billboard, Dec. 8).

Mike Mowers of Radio Doctors spoke out on the delays: "Only one label has informed me that there might be further delays attributable to the PVC shortage. The other companies might be allowing us to believe the busy season is the cause."

He said not long ago he could expect overnight deliveries from Chicago. "Now, it takes a week, if we're lucky."

Programmers Potpourri

DUNHILL

The Olympics, "Baby, Do The Philly Dog/The Duck" 2446; "Dancing Holiday/Fireworks" 2456; "Western Movies/Secret Agents" 2460; "The Bounce/I'll Do A Little Bit More" 2461; "Big Boy Pete/We Go Together, Pretty Baby" 2462; "Shimmy Like Kate/The Duck" 2463; "Dance By The Light of The Moon/Hully Gully" 2464

John Lee Hooker, "Boom Boom/Whiskey & Wimmen" 2451

The Virtues, "Guitar Boogie Shuffle/Guitar In Orbit" 2453

Sonny Knight, "Confidential/Jailbird" 2454
Jody Reynolds, "Endless Sleep/Arrested" 2455

The Cascades, "Rhythm Of The Rain/Empire Of Love" 2457

Bob & Earl, "Harlem Shuffle/I'll Keep Running Back" 2458

The Leaves, "Hey Joe/Girl From The East" 2459

B. Bumble & Stingers, "Bumble Boogie/School Day Blues" 2465; "Nut Rocker/Meutilus" 2466

Ernie Fields' Orchestra, "In The Mood/Christopher Columbus" 2467

Mitch Ryder, "Takin' All I Can Get/You Get Your Kicks" 2468

Rosie & The Originals, "Angel Baby/Give Me Love" 2469

Jimmy Clanton, "Just A Dream/You Aim To Please" 2470; "Go, Jimmy, Go/I Trusted You" 2473; "Venus In Blue Jeans/Highway Bound" 2474

Huey Smith, "Don't You Just Know It/High Blood Pressure" 2471; "Rockin' Pneumonia & The Boogie Woogie Flu/Pt. 2" 2472

Frankie Ford, "Sea Cruise/Roberta" 2475
Jimmy Rodgers, "Are You Really Mine/The Wizard" 2476

UNITED ARTISTS

Ralph Marterie, "Serenade In Blue" 1001
Si Sentner, "Autumn Leaves/Tenderly" 1002

Johnny Mann Singers, "My Blue Heaven/Somebody Stole My Gal" 1003

Al Caiola, "Your Cheatin' Heart/Play a Simple Melody" 1004

LITTLE LP'S; GOLD MOR DIST. CO.
Herbie Mann, "Hold On, I'm Coming." Atlantic 1632

Promotion Man's Firm Focuses on 'Vitality'

By IRENE CLEPPER

MINNEAPOLIS—Spinning more records, more accurately toward midwest taste is what a new company—Doug Lee Midwest Promotion—is all about.

After leaving RCA Records in New York as custom label sales manager, Doug Lee returned to his "adopted home" recently to begin a promotion company that will work with radio stations, one-stops, jukebox operators, rackjobbers, and stores in Minnesota, North and South Dakota, Iowa and Nebraska.

Lee promotes Atlantic, Metro-

media, Wooden Nickel, Elektra and Asylum, as well as locally produced records, and single promotions—the new Carol Channing record for example.

His previous experience includes positions with Heilicher Bros. (as production manager) and Decca in Chicago. He has been a Midwest representative for Warner-Elektra-Atlantic.

If Lee's experience taught him anything, it was that "there is vitality in the secondary, or median, markets of the Midwest." There is purchas-

ing power here, special tastes to be served, and a sizable population, he declared.

"The map tells me that nine million people live in this five-state area," he said, "but less than two million in the Twin Cities area." So he travels regularly throughout the non-metropolitan sections, as well as in Minneapolis and St. Paul.

Jukebox operators are one of his special concerns. "I'll be encouraging manufacturers to service coin-ops and one-stops with samples.

"The jukebox is like the radio: its

first appeal is to the individual market and to the street public. If a record is not suitable after testing, it is taken off, from radio stations or jukeboxes."

Midwest

Manufacturers are becoming more aware of the Midwest, he declared. "It is such an important testing market. While the Midwest has a unique heritage of basic music, its tastes are quite advanced. If a record goes here, it will sell anywhere; the reverse is not always true."

What's Playing?

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

BALTIMORE: SOUL PURCHASES



Jerry Emet, Carol Scher
Evans Sales & Service
829 W. Baltimore 21201
(301) 837-7351

"Jungle Boogie," Kool & the Gang, De-Lite 559

"I've Got to Use My Imagination," Gladys Knight & Pips, Buddah 393

"Living for You," Al Green, Hi 2257

"What Can I Tell Her," Timmy Thomas, Glades 1717

"Me & Baby Brother," War, United Artists 350

"You're Sweet, You're Fine, You're Everything," Tomorrow's Promise, Capitol 3695

CHICAGO: SOUL PURCHASES

Willie McGee
McGee's Music
738 E. 75th St. 60619
(312) 224-0430

"All the Way Down," Etta James, Chess 973

"River,"

"What Can I Tell Her," Timmy Thomas, Glades 1717

"Come Live With Me," Ray Charles, Crossover 973

"Some Guys Have All the Luck"

"This Time I'm Gone for Good," Bobby Blue Bland, Dunhill 4369

"Stormy Monday," Latimore, Glades 1716

"Baby Come Close," Smoky Robinson, Tamla 54239

DENVER: "HOT 100" PURCHASES

Ralph Ludl, Audrey Dodd
Apollo-Stereo Music Inc.
2800 W. 17th Ave.
(303) 534-0891

"Touch the Wind/Eres Tu," Mecedades, Tara 100

"Let Me Try Again (Laisse Moi le Temps)," Frank Sinatra, Reprise 1181

"Frisky," Sly Stone, Epic 11060

"I've Got to Use My Imagination," Gladys Knight & Pips, Buddah 393

"Helen Wheels," Paul McCartney & Wings, Apple 1869

"Time in a Bottle"

"The River of Love," B.W. Stevenson, RCA 0171

"Flashback," Fifth Dimension, Bell 45425

"River," Joe Simon, Spring 141

DETROIT: "HOT 100" & CHRISTMAS PURCHASES

Ron Rogers
Angott Record Sales
2616 Puritan Ave.
(313) 341-7053

"Smokin' in the Boys Room," Brownsville Station, Big Tree 16011

"Let Me Be There," Olivia Newton-John, MCA 40101

"I Believe in Santa Claus," Freddie Hart, Capitol 3787

"Step into Christmas," Elton John, MCA 56018

GREENVILLE, S.C.: POP & SOUL PURCHASES



Fred Collins, Jim Parent
Collins Music
110 Beverly Rd.
(803) 268-1111

"Lady of the Night," David Houston, Epic 11048

"Spiders and Snakes," Jim Stafford, MGM 14648

"Who's in the Strawberry Patch With Sally?"

"Time in a Bottle"

"Bobby Wants a Puppy Dog for Christmas/If We Make It Through December," Merle Haggard, Capitol 3746

"This Time I'm Gone for Good," Bobby Blue Bland, Dunhill 4369

"I'm the Midnight Special," Clarence Carter, Fame 330

"Visions," Stevie Wonder, Tamla 54242

MANKATO, MINN.: COUNTRY & POP PURCHASES



Barb Walther
C & N Sales Inc.
605 N. 7th St. 56001
(507) 387-7986

"Big Game Hunter," Buck Owens, Capitol 3769

"I Love"

"Jolene," Dolly Parton, RCA 0145

"Somewhere Between Love & Tomorrow"

"Hey Loretta"

"Please, Daddy," John Denver, RCA 0182

"Helen Wheels," Paul McCartney & Wings, Apple 1869

Covers

"Let Me Be There," Olivia Newton-John, MCA 40101

"Time in a Bottle"

MILWAUKEE: CHRISTMAS PURCHASES

Al Hartel
Badger Novelty Co. Inc.
3057 N. 35th St. 53210
(414) 442-1140

"Jingle Bell Rock," Bobby Helms, Decca 30513

"White Christmas," Bing Crosby, Decca 23778

"The Little Drummer Boy," Harry Simome Chorale, Kapp 86

"Silver Bells," Whiting/Wakely, Capitol 3905

"Jingle Bells," Crosby/Andrews Sisters, Decca 23281

"Christmas Song," Nat King Cole, Capitol 3561

"Holidays Are Happy Days," Bobby Rice, Metromedia 0168

"Rudolph the Red-Nosed Reindeer," Brad Swanson, Thunderbird 525

"Auld Lang Syne," Guy Lombardo, Decca 28905

OMAHA: POP & COUNTRY PURCHASES

Jim Vanson
Music Service Co.
522 S. 24th 68102
(402) 341-8181

"We Can't Dance to Your Music," Grass Roots, Dunhill 4371

"Mind Games"

"Goodbye Yellow Brick Road"

"Helen Wheels," Paul McCartney & Wings, Apple 1869

"Another Football Year," Jeannie C. Riley, MGM 14666

ROCK ISLAND, ILL.: COUNTRY PURCHASES



Liz Christiansen
Johnson Vending Service Co.
101-18th St. 61201
(309) 758-6521

"Sally From Syracuse," Stu Nunnery, Evolution 1084

"That Girl Who Waits on Tables," Ronnie Milsap, RCA 0165

"Jolene," Dolly Parton, RCA 0145

"Who's in the Strawberry Patch With Sally?," Dawn with Tony Orlando, Bell 45424

"Too Many Memories"

TOMS RIVER, N.J.: "HOT 100" PURCHASES

Barbara Karker
S & S Amusement Co.
1201 Lakewood Road
(201) 349-6006

"Hanging Around," Edgar Winter Group, Epic 11069

"The River of Love," B.W. Stevenson, RCA 0171

"Let Me Be There," Olivia Newton-John, MCA 40101

"Ain't Got No Home," The Band, Capitol 3758

"Living for You," Al Green, Hi 2257

"River," Joe Simon, Spring 141

Pop 'Emporium' Opened By Sullivan, Bingham

NASHVILLE—"Muther's Music Emporium," a new pop facility seating 800 people, has opened here under the ownership of Joe Sullivan and Bill Bingham.

Sullivan is president of Sound

Seventy Productions, a promotion firm which books most rock acts into the city. Removing tables and chairs, there will be festival seating for 1,500. The fire marshal has given approval.

Sullivan said the facility (he refuses to call it a club) will be used as a "showcase for new and upcoming acts." He said he believes Nashville has been "needing a room like this for a long time. It has been in the planning and building stage for 18 months.

A 20-channel console sound system was custom built for the facility. Sullivan is planning live radio broadcasts with, most likely, an FM network covering the major metropolitan areas of the state.

He already has an impressive array of talent set up. The opening night act is Wet Willie and Bertha, followed by Ted Nugent and the Amboy Dukes and a new group called Copper Hill. After that, the Bob Seger System, Thunder Mug

(Continued on page 17)



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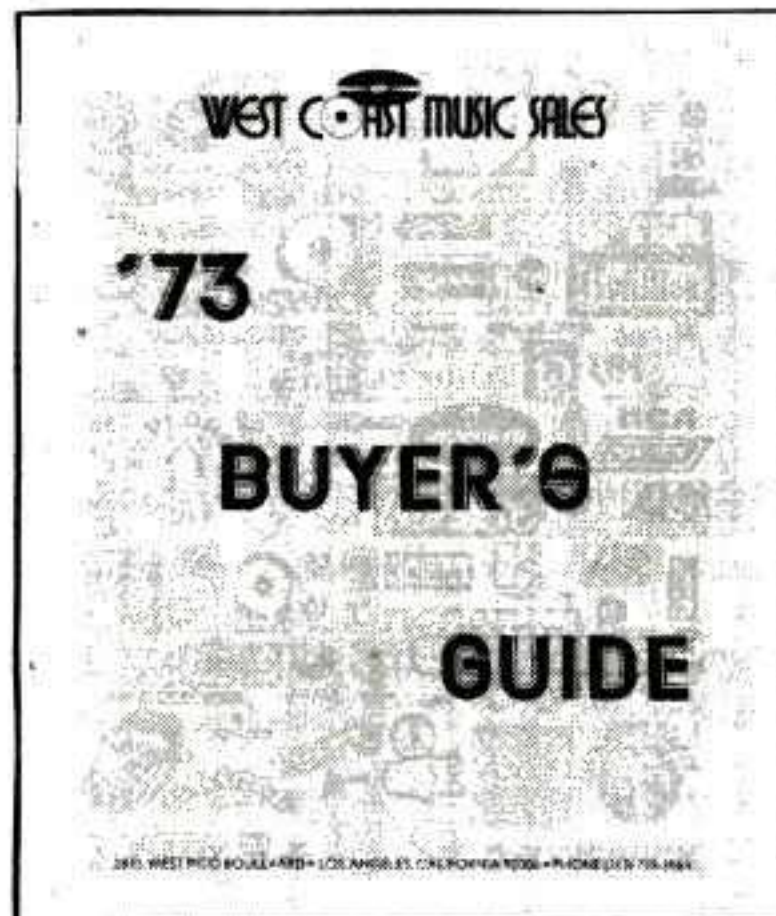
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Talent Country Fest For Nevada?

JEAN, Nev.—Peter Simon, owner of Pop's Oasis, wants to shut the Clark County airport facility for 30 days for an outdoor "country music festival."

Peter Simon informed County Commissioners here of his intent to stage a festival at the airport during the Easter weekend. Simon's plans called for closing the facility for 30 days to permit set-up and dismantling of the festival equipment. Simon was told that the decision was out of the commissioners' hands, since the property is leased from the Bureau of Land Management with an agreement limiting use to airport activities only.

Simon must now gain approval from the BLM to violate the terms of that lease, and then must secure a use permit from the county to hold the festival.

The commissioners then questioned Simon regarding lodging and sanitation facilities, and Simon claimed he would provide space for 24,850 autos and campers, and would advertise the need for ticket holders to bring their own recreational vehicles for sleeping. He also offered to provide "hundreds" of toilets.

Simon is examining a county ordinance governing activities such as the festival. Other activities, such as road races, have shut down the field for periods up to a day, but none have sought approval from the BLM.

Producer Seminar Is Conducted by College

By BOB KIRSCH

LOS ANGELES—A record producers seminar is being conducted by the Sherwood Oaks Experimental College here with Peter Asher, Snuff Garrett, Jeff Barry and Bones Howe among the participants and engineer Ron Kramer set as moderator.

According to Gary Shusett of the

Concerts for Magazine

NEW YORK—Fat Back Productions, concert and tour production service recently formed here, is producing a series of four benefit concerts here to aid Cold Duck Magazine, ailing New York University publication.

Fat Back is handling concert production for the dates and the university is fielding promotion duties, with initial dates set for Folk City.

After last week's kick-off concert at Folk City, two more shows will be produced there on successive Mondays, Dec. 10 and 17.

A Feb. 7 concert is also set for the school's Loeb Student Center. Prime focus for shows will be on New York glitter acts and younger area rock groups, including the Harlots of 42nd St., Mushroom, Smokey Rock and RCA Records groups New York Central and Granicus.

Fat Back is headed by Joseph Golden, known as Fat Joe, and is gearing its operation to full-service concert packaging. Services include lighting, sound, trucks and moving equipment, staging, road crews, hall security personnel and ushers, along with private catering for industry functions.

Importance of Being The Earnest Promoter

By BOB KIRSCH

LOS ANGELES—The role of the promoter may be one of the least understood in the chain that produces a concert, but it is certainly one of the most important, as Steve Wolf and Jim Rissmiller of Concert Associates here have shown.

Wolf and Rissmiller, along with Bob Eubanks (now the head of Concert Express), founded the firm in 1967. Wolf was a former executive with MCA and Rissmiller was with the William Morris Agency. Since then they have helped build a number of acts to the superstardom level, including Jethro Tull and Elton John.

What are the duties of the promoter? According to Wolf, "We are basically the employer. We take in the money, pay out what's needed and keep what is left, if anything. In addition, we provide the small courtesies that might otherwise be left untended. We may rent furniture for the dressing room if it's nothing more than a locker room, we may stage a Thanksgiving dinner as we did with the Who, or we do anything else that will make a group feel at home and give them some confidence in working with us."

Both Wolf and Rissmiller have interesting philosophies concerning the building of an act. They prefer to take a chance on a relatively unknown act, preferably in a small auditorium. For example, they first put Jethro Tull into the Santa Monica Civic Auditorium (capacity 3,000) in

1970. They then moved them into the Anaheim Auditorium (capacity 9,000), the Long Beach Auditorium (capacity 14,000) and then the Forum (capacity 18,000), where the band played for four nights last summer, all to sellout crowds.

Other artists they have started at the Civic which have ended up at the Forum include Elton John and Humble Pie. The J. Geils Band began in Santa Monica, moved to Long Beach, and the two promoters feel they are right for the Forum the next time through. Groups which have recently played Santa Monica and which Wolf and Rissmiller feel will soon move to bigger spots include the Doobie Brothers and Steely Dan. Tower of Power also fits into this category.

Part of the clout of the relatively new organization may be seen in the figures from Santa Monica Civic rock concerts held from July, 1972 through July of this year. Of the 46 shows promoted there, 26 were handled by the pair.

The organization also promotes concerts in a number of cities besides the Los Angeles area, including San Diego, San Bernardino, San Remo and Sacramento in California as well as Tucson, and Phoenix in Arizona and Albuquerque, N.M.

There are a number of tricks to the promotion business. For example, several acts have been booked into the Forum for one night and Anaheim the next. "This is because while an act may not be strong enough to draw 18,000 on two consecutive nights," Rissmiller explained, "they can draw 27,000. By booking in two different areas, nobody loses money and we bring the act to two different audiences."

Both men agreed that the price scale for rock acts is one of the few scales that has not risen over the past few years. An act can expect \$3,000 at Santa Monica, \$5-7,000 at Long Beach, \$10,000 at Anaheim, \$15,000 at the larger Long Beach facility and \$25-30,000 against 50-60 percent of the gross at the Forum. Ticket prices remain in the \$3.50 to \$6.50 range.

"A lot has changed in the past few years," Wolf added. "The major groups now tour with an entourage that is almost like an army. They may have 24 to 30 people, they are well rehearsed, they show up on time and they give a completely professional show. We still have hassles with the auditoriums over police and so on, but the groups are better than ever. As for our building an act, I think Cream were the first we tried this with. We took them from Santa Monica through their farewell concert at the Forum, and it worked perfectly."

The organization promoted approximately 125 concerts last year, and expects to do more in 1974.

Signings

Glenn Yarbrough and the Limeliters have been reunited on the Memphis-based Stax label. "I See America," the group's first single, is scheduled for January release. ... Jerry LaCroix, former lead vocalist with Edgar Winter's White Trash, has signed with Phonogram. A debut LP is set for February on Mercury. ... Rainbow Canyon, Cleveland based group, have been signed to a production contract with Bel-

kin-Maduri Productions and to a management contract with Belkin Productions.

Chick Rains, country singer-composer, signed for personal management with GWP Associates. ... Opryland Records, new Nashville based label, has signed Jim & Jesse, a bluegrass duo formerly with Epic, in addition to Judy Bryte, a Las Vegas entertainer.



THE TEMPTATIONS
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Who/Where/When

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

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

- ALLMAN BROTHERS** (Capricorn): Spectrum, Philadelphia, Dec. 28; Cow Palace, San Francisco (31-Jan. 1).
- LUIGI ALVA** (Capitol): New York, Nov. 10-Dec. 29.
- CASEY ANDERSON** (United Artists): Brookshire Inn, Lubbock, Texas, Nov. 26-Dec. 15; Ice House, Pasadena, Calif. (18-23).
- ROY AYERS** (Polydor): Statler Hilton Hotel, N.Y. Dec. 31.
- BIRTHA** (ABC): Gainesville, Ga. Dec. 13; Hickory, N.C. (14); Rockingham, N.C. (15).
- BOBBY BLUE BLAND** (ABC/Dunhill): Shalimar Club, Biloxi, Miss. Dec. 14; Blades Club, Laurel, Miss. (15); Colonel Casino, Jackson, Miss. (16); Longhorn Ranch, Dallas, Texas (24); Continental Showcase, Houston, Texas (25).
- PAUL BLEY & SCORPIO** (Milestone/Fantasy): N.Y. Univ., N.Y. Dec. 13.
- DAVID BROMBERG** (Columbia): Capitol Theatre, Passaic, N.J. Dec. 14; Cellar Door, Washington, D.C. (17-23).
- JAMES BROWN** (Polydor): Civic Center, El Paso, Texas Dec. 21; Civic Auditorium, Albuquerque, N.M. (22); Sports Arena, Los Angeles (25); Community Concourse, San Diego, Calif. (28); Swing Auditorium, San Bernardino (29); Auditorium, Bakersfield, Calif. (30);

- Community Theatre, Berkeley, Calif. (31).
- SHERRY BRYCE** (MGM): Holiday Inn, Lake Jackson, Texas Dec. 13-15; Pueblo, Colo. (18-19).
- JULIE BUDD** (RCA): Raleigh Hotel, S. Fallsburg, N.Y. Dec. 24.
- BILLY COBHAM** (Atlantic): Philharmonic Hall, N.Y. Dec. 27-28.
- BRYAN COLLINS** (Dot): Tallahassee, Fla. Dec. 17-30.
- NORMAN CONNORS** (Buddah): Delaware State Univ., Dec. 8; Village Vanguard, N.Y. (11-16); Pratt Institute, N.Y. (15); Star Dust Supper Club, Philadelphia (20-21-22); 12th Gate, Atlanta, Ga. (24-30).
- COUNTS** (GRC): Exodus Club, Philadelphia Dec. 31.
- DICK CURLESS** (Capitol): Augusta State Armory, Augusta, Maine Dec. 14; Ansonia, Conn. (15); N. Hollywood, Calif. (16); Thomaston, Maine (23).
- DAWN** (Bell): Fairmont Hotel, Dallas, Texas Dec. 6-12; Roosevelt Hotel, New Orleans, La. (13-19).
- DIAMONDHEAD** (ABC): The Point After, Honolulu, Hawaii, Dec. 1-31.
- DRIFTERS** (Bell): Playgirl Club, Anaheim, Calif. Dec. 10.
- BILLY ECKSTINE** (Stax): Wrest Point Hotel, Hobart, Tasmania, Australia.
- 5th DIMENSION** (Bell): Riviera Hotel, Las Vegas, Dec. 14-Jan. 8.
- FIRST CHOICE** (Bell): Apollo Theater, N.Y. Dec. 25-Jan. 3.
- FLASH CADILLAC** (Epic): Coliseum, Denver, Colo., Dec. 23; Disneyland, Anaheim, Calif. (24); Memorial Auditorium, Colorado Springs, Colo. (29).
- FLOOD** (GRC): New Jekyll Island Convention Center, Jekyll Island, Ga. Dec. 25.
- FOREST GREEN** (Capitol): Cheltenham High School, Philadelphia, Dec. 15; Main Point, Philadelphia (20-23); Ambler Theater, Pa. (28).
- INEZ FOXX** (Stax): Malco Theatre-Miss Black Memphis Pageant, Tenn. Dec. 13.
- LEFTY FRIZZELL** (ABC): Fairgrounds, Detroit Dec. 15-16.
- GANGSTERS OF LOVE** (Capitol): Ontario Speedway, Los Angeles, Dec. 29.
- HENRY GROSS** (A&M): Field House, University of N.H., Durham, Dec. 10; Blijou, Philadelphia (12-15); Seton Hall Univ. Walsh Gym, S. Orange, N.J. (16); Brooklyn College, N.Y. (18).
- HEARTWOOD** (GRC): Town Hall, Chapel Hill, N.C. Dec. 17, 18, 19.
- DOC HOLIDAY** (Sunshine Country): Continental Inn, Oklahoma City Dec. 2-16; Villa Inn, Mesquite, Texas (17-28); Villa Inn, Amarillo, Texas, (28-Jan. 19).
- DOYLE HOLLY** (Capitol): Thomasboro, Ill. Dec. 11-16; Colorado (31).
- HOMEGROWN** (GRC): Air Host Inn, Atlanta, Ga. Dec. 14.
- FERLIN HUSKY** (ABC/Nashville): Seven Points Western Club, Texas Dec. 14.
- IVORY** (Playboy): Long Beach, Calif. Dec. 15; KHJ Radio Party, New Marriott Hotel, Los Angeles (17); After Dark, Los Angeles, (18-23); After Dark, Los Angeles (26-31).
- LORI JACOBS** (Capitol): Raven Gallery, Detroit Nov. 27-Dec. 16.
- ROGER KELLAWAY** (A&M): Donte's N. Hollywood, Calif. Dec. 16.
- MICHEL LEGRAND** (Bell): Shelley Mann's Club, Los Angeles Dec. 11-18.
- JAMES LEVINE** (Capitol): New York Dec. 27.
- LORI LIEBERMAN** (Capitol): Great S.E. Music Hall, Atlanta, Ga. Dec. 11-16.
- LIGHTHOUSE** (Polydor): Shadowland Ball Room, Benton Harbor, Mich. Dec. 14; Delta College, Bay City, Mich. (15); McMorran Auditorium, Port Huron, Mich. (16).

- LIMMIE & FAMILY COOKIN'** (Avco): Four Winds, Yonkers, N.Y. Dec. 17-24.
- MANDRILL** (Polydor): Academy of Music, N.Y. Dec. 15; Civic Center, Baltimore, Md. (16).
- JOHN MARTYN** (Island): Hofstra Univ. N.Y. Dec. 10; Christian College, Wilson, N.C. (11).
- SERGIO MENDES** (Bell): El Patio, Mexico City, Mexico Dec. 5-22.
- CHUCK MITCHELL** (Strider): Bistro, Atlanta, Ga. Dec. 10-15; The Rubaiyat, Dallas, Texas (18-22).
- GEORGE MORGAN** (Decca): Fairgrounds, Detroit Dec. 15-16; Ada, Okla. (22); Wakefield Theatre, Mich. (29).
- MOUNTAIN** (Columbia): Hofstra Univ., Hempstead, N.Y. Dec. 10; Northern Ky. State College, Highland Heights (14); Aragon Ballroom, Chicago (15); Masonic Auditorium, Detroit (16); Capitol Theater, Passaic, N.J. (29-30); Felt Forum, N.Y. (31).
- PETER NERO** (Columbia): Scot's Inn, Columbus, Ohio, Dec. 10-15.
- NITTY GRITTY DIRT BAND** (United Artists): Warehouse, Denver, Colo. Dec. 18-23.
- NITZINGER** (Capitol): Midnight Cowboy, San Antonio, Texas, Dec. 14; Odessa, Texas (28); Civic Center, Amarillo, Texas (29); Arena, Baltimore, Md. (31).
- NAYF NUTTER** (Capitol): Fairgrounds, Yuba City, Calif. Dec. 13.
- PHIL OCHS** (A&M): Max's Kansas City, N.Y. Dec. 26-31.
- PAINTER** (Elektra): Lower Columbia College, Longview, Wash. Dec. 12; Centralia High School, Wash. (14); The Stable, Eugene, Oregon (18-20); On Broadway, Seattle, Wash. (21-22); Gonzaga Prep, Spokane, Wash. (29).
- PETER & ALEX** (Capitol): Stardust Club, Las Vegas, Dec. 26-Feb. 5.
- BILLY PRESTON** (A&M): Palace Theatre, Providence, R.I. Dec. 12; Convention Center, Louisville, Ky. (14); Auditorium Theater, Chicago (15); Masonic Temple Auditorium, Detroit (17); Denver Coliseum, Colo. (19).
- BONNIE RAITT** (Warner Bros.): Main Point, Bryn Mawr, Pa. Dec. 10-11; Corning Community College, N.Y. (13); Capital Theatre, Port Chester, N.Y. (14); Nassau Community College, N.Y. (15); Performance Center, Cambridge, Mass. (18-22).
- RASPBERRIES** (Capitol): Ashland, Ohio

(Continued on page 22)

New on The Charts



DON GOODWIN—92—"This Is Your Song"—Silver Blue (Polydor). Goodwin is a much-traveled 18-year-old who now lives in Aspen, Col. after moving 28 times with his family. His career is helmed by Paul Anka, who saw Goodwin auditioning at a Las Vegas hotel. Silver Blue president Joel Diamond signed Goodwin after visiting Vegas and hearing "This Is Your Song" produced by Anka as a Goodwin demo. Single broke out in WIXY-AM, Cleveland, CKLW-AM, Detroit and KJRB-AM, Spokane. Written and co-produced by Anka, "Your Song" surrounds Goodwin's distinctively light voice with a clever ballad arrangement building from a plucked bass figure.

TV REVIEW

Prime-Time Rock Is Back

LOS ANGELES—Rock on a regular basis returned to prime-time TV for the first time in nearly a decade (save for the short lived "Music Scene" in 1969) last week with Dick Clark's "Rock and Roll Year's Chapter II," a mixture of old and new, live acts and film.

The opening show of this seven week series featured Joey Dee, Gary "U.S." Bonds and Little Richard in live sports as well as film clips from Herman's Hermits, the late Jimi Hendrix, Stevie Wonder, Danny & the Juniors and a priceless minute of a short haired Leon Russel playing and singing with "Shindig's" Shindogs.

Clark as host is as personable and well-prepared as always, and plays a far more important role than simply as host. The difference between this show and other "oldie" shows is Clark's fine interaction with the live guests, swapping stories with Joey Dee and exchanging a fast conversation with Little Richard. In short, this could become a rock Johnny Carson, a direction Clark has expressed interest in in the past.

An interesting potpourri of dances from the last three decades (choreographed by Jeff Kutash) also added interest. The only complaint might be that the show was a bit fast paced, but contemporary music is back in prime time and a lot of people have been asking for this for a long time. Clark is executive producer.

BOB KIRSCH

Folk Fest for L.I. on Feb. 2

NEW YORK—The Great Folk Festival, a showcase of folk music acts from the 50's and 60's, is slated for the Nassau Coliseum here Feb. 2.

The festival, which follows the pattern of recently successful rock'n'roll revival concerts, will be presented by Jerry Purcell and Ray Radin. Purcell is president of Purcell Associates, a personal management firm here.

Acts scheduled for the bill include the Kingston Trio, Oscar Brand and Carolyn Hester.

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Talent in Action

ELLIOTT MURPHY
MELISSA MANCHESTER
Bitter End, New York

Unquestionably, Elliott Murphy was brought up on Dylan and the Beatles, which is not a bad place to begin. In light of the excellent critical response he's been getting, it should be noted that Murphy is only beginning. His appeal at the moment is that of a maturing but still tentative songwriter, equally interesting for what he promises as for what he actually gives.

Murphy's greatest assets are his ideas and his group. He comes up with unusual premises for songs and allows the arrangements to carry them off with a clean, hard economy that is a throwback to the straightforward lead-rhythm-bass-drums ethic of the mid-60s. Murphy's group is a little sneakier, though, slipping an electric piano into some of the roles a rhythm or lead guitar would ordinarily handle. They're a tight, cooperative group whose lack of frills and egos is a real pleasure.

Murphy's inexperience shows in an over-restrained stage personality uncomfortably wordy lyrics. He is a very literate writer, but all the verbiage tends to impress rather than move the listener.

Starring at the Bitter End was Bell Records' Melissa Manchester, who has certainly become a Midler-of-the-road artist since her long association with Bette. Lots of fun.

NANCY ERLICH

BETTE MIDLER
Palace Theater, New York

Two years into this decade, Bette Midler exploded as a new artist that offered a striking onstage persona and sufficient musical power to transcend that role's mere camp. Yes, she was "trash with flash"; but that chic sizzle formed a near-perfect tension with her underlying "heart of gold" emotionalism. Miss M may have come across as a tough broad, but her ballads and vintage torch tunes displayed a sensitivity that clearly elevated her performances beyond simple novelty.

Her Palace opening, contrary to expectations, did not finalize her bid for prime star status, however, and it's still a bit puzzling given the adulation beamed at her from the crowd. Instead of riding that acclaim and letting her set find its own emotional highs and lows, Miss Midler chose to drive home her tunes with a vengeance. Instead of contrasts, her show was shaped by a singular energy that was more often frantic than compelling, and that was disappointing for fans who admire her for more than just her pose of vulgarity and her tacky clothes.

Yet Miss Midler clearly possesses the warmth and originality to be the runaway smash her fans already consider her to be. While slower tunes at the Palace collapsed in overworked melodrama, those same songs—notably "Am I Blue" and John Prine's "Hello In There," both from her first

Atlantic album—have been performed with subtle character in the past.

This lady has been touring heavily for a while, and much of the surprising raggedness on her vocal turns can be attributed to fatigue. Likewise, as she herself has already commented, the opening night crowd—a mix of legit theater straight folk, music biz heavies, celebrities and transvestites that evoked Fellini rather than Ziegfeld—was somewhat intimidating in its own narcissistic flash.

But the bottom line adorns the marquee. Bette Midler has made it to Broadway. She has the skill and the tough-minded optimism that merit that billing, but, unless she can restore the balance that made her stage person a foil for the music rather than a distraction, that flash might be in the pan.

With the Palace engagement already sold out in advance, Miss M still has two weeks of strong crowds to turn the tide. With a tight, effective band, the visual and vocal power of her current Harlettes and the musical direction of Bell Records' Barry Manilow (who also has a chance for stepping out of the shadows in this show, and appears to be scoring with the crowd even with those few brief turns), the Divine Miss M might just buck the glitter trend enough to extend her charisma beyond the Baths and to the people.

SAMSUTHERLAND

ANNE MURRAY
CHIP TAYLOR*Troubadour, Los Angeles*

A rare Southern California appearance by Capitol's Canadian songbird brought out an all-star audience with one section holding John Lennon, Harry Nilsson, Alice Cooper and Helen Reddy. Murray's big, pure voice was well worthy of the turnout, as the crop-haired blonde with the wide smile recapitulated the hits which have catapulted her to queenship of the progressive easy-listening market. Aside from "Snowbird" and "Danny's Song," her cheerfully straightforward set stressed little-recognized cuts from her album, to excellent effect. In a Troubadour rarity, a string section was placed on the small stage, mounted in a raised, semi-circular platform.

Songwriter Chip Taylor's hits range from "Wild Thing" to "Angel of the Morning." The young New Yorker's work has increasingly grown more Countryish and he presents his material with spirited nonchalance, his deep baritone backed by a band of down-home young urban long-hairs.

NAT FREDLAND

HOT TUNA
JAMES MONTGOMERY
BAND*Academy of Music, New York*

The lights came up and the audience gasped. Can that really be Jorma? Is that Jack? Yes, indeed it was—both shorn of their shoulder length hair and looking more like G.I.s than rock musicians. Perhaps this was an attempt to freshen the face of the group since the departure of electric violinist, Papa John Creach. Sammy Piazza obviously wasn't having any of it, content to keep his flowing mane.

Nevertheless, Hot Tuna's salty, electric country blues remained as joyous as ever, as the trio debuted new material from the upcoming Grunt release, "Phosphorescent Rat," best of which included "Livin' Just for You," "I See the Light" and "Day-to-Day, Out-the-Window Blues." It was only when the old songs were played, such as "Candy Man" and "True Religion," that one felt the absence of Creach and his contribution.

Jorma Kaukonen is one of the more tasteful, intuitive guitarists around today, playing in a clipped, rich style, filling out the sound of Hot Tuna. The bass guitar of Jack Casady provided proficient body, while Piazza's drumming remained the band's brawn. And for a three man band to hold an audience's attention for close to three hours, as it did at the late show, with two genuine encores, is a feat in itself.

The James Montgomery Band opened—still another southern blues/boogie unit spawned by the Allmans. The Capricorn Records, six member team generated some

(Continued on page 18)

College Seminar

• Continued from page 14

ing a songwriting seminar Sunday mornings at the Troubadour, with Kris Kristofferson, Paul Williams and Henry Mancini.

Shusett said the normal enrollment for courses has run anywhere from 200 to 300. Registration fees vary from course to course.

Studio Track

By SAM SUTHERLAND

Kendun Recorders in Burbank have been fielding a lot of mastering dates recently. Snuff Garrett had recent Bell LP's by Nana Mouskouri, Rodney Allen Rippey and Vicki Lawrence there, while ABC/Dunhill's Emmitt Rhodes had his new LP mastered there. Kent Duncan mastered those dates.

Others in for mastering were new projects from Capricorn, the recent Gregg Allman and Livingston Taylor, produced by Johnny Sandlin and Ed Freeman respectively. Freeman also produced the last Don McLean set for United Artists, also mastered at Kendun.

One of the facility's proudest jobs has been somewhat overlooked, though, due to an oversight in label copy: Stevie Wonder's "Inner-Visions" set, credited to another facility, was actually remastered at Kendun, with that cutting the final one for the finished package. Also done there was another Margoueff and Cecil project (they assisted Wonder on his last two LP's), Wonder's ex-wife Syreeta, also recording for Motown.

Back in New York, the Record Plant is expanding its activities again, but this time not through new recording equipment or extra clients: seems they're sponsoring a competition motorcycle club composed of top area music folk.

The team includes session heavyweights Hugh McCracken, Rick Marotta, Dave Spinozza and Eric Weissberg, the Plant's manager Eddie Jason, John and Ron Tropey and Don Tanno.

First test for the gang was the New Jersey Enduro State Championship at Pine Hill, N.J. The team reportedly did "miserably."

Well, they can work out their frustrations in the studio...

U.K. Records' Manchester-based studio slickers, 10 e.c., have developed a gizmo which, in appropriate terms, they've dubbed the GISMO. Developed by band members Lol Creme and Kevin Godley for use in their own facility, Strawberry Studios, in Manchester, the device permits synthesis of orchestral textures from a guitar.

The final design has just been completed, following final adjustments made by members of the faculty at Manchester University, and the band is now using the GISMO for work on their second LP.

In Minneapolis, the Micside studio complex has undergone a face-lift and signalled their new chops with a name change. Now dubbed Cookhouse Recording Studios, the facility offers a newly revamped Studio A with acoustically treated walls and ceilings and a new hardwood floor to help maximize a new equipment array.

That room is now a four-channel 16-track facility with Scully tape machines, MCI console with in-board Gain Brain and Kepex units, and JBL monitoring. Various other bells and whistles abound, ranging from EMT echo and two live chambers to a leveling amplifier of the studio's own design.

Meanwhile, Studio B remains a smaller room with four-track gear augmented by some of those same special goodies.

The facility remains at its old Nicollet Ave. address.

Former RCA engineer Allen Zentz has opened his own mastering studio at 6255 Sunset Boulevard in Los Angeles, and that room is already working out: Alvin Lee and Mylon LeFevre needed a mastering room to cut their new LP for Columbia, and were suitably impressed when they "stumbled across" Zentz's room.

Hopefully, we'll be hearing more on that room as it begins to roll.

Down in Atlanta, the GRC-affiliated Sound Pit has received a special plaque for its contributions in helping Ampex develop two new audio tape configurations, the 406 and 407 series.

Sound Pit helped run tests on the new professional tape and suggested certain improvements. According to the Pit's general manager, Tony Di Maria, who accepted the award along with chief engineer Milan Bogdan and associate engineer Glenn Meadows, the new tape offers higher output levels without additional distortion.

Pop 'Emporium'

• Continued from page 14

(from Canada), Bachman-Turner Overdrive, and Iggy and the Stooges.

Only draft beer, soft drinks and sandwiches will be served.

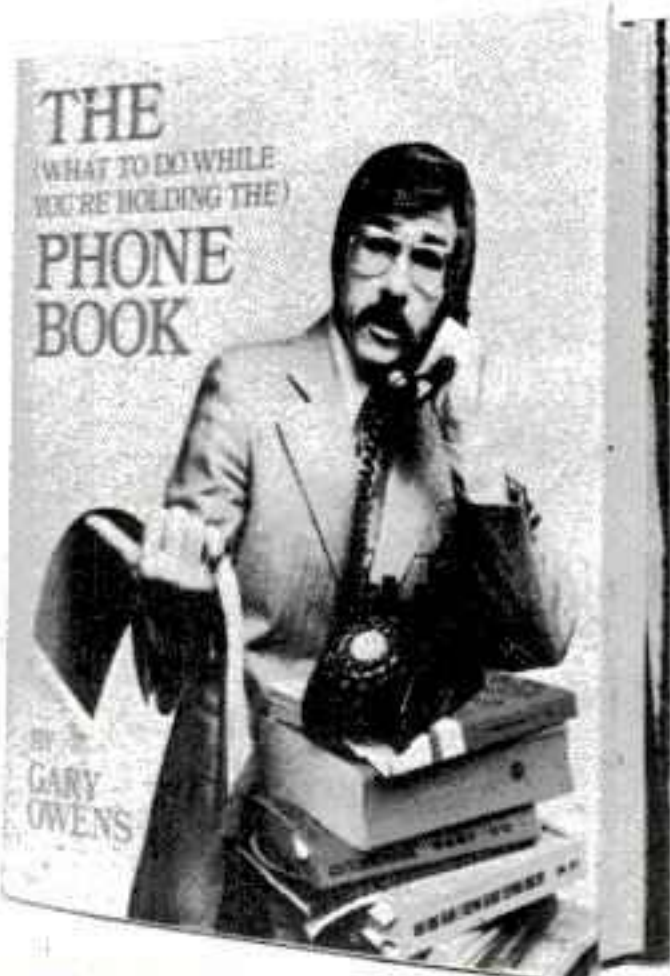
Sullivan's concept is that relatively unknown acts can be exposed through his facility, and then brought back in concert at the auditorium.

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Creative Trends

Bread's Gates Fights Lack of Name Value

By NAT FREDLAND

LOS ANGELES—Two of the year's prettiest singles and the impressive album they came from never got anywhere near as high on the charts as their quality deserved. And the artist-writer-producer, and former Bread mainspring David Gates, has some clear ideas about the reasons.

"People in the industry weren't aware of my role with Bread, so the



DAVID GATES

public didn't recognize my name either," said Gates. "And Elektra-Asylum had more selling to do than we anticipated."

It was a deliberate policy of Bread not to stress individual contributions of the members. And the group also achieved nationwide recognition solely from their angelic ballad sound because they downplayed personal image publicity.

Heart Of Bread

But in effect, Gates was the Bread sound. It was his singles; written, produced and sung by Gates, which broke out of the six Bread albums and made them gold or platinum. The catalog starts with "Make It With You," and includes "If," "Diary," "Baby I'm-A Want You" and "Guitar Man."

"Our first album stressed harmonies much more than the later work which turned out to be more commercial," said Gates. "And Bread was formed to take advantage of the trend for harmonizing vocal groups which predominated in 1969 when we started."

Bread was an alliance of highly respected studio musicians and songwriter-producers who had never had that big hit on their own. Jim Griffin, Larry Knechtel and

Mike Botts achieved their goal of consistent hit records and disbanded the group by mutual consent after four years, in order to be free of the musical formula which was restricting them by its very success.

Gates got the help of his former group-mates in cutting his "First" L.P. Then the relaxed, affable Oklahoman, whose parents were both music teachers, went out on two extensive radio interview tours to support his singles, "Clouds" and "Sail Around the World."

Programmer Ignorance

"There's no point in naming the call letters," said Gates. "But at one of the most important top 40 stations in the country, the program director didn't even know Bread had broken up eight months ago. I'm afraid that kind of ignorance isn't uncommon in the business. And it's this attitude that worked against us building the airplay to break these first releases into the top 10."

The Gates interview jaunts took the place of a 10-concert tour he was preparing with a 15-piece band. "I really wanted to go out on the road for the first time with a full set of

(Continued on page 21)

Singles 'Rock-On' Return Seen by UK Singer-Actor

By BOB KIRSCH

LOS ANGELES—Leading roles in two plays, the starring role in a highly successful movie and a Number 1 record would seem to be more than most entertainers should hope for in a lifetime, but Britain's David Essex has achieved all of these at 26.

Following a stint with a blues band (which Essex says produced a number of "floperoonie" records for him), the young Britisher landed the lead role in a repertory version of "The Fantasticks." From there he played Jesus in "Godspell" and upon leaving that role, took the starring part in "That'll Be the Day," a film concerned with growing up in Britain in the '50s and felt by many to be England's equivalent of "American Graffiti."

The song he originally wrote for the picture, "Rock On," was turned down by the producers. But it vaulted him into the Number 1 spot

Rock Symphony Goes in Studio For Col Demo

LOS ANGELES—Norman Kurban, 26, a former classical prodigy who arranged most of the last Carole King album and produced Buddy Miles' latest LP, is about to start recording a rock symphony for Columbia.

Kurban stresses that no final decision will be made on his project until some of the basic sessions are on tape. "If it doesn't sound as good as I'm hoping it will, or if Columbia wants to back out, we won't release it." It may well be the highest-budgeted demo tape in history.

Tentatively titled "Dr. Kurban's Experiment," the already-written work will fully integrate rock and symphony instruments into a total orchestration. Kurban has been holding large-scale rehearsals with some of the studio stars who have agreed to play on it, including Charles Larkey, Russ Kunkel and Danny Kortchmar.

"There will be individual songs within the piece, sung by me and a chorus," said Kurban. "And some of the more commercial sections will be separated by disk bands for easier airplay."

on the British charts and is now moving up the Hot 100 chart here.

In the U.S. to attend previews of "That'll Be the Day," Essex talked about the rapid changes in his career, the growing importance of the single record in England and where he would like to see himself in the future.

U.K. Singles Up

"There are signs," he feels, "of the single becoming very healthy again. I think that the '45' is again being recognized as a piece of art. Coming into the '70s there seemed to be the feeling that you had to do an LP to get a message over. But this gave license to a lot of boring and pretentious albums. When you do a single you have to make it somewhat attractive commercially, and if you want to put a message over, you have to work all the harder on it. If

(Continued on page 21)

Talent in Action

• Continued from page 17

sparks and received polite, if not overly receptive response from its listeners. Montgomery handled most of the vocal leads, harp in hand, and possesses one of the more discernible voices in rock. An updated "Ready Teddy" seemed to shine.

PHIL GELORMINE

JOHN MARTYN
LORI JACOBS

Passim's, Boston

At a time when the individualistic and introverted maverick solo performer has become the basis for a whole new set of clichés, John Martyn's originality and impact are all the more startling. Martyn's obscurity—despite a long recording career, capped most recently by his third Island solo LP here—has seemed undeserved for awhile; his power over club audiences, most recently at Passim's, suggests one more dimension to an artist of skill and substance.

Martyn's warm, mercurial stage presence forms an evocative context for a range of material that ranges from contemplative, mystical avant-garde ("A Man Walks Inside") to rolling acoustic blues ("Jelly Roll Baker"). His guitar work is both exploratory and distinctive, utilizing wah-wah pedal and Echoplex to create a uniquely textured, rhythmically dazzling electric style. On acoustic guitar (the same instrument with pickup removed), his stinging modal folk and blues style has evolved toward a more integrated music that has both power and tenderness.

Among the best work of the evening came with a pair of tunes from Martyn's new "Inside Out" set, an instrumental, "Beverley," followed by "Make No Mistake." The latter summarized Martyn's current conceptual approach to his music, offering a hypnotic view of pain and failure that turned suddenly toward mysticism. From a lesser artist, the effect would have been pretentious; Martyn was compelling, and increased his impact through a fluid third choice, his classic "Bless the Weather."

For his second U.S. club tour, Martyn remains unaccompanied. With more support and a little luck, we might see this remarkable soloist with support of the calibre he's recorded with.

Opening was Lori Jacobs, Capitol artist recently reviewed here.

SAM SUTHERLAND

BARRY WHITE
LOVE UNLIMITED
NEW BIRTH

Felt Forum, New York

Tickets were expensive, as high as \$10 each for orchestra and first promenade, but the thousands of paying fans that jammed the Felt Forum for two concerts by Barry White, Love Unlimited and New Birth were given their money's worth of entertainment despite the relative brevity—about two hours—of the show.

Headliner White—20th Century Records—currently riding both the soul and pop charts with singles and album product, is a big man with a richly expressive baritone voice which he uses with feeling.

White, in the parlance of the street, is a "cool dude," an oasis in the ever expanding desert of today's musical forms. Backed by a 28-piece orchestra, he builds his act around a theme of love, singing and talking to his audience in an intimate personalized way that adds a new dimension to the word soul.

Love Unlimited, also 20th Century Records, came sharply into focus with their million selling single "Walking in the Rain." The group, three young ladies who are as talented as they are attractive, is produced by White, who also writes much of their material.

Backed by the same orchestra that backed White, the trio, with remarkable stage presence, set the mood for the main attraction with such tunes as "Together," "Now We've Finally Made It," and "Walking in the Rain."

"New Birth," RCA Records, is an 11 member group that marries a strong blend of soulful voices with an earthy background of rhythm guitar, brass and percussion. The result is a fast-paced, well-coordinated act that brings the audience to its feet in a bacchanalian burst of revelry.

New Birth's repertoire of tunes included, "Party," "Such A Long Time," and their chart single, "I Can Understand It."

RADCLIFFE JOE

DEVASTATING AFFAIR

Roxy, Los Angeles

Opening the Roxy bill for Eddie Kendricks, who was recently reviewed in Billboard, was a promising new Motown contingent. Devastating Affair consists of five vocalists, three stand-up singers and two more who double on keyboards and vocals. Their forte is obviously the blend of multiple voices, which was difficult to mix precisely in the club situation. Most of the set was covers of current hits. But with their own Motown-tailored originals they showed every potential for becoming a chart act in their own right. Particularly effective were lead voices of the two female singers.

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More Talent
See Page 21

Silva Cited By Concert

By ANTONIO CONTRERAS

SAN JUAN—Myrta Silva, veteran Puerto Rican television and recording artist, was honored for her long-standing contributions to the entertainment industry, as well as for her efforts for a number of charities, with a specially arranged concert at the Roberto Clemente Coliseum here Nov. 24. Proceeds from the show were donated to the local chapter of the Society to Help Crippled Persons.

Miss Silva, who started her recording career in New York for RCA Records in 1939, is currently hosting her own one-hour variety television show here on the Perez-Pery Chain, as well as running her own record company.

Highlights of the evening in-

cluded: the presentation of a plaque by San Juan's mayor, Carlos Romero Barcelo, to Miss Silva for her contributions on behalf of local charities and for her involvement with young Puerto Rican musicians and singers; and the performance of Senator Ruth Fernandez, singing Lito Pena's "Gracias Mundo."

Artists who performed during the show included Marco Antonio Muniz (RCA-Mericana), Sophy and Jose Miguel Agrelot (Velvet), Celines and Leonel Vaccaro (Fania), Wilkens (Vaya), Conjunto Alegre (Mericana), Carmen Delia Dipini (Flamboyant), Ricardo Rey (Musart), and Miguelito Alcaide. Local television personalities Mariano Artau and Fidel Cabrera were emcees.

Latin Scene

NEW YORK

Harvey Averno, president of Coco Record, has been touring the Caribbean with two of his label acts, **Eddie Palmieri** and **Miguelito**. Both acts recently joined together for a concert at the Roberto Clemente Coliseum in San Juan before their current island hopping tour. Also, Miguelito, the 11-year-old singer signed by Averno while on a trip to Puerto Rico, has had his debut album released on Coco. Averno, himself, while on the tour, is also doing label promotion work, namely alerting distributors and accounts that all future product from Mango Records artists will be released under the Coco label.

Jerry Masucci, president of Fania Records, is back in town, following the **Fania All-Stars** successful concert in San Juan. Masucci told Billboard that the film rushes from both the Fania Yankee Stadium concert here in August and the recent Puerto Rico concert are "excellent." He said that production work for Fania's second film has already begun and that the second "Our Latin Thing" will be released sometime after the first of the year. Fania also plans to release a two-album All-Star package at the same time.

Meanwhile, Masucci stated that Fania's LP price structure could "very possibly" be upped by January, with the suggested list price on a \$4.98 LP going to \$5.98. He said that increased costs across the board have prompted the consideration of a price hike. Example: He stated that Fania's pressing cost per LP have gone up some 16 percent in the last six months.

Taking another look at price structures, **Joe Kolsky**, vice president of Roulette Records, said that Tico/Alegre Records will maintain their current suggested list price. He did add, though, that the labels are keeping a watchful eye on increased costs and competitors.

JIM MELANSON

SANTO DOMINGO

The First Inter-American Artist's Convention (El Primer Congreso Interamericano de Artista) was held here at the Hotel Embajador Dec. 3. A number of artists and managers from 20 countries attended the conference. Among those countries represented were: Argentina, Bolivia, Colombia, Costa Rica, Ecuador, El Salvador, Guatemala, Haiti, Mexico, Panama, Puerto Rico, Peru, and Venezuela.

Dominican singer **Luchy Vicioso**, second place winner at the Puerto Rican Song Festival, has signed a recording contract with Parnaso Records. . . . Philips Records has released **Victor Victor's** new single "Novia Mia." Arrangements are by **Felix del Rosario**. . . . Chilean songstress **Sonia La Unica** (RCA) was in town recently for performances at the El Conquistador nightclub, as well as television appearances on RTVD, Channel 4. . . . Puerto Rican singer **Bobby Capo** (Gema) has been signed by booking agent **Jose Gomez** for a concert at the Bellas Artes Theater here and for club engagements at the Embassy and the Hotel Embajador.

Roberto Yanes (CBS-Argentina) has been chosen as one of the judges for the VI Dominican Song Festival. The selections for judges are being made by AMUCABA (Association of Musicians and Singers). Yanes, who also has engagements scheduled for the El Conquistador, has been doing well here with his recording "Que Pass Entre Los Dos?"

FRAN JORGE

MIAMI

The main topic of industry talk here lately has been the increasing of record prices by a number of manufacturers. Borinquen Records has upped its suggested list price on an album from \$2.98 to \$3.98 and Caytronics Corp. is moving to raise its \$3.98 LP product to \$4.98. **Carlos Gonzalez** of Musart Records, Peerless Records and Latin Records said that the firm "does not contemplate any immediate increases for the time being." But, still local wholesalers and retailers are keeping a close watch on the situation. A consensus of dealers here shows them to be quite worried about the possible adverse effects the price increases may have on record sales.

In other local developments, **Hugo Enriquez** (West Side) has been held over at the Centro Espanol. . . . **Lisette** (Borinquen) is playing the Montmatre Club. . . . M&M's All-Star concert, scheduled for here in mid-December, has been cancelled. Rumor has it that the concert will be rescheduled at a later date—and as a dance.

Peerless Records has released a number of new albums, including "The Best of **Tona la Negra**," "The Best of **Pedro Infante**," and **Los Solitarios'** new LP. Also, Musart Records has released new LP product by **Carlos Campos**, **Antonio Aguilar**, **Mike Laure**, **Juan Torres**, and **Ricardo Rey**. . . . The late **Tito Rodriguez'** "En la Soledad" single has been receiving a strong response here. . . . Other "hot" product here includes **Cheo Feliciano's** "Mapeye;" **Luis Garcia's** "Cerca de Ti;" and **Roberto Roena's** "Cui Cui."

ART (ARTURO) KAPPER

LOS ANGELES

Columbia Records' **Azteca** is currently one of the hottest Latin-oriented bands on the scene here. Having recently completed engagements at Concert By the Sea and the Roxey nightclub here, the group has also been signed by disk jockey **Chico Sesma** for his Holiday Chicano Festival at the Hollywood Palladium Dec. 15. Other acts on the bill include the group **El Chicano**, **Tierra** and **Mazacote**. . . . **Willie Bobo** returns to the Pasta House in East L.A. Friday (14). . . . **Ralph Lew**, general manager and a&r director of Mericana Records, tells us that **Imelda Miller** (Arcano) won first prize in the Brazil OTI Festival De La Cancion with her song "Que Alegria Va Maria." Pronto Records' **Camilo Sesto** took fifth place honors with

"Algo Mas." Both Arcano and Pronto are distributed in the U.S. by Caytronics, Mericana's parent company.

Latin International Records has released **Mazacote's** debut album as a vocalist. It features salsa product. . . . When it comes to salsa here, local FM disk jockeys **Rolando Ulloa**, KAGB; and **Richard Leos**, KABC; **Mario Duarte**, KCSN; and **Tony Salazar**, KPFFK, are pushing salsa oriented product—mainly because local Latin AM stations have refused to include salsa as part of their formats.

Azuquita is back at the Club Virginia on Sunday afternoons. One-nighters will follow shortly in San Francisco, San Mateo and San Diego. . . . New LP releases by Orfeon Records include product by **Charro Avita** and **Lupita D'Alessio**. . . . Keep in touch! Send all West Coast Latin and Chicano-American music news to Billboard, 9000 Sunset Blvd.

RAY TERRACE

PUERTO RICO

Roberto Lugo Rigau, general manager of the Caribe Hilton Hotel here, recently hosted the formal opening of the hotel's new El Rincon lounge. The opening, which was attended by a number of officials from Puerto Rico's tourism department, as well as local record industry executives, emphasized that the room would afford greater employment opportunities for musicians and recording artists on the local entertainment scene. **Julio Guzman** will be supervising the room.

Jose Page, president of Velvet Records in Puerto Rico, has reported the "best ever" sales of a single and Christmas album in their catalog with **Alfonso Velez's** "La Luz. . . . Another solid report on Christmas sales here has come from **Pedro Oruna**, manager of Distribudora Nacional de Discos, which services all Sears stores in Puerto Rico. Oruna stated that sales in Christmas product, as well as general catalog product, has been "excellent."

Alhambra Records general manager **Juan Antonio Estevez** and his son and assistant, **Juan Antonio**, have been traveling to New York and Miami in an effort to secure enough vinyl for the label's top two acts, **Julio Iglesias** and **Nydia Caro**. Ms. Caro is currently performing in Spain and Iglesias is due back here shortly for an extended stay at the Helio Isla Hotel.


ANTONIO CONTRERAS

Billboard SPECIAL SURVEY for Week Ending 12/15/73			
Billboard Hot Latin LP's™ Special Survey			
IN CHICAGO			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	GRAN COMBO "#5," EGC 005	6	VICENTE FERNANDEZ "La Misma," Caytronics 1359
2	WILLIE COLON "Lo Mato," Fania SLP00444	7	PELLIN RODRIGUEZ "Amor Por Ti," Borinquen 1244
3	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	8	DANNY RIVERA "La Distancia," Velvet 1470
4	ISMAEL MIRANDA "Asi Se Compone Un Son," Fania 00437	9	SUPER TRIO "73," Montillia 261
5	LOS ANGELES NEGRO "Vuelven De Nueve," Fania 00445	10	VICENTICO VALDES "Amor Con Salsa," Tico 1313
IN NEW YORK			
1	ROBERTO TORRES "El Castigador," Mericana MYS 114 (Caytronics)	6	SUPER TRIO "73," Montillia 261
2	WILLIE COLON "Lo Mato," Fania SLP00444	7	ORCH. LA SELECTA "Jibaro Soy," Borinquen 1245
3	GRAN COMBO "#5," EGC 005	8	EDDIE PALMIERI "Sentido," Mango 103 (Coco)
4	DANNY RIVERA "La Distancia," Velvet 1470	9	VICENTICO VALDES "Amor Con Salsa," Tico 1313
5	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	10	CAMILO SESTO "Amor . . . Amar," Pronto 1006
IN MIAMI			
1	JOHNNY VENTURA "Super Hits," Mate 17	6	TIPCA NOVEL "Se Colo La Tipca," TR-006005
2	ELIO ROCA "Por Fin Logre Tener Tu Amor," Miami 6080	7	NINO BRAVO "Nino Bravo," Miami 6077
3	WILLIE COLON "Lo Mato," Fania SLP00444	8	PACHECO "Tres De Cafe Dos De Azucar," Fania 436
4	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	9	EDDIE PALMIERI "Sentido," Mango 103 (Coco)
5	CONJUNTO UNIVERSAL "Mantecado," Velvet 1471	10	VICENTICO VALDES "Amor Con Salsa," Tico 1313
IN TEXAS			
1	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	6	SUNNY & THE SUNLINERS "El Preferido," Keyloc 3018
2	VICENTE FERNANDEZ "Si No Te Quisiera," Caytronics 1359	7	LITTLE JOE & LA FAMILIA "Para La Gente," Buena Suerte 1038
3	TORTILLA FACTORY "Tortilla Factory," GC 107	8	FREDDIE MARTINEZ "Es La Onda Chicana," Freddie 1014
4	VICENTE FERNANDEZ "Toda Una Epoca Con," Caytronics 1379	9	WALLY GONZALEZ "Mi Cuchi Cuchi," BG 1097
5	LATIN BREED "Return of The Latin Breed," GC 106	10	ALFONSO RAMOS "Un Cielo . . . El Pintor," CAP 1026
IN LOS ANGELES			
1	LOS FREDDYS "Quiero Ser Feliz," Echo 25109	6	LOS BABYS "Amor Traicionero," Peerless 1699
2	LUCHA VILLA "Puro Norte #3," Musart 1610	7	LUPITA DALESSIO "Eres Tu," Orfeon 815
3	YOLANDA DEL RIO "Pertenezco A Ti," Arcano 3235	8	VICENTE FERNANDEZ "Toda Una Epoca," Caytronics 1379
4	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	9	HERMANAS HUERTA "Mejor Matame," Caytronics 1378
5	LOS DIABLOS "#4," Musimex 5050	10	RENE Y RENE "Rene Y Rene," Orfeon 12-380-20

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Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9	IF YOU'RE READY COME GO WITH ME —Staple Singers (H. Banks, H. Jackson, C. Hampton), Stax 0179 (Columbia) (East/Memphis Music, BMI)	★	43	9	YOU'RE SWEET, YOU'RE FINE, YOU'RE EVERYTHING —Tomorrow's Promise (Lee Pittman), Capitol 3695 (Astronomical, BMI)	67	67	7	SOMEBODY'S BEEN ENJOYING MY HOME —Don Covay (L. Scott, E. Darby), Mercury 73430 (Phonogram) (U-Van, ASCAP)
★	5	9	NEVER, NEVER GONNA GIVE YOU UP —Barry White (Barry White), 20th Century 2058 (Sa Vette, January, BMI)	35	38	10	GET INVOLVED —George Soule (Jackson, E. Williams, R. Moore), Fame 302 (United Artists) (Fame, BMI)	★	79	3	I'VE GOT TO BREAK AWAY —Baby Washington (L. Chandler, D. Irwin, B. Washington), Master Five 9107 (Black Ivy, ASCAP)
3	4	10	ROCKIN' ROLL BABY —Stylists (Thom Bell, Linda Creed), Avco 4625 (Mighty Three, BMI)	36	40	6	COME LIVE WITH ME —Ray Charles (Boudleaux Bryant, Felice Bryant), Crossover 973 (House Of Bryant, BMI)	★	—	1	I LIKE TO LIVE THE LOVE —B.B. King (D. Crawford, C. Mann), ABC 11406 (American Broadcasting/DaAnn, ASCAP)
4	2	11	CHEAPER TO KEEP HER —Johnny Taylor (Mack Rice) Stax 0176 (Columbia) (East/Memphis/Delief, BMI)	37	44	5	FRISKY —Sly Stone (Sylvester Stewart), Epic 5-11060 (Columbia) (Stone Flower, BMI)	★	83	3	POWER OF LOVE —Jerry Butler (J. Bristol, J. Butler), Mercury 73443 (Phonogram) (Bushka, ASCAP)
★	8	7	COME GET TO THIS —Marvin Gaye (M. Gaye), Tamla 54241 (Motown) (Jobete, ASCAP)	38	41	8	LOVE CHAIN —Candi Staton (G. Jackson, R. Moore, L. Chambers), Fame 328 (United Artists) (Fame, BMI)	71	76	5	WE WANT TO PARRY —Parry Part 1, Lyn Collins (James Brown), People 630 (Polydor), (Dynatone/Belinda/Unichappell, BMI)
6	3	13	THE LOVE I LOST (Part 1) —Harold Melvin & the Blue Notes (Kenny Gamble, Leon Huff), Philadelphia International 3533 (Columbia) (Mighty Three, BMI)	★	49	4	LIVIN' FOR YOU —Al Green (Al Green, Willie Mitchell), Hi 2257 (London) (Jec/Al Green, BMI)	72	80	4	SUNSHINE LADY —Willie Hutch (Willie Hutch), Motown 1282 (Jobete, ASCAP)
★	15	6	LIVING FOR THE CITY —Stevie Wonder (Stevie Wonder), Tamla 54242 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	40	45	10	STORMY MONDAY —Latiimore (Hines, Eckstine), Glades 1716 (Warner Bros. Music, ASCAP)	★	—	1	LET YOUR HAIR DOWN —Temptations (N. Whitfield), Gordy 7133 (Motown) (Stone Diamond, BMI)
8	6	12	YOU'RE A SPECIAL PART OF ME —Diana Ross & Marvin Gaye (G. Wright/W. Johnson/A. Porter), Motown 1280 (Stein & Van Stock, ASCAP)	41	48	6	BOTH ENDS AGAINST THE MIDDLE —Jackie Moore (P. Hart, S. Bell), Atlantic 45-2989 (Cotillion/Cookie Box, BMI)	74	72	7	IT'S SO NICE —Sam Russell (Sam Russell, Irvin Hunt), Playboy 50031 (Pasa Alta, BMI)
9	9	10	I WANNA KNOW YOUR NAME —Intruders (K. Gamble, L. Huff), Gamble 2508 (Columbia) (Mighty Three/Blackwood, BMI)	42	24	10	WRAPPED UP IN YOUR WARM AND TENDER LOVE —Tyronne Davis (Richard Parker, Carl Davis), Dakar 4526 (Brunswick) (Julio Brian Music, BMI)	★	82	6	GETTING TOGETHER —Brothers Guiding Light Featuring David (V. Montana, M. Don, K. Smith), Mercury 73389 (Phonogram) (Lone Wolf/Twin Tail/Anaton, BMI)
10	7	12	SOME GUYS HAVE ALL THE LUCK —Persuaders (J. Fortgang), Atco 6943 (NEC, ASCAP)	43	23	15	YOU OUGHTA BE HERE WITH ME —Anette Snell (P. Kelly), Dial 1023 (Phonogram) (Tree, BMI)	★	—	1	THE LOVE'S THEME —Love Unlimited Orchestra (Barry White), 20th Century 2069 (Sa Vette/January, BMI)
★	18	7	RIVER —Joe Simon (Eugene McDaniels), Spring 141 (Polydor) (Lonport, BMI)	★	57	3	CAN'T SAY NOTHIN' —Curtis Mayfield (Curtis Mayfield), Curtom 1993 (Chi Sound, BMI)	77	—	1	WHAT IT COMES DOWN TO —Isley Bros. (Isley Brothers), T-Neck 2252 (Columbia) (Boniva, ASCAP)
★	33	5	UNTIL YOU COME BACK TO ME (That's What I'm Gonna Do) —Aretha Franklin (S. Wonder, C. Paul, M. Broadnax), Atlantic 2995 (Jobete, ASCAP Stone Agate, BMI)	★	55	6	KEEP YOUR HEAD TO THE SKY —Earth, Wind & Fire (M. White), Columbia 4-45953 (Hummit, BMI)	★	—	1	FIRST DAY —Softones (Hugo & Lugh, George Wise), Avco 4626 (Avco/Embassy, ASCAP)
★	17	7	IT'S ALL OVER —Independents (Chuck Jackson, Marvin Yancy), Wand 11263 (Scepter) (Butler, ASCAP)	46	29	12	ALL THE WAY DOWN —Etta James (C.C. Williamson/T. Lawrence/G. Mekler), Chess 2144 (Cashew, ASCAP/Heavy Music, Midsummer Night, BMI)	79	87	4	LEE —Detroit Emeralds (A. Timmon, S. Beatty, T. Graczyk), Westbound 220 (Chess/Janus) (Bridgeport, BMI)
14	10	10	SWEET UNDERSTANDING LOVE —Four Tops (R. Benson, V. Benson, I. Hunter), Dunhill 4366 (ABC/Dunhill, Rait, BMI)	47	32	15	I DON'T KNOW WHAT IT IS BUT IT SURE IS FUNKY —Ripple (Ripple), GRC 1004 (Act 1, BMI)	80	89	3	IT MAY BE WINTER OUTSIDE (But In My Heart It's Spring) —Love Unlimited (Barry White, Paul Polit), 20th Century 2062 (Fox Fanfare, Very Own, BMI)
15	11	13	SPACE RACE —Billy Preston (Billy Preston), A&M 1463 (W.E.P., BMI)	48	36	19	FUNKY STUFF —Kool & the Gang (Kool & the Gang), De-Lite 557 (P.I.P.) (Delightful/Gang, BMI)	81	78	4	YOU BROUGHT JOY —Geraldine Hunt (L. Hutson, M. Hawkins), Roulette 7149 (Silvent Giant, ASCAP)
16	13	15	HAVING A PARTY —Ovations (Sam Cooke), MGM 14623 (Kags, BMI)	49	52	7	MANGO MEAT —Mandrill (Wilson Brothers), Polydor 14200 (Mandrill/Intersonz/Chappell, ASCAP)	★	—	1	STOP TO START —Blue Magic (J. Grant, A. Felder), Atco 6949 (W.M.O.C.T./Six Strings, BMI)
17	20	12	FOR YOUR LOVE —Gwen McCrae (Ed Townsend), Cat 1989 (Beechwood, BMI)	50	42	15	LET ME BE YOUR LOVEMAKER —Betty Wright (C. Reid, W. Clarke, Betty Wright), Alston 4619 (Atlantic) (Sherlyn, BMI)	84	92	3	THIS FEELING OF LOSING YOU —Donny Elbert (Donny Elbert), All Platinum 2346 (Gambi/Celestine, BMI)
★	26	8	THIS TIME I'M GONE FOR GOOD —Bobby Blue Bland (D. Malone, O. Perry), Dunhill 4369 (Don, BMI)	★	61	3	I MISS YOU —The Dells (Tony Hester), Cadet 5700 (Groovesville, BMI)	★	—	1	IF THAT'S THE WAY YOU WANT IT —Skylark (D. Lambert, B. Potter), Capitol 3773 (ABC/Dunhill/Soldier, BMI)
19	22	9	SHOW AND TELL —Al Wilson (Jerry Fuller), Rocky Road 30073 (Bell) (Fullness, BMI)	52	59	5	FEEL GOOD —Rufus (A. Ciner), ABC 11394 (ABC/Dunhill, BMI)	86	93	2	NO TIME TO BURN —Black Heat (Ray, Jones, Owens), Atlantic 45-2987 (Cotillion, BMI)
★	30	7	ME & BABY BROTHER —War (S. Allen, H. Brown, M. Dickerson, I. Jordan), United Artists 350 (Far Out, ASCAP)	53	60	6	WHAT DO YOU WANT ME TO DO —Lou Courtney (Lou Courtney), Epic 5-11062 (Columbia) (Emalou/Ragmar, BMI)	87	94	3	I CAN'T BREAK AWAY —Chuck Jackson (G. Zekley, M. Bottler), ABC 11398 (Colgens/Gary Zekley, ASCAP)
★	21	12	FELL FOR YOU —Dramatics (Tony Hester), Volt 4099 (Columbia) (Groovesville, BMI)	★	64	4	SOUL BOOGIE WOOGIE —Wilson Pickett (Seals, Goodman, Jennings), RCA 0174 (Danor, BMI)	88	96	2	TALKING ABOUT THE BOSS AND I —Harmon Bethea (R. Bethea), Musicor 1483 (Artal, ASCAP)
★	31	6	I'M THE MIDNIGHT SPECIAL —Clarence Carter (G. Jackson, R. Moore, L. Chambers, A. Mitchell), Fame 330 (United Artists) (Fame, BMI)	55	47	11	IF YOU DON'T GET IT THE FIRST TIME, BACK UP & TRY IT AGAIN, PARTY —Fred Wesley & the J.B.'s (James Brown) People 627 (Polydor) (Dynatone/Belinda/Unichappell, BMI)	89	95	2	KNOW WHAT YOU'RE DOING WHEN YOU LEAVE —Roshell Anderson (Roshell Anderson), Sunburst 1076 (Tam-Dee/Bruboon, BMI)
23	28	6	BABY COME CLOSE —Smokey Robinson (W. Robinson, P. Moffett, M. Tarplin), Tamla 54239 (Motown) (Jobete, ASCAP)	★	68	2	SOUL POWER —Maceo & The Macks (J. Brown), People 631 (Polydor) (Dynatone/Belinda/Unichappell, BMI)	90	84	5	LET ME DOWN EASY —G.C. Cameron (V. McCoy, J. Cobb), Motown 1261 (Kama Sutra/Van McCoy, BMI)
24	27	7	I FOUND SUNSHINE —Chi-Lites (Eugene Record), Brunswick 55503 (Julio Brian, BMI)	57	66	4	CAN THIS BE REAL —Natural Four (L. Hutson, M. Hawkins, J. Hutson), Curtom 1994 (Buddah) (Aopa/Silent Giant, ASCAP)	91	97	2	DON'T WRITE A CHECK WITH YOUR MOUTH —Sunny Green (M. Grayson, L. Horton), Hill 339 (United Artists) (Respect, BMI)
★	34	6	STONED TO THE BONE —James Brown (James Brown), Polydor 14210 (Dynatone/Belinda/Unichappell, BMI)	★	70	2	TRYING TO HOLD ON TO MY WOMAN —Lamont Dozier (M. Jackson, J. Reddick), ABC 11407 (Bullit Proof, BMI)	92	98	2	I'D RATHER BE (Blind, Clipped & Crazy) —O.V. Wright (C. Hodges, D. Malone, P. Carter), Backbeat 628 (ABC/Dunhill) (Jec, BMI)
26	14	19	CHECK IT OUT —Tavaras (Butler, Osborn), Capitol 3674 (Haymarket, BMI)	59	56	11	NIJA WALK (Street Walk) —Fatback Band (Curtis, King, Williams, Flippin, Shelton) Perception 540 (Clita/Patrick Bradley, BMI)	93	99	2	YOU'RE MY DESIRE —Four Mints (Ben Caldwell), Capsoul 28 (Danmo, BMI)
27	12	17	MIDNIGHT TRAIN TO GEORGIA —Gladys Knight & the Pips (Jim Wetherly), Buddah 383 (Keca, ASCAP)	★	71	2	WHAT IS HIP —Tower Of Power (S. Kupka, E. Castillo, D. Garibaldi), Warner Brothers 774B (Kupitilo, ASCAP)	94	100	2	FOR THE GOOD TIMES —Seventh Wonder (Kris Kristofferson), Abet 9454 (Buck Horn, BMI)
28	19	17	GET IT TOGETHER —The Jackson 5 (B. Gordy, H. David, D. Fletcher, J. Marcellino, M. Larson), Motown 1277 (Jobete, ASCAP)	61	65	3	JUNGLE BOOGIE —Kool & The Gang (Kool & the Gang/R. Bell), De-Lite 559 (P.I.P.) (Delightful/Gar, BMI)	95	—	1	JOY —Isaac Hayes (Isaac Hayes), Enterprise 9085 (Columbia) (Incese/East/Memphis, BMI)
29	21	15	MY PRETENDING DAYS ARE OVER —Dells (H. Ross, D. Davis, J. Dean), Cadet 5698 (Chess/Janus) (Groovesville, BMI)	62	58	10	YOU'RE IN GOOD HANDS —Jermaine Jackson (F. Mizell, L. Mizell), Motown 1244 (Jobete, ASCAP)	96	81	5	CRY LIKE A BABY —Dorothy Moore (J. Armstead, N. Ashford, V. Simpson), GSF 6908 (Blackwood, BMI)
★	46	4	I'VE GOT TO USE MY IMAGINATION —Gladys Knight & the Pips (Goffin, Goldberg), Buddah 393 (Screen Gems-Columbia, BMI)	★	74	2	SEXY MAMA —Moments (H. Ray, A. Goodman, S. Robinson), Stang 5052 (All Platinum) (Gambi, BMI)	97	85	5	HANNA-MAE —Deep Velvet (A. Waters, E. Waters), Aware 034 (Ala King, BMI)
31	25	9	IF I WERE ONLY A CHILD AGAIN —Curtis Mayfield (Curtis Mayfield), Curtom 1991 (Buddah) (Curtom, BMI)	★	77	3	QUICK, FAST, IN A HURRY —New York City (Thom Bell, Linda Creed), Chelsea 0150 (RCA) (Assorted/Bell, BMI)	98	86	7	I'M THROUGH TRYING TO PROVE MY LOVE TO YOU —Bobby Womack (B. Womack), United Artists 255 (Unart/Tracebob, BMI)
32	27	7	WHAT CAN I TELL HER —Timmy Thomas (Reid, Clarke, Shapiro), Glades 1717 (Sherlyn, BMI)	65	69	4	KNOW YOU ANYWHERE —Ashford & Simpson (Nicholas Ashford, Valerie Simpson), Warner Brothers 7745 (Nick O-Vol, ASCAP)	99	—	1	I WILL —Ruby Winters (D. Glasser), Polydor 14202 (Camarillo, BMI)
33	35	8	COME LAY SOME LOVIN' ON ME —Margie Joseph (P. Kelly), Atlantic 2988 (Tree, BMI)	66	75	2	WISH THAT YOU WERE MINE —Manhattans (W. Lovett), Columbia 4-45971 (Blackwood/Nathanam, BMI)	100	—	1	LOVE IS SUCH A GOOD THING —Professor Funk & His Eighth Street Funk Band (Terry Lewis), Roxbury 0076 (RCA) (Every Little Tune/Mighty Moe, ASCAP)

Soul Sauce

Hendrix Hip To 'Fays Only

By LEROY ROBINSON

LOS ANGELES—Every now and then someone in the music world comes up with a noxious suggestion like the late Jimi Hendrix made "great contributions" to black music and the blues in particular; a suggestion that is as ludicrous as anyone thinking that the late Janis Joplin could sing the blues. But thoughts like that could only come from the folks who made Hendrix which, of course, are the same folks that fantasized that Joplin was a reincarnation of Bessie Smith, which weren't black folks.

The natural argument might be that because Hendrix is a product of the black ghetto of Seattle, and because he served his apprentice with such stalwarts of blues and soul music as B.B. King, Sam Cooke, and Little Richard, and it was the black folks and black music buyers that accepted him first. On the contrary, with those giants he was just another sideman with the spotlight only accidentally falling upon his likeness while panning to the legitimate star.

In other words, Hendrix had nothing to offer to black music or its audience so, naturally, he had to find another group which was obvious to Hendrix who once lamented: "When you're running around starving on the road, you'll play almost anything. I was more or less forced into like a Top 40 bag." So it was, and so began the "great contributions" of Jimi Hendrix to black music and the blues.

Thankfully, when B.B. King finally stepped out as a star it was not under the same conditions that Hendrix utilized. After all, the burning up of a guitar was something King looked at as bending his blues notes to such phenomenal degrees that they would break from the heat. And, albeit King had to find an audience with a standard pop song like "The Thrill Is Gone," there was never any doubt that what was being inserted in that song, not known to be a blues song, was anything but a true emotion as opposed to a put-on, and a mastery of the blues sound in lieu of erotic choreography.

It's not so odd that Hendrix was able to get over in the music business with his demonstrative antics when he took them to England. After all, England's latest gift to the music trends, David Bowie, hasn't done bad. And once the word got back to these shores about Bowie, American music fans not wanting to lose out on possibly another Beatles, opened up their arms gladly to this latest British innovator. Let's hope that Bowie doesn't turn out to be actually from Clarksdale, Miss., and played with John Lee Hooker.

And when Hendrix did emerge finally as a major attraction in pop music in America, it was at the one famous Pop Festival at Monterey. His appearance was met with excitement, confusion, and we think fear. After all, seeing a black man standing on a stage burning up an instrument might have brought too many lucid memories of several black men who were also on stage (but not for theatrical reasons) in 1964 burning several buildings in Watts.

Hendrix was not lauded by every one of those folks that made him. There are some who felt his presentation to be a "genuine nightmare," and they were, obviously, a minority, along with a great number of black music enthusiasts who didn't share Hendrix's feeling that "Soul isn't adventurous enough."

Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
★	2	7	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141	31	35	11	ECSTASY Ohio Players, Westbound WB 2021 (Chess/Janus)
	2	14	LET'S GET IT ON Marvin Gaye, Tamla T 329 VI (Motown)	32	18	18	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)
	3	15	CHI-LITES Brunswick BL 754197	★	42	4	ROCKIN' ROLL BABY Stylistics, Avco 11010
★	7	8	EVERYBODY LIKES SOME KIND OF MUSIC Billy Preston, A&M SP 3526	34	39	10	SOUL CLASSICS, Vol. II James Brown, Polydor SC 5402
	5	7	JOY Isaac Hayes, Enterprise ENS 5007 (Columbia)	35	16	31	CALL ME Al Green, Hi XSHL 32077 (London)
	6	12	GET IT TOGETHER Jackson 5, Motown M 783 VI	★	48	2	ISLEY'S GREATEST HITS Isley Brothers, T-Neck TNS 3011 (Columbia)
	7	10	JUST OUTSIDE OF TOWN Mandrill, Polydor PD 5059	37	24	12	IT HURTS SO GOOD Millie Jackson, Spring SPR 5706 (Polydor)
	8	28	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	38	40	5	ANAL-Y-SIS The Nite Lighters, RCA APL1-0211
★	14	6	BLACK & BLUE Harold Melvin & The Blue Notes, Philadelphia International KZ 32407 (Columbia)	39	41	5	UNsung HEROES The Crusaders, Blue Thumb BTS 6007
	10	13	MAIN STREET PEOPLE Four Tops, Dunhill DSX 50144	40	32	26	MA Rare Earth, Rare Earth R 546 L (Motown)
★	15	5	DIANA AND MARVIN Diana Ross and Marvin Gaye, Motown M803V1	41	47	34	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407
	12	16	DELIVER THE WORD War, United Artists UA LA128 F	42	44	9	GREATEST HITS Main Ingredient, RCA APL 1-0314
	13	15	AN ANTHOLOGY Temptations, Motown G 782 L	43	46	14	TO KNOW YOU IS TO LOVE YOU B.B. King, ABC ABCX 794
	14	15	3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)	44	37	23	TOUCH ME IN THE MORNING Diana Ross, Motown M 722 L
	15	8	A DRAMATIC EXPERIENCE Dramatics, Volt VOS 6019 (Columbia)	45	36	26	EDDIE KENDRICKS Tamla T 327 L (Motown)
	16	19	WILD & PEACEFUL Kool & The Gang, De-Lite DEP 2013 (P.I.P.)	46	50	3	CROWN PRINCE OF DANCE Rufus Thomas, Stax STS 308 (Columbia)
★	26	17	BE WHAT YOU ARE Staple Singers, Stax STS 3015 (Columbia)	47	54	2	HIS CALIFORNIA ALBUM Bobby Blue Bland, Dunhill DSX 50163
	18	11	FULLY EXPOSED Willie Hutch, Motown M 748 VI	48	49	4	RICHARD PRYOR Reprise RS 6325
	19	8	AT THEIR BEST Crusaders, Motown M 796 VI	49	51	4	CHRONICLES Booker T. & Priscilla, A&M 4413
	20	10	LIVE AT CARNEGIE Shirley Bassey, United Artists UA LA111 H2	50	53	2	SWEAT & LOVE David Porter, Enterprise ENS 1026 (Columbia)
	21	16	UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414	51	38	14	2 Deodato, CTI 6029
	22	5	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)	52	58	2	WHAT A SHAME Dynamics, Black Gold BG 5001 (P.I.P.)
★	33	3	STONE GON' Barry White, 20th Century T 423	53	57	3	FILET OF SOUL Various Artists, Stax STS 3021 (Columbia)
	24	7	THE DELLS Cadet CA 50046	54	45	6	LOVE SIGN The Counts, Aware AA 2002
★	34	9	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285	55	43	16	KILLING ME SOFTLY Roberta Flack, Atlantic SD 7271
	26	6	CREATIVE SOURCE Sussex FRA 8027	56	-	1	KOOGER BEAR Buddy Miles Express, Columbia KC 32694
	27	4	WAR OF GODS Billy Paul, Philadelphia International KZ 32409 (Columbia)	57	-	1	NUTBUSH CITY LIMITS Ike & Tina Turner, UA-LA180-F (United Artists)
	28	9	GIMME SOMETHING REAL Ashford & Simpson, Warner Brothers BS 2739	58	-	1	CAUGHT IN THE ACT Dick Gregory, Poppy PP-LA176-C2
	29	13	POINTER SISTERS Blue Thumb 48 (Famous)	59	52	25	FRESH Sly & The Family Stone, Epic KE 32134 (Columbia)
	30	21	NATURAL HIGH Bloodstone, London XPS 620	60	55	21	SMOKEY Smokey Robinson, Tamla T 328 L (Motown)

Talent

Bread's D. Gates

Continued from page 18

horns and strings," he said. "To pay for it, we needed at least 10 dates in the 3,000-seat halls I wanted to play. But I couldn't work out a schedule because we were up against too many previously booked indoor winter events."

Gates says he's in no hurry to reach solo hitmaker status and will keep on going in the direction he has started. His 15-piece tour will be re-scheduled for the spring of 1974, when halls are more available. And in February he expects to be recording his next album.

Gates doesn't start writing until he's got a studio deadline to prepare for. He reports that most of his best songs are completed within two to three hours.

He writes the melodies first, generally starting from an interesting chord progression he finds on guitar or piano. Gates has recorded on a wide variety of instruments, although most of his session reputation was made on electric bass. He has sometimes been criticized for allegedly slighting lyrical sense to fit into a musical concept. But he defends a lyric like "Baby I'm-A Want You" as commercially valid because "it says conventional things in an unconventional way."

Once the song is completed, Gates sets it in the highest key where he can sing—comfortably. "High male voices are what the public likes today," he says. "But in female voices they like straight middle range with no extremes. Bing Crosby would have had a tough time starting out today."

U.K. 'Rock-On'

Continued from page 18

you can marry the commercial aspect with doing what you believe in, then you're not going to be disappointed in a single."

Essex is pleased with his hit because "there's a lot happening, but it's relatively simple. The listener can remember it. And the simplest music is the most fun. A simple cut with the right touches of class is doubly effective compared to a million-piece orchestra with the kitchen sink tossed in."

Essex says he will tour Britain in September and in the U.S. later in 1974, probably with a large orchestra. "I'll do a show," he says, "because I come from theatre and it's only natural I would incorporate that in an act. I should have a second LP by then, which will be relatively simple, like the first. And in February I start the sequel to 'That'll Be the Day,' which will be 'Stardust.' In that I will have grown up and this movie will trace a young man's development as a rock star."

Television is also on the schedule when Essex returns to the U.S. this January, as are more visits to radio stations. "I'm astonished at the importance of radio here," he says. "In Britain, if your record lands on the BBC, you're pretty well set. But here you've got to be everywhere." Essex also explained the reason for the jump onto the charts of top British artists in the number one or two slots, something that almost never happens here. "With a huge act," he says, "the record is given some air-play but not placed in the stores. This may go on for four or five weeks. In the meantime, advance orders are placed for the disk and it's Number 1 when it arrives."

Essex, has a new record in the British top ten, "Lamplight," EMI is re-releasing "That'll Be the Day" for the Christmas season. And he also goes back to work on the second LP, titled "Nice and Warm."

"BREAKAWAY"



Baby Washington

"BREAKAWAY"

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 WGRT WWRL WENZ KCOH
 WNOV WBLs WMBM WISL
 WAWA WDAS ... AND MORE

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SIGNALLING THE establishment of the Woody Herman Music Archives at the University of Houston's School of Music, Hermie Dressel (right) presents (From left) Philip G. Hoffman, UH president, and Dr. Robert Briggs, director of the School of Music, with a photograph of Fantasy recording artist Herman. Initial items included record albums, original manuscript scores of classic Herman arrangements and compositions and other materials. Due to be added to those gifts were other original scores as well as saxophones and a clarinet once used by the artist.

CEC: Bonanza Sales

By MARTIN MELHUISE

Billboard's Canadian correspondent concludes coverage of the recent Canadian Entertainment Conference held in Kitchener.

KITCHENER, Ont.—The University of Waterloo expects to sell approximately \$200,000 worth of records this year on campus. This revelation came from Joe Recchia, the organizer of the Canadian Entertainment Conference held Nov. 9-13 at the Holiday Inn here.

Speaking at a seminar where university activities directors discussed the prospects of co-operative talent buying, Recchia said that the federation of students at Waterloo had purchased disks from a rackjobber and sold them at a 25 cent markup. That figure was reported adequate for staff salaries in the store.

Later, Recchia elaborated, noting "Most people figured that we would close down after a few months of operation but so far we have been going for two and a half years now. Our supplier, Pindoff Sales, thought initially that we could never compete as did Sam Sniderman, head of the Sam the Record Man chain.

"Sniderman was very critical at the outset because he thought we were out to put his store out of business. This is the last thing we wanted to do. Our store is open only from 10:00 a.m. to 4:00 p.m. and is not advertised at all."

Recchia noted that the store had been founded by a Waterloo student, Steve Babbi, and was also operated in conjunction with Waterloo Lutheran University. Current prices

for the operation include \$6.29 list product tagged at \$3.71, and \$1.90 cutouts marketed at \$1.40. "These are not just one-day specials," Recchia commented. "The prices are this low for all records, everyday."

Block Booking: U.S. or Native?

Recchia noted that the attendance had been excellent for the CEC gathering, but was critical of the attitudes of delegates who, Recchia asserted, displayed "a general lack of interest."

During the conference's four days, there were many discussions on both actual talent buying and related problems for campus exhibitors. During a session on block-booking, a wide range of attitudes toward native talent emerged, with Eastern schools projecting a bright future for Canadian acts, while Western schools suggested that native acts were in short supply.

Those schools disagreed violently with the axiom that booking Canadian acts was desirable in most cases. John Tohr of Simon Fraser U. in British Columbia indicated that he books most of his acts from the U.S., and that he is doing much better business with them.

Conversely, Eastern universities have been running Canadian concerts for a year-and-a-half, and claimed considerable success with them. Ontario schools have only booked such dates for six months, but they also claimed that the shows have been drawing consistently good crowds.

The same meeting also offered a discussion of setting up a monthly newsletter to be circulated to booking agents, university directors and band managers, listing the names of Canadian bands and their contacts, suggested tour dates, a list of campus entertainment directors and a round-up of scheduled events at campuses across Canada.

Further action on the magazine is expected, with cost to subscribers initially expected to range from \$50 to \$100 annually.

During the CEC showcase presentations, held nightly, assembled college bookers watched artists such as Bill King (Capitol); Christopher Kearney (Capitol); John Allan Cameron (Columbia); Maclean and Maclean, a folk act from the U. of Manitoba; Gary and Dave (Axe/London); Brussel Sprout; Mike Quatro and the Heartaches Razz Band; A&M's Valdy; and Paul Langille, Ontario artist managed by Walter Grasser.

Who/Where/When

• Continued from page 16

Dec. 12; Community College, Westchester Co. N.Y. (22); Disney World, Orlando, Fla. (31).

RED, WHITE & BLUE (GRASS) (GRC): Club Continental, Kearney, Nebr. Dec. 3-15; Little Bo's, Kearney, Nebr. (17-22); Arnies, Lafayette, Ind. (31-Jan. 26).

RIFFLE (GRC): Morris Civic Auditorium, South Bend, Ind. Dec. 28; The Turning Point, Milwaukee, Wisc. (29-30).

RIVER CITY (Stax): The Rink, Fayetteville, Ark. Dec. 15; Auditorium, Pine Bluff, Ark. (20); Fayetteville High School, Ark. (22).

TIMMIE ROGERS (Stax): The Colonial Theatre, Boston, Dec. 17-Jan. 14.

ROQ BOTTOM (Beverly Hills): Castile Club, Salt Lake City, Utah, Dec. 11-15.

NICK RUSSO & GABRIEL'S BRASS (Gentry): Walt Disney World, Orlando, Fla. Dec. 9-10; Melbourne, Fla. (14); Walt Disney World, Orlando, Fla. (15-31).

JOE SIMON (Polydor): Shula Night Club, Dania, Fla. Dec. 24-Jan. 1.

SOUL CHILDREN (Stax): The Malco Theatre-Miss Black Memphis Pageant, Tenn. Dec. 13; Tuskegee Institute, Ala. (14).

BRUCE SPRINGSTEEN (Columbia): Nassau Community College, Garden City, N.Y. Dec. 15.

STAPLE SINGERS (Stax): San Carlos Music Theatre, San Francisco Dec. 28-31.

MARY STUART (Bell): Minneapolis, Minn. Dec. 14-15.

TAVARES (Capitol): Sugar Shack, Boston, Dec. 10-16; Rudy's Latham, N.Y. (27-Jan. 6).

JOHNNIE TAYLOR (Stax): Denver Auditorium Arena, Colo. Dec. 12.

TEN WHEEL DRIVE (Capitol): Middlesex County College, Edison, N.J. Dec. 16.

TEXAS (Bell): Gemini's Eye, Dallas, Texas Dec. 24; Concerts West Year's Eve Show, Dallas, Texas (31).

KEN TOBIAS (MGM): The Riverboat, Toronto, Canada Dec. 11-16.

LILY TOMLIN (Polydor): Boardinghouse, San Francisco, Dec. 11-16.

MARSHALL TUCKER BAND (Capricorn): Winterland, San Francisco, Dec. 31-Jan. 1.

JOE WALSH & BARNSTORM (ABC): Winterland, San Francisco, Dec. 28-29; Sports Arena, San Diego (30); Long Beach Arena, Calif. (31).

CHUCK WAYNE/JOE PUMA DUO (Choice): The Guitar, N.Y. Dec. 16-22; The Cookery, N.Y. (31).

HANK WILLIAMS JR. (MGM): Riverside Music Hall, Kenner, La. Dec. 21-23.

AL WILSON (Bell): Papa's Bag, Flint, Mich. Dec. 13-16; Mr. Kelley's Club, Detroit (29-31).

BOBBY WRIGHT (ABC/Nashville): Municipal Auditorium, Atlanta, Ga. Dec. 29.

Vancouver New Venue

NEW YORK—Oil Can Harry's, nightclub based in Vancouver, B.C., enters concert promotions next season at the Empire Stadium, Vancouver 40,000-seater. Plans also call for monthly concerts at the club.

Booked for concert dates at the 700-seat club for the remainder of the season are John Mayall, Gladys Knight & The Pips, the Temptations, the Supremes, Ray Charles, the Isley Brothers, Malo, Aretha Franklin, Bill Cosby, El Chicano, Elvin Bishop, Kool & the Gang, Wayne Cochran and the C. C. Riders, the Mob and Tower of Power.

Charles La Marr, entertainment director for the club, is also handling initial bookings for major concert promotions at the Empire Stadium. Those concerts will begin at dusk and are expected to focus on complete visual presentations in addition to featured acts. First dates will be in April.

What's Happening

By SAM SUTHERLAND

Hal Johnson, newly appointed head of the Southern California Conservatory of Music's department of composition, has designed two new Certificate programs that are being offered by the Los Angeles school.

Both are oriented toward students aiming for professional music careers in the commercial areas of the industry, with the programs including producing/arranging for the record industry; and songwriting.

★ ★ ★

Billboard's lady in Las Vegas, Laura Deni, has reported that "The Beatles: Away From Words," the multimedia package directed and produced by Earl Jarred, continues to make campus rounds.

Most recent site for the computer-coordinated package, which utilizes 26 still projectors, three movie projectors and four-channel audio, was California State U., Sacramento.

★ ★ ★

Service Station: At Brooklyn College's station WBCR-AM, in Brooklyn, N.Y., Allen Goldman is now music director, having served as assistant m. d. since late 1972. . . . At WDBS-FM, the stereo non-commercial station affiliated with Duke U., Durham, N.C., current staff includes Bruce Babski, program and music director; Dan Hanes, station manager; and Cabell Smith, head of classical programming. . . . At WFRN-AM, Furman U., Greenville, S.C., Jim Hawkinson is now music director, while David Savage is station manager and Bill Heinrich handles the program director's slot.

★ ★ ★

PICKS AND PLAYS: WEST—California—KALX-FM, U. of California, Berkeley, Pelzel & Stevenson reporting: "Dreamspeaker," (LP), Tim Weisberg, A&M; "Headhunter," (LP), Herbie Hancock, Columbia; "Laid Back," (LP), Gregg Allman, Capricorn. . . . KUCI-FM, U. of California, Irvine, Ted Stone reporting: "Butterfly," (LP), Cheryl Ditcher, A&M; "Buckingham Nicks," (LP), Buckingham Nicks, Polydor; "Quadruphenia," (LP), The Who, Track. . . . KDVS-FM, U. of California, Davis, Mike Jung reporting: "U. F. O.," (LP), Ron Davies, A&M; "Burnin'," (LP), Wailers, Island; "Ooh So Good 'n Blues," (LP), Taj Mahal, Columbia. . . . KEG-AM, California State U., Sacramento, Ron Porter reporting: "Love For You," Sonoma, ABC/Dunhill; "Ship Ahoy," (LP), O'Jays, Philadelphia International; "On The Road," (LP), Traffic, Island. . . . KCSN-FM, California State U., Northridge, David Schwartz reporting: "All About a Feeling," (LP), Donna Fargo, Dot; "Please Daddy," John Denver, RCA; "Love Song," Anne Murray, Capitol. . . . KUOR-FM, U. of Redlands: "It's Like You Never Left," (LP), Dave Mason, Columbia; "You Don't Owe Me," Blue Ridge Rangers, Fantasy; "Subject To Change," (LP), Delbert & Glenn, Clean. . . . Oregon—KLCC-FM, Lane Community College, Eugene, Dave Chance reporting: "I Got a Name," (LP), Jim Croce, ABC; "Friends and Legends," (LP), Michael Stanley, MCA; "Bright White," (LP), Shawn Phillips, A&M.

★ ★ ★

MIDWEST—Ohio—WDCW-AM, Defiance College, Defiance, Dave Rawson reporting: "Eyes of the World," Grateful Dead, Grateful Dead; "Brian Alexander Robertson," (LP), Brian Alexander Robertson, Ardent; "The Joker," (LP), Steve Miller Band, Capitol. . . . WKSU-FM, Kent State U., Kent, Tom Youreback reporting: "Mirage," (LP), The Awakening, Black Jazz; "Blondel," (LP), Amazing Blondel, Island; "Shangrenade," (LP), Harvey Mandel, Janus. . . . WRHA-AM, U. of Akron, Willie Ticknor reporting: "For Everyman," (LP), Jackson Browne, Asylum; "Unsung Heroes," (LP), Crusaders, Blue Thumb; "Susan Pillsbury," (LP), Susan Pillsbury, Sweet Fortune. . . . Indiana—Earlham College, Richmond, "Public Foot The Roman," (LP), Public Foot the Roman, Sovereign; "N.H.K.Q.," (LP), New Heritage Keyboard Quartet, Blue Note; "Space Ritual," (LP), Hawkwind, United Artists. . . . WSND-AM, WSND-FM, U. of Notre Dame, Notre Dame, Kevin Walsh reporting: "Berlin," (LP), Lou Reed, RCA; "Pretty Lady," Lighthouse, Polydor; "Maria Muldaur," (LP), Maria Muldaur, Reprise. . . . WRFL-AM, Purdue U., West Lafayette; "Full Sail," (LP), Loggins & Messina, Columbia; "Mystery To Me," (LP), Fleetwood Mac, Reprise; "Ringo," (LP), Ringo Starr, Apple.

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SOUTH—North Carolina—WDBS-FM, Duke U., Durham, Bruce Babski reporting: "Moondog Matinee," (LP), The Band, Capitol; "Ooh, So Good 'n Blues," (LP), Taj Mahal, Columbia; "Laid Back," (LP), Gregg Allman, Capricorn. . . . WFDD-FM, Wake Forest U., Winston-Salem, Dick Byrd reporting: "FM Live," (LP), Climax Blues Band, Sire; "Playin' Favorites," (LP), Don McLean, United Artists; "Farewell To Paradise," (LP), Emmitt Rhodes, Dunhill. . . . WASU-FM, Appalachian State U., Boone, Philip Vincent reporting: "Boulders," (LP), Roy Wood, United Artists; "Tubular Bells," (LP), Mike Oldfield, Virgin; "For Everyman," (LP), Jackson Browne, Asylum. . . . Louisiana—WLSU-AM, Louisiana State U., Baton Rouge, David Brandao reporting: "Baby Please," Dave Mason, Columbia; "I Don't Want To Know About It," Ross Ryan, Capitol; "Ladyfriends," Lazarus, Bearsville. . . . WTUL-FM, Tulane U., New Orleans, John Abbott reporting: "Celebration," (LP cut, Photos of Ghosts), Premiata Forneria Marconi, Manticore; "Spectrum," (LP), Billy Cobham, Atlantic; "Concert in Japan," (LP), John Coltrane, Impulse. . . . WLPI-AM, KLPI-FM, Louisiana Polytech, Institute, Ruston, Clyde Stewart reporting: "Big John is My Name," Rare Earth, Rare Earth; "Live at the Rainbow," (LP), Focus, Sire; "Keep Yourself Alive," Queen, Elektra. . . . Tennessee—WRVU-FM, Vanderbilt U., Nashville, Steven Bond reporting: "River of Love," B.W. Stevenson, RCA; "The Amazing Kathy Dalton," (LP), Kathy Dalton, Discreet; "Showdown," Electric Light Orchestra, United Artists. . . . WETS-FM, East Tennessee State U., Johnson City, Jim Blankenbecler & Bob Nickell reporting: "Country Side of Life," Wet Willie, Capricorn; "Chronicles," (LP), Booker T. & Priscilla Jones, A&M; "Very Rare," (LP), T-Bone Walker, Reprise. . . . South Carolina—WFRN-AM, Furman U., Greenville, Jim Hawkinson reporting: "Tubular Bells," (LP), Mike Oldfield, Virgin; "Chris Jagger," (LP), Chris Jagger, Asylum; "Space Ritual," (LP), Hawkwind, United Artists.

DECEMBER 15, 1973, BILLBOARD

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WFUN-AM's Mgr. Plies Promotions to Perk Rating

By SARA LANE

MIAMI — "You know, when people start evaluating radio stations and the success of radio stations, they talk entirely about programming and not promotions," said Jerry Norman, vice president and general manager of WFUN-AM, a Top 40 station in Miami. "In my opinion, promotions play an integral part of radio's success. When FUN first went on the air as a Top 40 station in 1960, it zoomed straight to the top and took the market No. 1 in 90 days. They had some crazy promotions going and ran a lot of fun-type gimmicks on the air. For instance, they were selling the Fontainebleau Hotel and Brooklyn Bridge for X-number of dollars. Disk jockeys were outside painting their own billboards. There was a lot of razzmatazz and dazzle. WFUN-AM was the talk of Miami. And WQAM-AM went out and spent \$135,000 in three months to get No. 1 back."

The battle between WFUN-AM and WQAM-AM raged through the 60's with WQAM-AM emerging as the winner. However, a month ago, Norman was approached by Bob Byer, a young account executive from Promotion Consultants, a leading Miami ad agency, and Norman

felt with some professional help WFUN-AM may again take over the No. 1 spot.

"The agency came up with some excellent promotional ideas and, although we weren't shopping around for an agency, we liked what they had to offer and their interest in our station."

WFUN-AM had begun a "Mystery Address" promotion giving on-the-air clues—eight new ones daily with repeats each hour—tied into the high cost of living—food, gasoline, etc. Listeners were to mail postcards to the address they thought was the "mystery" one.

"The promotion created a tremendous amount of interest. We had phone calls from all kinds of people wanting to know about the contest and we got call after call from people who had received postcards sent to the wrong address. The prize was a year's supply of groceries for a family of four, a Volkswagen sedan and a year's supply of gas."

Norman contended it's almost impossible to figure out the differences in Miami's Top 40 stations... there are four battling for position in the Dade County area—WFUN-AM, WQAM-AM, WMYQ-FM, and WEYI-FM (Y100).

Honolulu FM-er Launched With Pop & 'Q' Emphasized

HONOLULU, Hawaii—KGMQ-FM, billed as "OFM 93," launched its new image and format Dec. 2, according to program director Robert W. Walker. The station, obviously, will feature the Q format and last Sunday's newspaper carried advertising announcing that the station would play "the cream of music from Elton John to Roberta Flack—Chicago to Loggins & Messina... plus complete details on how one single phone call can win you \$25,000!"

Air personalities include Dave Shaw 6-9 a.m. from KIMN-AM,

Denver: Tommy Kramer 9 a.m.-1 p.m. from KCBQ-AM, San Diego; Walker from WMYQ-FM, Miami 1-3 p.m.; Al Perkins from WAVZ-AM, New Haven, 3-7 p.m. and Captain Cook from WAVZ-AM 7-11 p.m., with Danny Fox of KMEN-AM, San Bernardino, Calif., 11 p.m.-5 a.m.

"As is standard operating procedure with any Hefel radio station," Walker said, "we're going in with the best of everything—talent, equipment, money, and music. See you in the winner's circle."



TO HELP LAUNCH Rick Derringer's "All American Boy" album on Steve Paul's new Blue Sky Records label distributed by Epic Records, Epic Records promotion manager Rick Swig took his mother along to KSAN-FM in San Francisco. She, of course, brought along some apple pie, which is just about as American as you can get outside of an energy crisis or an erased Watergate tape. From left: Bud O'Shea, regional promotion manager for Epic Records; Tom O'Hair, program director of the San Francisco progressive station; Swig, who represents Epic in San Francisco; Mrs. Richard Swig, and Bonnie Simmons, music director of KSAN-FM.

DECEMBER 15, 1973, BILLBOARD

150,000-Watt in Mexico To Beam U.S.; Top 40 DJ's Work 'Live' From El Paso

EL PASO—XEROX-AM, a Top 40 station that bills itself as "X-Rock," will be operating with a 150,000-watt Continental Electric transmitter by Jan. 1, according to new program director Jim White. The station is managed by Ray Gardella, previously of WIXZ-AM in Pittsburgh. White came from WGCL-FM, Cleveland. The station is consulted by veteran radio executive Kent Burkhardt who now operates his own programming consulting firm.

Format will focus on 25 singles, White said—all "mass appeal" in nature, but nothing that is "teenybopper." Last week, the station added two records to the playlist. The format, however, is still jelling and when the new transmitter arrives it will really get into high gear with a signal that will literally be heard from New Orleans to San Francisco.

The station itself is automated. Shows are taped 24 hours in front at two studios in El Paso and transported to the transmitter site across the border in Mexico. White said that everything possible is being done in the studios to give the air personalities a feeling of doing a live show. "The jocks will be psyched up to think that they're on live."

The air personality lineup includes White, Christopher Haze from KNUS-FM in Dallas, Bill Stevens from KOIL-AM in Omaha, Randy Hames from KXOL-AM in Fort Worth, and Steve Sever from KERP-AM in El Paso who'll be involved in music research.

"I've heard it said many times by knowledgeable people in the business that most people listening to a station and trying to figure out why it's successful will miss the real points of its success. Obviously, we think everything we do is part of being successful. And we've renewed and redoubled our efforts lately. We followed the mystery address promotion with a millionaire promotion, done tongue-in-cheek, because the million was in lira. It was a spoof on the large amounts of money given away by other radio stations."

The approach WFUN-AM takes
(Continued on page 24)

REVIEW:

Mid-'60's Radio Covered in 4 LP's

LOS ANGELES—Increase Records, distributed by GRT Music Tapes, has just released four albums in its series called "Cruisin' the 50's & 60's: A History of Rock and Roll Radio." The series, created and produced by Ron Jacobs, who now programs KGB-AM-FM, San Diego, features re-created radio programs of leading air personalities. These four albums feature Johnny Holliday as he was on WHK-AM, Cleveland, in 1964; Robert W. Morgan as he was on KHJ-AM, Los Angeles in 1965; Pat O'Day as he was on KJR-AM, Seattle in 1966, and Don Rose as he was on WQXI-AM in Atlanta in 1967. Holliday is now morning air personality at WWDC-AM, Washington; Morgan is morning air personality, KIQQ-FM, Los Angeles; O'Day is general manager of KJR-AM; Rose is now morning air personality at KFRC-AM, San Francisco.

"We worked even harder than usual on Cruisin' 1965—if that's possible—as this album represents 'my' station in the series," said Jacobs. "Morgan and I spent three weeks going over endless KHJ-AM material to assure that Boss Radio's first year would be accurately reproduced. I personally feel that the station didn't get into high gear until 1966. However, this album is the real thing, including our very first promotion, the original Johnny Mann jingles, and Bill Drake's record debut on the ID's which start each side. The Boss sound has been ripped off through the years, but I feel Morgan's performance on this album is as good a chunk of Top 40 radio as you can hear anywhere on the radio in 1973."

INTERVIEW:

Programmers Gaining Stature

EDITOR'S NOTE: This is the fifth installment of an in-depth interview with Don Nelson, general manager of WIRE-AM, country music station in Indianapolis. The interview was conducted by Claude Hall, radio-TV editor of Billboard Magazine.

HALL: You're involved in other radio stations, too, aren't you?

NELSON: Not within our company. The company for which I work owns a total of 10 radio stations. And it's a family-held company. They have given myself and a couple of friends their blessing to go out and buy some radio stations on our own. We were first involved with a radio station in Keokuk, Ia., a place that everyone has heard of but doesn't know where it is. It's a great little market on the Mississippi River in the southeast corner of the state. Then, two years ago we bought KKJO-AM in St. Joseph, Mo., which is a 5,000-watt contemporary radio station. And we're actively looking for our third property now.

HALL: What format radio stations were you involved in before you went to WIRE-AM?

NELSON: Well, when I was on

the air I was a rock jock... back in the rip-roaring years of 1954-55-56 era. At WQUA-AM in Moline, Ill. I left the air in 1959 to go into sales because, at that time, that was the only way you could get to be a manager. I went to sales manager and then manager—all at WQUA-AM. This is the only company I've ever worked for—Mid America Media... since I was 18 years old.

HALL: And the president is?

NELSON: Burrell Small. Kankakee, Ill. They have allowed me... well, I came in there working the greatest shift in radio—2 to 4 p.m.—for 75 dollars a week. And 6:30-8 p.m. at night and 10:30-to-1 a.m. in the morning. In those days, split shifts were great. I think that brings up an interesting point though; at the time I was doing it, the late 50's, the only hope I had of becoming a manager was not only to get into sales, but be a darned good one. And today, that type of attitude by owners just doesn't exist anymore. We're willing to look at anybody to manage our radio stations. I have a pet saying that anybody can sell at a No. 1 radio station. So, we're becoming more and more involved with programming people. And I would have

no qualms at all if I were to leave WIRE-AM tomorrow to recommend to our people that Bill Robinson, my program director, would make an excellent manager. Because he's a great radio person. You're seeing more and more guys coming straight out of the talent side into management. Because that's where it is today.

HALL: But isn't it also true that programming has become a science today... an art form?

NELSON: Yes. In the days when I was on the air, we were firing from the hip. And you can't get away with that sort of thing anymore. But, traditionally, sales and programming were conflicting areas. The sales manager didn't get along with the program director and vice versa. The sales manager was always trying to sell a remote from a local fish market and the program director was always trying to maintain quality on his radio station. This sort of thing just doesn't exist at most successful radio stations today. Because, without good programming, you can't have good sales. Also, you should be aware that without good sales, you can't have great programming. At

(Continued on page 24)

Programmers Gaining Stature

• Continued from page 23

WIRE-AM, we've done it in steps. First, built the programming and then built the sales. As the sales dollars started to come in, we put more dollars into programming. And, as we put more dollars into program-

ming, we made more dollars from sales. And it's really a back-and-forth situation.

HALL: What intrigues me—and I guess this was three or four years ago—that even though you were No. 1 in the market, you cut back on your commercial load.

NELSON: We are still at 14 minutes of commercial time an hour and our competitors are still at 18 minutes. I had hoped they would cut back. Because I'd like to run WIRE-AM with a commercial load of one minute per hour... at a \$600 rate. That's facetious, of course, but, not only do we have a limit on the minutes of commercials, but on the number of commercials. For example, we only sell three 10-second spots per hour. Period. And I think it's 12 30-second spots... and... I'm getting lost here. But if we sell out of 10-second spots, the client has to go to 30-second spots. And if we're out of 30-second spots, they have to go to 60-second spots. And vice versa. You see, it's the clutter factor that we worry about.

HALL: Are you clustering the commercials?

NELSON: No, we are not. Everyone else was doing it at one time and we said: What the heck; let's cluster. But with our format, it just rubs me the wrong way. When you've got the kind of talent we've got on our radio station, they can weave the commercials so that they cease being commercials. They become entertainment factors as an integral part of the program. About 80 percent are produced, many of them by our air talent. One of the things that makes an air talent great is being able to take a good commercial load and handle it so well his listeners never know it.

EDITOR'S NOTE: Continued in a future issue.

PERSONALITY DJ'S
(A Letter to the Weenie from Gary Owens)

Dear Weenie: The way I use your Electric Weenie is kaleidoscopic.

Your service aids and abets the already creative Jock and it helps teach the beginner... and that's a great combination. One word of caution... If Randolph Scott finds out you're stealing his gags without giving credit, he'll beat the bleep out of you. Alors, Gary Owens.

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Every phase of radio production is covered by the Nashville Tower—

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Promotions to Perk Rating

• Continued from page 23

in gearing promotions is to present them creatively and to build them up over a long haul rather than try to get in and double the station's position overnight.

Norman joined WFUN-AM, the Robert Rounsaville-owned station, in 1967. Rounsaville owns six other radio stations in different markets—four in Florida.

Varied Background

He was transferred from Miami to WDAE-AM-FM, Tampa/St. Petersburg, as sales manager and then went to the company's Orlando station, WVJW-AM, in 1972 as general manager, "to get the FM on the air."

Originally from North Carolina, Norman went to Atlanta's WIIC-AM and worked at "everything, including the duties of chief engineer. Before that, I had been in programming and was still somewhat in programming as an announcer.

"Picture this," he said, "here I was a young guy from a small market in North Carolina going to the big city of Atlanta to be an announcer. And when I get there, they needed an engineer worse than an announcer. Fortunately I had a first class engineer's license."

The Atlanta company was supposed to be a growing group of radio stations. However, Norman soon found out instead of growing, they were diminishing. After the company's final disintegration, one of the owners wound up in Daytona Beach and, after much urging, Norman was persuaded to follow him there.

"Then I got the bug to own a radio station. I formed a corporation, sold stock and bought a station."

Two years later he sold it for twice the money he had paid for it and wanted to buy another station, but found prices prohibitive.

"Then, as now, prices were sky high and unless you were willing to give up more than half, which I wasn't, or unless you had enough capital laying around knowing you were going to lose money the first year or so, it's impossible to buy a radio station. I finally came to the conclusion I'd like to work for a major company, so came to Miami, walked into WFUN-AM and asked for a job."

WFUN-AM has been a Top 40 station since it began. On the air 24 hours a day with 5,000 watts day and night, FUN stretches from Palm Beach in the north to south Dade. Music predominates and news is given each half-hour. There is one half-hour talk show on Sunday from 9:30 to 10 p.m. hosted by Sandy Payton with guests from the entertainment industry.

Slow-Breaking Market

Miami radio stations have been accused of being behind in playing new releases and while Norman may agree to some extent, he justifies this tardiness:

"Generally, the way I see it and Tom Kensington (program and music director) concurs, is that those stations going out on a limb to play brand new records are those having a lock on their own market. There are some markets which only have one contemporary station. That's not the case here. If we knew absolutely that a record was going to be a hit, we'd break it the first day it's out. However, a lot of them sit around for a long time before anyone gets on them. If we see good stations throughout the country breaking with one, that's an important factor and we'll probably get it on. But, it's very rare for us to put on something brand new when no one else is playing it because we feel it's going to be a hit."

Soul and country music records take longer to break "because we want to be sure it's really right and in keeping with our format," Norman explained.

Breaking out new records is based on comparison of music sheets with other stations in town. Norman claims that FUN generally breaks out first in this area. However, he said that Kensington must see evidence from across the country, from various charts, services and playlists that something is happening before the record is added to the current playlist.

Approximately four oldies an hour are scheduled. "Here again, it's difficult to make hard and fast rules," Norman continued. "Since we're shooting for a younger market, 12 to 24, we play much more recent oldies than a WIOD-AM. We'd rarely play a Frank Sinatra tune unless it's a current hit."

"Of course, when you're talking about the Beatles you're getting into a completely different area because the Beatles were so big and appealed to so many. They still do, according to research we conduct. We recently had a countdown one weekend and asked our audience which oldie they wanted to hear most. 'Hey, Jude' was the winner which was somewhat surprising since it is an older Beatle tune and our audience was comprised of a lot of really young teens who weren't around when 'Hey, Jude' was No. 1."

Sees No Trend

Norman doesn't feel there is any particular trend in music today as compared with the 1960's when there a very definite change in music.

"I don't see any kind of thing that would be a major music trend at this point," he said.

In addition to the hundreds of oldies available for air play, WFUN-AM uses 30 current releases on its playlist—top hits of the day and up-and-coming records. There may be no new records added one week and up to four added the next week.

"It all depends on what's coming on strong and what is weakening on our current playlist," Norman explained.

Seven disk jockeys comprise WFUN-AM's staff: Bwana Johnny 6 to 10 a.m.; Tom Kensington 10 a.m. to noon; Jack Daniels noon to 3 p.m.; Don Wright 3 to 6 p.m.; Terry Allen 6 to 10 p.m.; Dan Dayton 10 p.m. to 2 a.m.; and Robert Hall 2 a.m. to 6 a.m.

"We try to put a certain personality into a given time slot to appeal to a particular audience. We certainly don't program our daytime hours toward the housewife, although the hours from 6 a.m. to 3 p.m. are much broader and there are some songs we play during this time which we wouldn't play as heavily as during the night hours. Not many, maybe out of the total play one or two. You know, the real hard, raunchy rock."

However, evening hours are geared to the younger audience and this type programming is more specific than for any other part of the day. Norman feels that air personalities from 3 p.m. to midnight have more control over the radio than in a family situation during morning drive.

S. Ill. Station to Country

PARIS, Ill. — WACF-FM, a 50,000-watt station here managed by Adlai C. Ferguson, Jr., has switched to an automated country music format featuring Bill Robinson and Bob Jackson as air personalities.

Vox Jox
By CLAUDE HALL
Radio-TV Editor

There's a free radio show for any radio station that needs a good Sunday morning program. It's "The Scott Ross Show" and it's hosted by Scott Ross and available by writing or phoning him at Freeville, N.Y. 13068. This show is a soft-sell religious program. You certainly can't lose any ground with either the Federal Communications Commission on your license renewals or with the audience by airing this program. It has won a Billboard Radio Programming Forum Award three years in a row. It's so good that you ought to pay for it—and I wish stations that could afford it would donate something to Ross and his people. The show is aired on about 140 stations now in markets big and small and even overseas. Call right now and talk to Ross or one of his people. I think you can reach him through 607-272-8080; if not, the Freeville operator will have his number. In any case, this is an amazingly good show, something a radio station can program with pride, and it would do your heart good to program it.

★ ★ ★

Neil Bogart, you owe me a beer. ... Paul Kirby is the new program director of WCFL-AM, Chicago; he'll continue his present duties as production manager.

... Tim Rowe is the new program director of WGBG-AM, country music station located in Greensboro, N.C.

He was music director. He replaced Tom Miller, who has resigned. New music director is Martin Rudisill. Rest of air personalities there include Jim Bryan and Ed Martin.



KIRBY

(Continued on page 30)

Billboard FM Action Picks

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

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

ALBUQUERQUE: KRST-FM, Jay Burns
ATLANTA: WRAS-FM, Drew Murray
BABYLON, N.Y.: WBAB-FM, Kathy Cunningham
BALTIMORE: WKTK-FM, Joe Buccheri
CINCINNATI: WEBN-FM, Mary Decioccio

DALLAS: KAFM-FM, Loretta Angelina
DENVER: KCFR-FM, Jeff Polleck
KENT: WKNT-FM, Harry Suttmitter
LONG BEACH: KNAC-FM, Ron McCoy
NEW HAVEN: WPLR-FM, Gordon Weingarth
NORFOLK: WOWI-FM, Larry Dinger

ORLANDO: WORJ-FM, Mike Lyons
PROVIDENCE: WBRU-FM, Marc Kirkeby
ROCHESTER: WCME-FM, Bernie Kimball
SACRAMENTO: KZAP-FM, Robert Williams
SAN DIEGO: KGB-FM, & AM, Art Schroeder
ST. LOUIS: KSHE-FM, Shelley Grafman

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

DAVE ALEXANDER, "Dirt On The Ground," Arhoolie: KCFR-FM
GREGG ALLMAN, "Laid Back," Capricorn: KRST-FM, WEBN-FM
AMAZING BLONDEL, "Blondel," Island: KAFM-FM
ATOMIC ROOSTER, "IV," Elektra: WKNT-FM, WVVS-FM, WRAS-FM, WOWI-FM
BADFINGER, "Ass," Apple: CHUM-FM
MARTY BALIN, "Bodacious D.F.," RCA: WOWI-FM
THE BEACH BOYS, "In Concert," Brother/Reprise: WBAB-FM, WRAS-FM, KRST-FM, WOWI-FM
GEORGE BENSON, "Body Talk," CTI: WGLF-FM
DAVE BRUBECK, "Two Generations Of Brubeck," Atlantic: WVVS-FM, KZAP-FM, WKTK-FM, WORJ-FM
BUCKINGHAM NICKS, Polydor: WEBN-FM
BUCKWHEAT, "Hot Tracks," London: KSHE-FM
DAVID BUSKIN, "He Used To Treat Her," Epic: KGB-FM & AM, WOWI-FM
CLARENCE CARTER, "Sixty Minutes With . . ." Fame: WOUR-FM
HARRY CHAPIN, "Short Stories," Elektra: WVVS-FM, WRAS-FM, KSHE-FM, WOWI-FM, WBAB-FM
CLIMAX BLUES BAND, "FM Live," Sire: KGB-FM & AM, KCFR-FM
JOHN COLTRANE, "Concert In Japan," Impulse: WGLF-FM
ALICE COOPER, "Muscle Of Love," Warner Bros.: WBAB-FM, KRST-FM
JIM CROCE, "I Got A Name," Dunhill: CHUM-FM, WORJ-FM
PATTY DAHLSTROM, "The Way I Am," 20th Century: WOWI-FM
DALTON & DUBARRI, Columbia: WPLR-FM
RICK DERRINGER, "All American Boy," Blue Sky: KGB-FM & FM
THE DILLARDS, "Tribute To The American Duck," Poppy: WBAB-FM, WSLF-FM
BOB DYLAN, "Dylan," Columbia: CHUM-FM, KAFM-FM, WPLR-FM
JONATHAN EDWARDS, "Have A Good Time For Me," Atco: WPLR-FM, WCMF-FM, WVVS-FM
ELECTRIC LIGHT ORCHESTRA, "On The Third Day," United Artists: CHUM-FM
ELIJAH, "Elijah Fanfares," MCA: WGLF-FM
EMERSON, LAKE, & PALMER, "Brain Salad Surgery," Manticore: KAFM-FM, WEBN-FM, KRST-FM, KNAC-FM, CHUM-FM
DAVID ESSEX, "Rock On," Columbia: WBAB-FM, KZAP-FM
GARY FARR, "Addressed To The Censors Of Love," Atlantic: WPLR-FM, WCMF-FM
BRIAN FERRY, "These Foolish Things," Island (Import): WKNT-FM, WOUR-FM, WKTK-FM

GENESIS, "Selling England By The Pound," Charisma: KAFM-FM, KSHE-FM
GRIN, "Gone Crazy," A&M: WKTK-FM
HENRY GROSS, A&M: WPLR-FM, WOUR-FM, KNAC-FM, WVVS-FM, WRAS-FM
DARYL HALL & JOHN OATES, "Abandoned Luncheonette," Atlantic: CHUM-FM
HOT DOGS, "Say What You Mean," Ardent: WRAS-FM
HOWLIN' WOLF, "Back Door Wolf," Chess: WOUR-FM
HURDY GURDY, Columbia (Import): KNAC-FM
J.B. HUTTO & THE HAWKS, "Slidewinder," Delmark: WOWI-FM, WOUR-FM
KEITH JARRETT, "Solo Concerts," ECM: KCFR-FM
THE JAZZ CRUSADERS, "Tough Talk," Blue Note: WOUR-FM
BILLY JOEL, "Piano Man," Columbia: KNAC-FM, WEBN-FM
JO JO GUNNE, "Jumpin' The Gunne," Asylum: WRAS-FM, WVVS-FM, WPLR-FM, WOUR-FM, WORJ-FM
KINKS, "Preservation Act I," RCA: WKNT-FM, WBAB-FM, WORJ-FM, CHUM-FM, WBRU-FM, KAFM-FM
MOE KOFFMAN, "Master Session," GRT (Canadian): CHUM-FM
IAN LLOYD & STORIES, "Travelling Underground," Kama Sutra: WPLR-FM, WVVS-FM, WBAB-FM, WORJ-FM
PAUL McCARTNEY & WINGS, "Band On The Run," Apple: CHUM-FM, WBRU-FM, KZAP-FM, KNAC-FM, WOWI-FM, KSHE-FM, WEBN-FM, WRAS-FM, WKNT-FM, WBAB-FM, WORJ-FM
FRED McDOWELL, "Keep Your Lamp Trimmed And Burning," Arhoolie: KCFR-FM
MAHAVISHNU ORCHESTRA LIVE, "Between Nothingness And Eternity," Columbia: WPLR-FM
MAN, "Back Into The Future," United Artists (Import): WKNT-FM
MEDICINE HEAD, "One And One Is One," Polydor: KNAC-FM
YEHUDI MENUHIN & STEPHANE GRAPPELLI, "Jalousie," Angel: KZAP-FM
THE M.G.'S, Stax: KZAP-FM
BETTE MIDLER, Atlantic: WGLF-FM, WBRU-FM, KAFM-FM, WEBN-FM
MONTROSE, Warner Bros.: WKNT-FM
MARIA MULDAUR, Reprise: WEBN-FM
NUCLEUS, "Labyrinth," Vertigo (Import): KCFR-FM
THE OZARK MOUNTAIN DAREDEVILS, A&M: KGB-FM & AM, WORJ-FM
PAINTER, Elektra: KNAC-FM
PDQ BACH, "The Intimate. . .," Vanguard: WVVS-FM

SHAWN PHILLIPS, "Bright White," A&M: WVVS-FM, WRAS-FM, WORJ-FM, WPLR-FM, KNAC-FM, KAFM-FM, KSHE-FM, KGB-FM & AM
SUSAN PILLSBURY, Sweet Fortune: KCFR-FM, WGLF-FM
PINK FLOYD, "A Nice Pair," Harvest: WPLR-FM, KNAC-FM, WCME-FM, WKNT-FM
JOHN PRINE, "Sweet Revenge," Atlantic: KGB-FM & AM
QUEEN, Elektra: WKTK-FM
R.E.O. SPEEDWAGON, "Ridin' The Storm Out," Epic: KNAC-FM, WRAS-FM, WKTK-FM, KSHE-FM
RICK ROBERTS, "She Is A Song," A&M: WOWI-FM, WBAB-FM
SANTANA, "Welcome," Columbia: KCFR-FM
MIKE SEEGER, "The Second Annual Farewell Reunion," Mercury: WCMF-FM
THE SELDOM SCENE, "Act 3," Rebel: KCFR-FM
SHA NA NA, "From The Streets Of New York," Kama Sutra: WGLF-FM
SIEGEL SCHWALL BAND, "953 West," Wooden Nickel: WOMI-FM
MIKE SILVER, "Troubadour," Rocket: WBAB-FM
BRUCE SPRINGSTEEN, "The Wild, The Innocent, & The E Street Shuffle," Columbia: KGB-FM & AM, WORJ-FM, KZAP-FM
MICHAEL STANLEY, "Friends & Legends," MCA: KGB-FM & AM, KRST-FM, WKTK-FM, KAFM-FM, KZAP-FM
STEALER'S WHEEL, "Fergusie Park," A&M: WRAS-FM, KAFM-FM, WORJ-FM, WOUR-FM
STRAY DOG, Manticore: WCMF-FM
CHIP TAYLOR, "Last Chance," Warner Bros.: KCFR-FM
TIDBITS, "Greetings From Jamaica," Family: WVVS-FM
IKE & TINA TURNER, "Nutbush City Limits," United Artists: KAFM-FM, KRST-FM, WGLF-FM
VARIOUS ARTISTS, "The Blues, A Real Summit Meeting," Buddah: WBRU-FM, KRST-FM
DAVID T. WALKER, "Press On," Ode: WKTK-FM, WOUR-FM
JERRY JEFF WALKER, "Viva Terlingua," MCA: KRST-FM
TIM WEISSBERG, "Dream Speakers," A&M: KGB-FM & AM
WHITE CHOCOLATE, RCA: WOUR-FM
WISHBONE ASH, "Live Dates," MCA: KGB-FM & AM, KRST-FM, WBRU-FM
CHARLES WRIGHT, "Doing What Comes Naturally," Dunhill: KZAP-FM

- 101-PLEASE DADDY, John Denver, RCA APBO 0182
- 102-WHAT CAN I TELL HER, Timmy Thomas, Glades 1717
- 103-SALLY FROM SYRACUSE, Stu Nunnery, Evolution 1084
- 104-I'M THROUGH TRYING TO PROVE MY LOVE TO YOU, Bobby Womack, United Artists 255W
- 105-IF YOU DON'T GET IT THE FIRST TIME, BACK UP AND TRY IT AGAIN, Fred Wesley and the J.B.'s, People 627 (Polydor)
- 106-I'M THE MIDNIGHT SPECIAL, Clarence Carter, Fame 330 (United Artists)
- 107-BOTH ENDS AGAINST THE MIDDLE, Jackie Moore, Atlantic 45-2989

Bubbling Under The HOT 100

- 108-COSMIC SLOP, Funkadelics, Westbound 218 (Chess/Janus)
- 109-YOU OUGHT TO BE HERE, Annette Snell, Dial D1023 (Phonogram)
- 110-I JUST CAN'T STOP LOVING YOU, Cornelius Brothers & Sister Rose, United Artists 313W
- 111-GOOD OLD SONG, Dobie Gray, MCA 40153

- 112-MANGO MEAT, Mandrill, Polydor 14200
- 113-BEST YEARS OF MY LIFE, General Crook, Wand 11260 (Scepter)
- 114-SOFT SOUL BOOGIE WOOGIE, Wilson Pickett, RCA 0174
- 115-I MISS YOU, The Dells, Cadet 5700
- 116-INSPIRATION, Paul Williams, A&M 1479
- 117-LOVE FOR YOU, Sonora, Dunhill 4365
- 118-ERES TU (TOUCH THE WIND), Mocedades, Tara 100 (Famous)
- 119-REASON TO FEEL, Scuffy Shew, Metromedia 0043
- 120-TRYING TO HOLD ON TO MY WOMAN, Lamont Dozier, ABC 11407

- 201-10 C.C., U.K. 53105 (London)
- 202-SONNY AND CHER, Live In Las Vegas, Vol. 2, MCA 2-8004
- 203-IAN THOMAS, Janus JLS 3058 (Chess/Janus)
- 204-CREATIVE SOURCE, Sussex SXBS 8027
- 205-GATO BARBIERI, Chapter One: Latin America, Impulse AS 9248 (ABC)
- 206-MAIN INGREDIENT, Greatest Hits, RCA APL1-0314

Bubbling Under The Top LP's

- 207-BROWNSVILLE STATION, Yeah, Big Tree 2102 (Bell)
- 208-LIZA MINNELLI, Foursider, A&M SP 3524

- 209-THE WAILERS, Burnin', Island SW 9338 (Capitol)
- 210-FIRST CHOICE, Armed & Extremely Dangerous, Philly Groove 1400 (Bell)
- 211-OSIBISA, Happy Children, Warner Brothers BS 2732
- 212-GUESS WHO, Best of Vol. 2, RCA APL 1-0269
- 213-DELBERT AND GLEN, Subject to Change, Clean CN 602 (Atlantic)
- 214-IKE AND TINA TURNER, Nutbush City Limits, United Artists UA LA180-F

BEST BETS FOR CHRISTMAS

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

CHRISTMAS LP's

- Pos. Title—Artist, Label & Number
1. MOTOWN CHRISTMAS ALBUM—Motown MS 795
 2. ELVIS PRESLEY SINGS THE WONDERFUL WORLD OF CHRISTMAS—RCA LSP 4579
 3. MERRY CHRISTMAS—Johnny Mathis, Columbia CS 8021
 4. CHRISTMAS ALBUM—Jackson Five, Motown MS 713
 5. CHRISTMAS PRESENT—Merle Haggard, Capitol ST-11230
 6. CHRISTMAS SONG—Nat King Cole, Capitol SW 19672
 7. A CHRISTMAS ALBUM—Barbra Streisand, Columbia CS 9557
 8. PHIL SPECTOR CHRISTMAS ALBUM—Apple SW-3400 (Capitol)
 9. THE ANDY WILLIAMS CHRISTMAS ALBUM—Columbia CS 8887
 10. MERRY CHRISTMAS—Bing Crosby, Decca 78128 (MCA)
 11. THE TWENTY-FIFTH DAY OF DECEMBER—Staple Singers, Fantasy F-9442
 12. LITTLE DRUMMER BOY—Kapp KS-3450 (MCA)
 13. CHRISTMAS GREETINGS FROM NASHVILLE—Various Artists, RCA APL1-0262

14. MERRY CHRISTMAS FROM JOSE FELICIANO—RCA LSP 4421
15. CHRISTMAS ALBUM—Mahalia Jackson, Columbia G-30763

CHRISTMAS SINGLES

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

Country Music

Radio Contest Seeks New Songs for McClinton LP

NASHVILLE — A promotion which may result in an entire album written by unknown songwriters is underway involving O.B. McClinton of Enterprise, the country division of Stax.

The promotional contest, called "The luckiest unlucky songwriter in the country," was the brainchild of Jim Kristofferson of KDJW-AM, in Amarillo. Jim Clemmons of WPLO-AM in Atlanta added some improvisations of his own.

Some 15 to 20 stations are now involved in the contest, which works this way: amateur or professional songwriters in the station listening area submit unpublished songs to that station, and the program directors and music directors then select

LeGardes Sign For Hilton Gigs

LAS VEGAS—The LeGarde Twins, Tom and Ted, have signed a three-year exclusive contract with the Hilton Hotel here, and will play the hotel from Dec. 5 through Jan. 8.

The native Australians then will move to the Flamingo, which is part of the Hilton chain.

The contract was signed with Henri Lewis, vice president of Hilton, and Terry Bock, manager of the act.

Just prior to opening here, the LeGardes did 27 consecutive days at the International Valley Country Club, Brownsville, Texas.

the best of these. The winners are submitted to McClinton and Enterprise, and he hopes to do an entire album of the songs. In the event he fails to get 10 or 11 songs strong enough for LP cuts, he will take the best of what he gets and include it in his next album.

McClinton feels this is a great opportunity to give exposure to unknown artists in the hinterlands, and to garner promotional value of his own from the contest exposure.

Bill Anderson Logs Long Trip

NASHVILLE—MCA artist Bill Anderson has concluded what may be one of the longest one-nighter trips in history.

Anderson and his entire show flew to Rotterdam, Holland, from here to tape a 45-minute television special for TROS, to be aired throughout the Netherlands at the end of this month. The singer also took time for interviews for Radio Veronica, the Dutch outlet.

On his return, Anderson stopped at London for some interviews, then on to Los Angeles for a meeting with MCA and Universal television executives to map future appearances.

Anderson was accompanied on his one-night tour by Mary Lou Turner, Jimmy Gateley and the Po' Boys, all part of his self-contained show.

Addition of New Board Member Assists in Cinnamon Expansion

By BILL WILLIAMS

NASHVILLE—The Cinnamon label will undertake an expansion program, promotionally, and has moved to its own independent distribution. It also will purchase or build its own studio.

Johnny Morris, president of the firm, said that Charles Terrell of Sikeston, Mo., is now a member of the board, and that his addition will allow the expansion. Other board members are Bob Risby, vice president, and Lloyd C. Risby, a partner.

The move to independent distribution is a breakaway from Nationwide Sound, but Cinnamon, and its subsidiary, Toast, will use virtually the same 33 distributors who were utilized by Nationwide.

The company also has finalized a

deal with London Records for distribution in Canada, and with Mervyn Conn, the English promoter, for overseas distribution.

Barbara Starling will handle all domestic sales.

Expansion includes a major promotional push for existing artists, and further development of new talent.

It also was revealed that, because

of a large number of publishing firms, production companies and the like, a holding company will be formed in the near future.

Morris said a decision will be made shortly whether to build a studio or to purchase an existing one. All of its work is being done by independent producers, but with the roster growing, additional studio time is essential.

C. Hall, RadiOzark and Long Estate Gifts Enrich Hall of Fame's Memorabilia

NASHVILLE—A contribution of more than 4,400 records from the estate of the late Hubert Long has swelled the archival holdings of the Country Music Hall of Fame here to some 46,000 disks.

This represented a substantial part of recent contributions. Long, a talent agency and manager, served as a long time board member of the Country Music Association and was its president for a year.

Some 500 pictures also were given to the Country Music Foundation Library and Media Center, which is located at the Hall of Fame.

Another major contribution came from RadiOzark Enterprises of

Springfield, Mo., which gave its transcribed radio series of the 1940's and 1950's. These 15-minute shows featured such artists as Red Foley, Smiley Burnette, Ernie Ford, Bill Ring, the Jordanaires, the Carter Sisters and Mother Maybelle with Chet Atkins, and Shorty Thompson. Printed materials also were donated.

Connie Hall, former artist with Mercury and Decca, gave her private collection of some 14,000 records, many of them rare cuts by well-known artists on lesser-known labels: Elvis Presley on Sun, Bill Anderson on TNT, and Loretta Lynn on Zero, to name a few.

Bill Ivey is the Hall of Fame director.

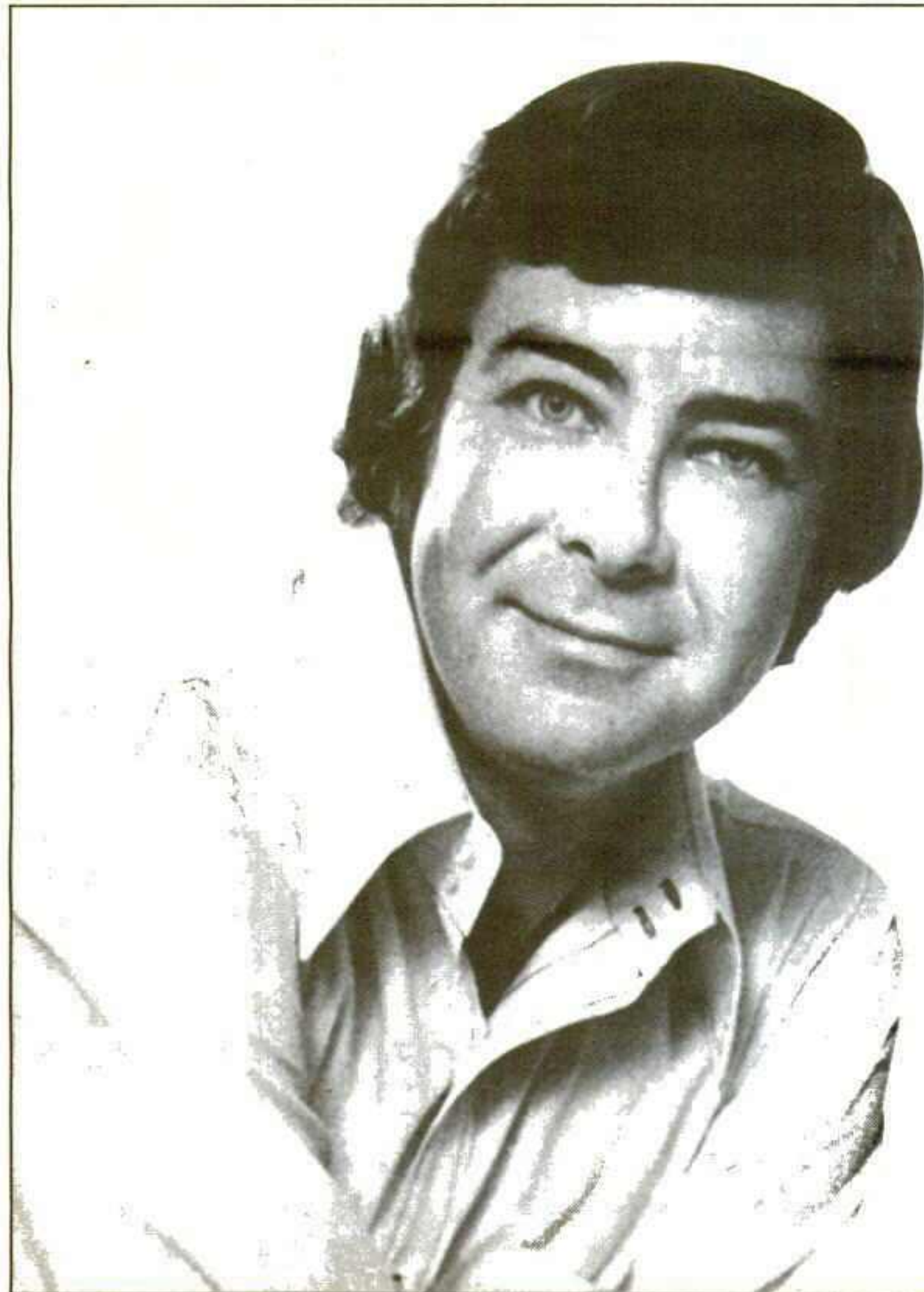
Tree Zeroes in On Jeannie Disks

NASHVILLE—Tree publishing has come on strong with the "Jeannies."

It now has songs recorded by Jeannie Shephard, Jeannie C. Riley, and Jeannie Seeley.

"We're working now on Jeanne Pruett," said Early Williams of Tree.

The company also has scored with the Cash's. Both Johnny and Tommy have records by the publishing firm.



Nat Stuckey's "Got Leaving On Her Mind"

APBO0115

It just keeps coming
up the charts.

Billboard  14
Record World  18
Cash Box  20

Exclusive Bookings
 United Talent, Inc.

Jack
Music

RCA Records and Tapes

Billboard

Hot Country Singles

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This Week			Last Week			Weeks on Chart			★ STAR Performer—Singles registering greatest proportionate upward progress this week.			This Week			Last Week			Weeks on Chart			TITLE, ARTIST Writer, Label & Number (Dist. Label) (Publisher, Licensee)																																																																																																																																																																																																																																																																																																																																																															
1	2	10	★	5	8	3	4	11	4	1	13	5	3	14	★	12	8	7	8	14	8	9	11	★	11	10	★	10	15	9	11	13	17	12	6	12	13	14	10	★	18	9	15	7	12	★	19	9	★	23	6	★	21	7	★	28	5	★	20	22	9	★	21	17	11	★	31	6	★	23	10	14	★	32	7	★	25	29	7	★	34	6	★	27	30	11	★	37	7	★	39	7	★	30	33	10	★	31	36	5	★	40	6	★	33	16	15	★	34	20	13	★	35	24	16	★	36	26	12	★	37	25	17	★	38	51	4	★	39	50	5	★	40	27	14	★	42	35	15	★	43	49	9	★	44	53	9	★	45	52	5	★	46	58	3	★	47	43	13	★	48	48	9	★	49	46	12	★	50	62	5	★	51	66	4	★	52	65	4	★	53	60	7	★	54	67	3	★	55	64	4	★	56	71	4	★	57	38	11	★	58	55	11	★	59	57	11	★	60	—	1	★	61	88	2	★	62	69	8	★	63	—	1	★	64	73	3	★	65	72	11	★	66	76	3	★	67	63	11	★	68	79	6	★	69	78	4	★	70	75	5	★	71	—	1	★	72	80	3	★	73	86	2	★	74	—	1	★	75	—	1	★	76	81	4	★	77	90	2	★	78	—	1	★	79	89	3	★	80	84	5	★	81	82	8	★	82	96	2	★	83	92	3	★	84	91	3	★	85	95	2	★	86	83	12	★	87	94	2	★	88	85	8	★	89	93	2	★	90	97	2	★	91	87	5	★	92	98	2	★	93	—	1	★	94	99	2	★	95	—	1	★	96	—	1	★	97	—	1	★	98	—	1	★	99	—	1	★	100	—	1	★
AMAZING LOVE—Charley Pride (John Schweers) RCA 0073 (Pi-Gem, BMI)			IF WE MAKE IT THROUGH DECEMBER—Merle Haggard (Merle Haggard) Capitol 3746 (Shade Tree, BMI)			IF YOU CAN'T FEEL IT (It Ain't There)—Freddie Hart (Freddie Hart), Capitol 3730 (Blue Book, BMI)			THE MOST BEAUTIFUL GIRL—Charlie Rich (Normo Wilson, Billy Sherrill, Rory Bourke), Epic 5-11040 (Columbia) (Gallico/Algee, BMI)			SING ABOUT LOVE—Lynn Anderson (Glenn Sutton), Columbia 4-45918 (Flagship, BMI)			SOMEWHERE BETWEEN LOVE & TOMORROW—Roy Clark (B. Reneau, T. Lazarus), Dot 17480 (Chess- Charlie Boy, ASCAP)			I'LL NEVER BREAK THESE CHAINS—Tommy Overstreet (S. Barrett, C. Black, R. Moreno), Dot 17474 (Famous) (Ricci Moreno, SESAC)			YOU ASK ME TO—Waylon Jennings (Waylon Jennings, Billy Joe Shaver), RCA 0086 (Baron, BMI)			LOVE ME/CRAWLIN' ON MY KNEES—Marty Robbins (Jeanne Pruett) MCA 40134 (Moss Rose, BMI)			THE LAST LOVE SONG—Hank Williams, Jr. (Hank Williams, Jr.), MGM 14656 (Hank Williams, Jr., BMI)			LET ME BE THERE—Olivia Newton-John (John Rostill), MCA 40101 (Gallico, BMI)			SOMETIMES A MEMORY AIN'T ENOUGH—Jerry Lee Lewis (Stan Kesler), Mercury 4-45917 (Phonogram) (Jerry Lee Lewis/Meltime, BMI)			ALL IN THE NAME OF LOVE—Harvel Felts (Jerry Foster & Bill Rice) Cinnamon C 771 (Jack & Bill, ASCAP)			GOT LEAVING ON HER MIND—Nat Stuckey (Jack Clement), RCA 0115 (Jack, BMI)			LITTLE GIRL GONE—Donna Fargo (Donna Fargo), Dot 17476 (Famous) (Prima Donna, BMI)			STILL LOVING YOU—Bob Luman (Glenn Sutton, Troy Shondell), Epic 5-11039 (Columbia) (Acuff-Rose, ASCAP)			I LOVE—Tom T. Hall (Tom T. Hall), Mercury 73436 (Phonogram) (Hallnote, BMI)			SONG & DANCE MAN—Johnny Paycheck (J. Foster, B. Rice), Epic 5-11046 (Columbia) (Jack & Bill, ASCAP)			HEY LORETTA—Loretta Lynn (Shel Silverstein), MCA 40150 (Evil Eye, BMI)			WHEREFORE & WHY—Glen Campbell (Gordon Lightfoot), Capitol 3735 (Warner Bros., ASCAP)			LILA—Doyle Holly (Bob Milsap), Barnaby 5027 (MGM) (Dobbins, BMI)			LOVIN' ON BORROWED TIME—Mel Street (Street, Rabbit, Heard), Metromedia Country 0143 (RCA) (Levisa/Briarpatch, BMI)			COUNTRY SUNSHINE—Dottie West (B. Davis, Dottie West), RCA 0072 (Shade, ASCAP/ Tree, BMI)			JOLENE—Dolly Parton (Dolly Parton), RCA 0145 (Owepac, BMI)			LADY OF THE NIGHT—David Houston (E. Montgomery, C. Richey), Epic 5-11048 (Columbia) (Algee/Altam, BMI)			AIN'T LOVE A GOOD THING—Connie Smith (D. Frazier), Columbia 4-45954 (Blue Crest, BMI)			TOO MANY MEMORIES—Bobby Lewis (R. Bourkes, G. Barnhill), Ace of Hearts 0472 (Brougham Hall, BMI/Window/Tomake, ASCAP)			ROSIE CRIES A LOT—Fertin Husky (J. Foster, B. Rice), ABC 11395 (Jack & Bill, ASCAP)			THAT GIRL WHO WAITS ON TABLES—Ronnie Milsap (Bobby P. Barker), RCA 0097 (Chess, ASCAP)			SOME OLD CALIFORNIA MEMORY—Henson Cargill (Doodle Owens & Warren Rabb) Atlantic 4007 (Hill & Range, BMI)			ATTA WAY TO GO—Don Williams (Don Williams), JMI 32 (Jack, BMI)			BAPTISM OF JESSE—Johnny Russell (Dallas Frasier, Sanger Shaler), RCA 0165 (Blue Crest, BMI)			PAPER ROSES—Marie Osmond (J. Torre, F. Spielman), MGM 14609 (Lewis, ASCAP)			THE WHOLE WORLD'S MAKING LOVE—Bobby G. Rice (Rice, Rice, Fields), Metromedia Country 0075 (RCA) (Americus/Uncle Ben's, ASCAP)			WE'RE GONNA HOLD ON—George Jones & Tammy Wynette (George Jones, E. Montgomery), Epic 5-11031 (Columbia) (Altam/Hi, Morning, BMI)			STAY ALL NIGHT—Willie Nelson (Bob Wills/T. Duncan), Atlantic 45-2979 (Peer Int'l, BMI)			SAWMILL—Mel Tillis (Mel Tillis, Horace Whitley), MGM 14585 (Cedarwood, BMI)			ONCE YOU'VE HAD THE BEST—George Jones (Johnny Paycheck), Epic 5-11053 (Columbia) (Copper Band, BMI)			BIFF, THE PURPLE BEAR—Dick Feller (Dick Feller), United Artists 316 (Tree, BMI)			I'M YOUR WOMAN—Jeanne Pruett (Bob Johnston), MCA 40116 (Ray Baker, Glen Levin, ASCAP)			I BELIEVE IN SUNSHINE—Roger Miller (Roger Miller), Columbia 4-45948 (Roger Miller, BMI)			LAY A LITTLE LOVIN' ON ME—Del Reeves (Charlie Craig, Del Reeves) United Artists 308 (Gee Whiz/Tommy Hill, BMI)			RELEASE ME—Charlie McCoy (W.S. Stevenson, Eddie Miller), Monument 8589 (Columbia) (Four Star, BMI)			LOVIN' SOMEONE ON MY MIND—Bobby Wright (D. Cook), ABC 11390 (Milene, ASCAP)			LET'S GO ALL THE WAY TONIGHT—Mel Tillis and Sherry Bryce (Mel Tillis), MGM 14660 (Cedarwood, Sawgrass, BMI)			BIG GAME HUNTER—Buck Owens (Buck Owens), Capitol 3769 (Blue Book, BMI)			I CAN'T GET OVER YOU TO SAVE MY LIFE—Lefty Frizzell (S.D. Shaler, Lefty Frizzell), ABC 11387 (Blue Crest, BMI)			SWEET BECKY WALKER—Larry Gatlin (Larry Gatlin), Monument 8584 (Columbia) (First Generation, BMI)			CITY OF NEW ORLEANS—Sammi Smith (Steve Goodman), Mega 615-0118 (Buddah/Turnpike Tom, ASCAP)			PICK THE WILDWOOD FLOWER—Johnny Cash With Mother Maybelle Carter (J. Allen), Columbia 4-45938 (Tree, BMI)			SHE MET A STRANGER, I MET A TRAIN—Tommy Cash (J. Slate, D. Morrison), Epic 5-11057 (Columbia) (Tree, BMI)			HOUSE OF THE RISING SUN—Jody Miller (A. Price), Epic 5-11056 (Columbia) (Al Gallico, BMI)			ROLLIN' RIG—Dave Dudley (Roy Baham), Rice 5064 (Newkeys, BMI)			THE RIVER'S TOO WIDE—Jim Munday (B. Morrison), ABC 11400 (Music City, ASCAP)			COME ON PHONE—Jean Shepard (Johnny Slate, L. Henley), United Artists 317 (Tree, BMI)			I'VE ALREADY STAYED TOO LONG—Don Adams (Ben Peters), Atlantic 4009 (Ben Peters, BMI)			THAT'S WHAT I'LL DO—Don Gibson (Don Gibson), Hickory 306 (MGM) (Acuff-Rose, BMI)			SECRET LOVE—Tony Booth (S. Fain, P. Webster), Capitol 3723 (Warner Brothers, ASCAP)			WRAP YOUR LOVE AROUND ME—Melba Montgomery (Melba Montgomery, Jack Solomon), Elektra 45866 (Window, BMI)			WORLD OF MAKE BELIEVE—Bill Anderson (Pee Wee Maddux, Marion Carpenter, Pete McCord), MCA 40164 (Gull String/Singing River, BMI)			I'M STILL LOVING YOU—Joe Stampley (Glen Sutton, George Richey), Dot 17485 (Famous) (Flagship/Al Gallico, BMI)			IT'S RAINING IN SEATTLE—Wynn Stewart (Roger Murrach) RCA 0114 (Return, BMI)			LUCKY LADIES—Jeanne Seely (Hank Cochran), MCA 40162 (Tree, BMI)			JUST ONE MORE SONG—Jack Blanchard & Misty Morgan (Blanchard), Epic 5-11058 (Columbia) (Birdwalk, BMI)			CALIFORNIA BLUES—Compton Brothers (J. Rogers), Dot 17477 (Famous) (Peer Int'l, BMI)			WE'RE BACK IN LOVE AGAIN—Johnny Bush (Sonny Throckmorton, Glenn Martin), RCA 0164 (Tree, BMI)			SOUL DEEP—Guy Shannon (Wayne Carson Thomas), Cinnamon 769 (Earl Barton, BMI)			ANOTHER FOOTBALL YEAR—Jeannie C. Riley (Barney M. Ashner, H.O. White Jr.), MGM 14666 (Wilderness, BMI)			DARLIN'—Ray Griff (Ray Griff), Dot 17471 (Famous) (Blue Echo, ASCAP)			RAMBLIN' MAN—Gary Stewart (Dickey Betts), RCA 0144 (No Exit, BMI)			DON'T FORGET TO REMEMBER—Skeeter Davis (B. Gibb, M. Gibb), RCA 0188 (Abigail, PRS)			AMARILLO BY MORNING—Terry Stafford (Terry Stafford, P. Fraser), Atlantic 4006 (Terry Stafford, BMI)			SOMETIME SUNSHINE—Jim Ed Brown (James Coleman, Johnny Wilson), RCA 0180 (Yearbook BMI Pana, ASCAP)			WHEN YOU GET BACK FROM NASHVILLE—Susan Raye (Buck Owens), Capitol 3782 (Blue Book, BMI)			I'VE JUST GOT TO KNOW—Freddie Weller (B. Emerson, J. Emerson), Columbia 4-45968 (Golden Horn, ASCAP)			ALL AROUND COWBOY OF 1964—Buddy Alan (Buddy Alan, R. MacDonald), Capitol 3749 (Blue Book, BMI)			SHE'S GOT EVERYTHING I NEED—Eddy Arnold (W.C. Thompson), MGM 14672 (Rose Bridge, BMI)			SURPRISE, SURPRISE—Sonny James (C. Smith, Ben Peters), Capitol 3779 (Ben Peters, BMI)			TOO MUCH PRIDE—Mack White (Mack White), Commercial 1314 (N.S.D.) (Acuff-Rose, ASCAP)			I'VE GOT MINE—Anthony Armstrong Jones (Kenny O'Dell), Epic 5-11042 (Columbia) (House Of Gold, BMI)			GREEN DOOR—Mayf Mutter (M. Moore, B. Davis) Capitol 3734 (Hudson, BMI)			WHEN I GET MY HANDS ON YOU—Diana Trask (Norris Wilson, C. Taylor, Diana Trask), Dot 17486 (Famous) (Al Gallico/Algee, BMI)			FIDDLIN' AROUND—Chet Atkins (Johnny Gimble), RCA 0146 (Gardenia, BMI)			I'LL BE DOGGONE—Penny DeHaven (W. Robinson, W. Moore, M. Tarplin), Mercury 73434 (Phonogram) (Jobete, ASCAP)			DON'T PLAN ON LOSING YOU—Brian Collins (Arthur Kent, Frank Stanton), Dot 17483 (Two Rivers, ASCAP)			LOVE AND HONOR—Kenny Serratt (Merle Haggard), MGM 14636 (Shade Tree, BMI)			TONIGHT SOMEONE'S FALLING—Johnny Carver (B. Braddock, J. Glimmer), ABC 11403 (Tree, BMI)			COUNTRY BOOGIE WOOGIE—Linda Nash (Jim Owen) Ace Of Hearts 0473 (Vector, BMI)			LOOKING BACK—Jerry Foster (Otis, Benton, Hendricks), Cinnamon 774 (Sweco/Eden, BMI)			TUCKER & THE U.F.O.—Brush Arbor (Ken Munds), Capitol 3774 (House Of Hits, BMI)			SUNSHINE FEELING—Lawanda Lindsey (Jim Shaw), Capitol 3739 (Blue Book, BMI)			FREEDOM AIN'T THE SAME—Archie Campbell (Jackie Johnson), RCA 0155 (Contention, SESAC)			GEORGE LEROY CHICKASHEA—Porter Wagoner (Porter Wagoner), RCA 0187 (Owepac, BMI)			HALF-EMPTY BED—Stan Hitchcock (Allen Reynolds-Bob McDill), Cinnamon 770 (Jack, BMI)			GOOD ENOUGH TO BE YOUR MAN—Brian Shaw (Dave Kirby), RCA 0186 (Tree, BMI)			ODE TO JOLE BLON—Gary Sargents (Tom T. Hall), Mercury 73440 (Phonogram) (Hallnote, BMI)			RED ROSE FROM THE BLUE SIDE OF TOWN—George Morgan (Betty Jean Robinson, Hank Snow), MCA 40159 (4 Star/Hank's, BMI)			THE UPTOWN POKER CLUB—Jerry Reed (Williams-Vodrey-Havez), RCA 0194 (Warner Brothers, ASCAP)			JULY, YOU'RE A WOMAN—Ed Bruce (J. Stewart), United Artist 353 (January, BMI)			PLEASE DADDY—John Denver (Bill Danoff, Tafti Nivert), RCA 0182 (Cherry Lane, ASCAP)																																																																											

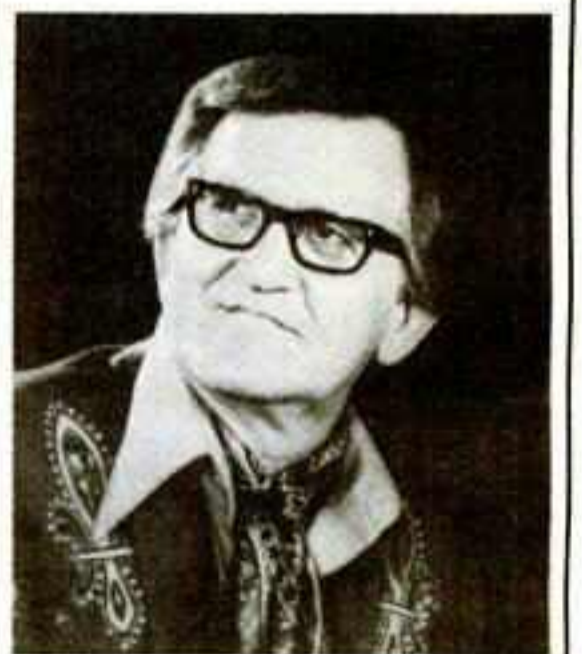


“THE
MIDNIGHT
RIDER”

C/W

“WHY THE
GRASS IS
GREEN BACK
HOME”

Chart #5207



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BUDDAH RECORDS, INC.

Country Music

Nashville Scene

By BILL WILLIAMS

The girls are busy: Jeanne Pruett does a CBC special in Canada, then three Dean Martin TV shows on the West Coast, and then finishes a new LP and single. Dolly Parton goes to Philadelphia for the Mike Douglas TV Show, then West to do Dinah Shore's TV program, and hurries home to record. LaCosta, sister of Tanya Tucker, has recorded and is expected to sign with Capitol. . . . Singer-drummer Harold Weakley hospitalized after stomach surgery. Glen Davis replaces him as a back-up man on the "Opry." . . . Pearl Butler recovering from a broken foot suffered when she fell out of a walnut tree. . . . Vito Pellitieri celebrated his 84th birthday, backstage at the "Opry."

Beau Tucker has taken over the management of a 12-year-old named Jeffry Allen. . . . Jeannie C. Riley, on her first Saturday night home in a year, performed at the Grand Ole Opry House. . . . Ray Pillow, Jamey Ryan and Stan Hitchcock got an unexpected visit from Gov. George Wallace while entertaining at an engineer's gathering in Mobile. . . . Skeeter Davis got a standing ovation in New York while appearing there. . . . Kaye Bumbalough joined the Shorty Lavender talent agency as secretary to vice president John McMeen. . . . O.B. McClinton working 25 dates starting right after Christmas for promoter Keith Fowler. . . . Bob Luman and Josie Brown will provide the entertainment at this year's Kustom Electronic's party in Chanute, Kan.

Tina Lane has cut a session at the House of Cash under the direction of Tommy Allsup. . . . Eddie Hill made one of his rare appearances on WKDA's Cathy Clayton show, and was flooded with phone calls by friends happy to hear from him again. One of the greatest air personalities of all times, he suffered a stroke a couple of years ago. . . . Larry Lee has album cuts coming up on Charley Pride, Conway Twitty, Connie Smith and the LeFevres. . . . Johnny Russell has cut a series of commercials at the House of Cash for Big Red Chewing Tobacco, with Dick Feller producing. . . . Junior Samples has signed an exclusive booking contract with Quinnie Acuff, president of A.Q. Talent. . . .

As predicted, Opryland USA had an attendance past the 1.7 million projection figure this year. . . . Faron Young films three shows in Nashville which will be viewed later on the NBC-TV production, "Music Country U.S.A." . . . The Billy Deaton Talent Agency has handled three large Texas shows for Charley Pride, in El Paso, Waco and San Antonio. It was the same Deaton who gave Charley his first Texas dates when the RCA artist was an unknown. . . . Stella Parton, little sister of Dolly, is now singing country and appeared with the Tommy Cash show in West Plains, Mo.

The nautical-minded Jack Greene, Jeannie Seely and Hank Cochran, with a Nashville entourage in tow, are set for a mid-December cruise of the Bahamas via chartered vessel. . . . Jerry Clower knows where it's at. He's performing at an energy crisis meeting of Sunoco Oil Corp. stockholders and employees in South Carolina. . . . Jess Demaine and the Country Music Revue set three attendance records in one week at clubs in Austin, Waco and Taylor, Texas. . . . KLAC's Larry Scott is hosting the Second Annual Truckers' Christmas Party, set for

Foglesong Sees Bright Side; Predicts Benefits in Crisis

NASHVILLE—Jim Foglesong, president of Dot Records, echoes the bullish note of Billboard's editorial (Dec. 8) in these trying times of vinyl shortages and transportation problems.

"While there will naturally be hardships to suffer in some areas," Foglesong said, "I personally feel it may end up to be a great era of industry improvement."

Foglesong noted that no immediate cutbacks are being considered by his highly successful all-country label.

"It is possible that if people stay at home more, they will want more records and tapes than ever. We will just have to give them great product."

Yule Singles Flood Mart

NASHVILLE—The country Christmas produce continues to roll in, some of it of a novelty nature.

Added to the long list of seasonal songs (see Billboard, Dec. 8) in the country field are these: "Whistling Christmas" by J. Anthony Scott on Toast, a medley of traditional tunes whistled by the artist; "Can You Fix The Way I Talk for Christmas," a stuttering song on Mainstream by Vincent & Pesci; "Everett the Evergreen" by Little Linda Whitney on

Brite Star; "The Songs About Christmas" by Robby Gates on LSI; "A Merry Christmas to You All" by Phil York on the Derrick label in Dallas with a flip side Christmas song called "Waltz Thru Christmas and New Years With Me"; Doc Watson's "New Born King" on Poppy; "It's Christmas Time (And We Are Alone)" on the Enterprise label from Memphis, by Louis Paul; and "The Little Angel In Our House," by Henry Lewis on the Burgundy Label.

a lot of MAN.

a lot of MUSIC.

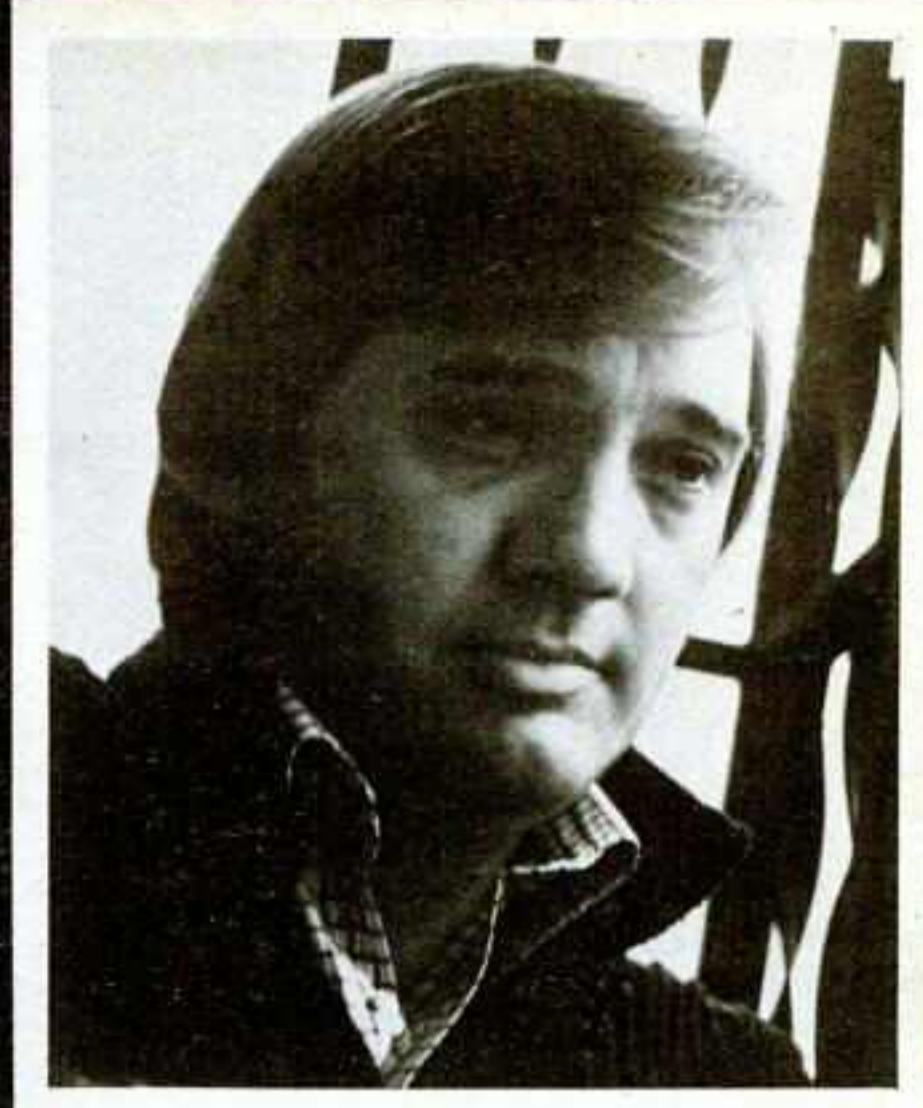
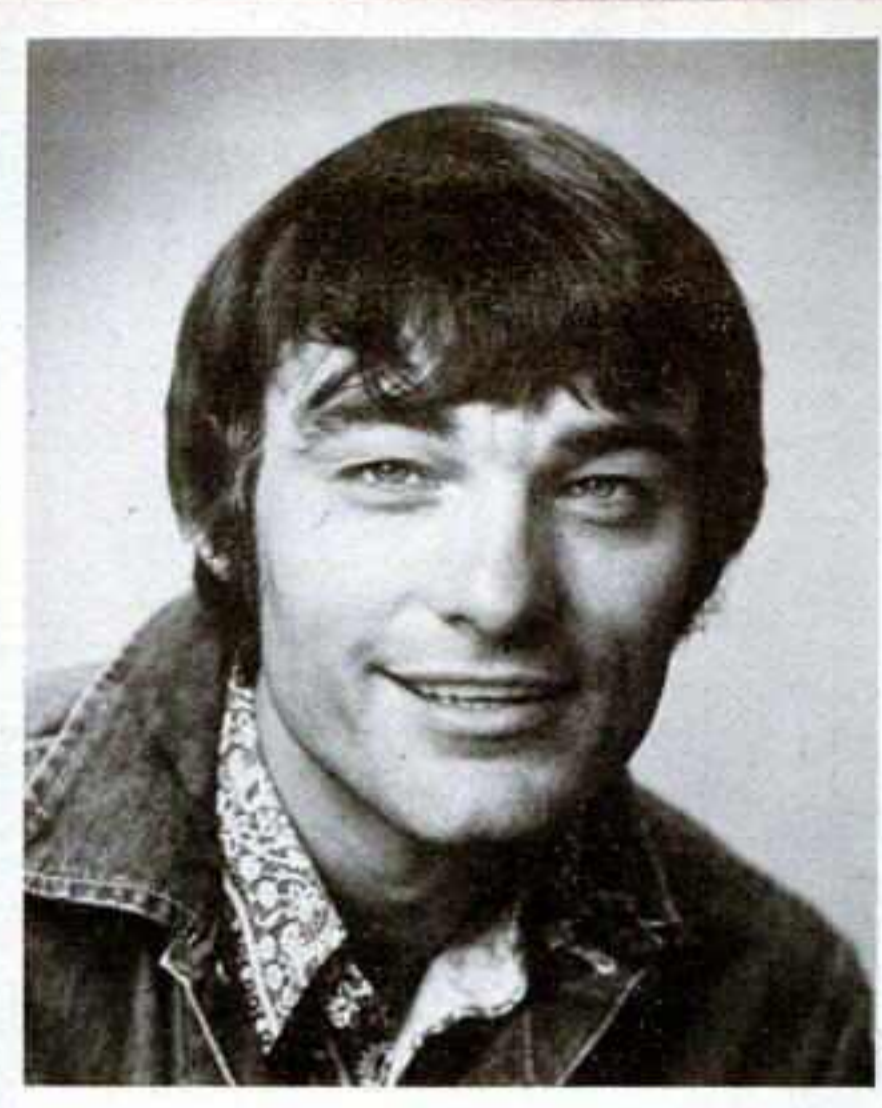
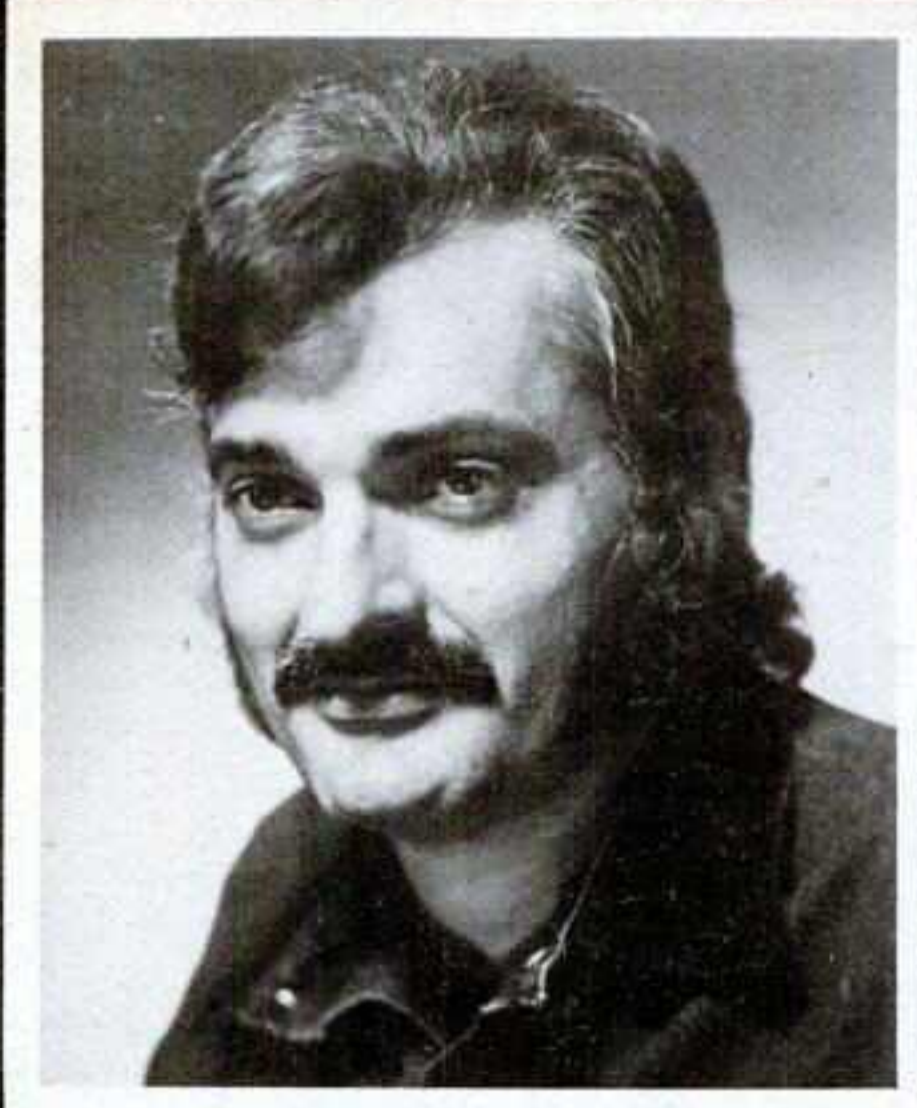
If you haven't heard **LEON RAINES** sing "The Light of Love," and "Wine, Apples, and Song," you haven't heard the strongest new talent to hit the Country/Pop music field in 1973.

Release date: Dec. 10, 1973
"The Light of Love" B/W "Wine, Apples and Song". Both arranged by Bergen White. On Caprice, Nashville.

Billboard			Billboard SPECIAL SURVEY for Week Ending 12/15/73
Hot Country LP's			
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★ Star Performer—LP's registering proportionate upward progress this week.			
This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Distributing Label)
★	3	34	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
2	2	12	ALL I EVER MEANT TO DO WAS SING—Johnny Rodriguez, Mercury SRM 1-686 (Phonogram)
3	1	11	PRIMROSE LANE/DON'T GIVE UP—Jerry Wallace, MCA 366
4	5	39	INTRODUCING—Johnny Rodriguez, Mercury SRM 61378 (Phonogram)
5	6	15	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
★	8	12	SAWMILL—Mel Tillis, MGM SE 4907
7	7	21	COME LIVE WITH ME—Roy Clark, Dot DOS 26010 (Famous)
★	10	7	DON'T CRY NOW—Linda Ronstadt, Asylum SD 5064
★	11	15	LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355
10	4	11	PAPER ROSES—Marie Osmond, MGM SE 4910
11	12	10	SUMMER (THE FIRST TIME)—Bobby Goldsboro, United Artist UA LA124 F
12	9	11	FULL MOON—Kris Kristofferson & Rita Coolidge, A&M SP 4403
13	15	20	TOP OF THE WORLD—Lynn Anderson, Columbia KC 32429
★	18	19	TRIP TO HEAVEN—Freddie Hart, Capitol ST 11197
15	16	12	HANK WILSON'S BACK, Volume 1—Leon Russell, Shelter SW 8923 (Capitol)
16	17	39	ENTERTAINER OF THE YEAR—Loretta Lynn, MCA 300
★	20	8	SOMETIMES A MEMORY AIN'T ENOUGH—Jerry Lee Lewis, Mercury SRM 1-677 (Phonogram)
18	13	25	SATIN SHEETS—Jeanne Pruett, MCA 338
19	14	36	JESUS WAS A CAPRICORN—Kris Kristofferson, Monument KZ 31909 (Columbia)
20	21	9	MR. COUNTRY ROCK—Billy Crash Craddock, ABC 788
21	22	8	REDNECKS, WHITE SOCKS & BLUE RIBBON BEER—Johnny Russell, RCA APL1-0345
22	23	7	BEST OF JIM ED BROWN—RCA APL1-0275
23	25	19	LOVE & MUSIC—Porter Wagoner & Dolly Parton, RCA APL1-0248
24	24	28	WHAT'S YOUR MAMA'S NAME?—Tanya Tucker, Columbia KC 32272
★	30	5	WHERE MY HEART IS—Ronnie Milsap, RCA APL1-0338
★	32	8	DEAR FOLKS, SORRY I HAVEN'T WRITTEN LATELY—Roger Miller, Columbia KC 32449
27	28	10	CARRY ME BACK—Statler Bros., Mercury SRM 1-676 (Phonogram)
28	31	7	SINGS THE SONGS OF JIMMIE RODGERS—Lefty Frizzell, Columbia KC 32249
★	35	4	ROY CLARK'S FAMILY ALBUM—Roy Clark, Dot DOS 26018
30	33	8	BUBBLING OVER—Dolly Parton, RCA APL1-0286
31	34	8	BEST OF GEORGE JONES VOL. II—RCA APL1-0316
32	26	10	TOUCH THE MORNING—Don Gibson, Hickory HR 4501 (MGM)
33	38	7	MY FRIENDS CALL ME T.O.—Tommy Overstreet, Dot DOS 26012 (Famous)
34	19	26	SWEET COUNTRY—Charley Pride, RCA APL1-0217
35	37	6	CLASS OF 73—Floyd Cramer, RCA APL1-0299
36	36	12	JOHNNY CASH & HIS WOMAN—Johnny Cash & June Carter, Columbia KC 32443
37	27	17	THE BRENDA LEE STORY—Brenda Lee, MCA 2-4012
38	29	19	I LOVE DIXIE BLUES—Merle Haggard, Capitol ST 11200
39	40	4	GREAT MOMENTS WITH—Jim Reeves, RCA APL 1-0330
40	42	3	SONG'S FOR EVERYONE—Ray Griff, Dot DOS 2013 (Famous)
41	41	4	NASHVILLE—Ray Stevens, Barnaby 15007 (Columbia)
42	43	3	THIS IS HENSON CARGILL COUNTRY—Henson Country, Atlantic SD 7279
43	47	2	THIS IS BRIAN COLLINS—Biran Collis, Dot DOS 26017 (Famous)
44	48	3	NEW SUNRISE—Brenda Lee, MCA 373
45	46	2	MOTHER MAYBELLE CARTER—Columbia KC-32436
46	44	4	JOE STAMPLEY'S SOUL SONG—Joe Stampley, Dot DOS 26007
47	49	2	FAREWELL TO THE RYMAN—David Rogers, Atlantic 7283
48	-	1	COUNTRY SUNSHINE—Dottie West, RCA APL1-0344
49	-	1	CLINGING TO A SAVING HAND—Conway Twitty, MCA 376
50	-	1	GOD IS ABUNDANT—Connie Smith, Columbia KC 32492

the Palomino in North Hollywood Dec. 16. Those confirmed to perform for the truckers include Johnny Bond, Jimmy Wakely, Red Simpson, Dick Curless, Gene Davis, Jerry In-

man, James Burton, Eddie Dean, Sammy Masters, Debbie Hawkins, Cathy O'Shea, Billy Carter and Glen Duncan. Jack Reeves' band will back up the acts.



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Jerry Foster
 LOOKING BACK C-774

Stan Hitchcock
 HALF-EMPTY BED C-770

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Vox Jox

• Continued from page 24

Bill Wamsley has parted company with KIKK-AM, Houston, and is currently looking for a new position in programming. Has experience in various formats, specifically country. . . . **Chuck Buell**, program director of KDWB-AM, Top 40 station in St. Paul, is looking for a good morning man. Good station, good program director, and you'll have to be a good personality to get the job. But it would be worth getting. . . . Another job that would be good is the programming position of WAMS-AM in Wilmington, Del. It's a Top 40 station and the man to talk to is **John Kekalos**, general manager. . . . Looking for a good country music all-night personality with a first ticket is WVOJ-AM, Jacksonville, Fla. Send tape and resume to program director **Gene Pope**.



JOHN FISHER, a legendary record promotion executive in Los Angeles, for Atlantic Records, dons the proper attire to get into the right frame of mind for his move to Nashville to handle promotion for Atlantic's country music line. Hopalong Fisher rides again!

WKQT-AM, Pittsburgh, a station known as 13Q and consulted or whatever by **Buzz Bennett**, now has its new towers (two), new 5,000-watt transmitters (two), and new ground radial system operating, according to general manager **Larry Garrett**. To date, the station has given away more than \$220,000 in cash calls, including two \$25,000 awards. . . . Somebody who said his name was **Bob Danley** just tried to rip me off about a radio station in Philadelphia. . . . Down in beautiful Austin, Tex., **Ken Moyer**, general manager of KOKE-AM-FM, relates that the FM side raised about \$10,000 for the local Free Clinic with a 12-hour live broadcast of an outdoor concert featuring such as **Willie Nelson**, **Jerry Jeff Walker**, **Kenneth Threadgill** and others. KOKE-FM is a progressive country music station. That whole Austin scene, always a good one for music even in the days when Sixth Street was alive and well and I used to park my carcass on some of the cane-bottom chairs in the various haunts.

KIQQ-FM in Los Angeles is now being consulted by **Bill Drake** & cohorts. **Robert W. Morgan** is doing the morning show. **Don Steele** is also on the air. Format stays in the Top 40 bag. Drake has had enormous faith in the validity of FM for several years and now it'll be interesting to see if he can knock off KHJ-AM with KIQQ-FM. To salvage his ego, he's got to, you know. . . . **Corky Mayberry**, manager of Granite Records in Los Angeles and a for-

mer air personality, will pull a Christmas shift at KDJW-AM in Amarillo, Tex. a station programmed by **Jim Christofferson**. He just did a guest shift at WIL-AM in St. Louis. Says that if any radio station needs a fill-in man for a day as he travels around, to let him know. And he promises not to play more than seven or eight of his own records per hour. Mayberry just paid a visit to Deano's Place, a Detroit country nightclub operated by **Deano Day**, air personality at WDEE-AM, Detroit. Said the club has a "hellofaband" and is doing quite well.

WBUD-AM in Trenton, N.J., needs rock records. I'd appreciate it if you record people would help the station out. Address the records to **Jay Blackburn**, who is there consulting the station. And, by the way, you should submit air checks to **Blackburn & the Holt Corp.**, P.O. Box 111, Bethlehem, Pa., in regards to getting a gig at any of the various stations the Holt Corp. consults from time to time. . . . **Fred Jaynes** has just been promoted to program director of WXOR-AM, Florence, Ala., country music station owned by **Sam Phillips**. The lineup there goes **Ken Maynor** 6-10 a.m., operations manager **Bill Reeves** 10-noon, **Jerry Day** noon-3 p.m., **Jaynes** 3-7 p.m., **Joe Madison** 7-midnight, **Bill McMullins** midnight-6 a.m., and weekend man **Ed Lawson**. Jaynes would like to swap airchecks with other country format stations and asks where **Robert W. Morgan** is now.

So, more about **Robert W. Morgan** and KIQQ-FM, Los Angeles. The rest of the lineup on the Top 40 station includes besides Morgan and **Don Steele**, **Jim Carson** from KFRC-AM, San Francisco; **Jerry Butler** who'd worked at KHJ-AM in Los Angeles; and **Bill Pearl** who'd worked at KKDJ-FM in Los Angeles. Ostensibly, KIQQ-FM will be competing also against KKDJ-FM where who else but **Charlie Tuna** does the morning show. So, it's going to be Morgan against Tuna. If you don't recall, it was Morgan who got the morning show at KHJ-AM and Tuna, to save face more or less, went to KROQ-AM in Los Angeles. **Bill Watson** is programming KIQQ-FM; he's a heavyweight and Morgan is an excellent production man and you've got all of the anger that's been stored up for several months now and you've also got to include the fact in your calculations that **Paul Drew**, vice president of programming for RKO Radio, which operates KHJ-AM, is sort of a protégé of **Bill Drake**—that is, Drew worked for Drake a few times. Yep, a real interesting situation in the City of the Angries.

Here's a note from **Ron Saul**, national promotion director of Warner Bros. Records: "Yes, Claude, we will lay off for a while. I hope **Rick Sklar** and **Mr. Catching** can make something happen at KSFY-FM in San Francisco. As was the intent of my letter, certainly we want our brother industry of radio to succeed."

San Diego Radio Stations to Hold 3rd Annual Fest

SAN DIEGO—KSON Radio here will hold its third annual Country Star Songfest, with an entry deadline of Jan. 4.

The Songfest is a country music songwriting contest designed to give exposure to amateur writers. Winning songs will be published by the House of Hits, a firm owned by KSON.

All previously unpublished songs are eligible, providing there are no songwriting agreements with others. There is no charge connected with the contest.

As with all published songs, the winners in this contest will be submitted to major acts for consideration.

All interested should contact KSON in this city for an entry blank.

Tree to Administer Miller's Publishing

NASHVILLE—Eddie Miller, one of country music's most prolific songwriters and publishers, has turned his publishing business over to Tree International for administration.

Miller, author of "Release Me" and dozens of other hit songs, said this would relieve him of "walk-in traffic" and allow him more time for writing. He will do most of that writing from his home.

Don Adams

Sings "I've Already Stayed Too Long" CY-4009

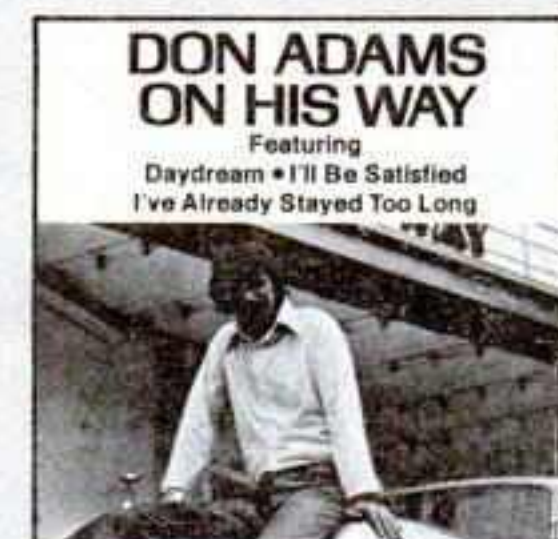
Writer: Ben Peters

Publisher: Ben Peters Music

From the album

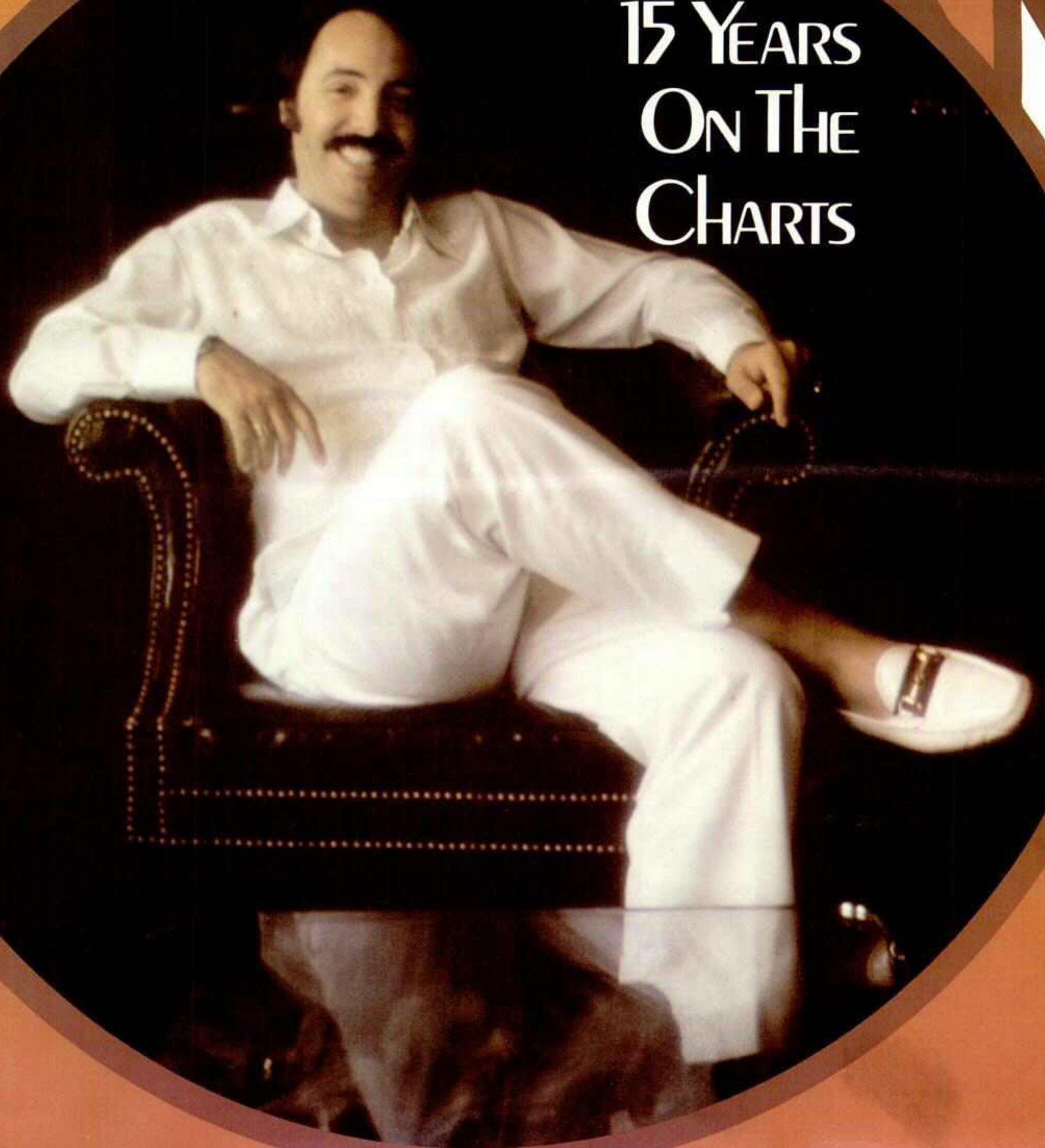
"On His Way" SD-7280

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ON THE
CHARTS



**15 years
is some kind
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United Artists Records**



Thomas (Snuff) Garrett



Good relationships: Snuff with Vicki Lawrence and Gary Lewis when he led the Play



From Disk Jockey To Millionaire Producer (A Happy Success Story)

By Richard Oliver

"Damn it! You're never gonna make a livin' if you keep listenin' to that radio!" That was Snuff Garrett's grandfather speaking to his grandson Thomas who had once again driven past an appointed stop while emersed in the local Texas radio station and its musical sounds.

Grandpa used to let Tom drive across the Texas plain country as he went from door to door selling Bibles and blankets. Tom was 13 then, and the only thing that mattered was music.

Just last week, grandpa visited Tom in his modest 20 room Bel Air mansion, smiled, and didn't say a word about listening to the radio. He was proud of his grandson and no doubt felt he had contributed in some way to the boy's success.

Well granddad did. There's no question that much of Tom's determination to make good in something he believed and loved came as a result of granddad's influence.

A lot of other people helped shape and educate this crazy kid who had music in his head. They did it because they liked him and believed he had something on the ball. DJs in Texas and record executives in Hollywood have all given Thomas (Snuff) Garrett a roof, bed, food, and advice.

Then again, only a guy with a heart of stone would let a skinny kid from Texas sleep in wicked Hollywood in the back seat of his very used car while changing and shaving in the closest Standard gas station. (Until he was fortunate enough to meet some good friends, the first Hollywood home of ace producer Garrett was indeed the back seat of his car.)

Thomas (Snuff) Garrett, the producer who's had chart hits during his entire 15 year career and discovered or regenerated the careers of some of the most important singers in the business, got his start by quitting school in the ninth grade. "I just knew that records were my life and there was none of that in school. After I quit, everytime I went for a job people always asked about my schooling, but I still got the job."

His first job was as errand boy at KLIF Radio in Dallas, Texas. There the Garrett story began. The word spread fast that he was the only guy in the city who could get to the jocks at the station. Bill Emerson of Big Stage Distributors recognized this fact and soon took the 15 year old eager beaver on as one of his promotion men. In fact, to this day Snuff credits Emerson for his valuable undergraduate course in the record business. Those valuable instructions also cost Emerson the loss of his promotion man.

One day the head of Big State got a call from Snuff, "Bill, I'm goin' to Hollywood and become a record producer." Emerson took a deep breath and then emphatically stated, "Garrett, you're a crazy son-of-a-bitch.

You get on down to my office right now and I'm gonna lock you up in the storeroom!" Knowing what he wanted to do, Snuff calmly replied, "Bill, I still have a paycheck coming . . . just send it to General Delivery, Hollywood, California, and I'll pick it up there."

With that, a determined Texan (and you know what they're like) got in his car and drove to California. Arriving in the entertainment capitol with \$90 in his pocket, he did what any sane person would do, especially one who was on his way to becoming a top record producer. He went to the closing night of the famous Ciro's Night Club to see a famous star. The star was Maurice Chevalier and the night on the town cost him \$60. With \$30 and no job prospects, the most logical living quarters for this potential producer was the back seat of his car.

Snuff naturally thought that the music industry was eagerly in need of a producer of his talents. Many door-knocking, foot-sore-treading days later told him otherwise. Finally he landed a job selling records at Music City on the corner of Sunset and Vine. Well, it was the record business and it was in Hollywood!

Another guy was working there too by the name of Don Blocker. Don recalls Snuff's first day when he walked back into the storeroom and saw this skinny kid with a \$20 green shiny suit, dress shirt with a pinched collar, and a skinny tie. Don said, "Who are you?" Snuff looked up at Don's formidable countenance and gave him a wide-eyed Texas greeting. "Hi! My name's Snuff" Don replied, "Oh yeah?" in utter amazement and disbelief. Today Don Blocker is vice president of Garrett Music Enterprises.

During his brief Music City tenure, Snuff ran into a man he had met during his days with Big State in Dallas, Al Bennett. Al had just become vice president of Dot Records at "a fast \$125 a week which was about \$124 more than I had." Al, who with his wife Kathy and their three children had just moved to the coast city, saw that this young kid from the Southwest needed a little chaperoning plus three square meals a day. Snuff moved in with the Bennett family and was immediately given family guidance. "Snuff, go back to school and finish your education." Snuff responded to that sage advice with a flat "No!"

Bennett, not about to let down in front of this teenaged upstart, kept right in there, "Then go back home and grow up."

Snuff was taken back by this advice from a record company executive, but he was also aware that the music business was not welcoming him with open arms. Besides that, he was homesick and decided that maybe Bennett was right. Thomas (Snuff) Garrett, hopeful ace producer, returned to Dallas.

Back home and faced with some soul searching, Snuff pondered his next move toward a place in the

(Continued on page SG-4)

Sonny and Cher and Snuff with Cher's gold LP "Cher" (top); listening to a playback on a Bobby Vee date (center) and conferring with Liza Minnelli during her Columbia LP date.

SUCCESS STORY

• Continued from page SG-3



Snuff, Merv Griffin and Nana Mouskouri in the studio.



Peggy Lee and her sound expert.

record business. It still was the only business for him. He had many talks with KLIF disk jockeys Bruce Hayes, Ken Knox, and Art Nelson. Nelson, now of KLAC, Los Angeles, suggested that he become a DJ and promptly set about arranging an audition tape. The result was a job with radio station KDUB in Lubbock, Texas. Garrett lasted one rip-roaring day and was fired.

The program director of the station, Eddie Gale, felt bad about the situation and "gave me the best talking to I ever had in my life." Gale saw the determination and will in Snuff, but emphasized that he had to prove himself. He also needed to know the business. He agreed to keep Snuff on with a reduction in salary from \$75 to \$65 a week with a stipulation attached. Snuff could have five hours on the late night show, but everyday he had to write out in long hand every word he would utter on the broadcast. Gale would then approve the script and have it typed. Snuff agreed and was soon back on the Lubbock airwaves.

On one of his broadcasts, he slipped out with a good night phrase not in the prepared script, "Come a-foggin' cowboy." It caught on and soon became the catch phrase of the town. Snuff Garrett was getting known in Lubbock.

During those valuable days, he began losing the wetness behind his ears. Sam Riddle and Don Boman were also on the station and the

three became fast friends. Then there was a singer/musician in town by the name of Buddy Holly. Unbeknownst to Snuff, Holly would be an important influence in his early producing career.

The name of Garrett began spreading and he was paged to accept a gig as DJ with KSYD in Wichita Falls, Texas. This was to Snuff's liking because it put him within 140 miles of Dallas. Then the ritual began. Five nights a week on the radio and then a quick weekend trip to Dallas to get all the latest records from the distributors. He became the breaker of hits in Wichita Falls by playing all the new records first.

The "Come a-foggin' cowboy" man soon added "Hi bunkie" as the phrase to say and fast became the swingin' DJ of Wichita Falls, a feat which was capped by his marathon flag pole sitting ca-

per as a promotional stunt for the local Renault automobile distributor. Called "Operation Snuffnik," Snuff agreed to remain in a Renault on top of a flagpole until the local merchant sold 50 automobiles. The result was a series of crazy broadcasts from the car and a lot of publicity. While living in the broadcast-outfitted car, the stunt was greeted with rain the first three days, some college pranksters who tried to saw down the pole until Snuff called the police from his mobile telephone, a traffic ticket for prolonged parking, and the gift of a Panamanian parrot named Pedro for company.

Three months later he did a marathon for the Lincoln/Mercury dealer. This time he was planning to stay awake longer than any other disk jockey. Plans were well organized including a suite in the town's finest motel where Snuff could sleep for

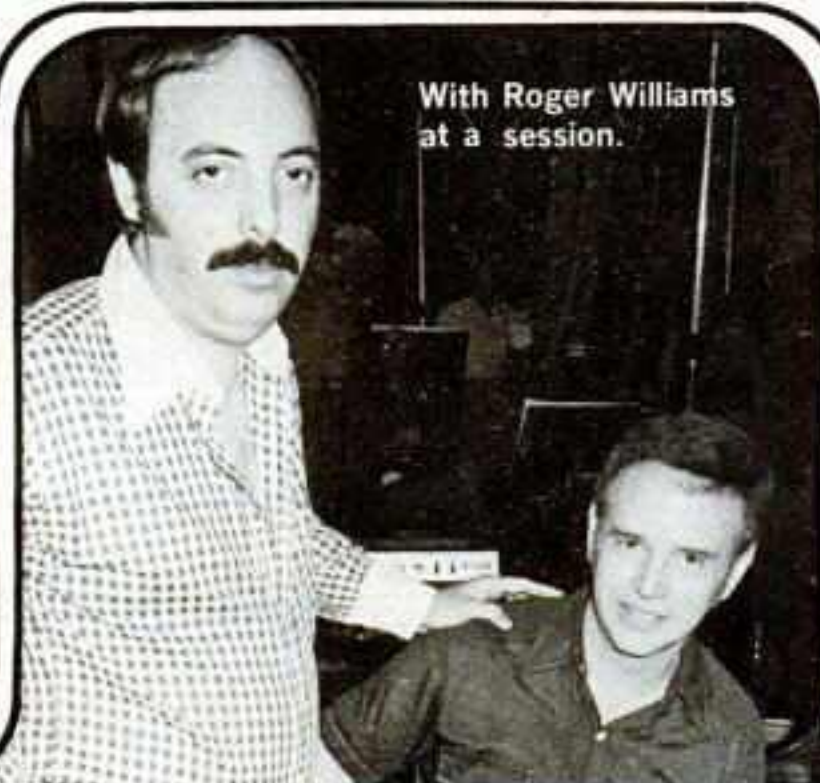
three days prior to the event. However, his well meaning friends escorted him to the motel and they all commenced to party for the entire three days. On the day of the event he entered the store window with very little rest preparation and was so punchy "I didn't know whose cousin I was." After 110 hours, the swingin' DJ of Wichita Falls passed out.

He was determined to keep his swinging DJ reputation and next planned to have someone pay him \$500. Then he was going to climb to the top of the town's water tower, have an iron bar sticking out the side and make a swing. Then he was going to climb out and broadcast as the swingiest disk jockey in the world.

As the town celebrity, breaker of hits and player of premiere recordings, Snuff soon had his own local dance television show plus a dance club which featured his now good friend Trini Lopez and The Big Beats. There was no doubt that Snuff's travels were leading him in the right direction. But, he still kept thinking of California and producing. He had to get back. No problem. He received a telephone call.

The man who was baffled by the skinny guy with a name like Snuff never imagined he would be calling that kid and offering him a job, but, as they say, the circle turns. Don Blocker was now head of national promotion for Liberty

(Continued on page SG-7)



With Roger Williams at a session.

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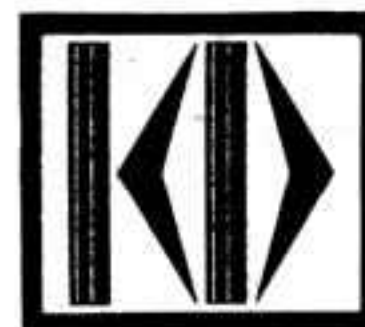
**WHO IS
SNUFF
GARRETT
AND WHY IS
HE SAYING
THOSE
TERRIBLE
THINGS
ABOUT . . .**

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"Good News Bad News"
JAN RADO'S
"Poppa's Side of The Bed"
VICKI LAWRENCE'S
"Ships In The Night"
SANDALWOOD'S
"Sandalwood"

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Remaining Solvent Is The Key To Snuff's Staying Active In The Music Business



As a businessman, Snuff Garrett is one of the handful who has survived almost two decades. Some have come, built mini-empires and then mysteriously disappeared from the scene. Others have become involved in high finance, stock transactions, and eventually see their assets disappear.

Perhaps due to his early Texas upbringing, but definitely not to be confused with the cash-in-the-cookie-jar syndrome. Snuff has been able to remain very solvent and active in the music business.

Garrett was reportedly the first teenaged producer ever hired by a major record label. He was 19 and hired by Liberty Records for \$90 a week. Within six months, he became one of the first staff producers in the business to receive a royalty on his recordings and was earning \$1,200 a week. He remained with the label as a hit producer for seven years and then decided to branch out on his own. With \$9,000 he formed Snuff Garrett Productions.

His company became immediately successful with the Gary Lewis recording of "This Diamond Ring." The record sold 1,350,000 copies. Lewis followed with a string of top 10 records. With the money made from the Lewis hits, plus some others, Snuff Garrett Productions began buying up some copyrights including "My Special Angel" and "Turn Around Look At Me," both hits for The Vogues, plus the Eddie Cochran standard, "Summertime Blues."

As a result, several publishing companies were formed under the Snuff Garrett Productions banner: Viva Music, Zapata Music, Stone Canyon Music, and Baby Monica Music. Out of this publishing group came many hits such as "Lady Willpower," "Young Girl," and "Over You," all recorded by Gary Puckett and The Union Gap, and "The Straight Life," which was a hit for Bobby Goldsboro.

The production company also had two record labels distributed by Dot Records, Viva Records and Bravo Records. The Viva label provided Snuff with another hit concept series, "The Midnight String Quartet." The company likewise had Amigo Recording Studios. After three years, Snuff sold the entire operation to Omega Equities for \$2,250,000 in cash. He specified cash over any stock transactions. To-

day Amigo Studios is part of Warner Bros. and Viva Music is part of Warner Bros. Music.

Snuff took a short hiatus and then formed the now existing Garrett Music Enterprises with a group of investors headed by Clint Murchison, owner of the Dallas Cowboys. Other principal investors in the firm include Jack Pascoe, Ed Scarff, Dan Lufkin, Louis Marks, John Driscoll, and Ed Gassmeyer.

Garrett Music Enterprises includes Snuff Garrett, president; Don Blocker, vice president; Tom Gantz, repertoire supervisor, and Jeanne Powell, office manager. There are two publishing companies, Peso Music (BMI) and Senor Music (ASCAP).

Garrett Music Enterprises now has a distribution agreement with Bell Records for the United States, Canada, and Japan. EMI distributes for the rest of the world. Part of the Garrett Music Enterprises production agreement with these labels allows Snuff the freedom to do outside artists on an independent basis as well. He is currently producing Cher, Vicki Lawrence, Nana Mouskouri, Jim Nabors and Roger Williams plus some new acts such as Sandalwood and Wayne Parker.

Under the Garrett Music Enterprises umbrella there are also two jointly-owned companies, Blue Monday Productions and Blue Monday Music. The ownership is 50 percent Garrett Music Enterprises and 50 percent Al Capps. The publishing company had significant success from its beginnings with Cher's hit, "Half Breed," which was written by Capps (due to Snuff's encouragement) and Mary Dean.

In his financial activities Snuff Garrett may appear conservative to many wheeler dealers, but "in every case he studies a potential move thoroughly and bypasses any wild schemes. He knows exactly what he's doing," states his longtime friend W.T. Babb. He limits his investments to short-term bank paper (C.D.'s) and some land.

Because stock investments can be time consuming and require a thorough knowledge of the market with day-to-day tally checking, his activity in that area has been rather limited.

Money men in Snuff's life: Clint Murchison, owner of the Dallas Cowboys and Gene Hewett, president of Tecon Industries (top); Larry Uttal, Bell Records president (left), and with publishing partner Al Capp (below) and producer-friend Jimmy Bowen.



SUCCESS STORY

• Continued from page SG-4

Records under the presidency of Al Bennett. Bennett had Blocker give Garrett a call and offer him the job of local promotion man in the Los Angeles area. This was late 1958 and Snuff was returning to Hollywood where he kept that job "for a swift six months."

This time he wasn't fired. While working the promotion route in his classy green '57 Plymouth at \$90 a week he kept bugging Bennett and Blocker to let him produce. The label had to keep this kid quiet before he drove everyone up the wall. They had a new singer who at that time was without direction. Snuff convinced the powers to let him have a shot. "Okay Garrett, this is it."

The singer was Johnny Burnette and the first Snuff Garrett produced session was a song entitled "Settin' The Woods On Fire." It didn't necessarily set the woods or the world on fire, but it did cause some sparks in Chicago and the Midwest. It was make or break for Garrett and the regional action on this unknown singer meant he had another chance.

Liberty then asked him what he thought of a dub sent in by a kid from Minnesota. Snuff listened and immediately recognized a style similar to his late friend Buddy Holly. Snuff wanted a crack at this new kid who coincidentally lived in the town near where Holly died in the plane crash. Furthermore, Snuff found out later, the kid had subbed for Holly at his scheduled concert. The boy's name was Bobby Vee.

Both Burnette and Vee had a few singles then Burnette hit with "Dreamin'." Almost instantly, Vee followed with "Devil or Angel" and Snuff Garrett, the eager kid from Texas, had two top hits in the nation. He was a producer.

The Liberty days were hectic and he soon became the major producer with the label and produced people in various areas of music. He found Vikki Carr singing in a bowling alley and produced her first recording plus albums and singles for Julie London, Gene McDaniels, the Johnny Mann Singers, his own 50 Guitars, and even Walter Brennen who had a major spoken word hit with "Old Rivers." His enviable hit status within the record industry soon put Snuff in a position to become one of the first staff producers in the business to receive a royalty.

The road to that royalty situation was a rough one and included many marathon days in United Recording's Studio B. He even kept a pillow and blanket there for quick cat naps. Around December of 1964, things began to ease a little. He hadn't had a top 10 record in the last six months. It just wasn't possible to keep cranking them out. A change was in order and he decided to form his own production company with a young pianist he knew—Leon Russell.

As Snuff Garrett Enterprises, the team cut their first record and set out to make a release deal. The first stop was naturally Liberty Records, but Al Bennett turned the new independent down. Snuff went to Bob Skaff and persuaded him to intercede with Bennett on his behalf. Finally Bennett agreed, "Okay, but the only reason I'm taking the record is because it's your first release in business." The record was "This Diamond Ring" by Gary Lewis and The Playboys and sold 1,350,000 copies.

Snuff Garrett Productions then had seven stright top 10 records in a row. A publishing arm, Viva Music, was formed as well as a recording studio, Amigo Studios. In 1968, he sold his three companies for \$2,250,000 in cash. "Cash was the key word for me in those days. A lot of production and publishing companies were selling for stock, but I decided the only way I would sell was on a cash basis." It was a wise decision for many of those who sold for stock soon found that stock dwindling away.

Snuff Garrett became a millionaire at the age of 30. He had worked hard and continuously in the music business since the age of 15. He had achieved all he set out to accomplish. It was now a period to regroup his thoughts. "I just wanted to sit down for a minute." He bought a horse, went riding everyday, and spent idle hours checking dust on the top of cabinets until his wife Yolanda finally said, "Get a job." She knew that inactivity was not for him.

Snuff jumped right back into the business, gathered some investors and formed Garrett Music Enterprises. People didn't think he was serious and he began by only doing small things. Don Blocker, from the old Music City and Liberty days, joined him as vice president six months after the company was formed. They made contact with John Musso of Kapp (now MCA) Records and an agreement was made to produce some recordings for Cher.

Cher with her husband Sonny had had a phenomenal career during the early sixties, but were only doing fairly well and that was primarily on the night club circuit. Cher, or Sonny & Cher, hadn't had a hit record in three or four years. With Cher, Snuff proved he could do it again and that he was serious about his re-entry into the music business. He cut an album and "After I finished the album, I sent a note to Cher and told her it was the best album I'd ever done."

Out of the LP came two singles. The first, "Gypsies, Tramps, and Thieves," sold over 2 million copies and the second single from the LP, "The Way of Love," also hit the top 10. Next he did Sonny & Cher's album "All I Ever Want Is You," and as of this date Snuff has given Cher and Sonny & Cher both chart singles and chart albums. This all began for the husband and wife team prior to their successful CBS-TV show.

With the success of these records, there was no doubt that Snuff with his Garrett Music Enterprises was serious, successful, and a potent force in the music business. The music in-

(Continued on page SG-8)

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TRAMPS??

THIEVES??

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SG-7

Dear Snuff:

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LOTS OF LOVE
TO OUR
DEAR FRIEND

*Julie, Bobby
And Meyer Sack*

Snuff's Friends Philosophize

This is what some of Snuff's friends have to say about him:

Cher:

"He's the easiest person I've ever worked with. That, plus the fact he recognizes a hit song when he hears it, makes him the success that he is."

Sonny:

"Snuff Garrett's good for one everytime."

Al Bennett:

"He has an unusual feel for the type of song and arrangement the consumer will buy. I didn't give him the talent; talent is God-given. I only gave him the opportunity."

Bob Crewe:

"One of the most consistent creators of the American form in music; full of positive thinking and arresting surprises. He's a picture painter in sound using a magical song brush on his own hand-stretched canvas."

Lou Adler:

"I think Snuff is a classic example of a song producer in the sense that when he has a hit record, and not to take anything away from the artist, he usually has a hit song going in. In Snuff's background, the fact that he was a DJ made him always aware of playing songs which were good for his audience."

Robert Veline (Bobby Vee):

"He believes in a particular format, consistently followed, consistently successful. He's independent and depends on himself totally, and on his ear. His ear has supported him. He builds songs and in that way an artist comes along. He builds an artist via a song."

Larry Utal:

"Snuff Garrett is one of the most consistently commercial hit makers with whom I've ever been associated. Not only is he thoroughly cooperative in every way, but his positive attitude makes it a pleasure to be in business with him."

Jimmy Bowen:

"As a producer he's a great gin player and awful at pool. He's always been straight with me; he's weird but I like him. The main thing about Snuff is he knows a good song."

SUCCESS STORY

• Continued from page SG-7

dustry powerhouse EMI became interested in Snuff's activities and paged him to England for discussions. While there, by chance he ran into Larry Uttal of Bell Records. That chance meeting resulted in a distribution arrangement with Bell to handle the Garrett Music product throughout the United States, Canada, and Japan. EMI handles the rest of the world. The first record under the new agreement was Vicki Lawrence singing "The Night the Lights Went Out In Georgia." Cher's "Half Breed" on MCA is his most recent number one record.

The story of Snuff Garrett is and will be one of determination and strength of purpose. Today he has his Bell Records agreement with total artistic control plus the freedom to independently produce artists for other labels. He, in fact, has the best of two worlds: discover and develop new talent or work with the established greats.

With all of his success, he has never forgotten his roots and keeps in close touch with people he has met and liked along the way. He often visits his hometown of Dallas to see his mother Lila, his grandfather, and his two daughters by a former marriage, Gwen and Gretchen. Besides family, he sees his friends; everyone from his coach in junior high school up to the governor of the state. Coach Rollins, by the way, is now a high school principal and the man who gave him his name. He was fond of Garrett Snuff, "one of the best on the market." It was only natural that when a kid with the name of Garrett arrived in school, he had to be nicknamed Snuff.

From sitting in a car on top of a flag pole in Wichita Falls, Texas, to sleeping in one on a Hollywood, California side street, Snuff has come a long way. Today he lives in a beautiful Spanish style home in Bel Air with his wife Yolanda, their daughter Dawn, and another child on the way. Besides his family and music, Snuff has two passions: shoes and the Old West. He has closets full of shoes and recently donated 250 pairs to Goodwill.

He thrives on stories of the Old West, films, and the film stars of some of those early westerns. The day he met Roy Rogers was one of the highlights of his life. They have since become close friends. He's an ace with gun tricks and collects and researches painters of the Old West, particularly Charlie Russell, Charles Schreyvogel, and Fred Harman, popularly known as the artist of the comic strip of Red Ryder and Little Beaver. As with anything he pursues, his interest in these painters is total commitment. He recently traveled to Colorado just to meet and talk with Harman.

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Snuff's Philosophy: Marry The Song To The Artist

His string of hit singles proves he knows what he's doing

The sound of Snuff Garrett has remained basically the same in philosophy since he cut his first records with Johnny Burnette and Bobby Vee. Actually, his approach has not changed. "I still believe in the same song values. That has not changed. Of course, there's always going to be new musical developments. That's important. Without these developments we'd all become as stagnant as isolated pools of water."

Still, Snuff firmly believes that people's ideas of what they want to hear haven't changed that much. The song's the thing. It is the song first and foremost, and then the marriage of that song to the right performer. "Give me a good melody and set of lyrics and I'll do the rest." Sounds simple, but it isn't.

Much of the Garrett success relates to him as a person and his determination never to lose contact with his friends over the years and people in general. An ivory tower atmosphere is not part of the Garrett character. If it was, he wouldn't be able to record hit records at such a phenomenal rate. Being with and being interested in people and what makes them tick gives him an advantage of knowing how to supply the right kind of entertainment

through music. It involves insight.

A classic example of this sound approach is his tremendously popular series of albums begun on Liberty (now United Artists) Records: "The 50 Guitars Of Tommy Garrett." Next year will mark the 14th anniversary of one of the most, perhaps the most, successful series of concept albums in the history of records. For an understandable reason, The 50 Guitars is one of the big prides in Snuff's list of accomplishments. There have been over 30 albums since 1960. Each has had long lasting appeal, very few have been deleted from the catalog and there will be more in the future. Not only that, "they put my kids through school and my wife through the beauty shop."

The birth of the 50 Guitars actually began way back in his Wichita Falls, Texas days

when he was a DJ. Snuff was a regular patron at the club where Trini Lopez was appearing. Everytime Snuff walked in Trini would play "Solamente Una Vez (You Belong To My Heart)." He knew that was one of Snuff's favorite songs. Likewise the guitar is one of his favorite instruments. Snuff became intrigued with the idea of multiplying that one solo guitar into a complete guitar orchestra.

After his initial Liberty successes with Burnette and Vee, he was given the go-ahead to try out his idea. The result was the first 50 Guitars album, "50 Guitars Go South Of The Border." The first day he walked into the studio and saw that army of guitars he had absolutely no idea what kind of sound would be produced. The guitar is primarily a solo or background rhythm instru-

ment. Never had so many been used for one recording. The results of that session speak for themselves.

Snuff was so pleased with the reception to the album that he figured he had a whole set of multiple instrument albums ready to take the nation by storm. Next up . . . 25 pianos "I'll never forget the first day I went over to the studio. I saw nothing but piano trucks lined up all the way down Sunset Blvd. The album cost a fortune in piano moving fees alone. On top of that, it didn't sell. That has to be one of the biggest fiascos I ever got into. I learned my lesson and stuck with the 50 Guitars."

Later Snuff's Viva label released some other concept albums which were well received including the Midnight String Quartet LP's plus a series, "Themes Like Old Times," based on old radio themes, thus jumping the nostalgia craze by a few years.

(Continued on page SG-10)



A young Snuff (left); outside his Bel-Air home and a pleased client Gene McDaniels (right).

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Thanks for trusting us to be your publishers here!

Sincere regards,

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Philosophy

• Continued from page SG-9

The musical history of Snuff Garrett has circled around his own amazing enthusiasm and energy. In his first days at Liberty, he would literally disappear for a week or two while recording. "We used to go into United's Studio B on Monday and not come out until Friday. I mean that was my home, complete with pillow and blanket in the corner." The "we" was Snuff, engineer Eddie Brackett, and arranger Ernie Freeman. "We were a team and used to go in there and flat turn out the product."

Snuff's routine in those days was weeks of such grueling work then off for a while when he'd "crash and burn" then back into the studio for more. In some ways it was a terrible existence, but Snuff admits that nothing could compare in the terms of education and experience. He'd never do it again to that extent, but he has never regretted it.

When glancing over the musical history of Snuff, there is an obvious variety in his artists in terms of style; the folk touches of Walter Brennan's "Old Rivers," the rock of Bobby Vee, the country touch of Johnny Burnette, the rhythmic approach with Gary Lewis, the jazz/pop of Gene McDaniels, the choral approach of the Johnny Mann Singers, the lyrical style of Vikki Carr, the blues of Julie London up through the contemporary straight-forwardness of Cher, and recently released, the highly respected nuances of the European sensation, Nana Mouskouri. They've all sung material especially chosen for them by Snuff. Part of his success has not only been the song and the artist, but the artistic control he reserves when producing a record. His system and intuition has done it.

A case in point concerns Gene McDaniels and his first hit recording, "One Hundred Pounds Of Clay." McDaniels was under contract to Liberty and experiencing a respectable reputation. Still, there wasn't that hit. Snuff was in New York and came across the song, but was searching for the right singer. He sensed that the singer should be a black male. Liberty delivered McDaniels. It then became a case of studying the direction of the singer plus his potential in a completely different style.

At first it was approached with McDaniel's familiar jazz licks. It was done well, but Snuff held out for something else. Finally he asked the singer to do a complete turn around and place all the emphasis directly on the beat. That was it. Snuff had another hit. Gene McDaniels had his first hit and a new career. Snuff followed "Clay" with more hits for McDaniels including "Chip, Chip" and "Tower Of Strength."

Part of Snuff's musical success is due to an evaluation of himself and his aims. He's very aware of what he wants and the best way to utilize his talents. That's one of the reasons he has purposely set out to produce a variety of artists and musical styles. This, he has often stated, is what keeps the juices flowing and the excitement up. Each artist presents a new challenge in a completely different spectrum.

Snuff Garrett has produced over 25 top ten singles in the past 15 years. He's produced top 10 albums, received gold and silver records for both singles and albums, has a series of long-running popular concept albums, and numerous successful recording projects. Not bad for a skinny kid who never went past the ninth grade. But then again, this kid knows what he's doing.

Top 10 Singles:

Dreamin'	Johnny Burnette	Liberty
You're Sixteen	Johnny Burnette	Liberty
Take Good Care of My Baby	Bobby Vee	Liberty
Sharing You	Bobby Vee	Liberty
Run to Him	Bobby Vee	Liberty
The Night Has a Thousand Eyes	Bobby Vee	Liberty
Devil or Angel	Bobby Vee	Liberty
Rubber Ball	Bobby Vee	Liberty
A Hundred Pounds of Clay	Gene McDaniels	Liberty
Chip, Chip	Gene McDaniels	Liberty
Tower of Strength	Gene McDaniels	Liberty
Old Rivers	Walter Brennan	Liberty
This Diamond Ring	Gary Lewis	Liberty
Everybody Loves a Clown	Gary Lewis	Liberty
Save Your Heart For Me	Gary Lewis	Liberty
She's Just My Style	Gary Lewis	Liberty
Sealed With a Kiss	Gary Lewis	Liberty
Sure Gonna Miss Her	Gary Lewis	Liberty
Count Me In	Gary Lewis	Liberty
The Joker Went Wild	Brian Hyland	Phillips
Gypsies, Tramps, and Thieves	Cher	Kapp
The Way of Love	Cher	Kapp
All I Ever Need Is You	Sonny & Cher	Kapp
A Cowboy's Work Is Never Done	Sonny & Cher	Kapp
Half Breed	Cher	MCA
The Night the Lights Went Out In Georgia	Vicki Lawrence	Bell

Researched and written by Richard Oliver; art director J. Daniel Chapman; section editor Eliot Tiegel.



BELL RECORDS A Division of Columbia Pictures Industries, Inc., 1776 Broadway, New York, N.Y. 10019



LAWRENCE UTTAL
PRESIDENT

Dear Snuff -

What a pleasure it is
to be in business with you!!!

Sincerely,

Larry Uttal



GARRETT MUSIC ENTERPRISES

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Classical Music

Melodiya Plans to Expand Catalog With New Sessions

MOSCOW—Melodiya will expand its current classical catalog by undertaking a series of recordings in the 1973/74 season.

The Bolshoi orchestra, under Algis Zhuraitis, is to record the complete Khachaturian ballet, "Spartacus," and another project on the schedule is a recording of the complete Hungarian Dances by Brahms.

In addition, monaural recordings of two Glazunov concertos for piano and orchestra, and Rimsky-Korsakov's piano concerto performed by national symphony orchestras several years ago have been converted into stereo by Melodiya engineers.

Celloist Mstislav Rostropovich,

who conducted Shostakovich's 14th Symphony which was released last summer, is reported scheduled to tape Khachaturian's Concert Rhapsody for cello and orchestra and the Moscow Philharmonic, under Kirill Kondrashin, is to record Shostakovich's 7th and 13th Symphonies.

According to Melodiya officials, reconstruction of the Grand Hall of the Moscow Conservatory, which is used as a studio for major recording sessions, is under way, and the location for the new recording projects will be the Bolshoi Theater.

There are no plans for new recordings by violinist David Oistrakh, who is reported to be ill.

BMI Hosts 2 Russians

NEW YORK—BMI (Broadcast Music, Inc.) recently provided an extensive tour of its New York offices for Andrei Eshpai, Russian composer and secretary of the U.S.S.R. Composers Union and Karen Khachaturian, composer-conductor and musical director of the All-Union Bureau for the Propagation of Soviet Music. The visit was followed by a luncheon at the Park Lane Hotel, hosted by BMI president Edward M. Cramer.

Among the guests was BMI composer and musical consultant Ulysses Kay, professor of music at New York's Lehman College. Kay was able to exchange impressions with the two composers of his similar trip to Russia in 1958. At that time he was one of a group of BMI composers who toured Russia under State Department auspices as part of international cultural exchange, the first American composers to do so.

Other BMI composers present included Robert Helps of Princeton University and Manhattan School of Music; Otto Luening, composer-emeritus, Columbia University, and Francis Thorne of the Lenox Art Center. Also present were conductor Igor Buketoff, Grace Belt and Elaine Heifetz of the U.S. Department of State.

In addition to Cramer, BMI executives attending the luncheon were Theodora Zavin, senior vice president, Performing Rights Adminis-

Salabert Handles Unpublished Ravel

PARIS—Madame Francis Salabert, president of Editions Salabert, announced the conclusion of a world-wide agreement for the distribution of the hitherto unpublished works of Maurice Ravel. Included in the agreement are: two orchestral works, the overture "Scheherazade," and a transcription of portions of Schumann's "Carnaval"; the three cantatas "Myrrha," "Alycyone" and "Alyssa"; the "Serenade grotesque" for piano; and the song "La reine morte d'aimer" among other titles.

The first New York performance of the Schumann/Ravel "Carnaval" will be given by the Boston Symphony Orchestra under the direction of Michael Tilson Thomas in Carnegie Hall on Dec. 13. The Carnegie Hall premiere was preceded by the first U.S. performance (if not the world premiere) in Boston on Nov. 29, with subsequent Boston performances on Nov. 30, Dec. 1 and 4.

Ravel's transcription of "Carnaval" was written at the behest of the ballet impresario Diaghilev in the summer of 1914, but it is not clear if the work was ever performed.

Montreal Symphony Disbands

MONTREAL—The Montreal Symphony Orchestra will cease operations by Dec. 20, it was announced last week. The Board of Directors' decision was made public by MSO president Robert J. Bruck.

The MSO's three-year accumulated deficit of \$470,000 plus the decision by the City of Montreal to withhold its annual grant of \$160,000 have made this action mandatory.

Telegrams and letters describing the situation were sent on Nov. 21 to prime minister Trudeau, premier Bourassa and mayor Drapeau.

"The closing of the MSO is most tragic," said Bruck, "as it is one of the oldest, largest and most prestigious orchestras in North America. It is hard to conceive of a city of Montreal's stature not having a symphony," he added. "Without the Orchestra's musicians, other musical organizations and music education in both the city and the province will cease to exist."

tration; Leo Chernlavsky, vice president, Foreign Performing Rights Administration; Oliver Daniel, vice president, Concert Music Administration; Dr. Helmut Guttenberg, assistant vice president, Systems and Data Processing; and James Roy of BMI's Concert Music Department.

Managers Meet Dec. 12-15

NEW YORK—The International Association of Concert and Festival Managers, of which Patrick Hayes of the Washington Performing Arts Society is president, will meet in convention at the New York Hilton Hotel beginning Wednesday (12) through Saturday (15). This will mark the 26th annual convention of the IACFM.

About 200 concert managers from the U.S., Canada and also representatives from Europe will take part in panel discussions that will emphasize new approaches to ticket sales, concert promotion, travel films, membership drives, arts administration, facilities management, town and gown relations and opera administration.

Michael Tilson Thomas, music director of the Buffalo Philharmonic, principal guest conductor of the Boston Symphony Orchestra and director and conductor of the New York Philharmonic Young People's Concerts, will deliver the keynote address on Thursday (13) in the Sutton Ballroom of the Hilton.

Other meetings will discuss the use and abuse of promotion and publicity through television, newspapers and radio stations and new horizons in cultural exchange. A multi-media review of highlights of the past 80 years of Ann Arbor May

Festivals will be narrated by Gail Rector, president of the Musical Society of the University of Michigan. A final session on Saturday (15) will explore ways of raising money from private foundations and government sources.

Audiofidelity 1st Component Series on Tape

NEW YORK—As part of its expansion program aimed at reaching a mass market, Audiofidelity's 1st Component classical series is making the entire catalog of over fifty selections available on cassette and eight-track tapes.

Previously the \$2.98 LP line had selective items available in tape configurations at \$3.98, but with more widespread acceptance of classical repertoire and distribution penetrating mass retail outlets, chain and college bookstores, the full line will now be offered, according to Sid Hess, vice president of Sales for the AFE classical product.

Hess stated that his sales program for 1st Component offers full discounts to the trade and he noted that an increasing number of retail outlets are utilizing the line as a means of introducing classical product to their customers at a low price.

10-Inch LP Pinching Pinch?

By IS HOROWITZ

NEW YORK—The 10-inch LP may be pulled out of limbo and returned to the active record scene. This possibility is being explored here by at least one major manufacturer, it was learned this week, as a means of getting more mileage out of available supplies of PVC.

The label has already contacted several record merchandisers informally as to the feasibility of marketing a 10-inch LP. Problems of handling, shipping and display were explored.

Should the plan materialize, the 10-inch disk would be packaged in a 12-inch album cover, with the inner sleeve designed to prevent the record from sliding.

Program content of an average pop LP would not be compromised by the new/old format. It is possible

to engrave up to 20 minutes of music comfortably on a 10-inch LP side, well above the average playing time of many albums currently on the market.

Savings in material would be considerable. Some three or four 12-inch disks are pressed from each pound of compound, and it is estimated that this quantity could be increased by at least one record per pound if the 10-inch format were used.

'Ringo' Gold

NEW YORK—"Ringo," the third solo venture by Ringo Starr, has been certified gold by the RIAA. The album features the gold single "Photograph."

Billboard Top 50

Billboard SPECIAL SURVEY for Week Ending 12/15/73

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	6	LEAVE ME ALONE (Ruby Red Dress) Helen Reddy, Capitol 3768 (Anne-Rachel/Brooklyn, ASCAP)
2	2	12	THE MOST BEAUTIFUL GIRL Charlie Rich, Epic 5-11040 (Columbia) (Gallico/Algee, BMI)
3	6	6	WHO'S IN THE STRAWBERRY PATCH WITH SALLY Tony Orlando & Dawn, Bell 45,424 (Levine & Brown, BMI)
4	3	10	PHOTOGRAPH Ringo Starr, Apple 1865 (Capitol) (Richorony, BMI)
5	10	10	LET ME BE THERE Olivia Newton-John, MCA 40101 (Gallico, BMI)
6	4	11	TOP OF THE WORLD Carpenters, A&M 1468 (Almo/Hammers & Nails, ASCAP)
7	7	11	JUST YOU 'N' ME Chicago, Columbia 4-45933 (Big Elk, ASCAP)
8	5	9	CORAZON Carole King, Ode 66039 (A&M) (Colgems, ASCAP)
9	18	4	TIME IN A BOTTLE Jim Croce, ABC 11405 (Blendingwell, American Broadcasting, BMI)
10	11	6	MY MUSIC Loggins & Messina, Columbia 4-45952. (Jasperilla/Gnossos, ASCAP)
11	12	8	BE Neil Diamond, Columbia 4-45942 (Stonebridge, ASCAP)
12	15	7	GOODBYE YELLOW BRICK ROAD Elton John, MCA 40148 (Dick James, none)
13	14	9	THE WAY WE WERE Barbra Streisand, Columbia 4-45944 (Colgems, ASCAP)
14	9	12	I GOT A NAME Jim Croce, ABC 11389 (Fox/Fanfare, BMI)
15	8	14	PAPER ROSES Marie Osmond, MGM 14609 (Lewis, ASCAP)
16	13	9	SAIL AROUND THE WORLD David Gates, Elektra 45868 (Kipahulu, ASCAP)
17	21	8	CRUNCHY GRANOLA SUITE Percy Faith, Columbia 4-45945 (Prophet, ASCAP)
18	22	5	ERES TU/TOUCH THE WIND Mocedades, TRA 100 Tara/Famous Music, (Radmus, ASCAP)
19	16	12	WE MAY NEVER PASS THIS WAY (Again) Seals & Crofts, Warner Brothers 7740 (Dawnbreaker, BMI)
20	17	13	ALL I KNOW Garfunkel, Columbia 4-45926 (Canopy, ASCAP)
21	28	5	SHOW AND TELL Al Wilson, Rocky Road 30073 (Bell), (Fullness, BMI)
22	19	17	I'M COMING HOME Johnny Mathis, Columbia 4-45908 (Mighty Three, BMI)
23	25	8	COME LIVE WITH ME Ray Charles, Crossover 973 (House of Bryant, BMI)
24	20	15	KNOCKIN' ON HEAVEN'S DOOR Bob Dylan, Columbia 4-45913 (Ram's Horn, ASCAP)
25	27	7	HELLO, IT'S ME Todd Rundgren, Bearsville 0009 (Warner Bros.) (Screen Gems-Columbia, BMI)
26	23	11	LOVE DON'T CARE Perry Como, RCA 0096 (Milene, BMI)
27	34	2	TELL HER SHE'S LOVELY El Chicano, MCA 40104 (Shiver and I, ASCAP)
28	32	4	LET ME TRY AGAIN Frank Sinatra, Reprise 1181 (Spanka, ASCAP)
29	31	4	PAINTED LADIES Ian Thomas, Janus 224, (Corinth, BMI)
30	33	4	INSPIRATION Paul Williams, A&M 1479, (Almo, ASCAP)
31	35	6	A SONG I'D LIKE TO SING Kris Kristofferson/Rita Coolidge, A&M 4403 (Combine Music, BMI)
32	29	7	THERE AIN'T NO WAY Lobo, Big Tree 16012 (Bell) (Kaiser, Famous, ASCAP)
33	36	6	LOVE FOR YOU Sonoma, Dunhill 4365 (ABC/Hello There, ASCAP)
34	-	1	AMERICAN TUNE Paul Simon, Columbia 45900, (Paul Simon, BMI)
35	40	2	WHEN I FALL IN LOVE/ARE YOU LONESOME TONIGHT Donny Osmond, Kolob 14677 (MGM), (Northern, ASCAP)
36	37	3	MIND GAMES John Lennon, Apple 1868 (Capitol), (John Lennon, BMI)
37	42	2	FLASHBACK 5th Dimension, Bell 45,425 (Zapata, ASCAP)
38	39	3	HALF A MILLION MILES Albert Hammond, Mums 76024, (Columbia) (Landers, Roberts/April, ASCAP)
39	38	8	WALKING IN THE GEORGIA RAIN Sonny Geraci and Climax, Rocky Road 30074, (Bell) (Valando, ASCAP)
40	45	3	RIVER OF LOVE B.W. Stevenson, RCA 0171, (ABC/Dunhill, Speed, BMI)
41	-	1	MY SWEET LADY Cliff De Young, MCA 40156, (Cherry Lane, ASCAP)
42	41	3	HOUSE OF THE RISING SUN Jody Miller, Epic 5-11056, (Columbia) (Al Gallico, BMI)
43	43	6	ROCK 'N ROLL, I GAVE YOU THE BEST YEARS OF MY LIFE Kevin Johnson, Mainstream 5548 (Tree, BMI)
44	46	3	ROCKIN' ROLL BABY Stylitics, Avco 4625, (Mighty Tree, BMI)
45	49	2	SPIDERS AND SNAKES Jim Stafford, MGM 14648 (CAM-USA, BMI)
46	50	2	PRETTY LADY Lighthouse, Polydor 14198 (CAM-USA/Mediatrix, BMI)
47	-	1	LOVE SONG Anne Murray, Capitol 3776, (Portofino/Gnossos, ASCAP)
48	-	1	LOVE'S THEME Love Unlimited Orchestra, 20th Century 2069, (Sa Vette, January, BMI)
49	47	4	WONDERFUL SUMMER The Vogues, 20th Century 2060, (Rock, BMI)
50	-	1	BIFF, THE PURPLE BEAR Dick Fedler, United Artists 316, (Tree, BMI)

3M Prerecorded Move Into Video

By BOB KIRSCH

LOS ANGELES—The 3M Co. is moving into the prerecorded videotape market with a series of programs centering primarily around health and hygiene as well as several tapes on social awareness. Initial product will be ready within several weeks.

The firm is already heavily involved in the blank videotape market, manufacturing and marketing a number of tape widths and lengths.

Maxell Blank Tape Vacation Incentive Push

NEW YORK—The Maxell Corp. of America will initiate an incentive program next January that will give its entire sales organization an opportunity to win a variety of domestic and international vacation trips without the encumbrance of group travel, or scheduled sales pitches.

According to Gene La Brie, national sales manager of Maxell, each dealer will receive a dial showing the number of points required to take any one of various trips being offered. Following this, dealers will each receive a certificate valued at one point each time he purchases a minimum dollar amount of Maxell merchandise.

After he has accumulated the number of points required for the trip of his choice, he can have them redeemed by Universal Incentives, Ltd. He can then cash in on his trip within 60 days of redeeming the coupons.

La Brie said he chose this incentive program because it gave every Maxell dealer an opportunity to earn a vacation; because the vacations on the dial vary in length and location; and because the vacation is just that and not a captive sales meeting.

He added that winners will travel by regularly scheduled airlines, stay at deluxe hotels, and spend their vacation time in the way they choose. La Brie continued, "If he earns

(Continued on page 34)

Hardware is also a part of the company's video push.

According to Jack Bondus, marketing manager for 3M's "Video Project," the firm has produced several of the tapes in-house and has leased or purchased a number of others. He said that 3M felt the educational market was the most advantageous prerecorded market to be involved in at this time, and that studies show the field of hygiene one of the more important aspects of this market. Many of the programs will be available on 16mm film as well as videotape.

The first program to be offered will be "VD Blues," which was first broadcast on educational TV several years ago. The show will be broken up into three segments, each some 20

(Continued on page 38)

Entertainment Products Volatile; 79 New CES Co.s; 53 Not Back; Only 18 Shift From IHE to CES —56 New at IHE; Show Off 22%

By EARL PAIGE and ANNE DUSTON

EDITOR'S NOTE: The CES and IHE appeal basically to different buyers and cannot be compared therefore fundamentally—the purpose here is to show the fluidity of exhibitors.

CHICAGO—The volatility of the electronic entertainment products field is illustrated by the dramatic shifting of exhibitors at the winter shows here.

According to the most recent figures, the Winter Consumer Electronic Show (CES) shows a gain in exhibitors of 34 percent, with 90 new

exhibitors, 59 returning, and 48 not returning.

The Independent Housewares Show (IHE) shows a loss over last year of 22 percent, with 56 new exhibitors, 86 returning, and 81 not returning.

Overall, the CES has 149 exhibitors signed up so far, compared to 110 last year, a gain of 39; the IHE has dropped from 172 last year to 142, a loss of 30 exhibitors.

A comparison of companies shows that 7 firms left the CES to join the IHE; 22 firms have switched

from the IHE to CES; and 19 firms are signed for both shows.

Some major firms have chosen to drop out of the winter shows altogether, including Tenna, MGA, Motorola, Admiral, JVC, Pickering, RCA, Rectilinear, Sylvania, TDK, Teledyne Packard Bell, and Zenith.

Trade shows are proliferating around the International Home Furnishings Market and the National Housewares Show in order to take advantage of the presence of buyers. Dates of winter shows are:

Jan. 7-10—Intl. Home Furnish-
(Continued on page 37)

Growing Chain Emphasizes Components

By EDWARD MORRIS



CUSTOM Stereo places emphasis on customer education—its large showroom features a full literature rack. Jerry Ingram is the store manager.

CHARLESTON, W. Va.—Established here just a year ago, Custom Stereo has moved into a bigger, better-designed location and is touting itself as "West Virginia's largest high-fidelity center."

Owned by Smith Electronics Inc., Custom Stereo is one of three stores the corporation has opened within the year. The former site of Custom Stereo now houses Kanawha Electronics, which sells car tape players, CB equipment, stereo systems and accessories. Smith also owns Stereo Warehouse in Athens, Ohio, where Ohio University is located.

The new Custom Stereo is divided into a showroom—located at the back of the store—two set-up rooms for exhibiting various component combinations, and a sales counter area at the front of the store.

Jerry Ingram, store manager, said the new location had "tremendously improved" acoustical qualities over the old one. He added that one of the set-up rooms is to be glassed in, poshly furnished, and equipped with a "Super System of the Week." Potential customers would be encouraged to use the room for leisure listening. The store sells components

only—no portables, consoles, car units, or compacts.

Although Custom Stereo does substantial radio advertising, Ingram said it was almost balanced by newspaper ads—probably a 60-40 cost ratio.

The store's most successful promotion so far was a 50-hour marathon sale last Christmas—even though ads were broken only two days in advance of the sale. Ingram was not certain if the store would repeat the promotion. He said one of the business' chief long-term aims was to "educate" the public on the prospects and use of stereo equipment.

"They ought to learn," Ingram continued, "that if they've got, say, \$300 to spend, they can do a lot better with us than at a discount store which offers them only fancy cabinetry."

Right now, according to Ingram, sales are down: "Nobody wants to spend money." This lack of money also helps account for the slow movement of 4-channel, but Ingram said he thought lack of interest and the unavailability of "really decent

(Continued on page 36)

More Stories About Blank Tape

- TDK Cobalt Ion Coating Developed in Japan
- Columbia Magnetics Set for Giant Promotion
- Certron TV 'Dating Game' Spots, Also Prizes
- Japan Firm to Import U.S. Cassette Boxes

Plus . . .

- Philadelphia Audio Market Promotes, Grows
- Electronics Representatives Assn Gas Lobbying
- Acoustic Research to Move, Adjust Its Line
- Milwaukee Dealer Salesman TEAC Winner

Highlights of Recent Sales

A Sampling of Custom Stereo's "grand opening sale" prices:

Combination #1—Sherwood 7100A AM-FM receiver (25 watts RMS per channel), BSR 310X automatic record changer with Shure cartridge, and EPI Model 100 Bookshelf speakers, \$399.95.

Combination #2—Harman/Kardon 630 AM-FM stereo receiver (40 watts RMS per channel—.15 IM distortion), BSR 710 automatic record changer with walnut base and Shure cartridge, and EPI Model 150 two-way speakers, \$699.

Combination #3—Sansui Six AM-FM stereo receiver (39 watts per channel), Philips GA-212 electronic manual turntable with Shure cartridge, and Sansui SA-1200 three-way, five speaker, multi-directional system, \$799.

Combination #4—Pioneer SX-828 AM-FM stereo receiver (60 watts per channel RMS), BSR 810 with M9150 Shure cartridge, and EPI 202 two-way, four-speaker, floor-standing system, \$949.

Scotch 207-R90 7x1800 blank recording tape, \$4.25; Sennheiser, HD-414 stereo headphones, \$33.95; JBL Century 100 speaker system, \$273, each; Wollensak, Model 4780 cassette tape deck with Dolby, \$219.95; Dynaco A-35 two-way speaker system, \$79.95 each; Sony 7055 AM-FM stereo receiver (35 watts per channel) \$319.95; and Watts disc preeners, \$3.50 and dust bugs, \$5.95.

Custom Stereo's Thanksgiving sale featured:

TEAC Model 3300-10 stereo reel-to-reel (10-inch reels) \$419.95; Wollensak Model 4780 stereo cassette deck with Dolby, \$219.95; TEAC Model 210 stereo cassette deck, \$140; "budget price system" featuring Sherwood s7100A AM-FM stereo receiver, Rectilinear IIA speakers, and BSR 310/X automatic changer, \$389; "top rated system" featuring Harman Kardon 630 AM-FM stereo receiver (40 watts per channel RMS), EPI Model 100 speakers, and BSR 510/X turntable, \$579; and Koss Pro 4 AA stereo headphones, \$38.

At the same time, Custom Stereo's companion store, Kanawha Electronics, was advertising these prices:

Craig 3130 8-track car tape player with speakers, \$69.95; Hitachi, 9 inch b & w TV, AC-DC, Model IU-54, \$139.95; Motorola Model TM-2153 8-track car tape player, \$39.95; Rectilinear IIA speaker systems, \$89.50; Craig 3210 8-track home unit with speakers and cart, \$119.95; Craig 3213 8-track AM-FM stereo home unit with speakers and cart, \$149.95.

Panasonic AM-FM stereo phono with speakers (Model 2300), \$249.95; Sony TC-72 cassette recorder, AC-DC, \$69.95; Panasonic Model 8185 AM-FM stereo phono with 8-track recorder, \$249.95; Craig 3508 slide mount cassette car tape player with speakers, \$119.95; Sonar DC linear amplifier (mobile use), \$184.95; Sonar AC linear amplifier (home use), \$159.95; and Sonar high and low band FM monitor, \$159.95.

Rep Rap

The Electronic Representatives Association (ERA) will close out the year with a 30 percent increase in membership over the 3½ year period executive director Raymond Hall has headed the group, he said, with a projected new number of 1,300 member firms. ERA's directory lists 1,900 rep offices because many reps have several.

Hall also said that Patrick Brown, administrative director, has left ERA.

Conflicting dates caused ERA to postpone its professional management seminar in Massachusetts to sometime in the spring. However, the New York seminar Dec. 7 with Dr. Tom Thiss of Wilson Learning Corp. nearly reached the ceiling level with 32 delegates.

Over 500 have signed to attend ERA's 15th annual marketing conference this year being held in Madrid Jan. 27-Feb. 3. A highlight will be a panel on the youth market with Clifford Branch, 23, partner in the southern Calif. audio equipment outlet Warehouse Sound, and Larry Phillips, former James B. Lansing Sound sales manager and now a consultant for an advertising agency. Further details are available from ERA at 233 E. Erie, Chicago 60611 (312) 649-1333.

ERA will again have its communications "Comm Center" rep and manufacturer information exchange service at the Consumer Electronics Show on the second floor level of the Conrad Hilton Hotel in Chicago, Jan. 10-13.

G.E. McGuire now reps Fidelity Products (carrying cases), Brother International and Pacific House. He also has a line of promotion items. One other item he is pushing is Tommy Bolt golf gloves. McGuire is with R.E. Gramza Sales Co., Box 365, Winnetka, Ill. 60093 (312) 441-6367 or 439-4645.

As former assistant national sales manager of H.H. Scott, Mass., and president of his own 5-chain retail consumer electronics store, Ernest Sochin believes he is able to offer customers of his new rep business, Sochin Sales, 18730 SW 84th Court, Miami, 305-235-6048, an intimate knowledge of their needs. One new approach of the six-week new firm is a mobile show room with working displays of Fidelitone, H.H. Scott, Savoy Leather, Unitrex products which Sochin is preparing for his Florida area. Wife and office manager Rhoda notes that "starting a new business is like giving birth to a baby."

Mike Hurley has joined Cir-Vu Marketing, Inc., 884 S. Lipan St., Denver, Colo. 80233 (303) 922-3201, as general manager, in an expansion of the firm into new territories of Utah, Mont., Wyo., N.Mex., El Paso, Tex., and parts of Idaho, with warehousing at the Denver headquarters. Hurley joins general office manager Rich Marcellus in handling Telex, Maxell, Glenburn McDonald, XTAL and wood cabinets for Marantz receivers, and Dual and Garrard turntables.

Marshank Sales Co., beginning its 54th year in business, has added Paul M. Shaw and Jack S. Roberts as outside sales personnel. The firm is located at 10455 W. Jefferson Blvd., Culver City, Ca. 90230. President Norm Marshank looks at the energy crisis optimistically: "With people staying home more, they will put more money into upgrading their home environment, which includes home entertainment products." Norm has been with the firm his father founded in 1920, since 1945. Personnel John Mayer, Alan Gediman and Jerry Packer (manager of the Phoenix office), rep Akai, Audio Dynamics, Crown Intl., Utah Electronics, Recoton Corp., Glenburn/McDonald, AKG and Rotel of America in so. Cal., Ariz., and so. Nev.

Together with salesman Marc Gottlieb, and new staff member Mike Kaufman, Roth covers S. Calif., Nev. and Hawaii. Commenting on the display customers have found most exciting this season, Roth said, "Astatic's new needle center has won over more dealers than we expected. It holds 40 samples under plexiglass cover, and stores 210 needles in six drawers below."

B & L Sales & Marketing just completed an agreement with Compac Associates, makers of cassette hinged poly boxes, for exclusive distribution in 11 western states. B & L's other accounts include professional products from Pentagon Industries, Audio-tech, Audio Devices, Professional Tape, and Reliance. Bill Pugliese, president, and Lois

Pugliese, partner, have been in business only one year. Their offices are located at 4312 Colfax Ave., Studio City, Calif. 91604 (213) 985-1792.

Mr. Pugliese commented that manufacturing in the Orient, elsewhere than Japan, has nearly the same degree of quality control and technical ability and should not take a back seat to Japan, which is suffering from a shortage of competent help, high wage minimums, and skyrocketing inflation. "No one should think these days that Taiwan-produced goods are inferior. They're not," he said.

J.I.L. Corp. is the newest account of Kingston-Sharkey & Assoc., 1150 N. Shadeland, Indianapolis 46219 (317) 353-9406.

William F. Sharkey, secretary-treasurer, sadly reported that most of his manufacturers including Midland Electronics, Kenwood, British Industries, and Topp/Juliette did not furnish samples of the new line in time for the heavy Christmas season. "It's been harder this year getting orders filled than the year of the dock strike," Sharkey said. Robert P. Kingston is president of the firm.

Sharkey confirmed that only high-end 4-channel is moving, and that in great numbers. "One of our accounts, the 10-store Gramms in Indiana, reports that of all Kenwood "Q" receivers, only the best is moving well." To be more fair to the consumer, Sharkey offered his opinion that manufacturers could extend the length of standard

warranty to six months, "but with better initial quality control that might not be necessary."

George Markunas recently joined VF Sales Inc., 420 Union Ave., Framingham, Mass. 01701 (617) 237-6544. Owner John Faucon reported that in his New England territory, "People are nervous about the economy. They won't buy 4-channel, or very much high-end equipment." Two other salesmen, John Carlson and Paul Kennedy, round out the staff which sells AKG, Benjamin, Allen & Heath, Crown International, David Clark, Empire Scientific, Glenburn/McDonald, Nikko Electric, Royal Sound, Rectilinear Research, Sescom, and UREL.



They're talking about Capitol 2 Cassettes

(And they're buying!).

Musicians, high-fidelity perfectionists, music lovers of all sorts, are talking about Capitol 2, the world's best iron-oxide tape.

They've seen ads in magazines like Time and Playboy, and they're being bombarded by Capitol 2 TV and radio commercials. They also see posters and display racks in major music outlets from New York to L.A. But as you know, promotions will get you just so far. It's the product that counts.

Cassette users rave about the frequency response (20-22,000Hz), the back-coating that makes the cassette jamproof, and the new package (Stak-Pak)™ that ends cassette clutter.

Everyone's giving the Stak-Pak special mention: without a doubt the world's ultimate cassette storage method.

(The Stak-Pak itself doesn't add to the cost of the cassettes. It's a real mover!!)

Reel-to-reel bugs get excited about being able to buy a tape that's as good as the best tape the recording studios themselves use.

And 8-track cartridge people are delirious with the Capitol 2 Audiopak® High Output/Low Noise cartridge, already a standard of the music industry. It's even available in a newly engineered 100-minute playing time.

So get with this new popular name-brand tape. And profit. Our heavy market-by-market advertising and promotion campaign is creating traffic. Talk to your Capitol salesman. Ask him about all of our point-of-purchase materials, display racks and related deals. You'll be glad you did!!



STEREOSONIC car stereo line from Arthur Fulmer features dealer display proudly presented by Fulmer himself, head of the Memphis based firm. Photo was taken at recent auto parts show.



Capitol 2 Cassettes

Get the good sounds right. Available in the standard plastic boxes, or in Stak-Paks®.



DOUBLEMINT TWINS'

CBS Push on Blank Tape

NEW YORK—Columbia Magnetics has secured the services of Priscilla and Patricia Barnstable, the identical twins of the Doublemint commercial, for its fall-winter promotion.

The girls are being used to plug Columbia Magnetics "Buy Two, Get Two Free" offer now available on all merchandise in the Columbia blank tape line. The promotion is being pushed through print media advertising and point-of-purchase material.

The twins are also being used to inform consumers that if they send in their coupons for free tapes they would automatically be entered in the Columbia Magnetics Music Sweepstakes, offering \$5,000 worth of prerecorded music prizes. Winners, according to Columbia Magnetics' Ted Cohen, will have their choice of any product in either the Columbia or Epic catalogs.

Columbia Magnetics is also running a simultaneous campaign on

some 2,000 radio spots and trade and consumer magazines, touting what Cohen calls Columbia Magnetics superior internal construction of its Columbia cassettes and Mark 2 "Fail Safe" 8-track cartridges.

Meanwhile the company has also designed a new countertop rack which takes up a mere 14 inches of counter space, and is designed for use with both Columbia and Soundcraft blank tape products.

The unit which will go on display at the Winter Consumer Electronics Show features four black plastic trays which revolve around a center shaft. Dealers, said Cohen, can use all four tiers, or limit the number to those needed to display product.

The four-tier rack can hold two dozen cassettes of each Columbia or Soundcraft configuration, plus one dozen of each 8-track configuration. Should the dealer feel like devoting the entire rack to cassette product, he would have room for 192 pieces.

Cohen said the tiers can also accommodate open reel product.

There is space for 10 boxes of each of the firm's four lengths—1,200, 1,800, 2,400, and 3,500 feet.

Both the rack and the promotions for which it is used can revolve. An interchangeable collection of six color-coded preprinted panel cards clip onto the sides of each tray, detailing the current offer.

Longer panels can be attached to the entire side of the four-tier rack to promote seasonal specials. This, according to Cohen, allows the rack to be used for several purposes, all year round without having to dismantle it.

Certron Push

NEW YORK — The Certron Corp. will include major television advertising on the "New Dating Game" as part of a massive promotional push for its line of Gamma cassettes.

The Certron ads will run from Nov. 20 to Dec. 15, according to Ray Allen, Certron's vice president, marketing.

Certrons' Gamma cassettes will also be among prizes featured on four consecutive segments of the show, which airs in more than 30 markets including New York and Los Angeles.

The tape itself is a high energy, low noise product that sells for under \$2.

Japan Coating Challenge To Chrome for Video—TDK to bow Cobalt Ion

By HIDEO EGUCHI

TOKYO—TDK Electronics announced here on Nov. 6 that it would offer a new brand of magnetic recording tape named Avilyn to the video industry starting next spring.

The cobalt ion, iron oxide tape is claimed by the Japanese manufacturer to be superior to chromium dioxide (e.g., Crolyn by DuPont) and cobalt energized tapes (e.g., Scotch brand by 3M) in all respects.

About 1,000 Japanese VTR manufacturers, software producers and TDK clients were briefed at Tokyo's Imperial Hotel Nov. 8 on the specifications and characteristics of the blank tape (Avilyn is an acronym of audio-video-industry).

The manufacturer said Avilyn would first be offered in the form of video master, video cartridge and video cassette blanks in packages of regularly used lengths. Prices are expected to be competitive with other brands of videotape.

Meanwhile, the development by TDK is seen by the Japanese industry as an international market challenge as well as a domestic manufacturing victory since Dupont and Sony, which is producing Crolyn videotape in Japan under DuPont license, have been the major suppliers of low noise, high density blanks.

NEW FROM LE-BO
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CAROUSEL CASSETTE HOLDER TA-150
Separate, slide-in compartment for each cassette. Rotating, swivel base. Walnut finish sturdy construction. Holds 36 cassettes. List \$15.95

TA-148
Same as above, holds 36 cartridges. List \$15.95

TA322
RADIO HEADPHONE
with built-in AM Radio. Ideal for sporting events, private listening. Soft cushioned ear piece. Operates on one 9-volt battery. SUG. LIST PRICE \$19.95

LE-BO PRODUCTS CO. INC 71-08 51st AVENUE, WOODSIDE, N.Y. 11377

Maxell Tape

• Continued from page 32

enough points, the dealer can take several short trips, or he can have a sales contest in his store, and give his sales personnel an opportunity to participate in the program."

In other news from Maxell, Telecast Marketing will use the Maxell tape for the creation of masters for a recently announced 4-channel record series for children.

According to Dewey Roberts, director of operations for Telecast Marketing, the decision to use Maxell tape was based on the product's superior response, a feature essential for the high quality reproduction of quadrasonic recordings.

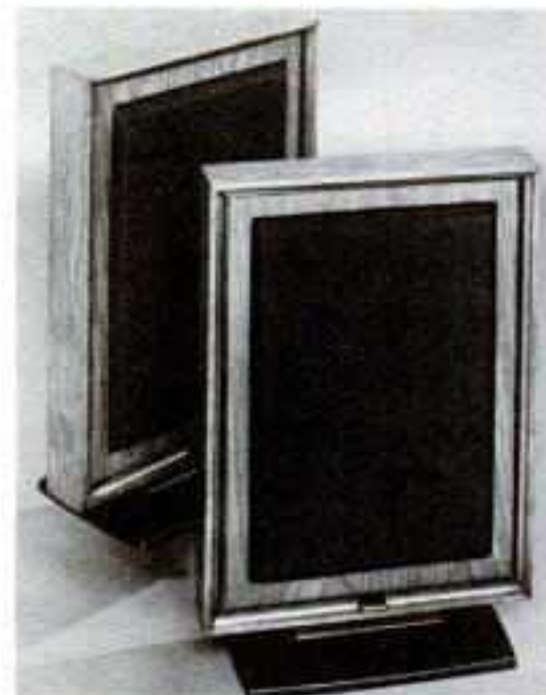
TV COMBINE INTL PUSH

ZURICH—The new International Publishers' Audiovisual Association (IPAA) combines seven publishing houses and is the first step towards joint production and distribution worldwide of video systems software, said Herbert Winter, executive general secretary at the headquarters here.

The publishers are Arnoldo Mondadori Editore (Italy); Bertelsmann/Gruner + Jahr (Video-phon) (West Germany); Editions Rencontre (Television Rencontre/Cadia) (Switzerland); Esselte Bonnier Audio Visual Ebav (Sweden); Librairie Hachette (France); Vnu Verenigde Nederlandse Uitgeversbedrijven (Netherlands) and the Thompson Organization (U.K.).

The new IPAA catalog covers titles in education, business/industry, history/geography, science, sports, home/family, entertainment and cable TV and is available here from IPAA at Feldgstrass 65, CH-8008.

New Products



MAGNAVOX's Thinline Remote speakers, only 3 in. deep, retail at \$149.95 the pair. Model 2520 comes in fine wood cabinets.



TENNA has released two sets of speakers with identical external features. The BS6918RD includes 18 oz. magnets in a 6 x 9 in. speaker housing and the BS6912RD has 12 oz. magnets. Both sets feature silver tweeter cones. Merchandising package has styrofoam insert and see-through windows on front.



HEADSETS from Scintrex, at \$60 retail price, are the PRO/500 which feature balance controls.



Model Project 90 released by U.S. Pioneer Electronics is a two-way, two-speaker system. Back and front are shown.

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CARTRIDGE & CASSETTE WINDERS
SIMPLE, RELIABLE & ECONOMICAL!

2,000-2,500 8-TRACK PROGRAMS PER 8 HOURS

CARTRIDGE WINDER W/O CUTTER... \$463.40
CARTRIDGE WINDER with CUTTER... \$31.58
CASSETTE WINDER... 486.35

RECORDEX 100-3 with Carbide Cube Cutter*
*Patent Pending

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ELECTRICAL HOLDBACK TENSION.
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LEADER EJECTION LENGTH NEVER VARIES MORE THAN 5" OVER AN ENTIRE 14 REEL
TAPE SHEADER ELIMINATES THE POSSIBILITY OF TAPE WRAPPING UP AROUND THE CAPSTAN AFTER CUT-OFF.
PROVEN RELIABILITY. REFERENCES AVAILABLE UPON REQUEST.
SEVERAL HUNDRED ALREADY IN USE!

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East of the Mississippi:
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TELEPHONE (212) 582-4870
CABLE: AUDIOMATIC/TELEX: 15 8478

Tape Duplicator

Tape-Tronics Inc., Detroit, has just added two **Recortec** automatic cassette winders, to bring production to 12,000 prerecorded cassettes and cartridges a day, president **Bert Mahler** reports. The firm has gone to Dolbyized masters, and is making a determination on Dolbyized cartridges, Mahler said. With new quadrasonic equipment expected soon, the tape duplication firm is looking for new headquarters that will accommodate a 100 percent increase in size. Mahler noted a growth in the blank 8-track field, but "we have made a decision not to enter the blank cassette market, because it is too much of a football," he said. Mahler began stockpiling inventory six months ago, and is not alarmed by current plastics shortages.

"Real shortages are starting to occur in C-0 blank shells," **James McCann**, president, **Meta-Com Inc.**, Minneapolis, complained. He sees a

squeeze on the little guy who buys preloaded blank cassettes, and companies who do substantial volume but who do not control the resin. "I don't believe the spoken word in-

dustry will be dramatically affected in a company with a good base, but I do foresee a turn down in the market in the spring," he predicted. **Magnetic Video Corp.** has tripled

its size from 7,000 to over 21,000 square feet and added a new facility in Farmington Hills, Mich. to prepare for expansion of its sound-alike tape cartridges and cassettes, said

Andre A. Blay, president. **Magnetic Video** is not to be confused with **MVC Dist. Corp.**, a Livonia, Mich. firm, said Blay, who added that he was unaware of MVC Dist.

Japan Duplicator Importing Boxes

By **HIDEO EGUCHI**

TOKYO—Otari Electric, leading manufacturer of tape duplicating systems, has decided to import cassette boxes from three American sources, to defeat the increased cost and short supply of domestic product.

The Japanese manufacturer is expected to import about one million Norelco-style boxes, valued at some \$180,000 in all, from three U.S. suppliers including Universal Tape Corporation, via its U.S. based sales outlet, Otari Corp.

Even including shipping costs and customs tariffs, the compact cassette boxes from the U.S.A. were expected to cost Otari Electric about 20 percent less than boxes made in Japan.

However, the value of the U.S. dollar soared to 280 yen on Nov. 13, soon after Otari Electric's decision was disclosed.

GRT Ranwood Renew Pact

LOS ANGELES—GRT Music Tapes has extended its tape licensing agreement with Ranwood Records thru 1974, according to GRT Music Tapes president Tom Bonetti and Larry Welk, vice-president and general manager of Ranwood.

The agreement gives GRT exclusive merchandising and marketing rights for Ranwood product. GRT recently completed what Bonetti called "one of the most successful promotions in our history involving Ranwood product in a number of large chains including Zayres in the New England area."



FIDELITY Products' **Martin Waterman** (left) and **Chicago** rep **Ronald Gramza** pose in booth at recent **APAA** auto parts show.

DECEMBER 15, 1973, **BILLBOARD**

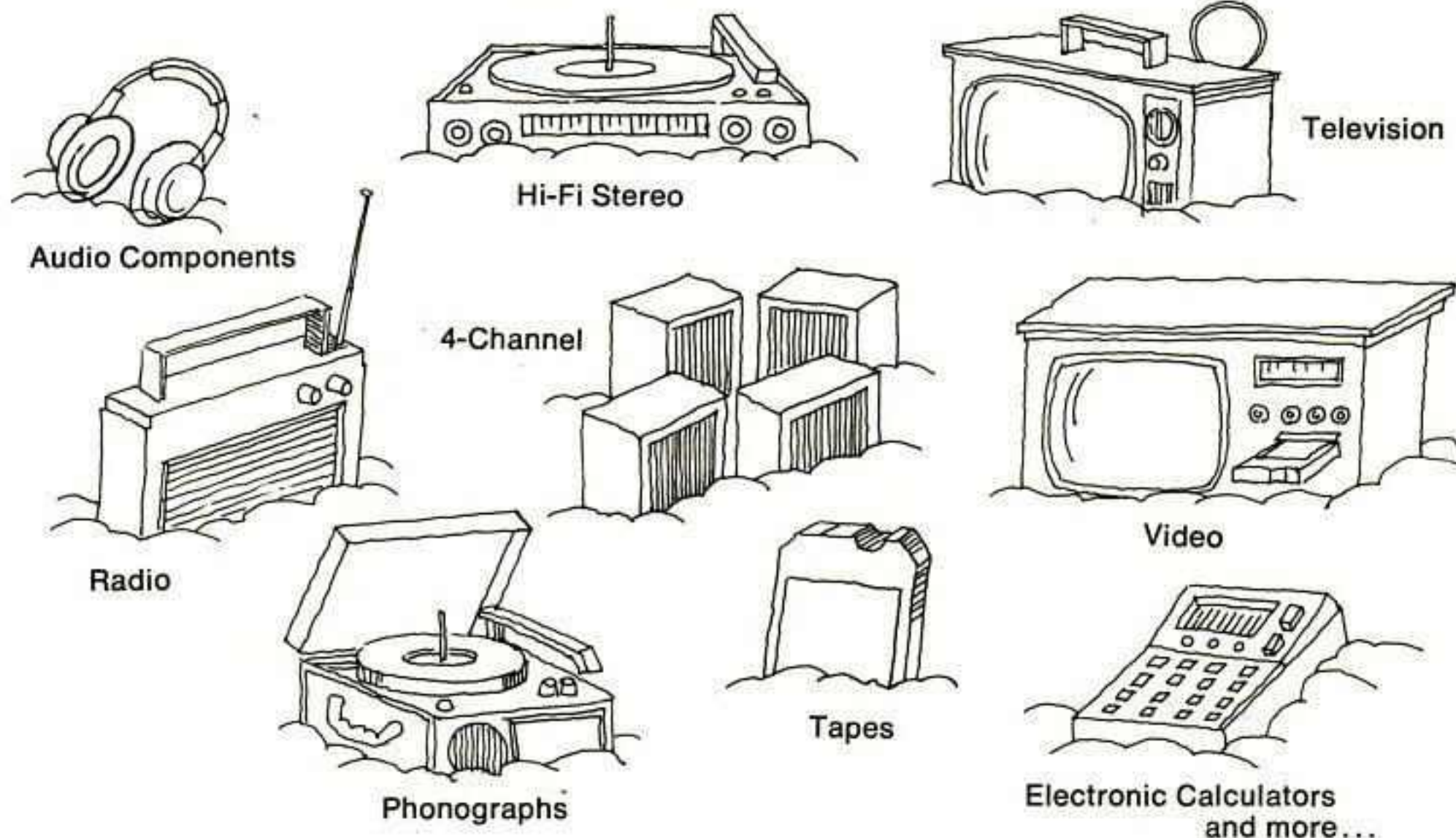


SOUNDS TOO GOOD TO BE TRUE... But Billboard is covering the Winter C.E.S. Show in the January 12 issue!

And Billboard will cover the Independent Home Entertainment Show in the same issue! Sounds too good to be true? You bet. High quality sounds are the focal point of home entertainment equip-

ment and Billboard recognizes the importance of each and every manufacturer—large or small—in the exploding consumer electronics market. That's why Billboard decided over a year ago, to open a section devoted entirely to tape-audio-video hardware and software. Billboard foresaw the consumer electronics boom and reported on its growth from the very beginning.

So, if you want to make some noise that will catch the eye as well as the ear, then Billboard's Winter C.E.S. issue is just what you're looking for. And if you're involved in:

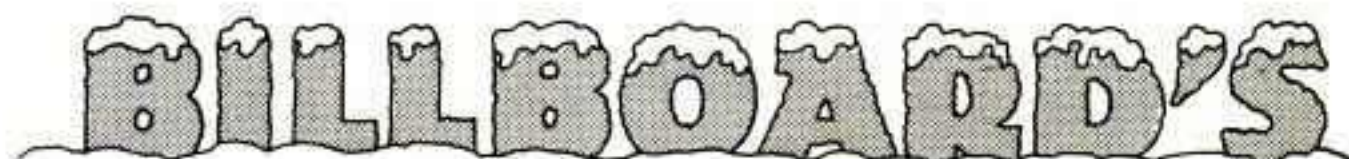


The World of Consumer Electronics will be looking for you in Billboard's Winter C.E.S. special, coming in the January 12 issue.

Issue Date: January 12
Ad Deadline: December 28

Contact a Billboard Sales Representative at any of the following addresses:

LOS ANGELES: Bill Moran 9000 Sunset Blvd. L.A., Calif. 90069 (213) 273-7040	NEW YORK: Ron Willman 1 Astor Plaza New York, N.Y. 10036 (212) 764-7300	CHICAGO: Jill Hartwig 150 No. Wacker Drive Chicago, Ill. 60606 (312) CE 6-9818	NASHVILLE: John McCartney 1719 West End Ave. Nashville, Tenn. 37203 (615) 329-3925
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Winter C.E.S. issue sounds too good too be true.

Channel Master Package To Plug Cassette Units

NEW YORK—Channel Master has put together a dealer-oriented promotion package designed to boost the sales of its cassette recorders. The promotion includes a cassette recorder, model 6392, with a special price tag of \$29.95; a four-color dimensional counter display; and a \$10 cassette organizer available to the consumer for \$4.95 with proof of purchase.

The display features a die-cut platform that carries a full color reproduction of the recorder being of-

fered, and is designed for use with or without an actual sample. A sheaf of dealer coupons for ordering the premiums is fastened to the display.

Channel Master executives have made it possible for the consumer to avoid inconvenience by ordering the premiums directly from the company.

The premium unit, model 6392 is an AC/battery recorder/player which features automatic level control, remote mike control, piano key controls and woodgrain styling.

Sansui Speaker System Multi-Directional, 3-Way

NEW YORK—Sansui Electronics Corp. has developed a new speaker system, the SP-1700 which utilizes what the company's technicians call "multi-directional" or "MD"

method of mounting speaker components.

The unit is a 3-way, 5-speaker system incorporating a mechanical high-cut type 12-inch high compliance woofer, a pair of 4-inch cone speakers with aluminum dome radiators for the midrange, and a pair of 2-inch cone tweeters for the high-end.

The multidirectional design of the SP-1700 involves the mounting of the two sets of midranges and tweeters at interior angles to set up cross patterns of sound. When the system is used in pairs, a criss-cross or whirlpool effect becomes apparent.

The SP-1700 can handle up to 70 watts of power, and reproduces frequencies from 30 to 20,000 Hz with crossovers at 700 and 6,500 Hz. It carries a list price of \$189.95.

Car Stereo Store

• Continued from page 32

equipment" were even more significant factors.

About the only pilferage problem, Ingram said, is with needles. They're simply snapped out of the arms and pocketed. The store will soon have TV monitor cameras installed.

Custom Stereo has four full-time employees. Ingram, who has been with the store from the beginning, said there was little turnover in personnel.

2 Turntables By Glenburn

NEW YORK — Glenburn/McDonald, Inc., has added two new models to its line of automatic turntables.

The Glenburn model 1120 features a deluxe ceramic cartridge with diamond stylus and fingerlift. It also includes a bi-directional viscous-damped cue and pause control, the capability to track at the low stylus pressures demanded today, as well as anti-skate. Its price tag is \$59.95.

The 2130 incorporates a Shure M75 E-type magnetic cartridge with elliptical diamond stylus. According to Glenburn technicians the unit which comes complete with dust cover, was developed with the firm's exclusive Uni-Planar mechanism, and incorporates such operating features as a bi-directional viscous cue and pause control, ensuring consistent and accurate tone arm movement.

Major, Emerson Pact

NEW YORK—Major Electronics Corp. and National Union Electric Corp. have finalized an agreement that provides Major with the exclusive rights to manufacture and market electronic home entertainment products under the Emerson brand name in the U.S. and Canada.

As reported earlier in Billboard the companies had reached an agreement in principle earlier this year, following Emerson's decision

to phase out its involvement in home entertainment products.

According to Stephen Lane, president of Major Electronics, the Emerson brand affords his company "an opportunity to experience an accelerated growth exceeding that which Major had enjoyed in past years."

NUE's agreement with Major does not cover air conditioners and other home appliance products, which the firm will continue to manufacture and market through its Emerson Quiet Kool division.

Major will market the Emerson line as a division of Major Electronics Corp., according to Lane.

Reps Push For Gasoline

CHICAGO—The Electronics Representatives Association (ERA) here is in an all-out lobbying effort because of the threat gasoline shortages represent for reps, said Raymond Hall, ERA executive director. ERA is allied with Manufacturer Agents National Association, a total rep organization, in Washington lobbying negotiations, Hall said.

AMD, 10 Labels in TV Push On 'Soul Sauce' Cartridge

NEW YORK—Ampex Music Division (AMD) in conjunction with 10 record labels, has launched a nationwide TV promotion on a specially-priced prerecorded 8-track cartridge titled, "Soul Sauce."

The tape album, which is being used as a pilot for long range planning of national TV promotions by

Ampex, features such artists as Afrique, (Red Lion), Chi-Lites, (Brunswick), Crusaders, (Blue Thumb), Betty Davis (Just Sunshine), Tyrone Davis, (Dakar), Al Green, (Bell), Gladys Knight & The Pips, (Buddah), Curtis Mayfield, (Curtom), Pointer Sisters, (Blue Thumb), Bill Withers, (Sussex) and Sylvia, (Vibration).

The first TV spots of the campaign were aired in Chicago last week. They will be followed by spots on the Soul Train show during the rest of this month and next month.

According to William Slover, Ampex vice president and general manager of AMD, the promotion schedule includes Detroit, New York, Philadelphia, Los Angeles, San Francisco, Atlanta, Baltimore, Washington and Cleveland. Other major markets are also being included as part of a co-op plan with dealers.

Slover said that the TV promotion will be supported in many markets by radio advertising, in-store posters and displays, and dealer mailings.

The tape, budget priced at \$4.95, will be available to dealers in a 30-unit counter-top display carton. Each tape is packaged in a long box and carries extra large front and rear graphics.

The "Soul Sauce" tape was described by Slover as a major effort by Ampex to promote the artists and recording labels it represents. It is believed to be the first time that any major tape duplicator has sponsored a tape only promotional package on a nationwide scale.



DEBRA Tromsdorf of Dalis Marketing adjusts Panasonic's in-dash CQ-959 AM/FM stereo radio and 8-track unit installed in the Dalis Marketing Rolls Royce "Soundmobile."



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Entertainment Products Volatile

Continued from page 32

ings Market, Merchandise Mart and Furniture Mart
Jan. 10-13—Winter CES, Conrad Hilton Hotel

Jan. 10-17—National Close Out Show, Sheraton-Chicago Hotel
Jan. 11-16—Transworld Exhibits, Amphitheater
Jan. 12-16—Independent Home

Entertainment Show, Conrad Hilton
Jan. 14-18—National Housewares Exposition, McCormick Place

CES EXHIBITORS

NEW
Accurate Merchandising Co.
Acoustic Research
Advance Transistor Co.
Audio Magnetics Corp.
Automatic Radio/Galaxy Div.
BASF Systems
BSR-USA-LTD.
Capehart Corp.
Carnegie Electronics, Inc.
Car Tapes, Inc.
Carrier Acoustic Lights
Casio, Inc.
Coast Systems Mfg.
COMM Industries, Inc.
Continental Camera Corp./Jefferson Elec.
Cornell-Dubilier Electronics
Corvus Corp.
Crown (Japan) Radio Corp.
Custom Case Mfg. Co., Inc.
Dalamal Electronics Corp.
Data Transmission Sciences, Inc.
Electra Radio Corp.
Electro Brand
Empire Scientific Corp.
E.T.I.
First Ideas Corp.
Franken Cox
Furnicraft Industries, Inc.
Garrett Comtronics
General Electric, Audio Electronics Div.
Glenburn/McDonald, Inc.
Hanabushiya, Inc.
Hegeman Laboratories, Inc.
Hisonic Corp.
Hugle International, Inc.
IMS Corp.
Industrial Patent
Inner Media Electronics
Instruteck Corp.
International Music Co.
Interstate Industries
Intoptop Development Co.
JCE, Inc.
Johnzer Products
Richard Kastner Co., Inc.
Keystone/Div. Berkey Photo, Inc.
Kingspoint Corp.
Le-Bo Products Co., Inc.
Maximus Sound Corp.
McAdam Electronics, Inc.
Midland International Corp.
Mida Electronic, Inc.
Mirari Corp.
Monroe Timer Co., Inc.
National Semiconductor
Numark Electronics
Panorama Radio & Electronics Corp.
Pax Ltd.
Peerless-Vidtronics
Precision Marketing & Development Corp.
Premier Sound Corp.
Radiant Energy Systems, Inc.
Rapid Sales Corp.
Regency Electronics
Revox Corp.
Ross Electronics
Royal Sound Co., Inc.
Sankyo Seiki
SDS Inc.
Service Mfg. Co., Inc.
Sincclair Radionics, Inc.
Solar Sound System
Sonic International Corp.
Soundlite Systems Inc.
Sound Time Corp.
Sperry Remington
Splico Electronics
Superscope, Inc.
Sutton Associates Ltd.
T.A.D. Avanti Inc.
Technical Management, Inc.
Telonis Industries
Tensor Corp.
Topp Electronics—Juliette
Ultra Sonic Sound
Unicom Systems Inc.
Unitrex of America, Inc.
Universal Data Machine
Universal Security Instruments, Inc.
VOR Industries

General Tele-Communications Systems
Grundig by Amerex Electronics, Inc.
GTE Sylvania, Inc.
GTR Products, Inc.
Gusdorf & Sons, Inc.
Hear Music, Inc.
Hitachi Sales Corp.
Infinity Systems, Inc.
Inland Dynatronics, Inc.
C. Itoh & Co. (America) Inc.
Jensen Sound Laboratories
JFD Electronics Corp.
J.L.L. Corporation of America, Inc.
KLH Research & Development
Koss Corp.
Lloyd's Electronics Inc.
Magnetic Communications, Inc.
Mayfair Sound Products, Inc.
Memorex Consumer Products Div.
Morse Electro Products Corp.
Nikko Electric Corp. of America
Olympic International Ltd.
O'Sullivan Industries, Inc.
Panasonic
Phibco Ford Corp.
Phone-Mate Inc.
Phono Sonic Radio Corp.
Pioneer Electronics of America
Preferred Sounds, Inc.
Rotel of America, Inc.
Sharp Electronics Corp.
Solar Textile Co.
Sony Corporation
Soundesign Corp.
Lynn Stewart Company
Texas Instruments Inc.
3M Company
Toshiba America, Inc.
Unisonic Products Corp.
Webcor Electronics
Windor Industries, Inc.

RETURNING
Amberg Co.
APF Electronics
Apex Rendezvous
Arista Enterprises
Audion Organs
Audiovox
BSR-USA-LTD
Becht Electronics
Bowman Astrosonic
Broadmoor Industries
California Auto Radio
COMM Industries Inc.
Commodore Business Machines
Commodore Import Corp.
Continental Sound, Inc.
Custom Case Manufacturing
Dejay Corp.
Desco Appliances Inc.
Display Media Inc.
Lloyd's Electronics, Inc.
M & G Sales Co.
Magnetics Corp.
Marubeni America Corp., Mida Electronics
Matthew Productions
Milovac International
Miner Industries, Inc.
Minerva International
Modern Strad Industries Corp.
Musical Instrument Corp. of America
Optigan Corp.
Panorama Radio & Electronics Corp.
Pax Ltd.
Pick-A-Tape Display Co.
Ross Electronics Corp.
Royal Enterprises Co., Inc.
Royal Productions
Ruga Products
Sans & Streiff, Inc.
Sanyo Electric, Inc.—Appliance Div.
Savoy Mfg. Corp.
Service Manufacturing Co., Inc.
Shalom Toy Co.
Signal Science, Inc.
Soundlife Systems, Inc.
Soundlite Systems, Inc.
Sound West, Inc.
Stereozone Div., Arthur Fulmer Co.
Sterling III Fidelity, Inc.
Sublime Radio Corp.—Ramsom
Tenna Corp.
Tomoe Shop Co., Ltd.
Toyo Radio Co. of America, Inc.
Tron-Tech/Phone Mate
Unicom Systems Antenna Corp.
Universal Data
Vil-Lite Corp.
Vogel Dist.
Vocalume Electronics
J. M. Werling
Whippany Electronics, Inc.
Windor Industries, Inc.

NOT RETURNING
Sankyo Seiki America Inc.
Sekure Controls Inc.
Sharp International
Solar Sound Systems, Concept Buying Service
Soma Mfg. Corp.
Sonic International Corp.
Sonic International Corp.
Strum & Drum Inc.
Sunmit International
Sutton Distributors/Sutton
Topp Electronics
Topp Electronics
Triumph Electronics
Unico Electronics/Astrex
Victor Comptometer Corp.
WMI Corp.
Weltron Co.

RETURNING
American Cassette Corp.
Amertape
Bill Angster Enterprises
APF Electronics Inc.
Arrow Trading
Astrex Stereo
Atco Dolls & Novelties
Automatic Radio Mfg. Co., Inc.
Auto Tape Unlimited
Bentley Electronics Corp.
Caframo Limited
Car Tapes Inc.
Casio, Inc.
Compact Cassette Corp.
Continental Camera Corp.
Continental Camera Corp.
Creative Store Equipment, Inc.
D & B Sales & Marketing Co.
Dalamal Electronics, Inc.
Dee Gee Products
Desco Industries, Inc.
Diplomat Enterprises (H.K.) Ltd.
Double Sixteen Co.
E.T.I. Inc.
Electra Radio Corp.
Electrovox International
Emmerc Industries, Inc.
Encyclopedia Britannica, Inc.
Esmond Industries
Gibbs Sound, Div. Calif. Auto Radio
Hamway Import Co.
Hanabushiya, Ltd.
Hawthorne House, Inc.
J.A. Henckels Twinworks, Inc.
Hisonic Corp.
International Transistor Corp.
Justin Enterprises/Just-A-Tone Products
Richard Kastner Co., Inc.
Katone Corp.
Michael Leonard Inc.
Lloyd's Electronics, Inc.
M & G Sales Co.
Magnetics Corp.
Marubeni America Corp., Mida Electronics
Matthew Productions
Milovac International
Miner Industries, Inc.
Minerva International
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NEW YORK—The Acoustic Research Co. is phasing out tuners, amplifiers and receivers from its line of high fidelity products, allegedly because of rising production costs. The company is also shifting its headquarters from Cambridge, Mass., to Norwood, Mass.

The firm, according to company sources, has already sold out most of the products of the discontinued lines, and has neither short nor long range plans for re-entering this area. AR will, however, continue to manufacture turntables and speakers.

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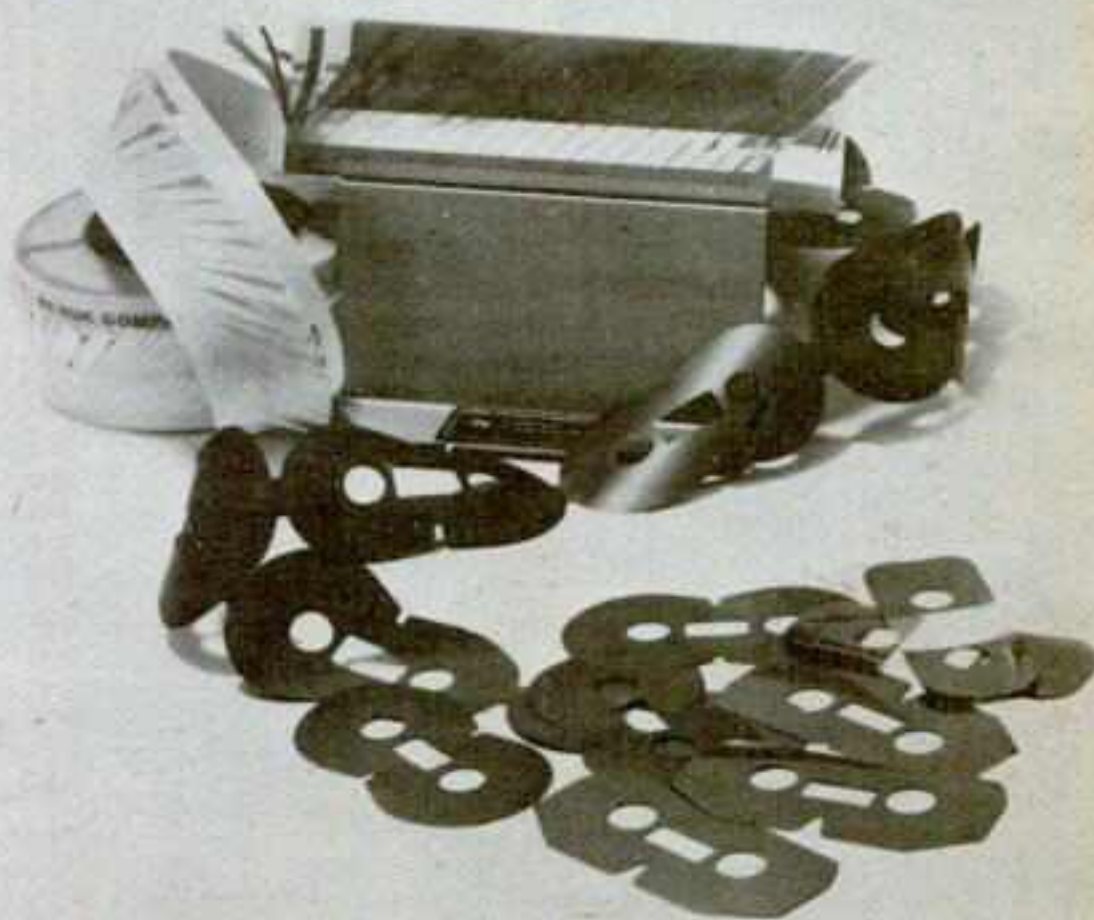
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TEAC Award

LAKE GENEVA, Wis. — TEAC Corporation's grand prize in its Dealers Choice promotion was awarded to Arthur R. Raasch, salesman, Flanner & Bafsoos, Milwaukee, at a regional awards dinner Saturday, at the Playboy Club, Lake Geneva. Grand prize was a 1974 Porsche 914 and two-week, all expense trip to Europe to pick up the car. Third prizes were awarded to Gordon Friedenber, AutoSound, Skokie, Ill., and John Jamrozak, MusiCraft, Chicago.

PHILADELPHIA FOCUS

Philly Component Warehouse Sales; Tech HiFi Will Open 3 More Outlets; Stereo Component Systems Invasion

By MAURIE ORODENKER

PHILADELPHIA—Audio stores here are expanding as well as borrowing merchandising techniques from furniture, rug and appliance dealers.

As a result, audio equipment buyers are being bombarded for the first time with warehouse, sidewalk, coupon sales and the like instead of the standard discounting offers.

Tying in with the opening of its near inner city record and audio shop, Franklin Sound staged a weekend warehouse sale for the very first time. The sale was offered at its warehouse facility and in a tie-in with Station WFIL, provided free bus service with the WFIL promotional London-styled bus for prospective buyers. An 8-page booklet with warehouse specials was also distributed.

Silo, which operates the chain of

Audio World stores, made it a one-day Railroad Damage-Warehouse Damage Sale, with stereo equipment prominently featured with appliances. Some of the items had been damaged in railroad delivery to the warehouse, while others were dented, carton rubs and scratches during the enlargement of the warehouse. All the merchandise offered carried the full factory warranties.

A 10-day Sidewalk Sale at its six stores on the New Jersey side was offered by the J.M. Fields Stores for 8-track stereo tapes. With thousands of rock, soul, gospel, country and western stacking the sidewalk tables, the tapes were offered at two for \$5.00. Dee's, also on the Jersey side with six stores, made it a four-day "Clip and Save" coupon sale offering everything from deluxe padded stereo

headphones to complete stereo systems.

Tech HiFi, with three audio component stores in this area, has announced plans for three more stores. A second store in Philadelphia will be opened in the Cheltenham Shopping Center, with other new stores in suburban Feasterville, Pa., and Pennsauken, N.J.

The Tech HiFi chain, with stores located in New England and adjacent states, also operates stores in suburban Bryn Mawr, Pa., and Lawrence, N.J.

Stereo Component Systems, Inc., based in Randolph, Mass., expands into the Philadelphia marketing area with the leasing of a store in suburban Feasterville. The chain leased a 2,200-square-foot store on the Bustleton Pike for a long term for the sale of audio components.

3M Move Into Prerecorded Video

Continued from page 32

minutes in length. Cost will be \$480 for videotape and \$720 on 16mm film.

Talking about the prerecorded video plans a bit more, Bondus said that "We have two units for duplicating videotape in what we are calling the 'Video Project.' One of the units copies the U-matic format. The

user loads a cassette in one side and the master in the other. The tape is pressed against a metal belt which picks up the signal and duplicates at 10 times speed.

"The second unit," Bondus continued, "is designed with adjustable tape guides. That is, it will duplicate tapes in 1/2, 3/4 and one-inch formats.

This unit runs at 75 inches per second at 20 times speed."

Talking about the videotape programs themselves, Bondus said, "We are aiming at a fairly specialized market with our first efforts, but the market can also be a very broad one. For example, while tapes and films dealing in health are not home entertainment, they will hopefully be reaching colleges, junior colleges, high schools, nursing schools and possibly other groups."

Bondus added that while the U-Matic format seems to be one of the most popular for the moment, 3M will be able to make the tapes in most of the conventional formats.

As for marketing, Bondus said the firm will probably have a brochure ready by the first of the year which will discuss the contents of the programs and how to show them. Brochures will also be available for company personnel on the best places to sell the programs and how to merchandise them.

"An example of opening up markets," Bondus said, "might be looking at the armed forces as a showcase for 'VD Blues,' as well as aiming at the schools with this. This is a serious enough program to put a message over, but is not grim."

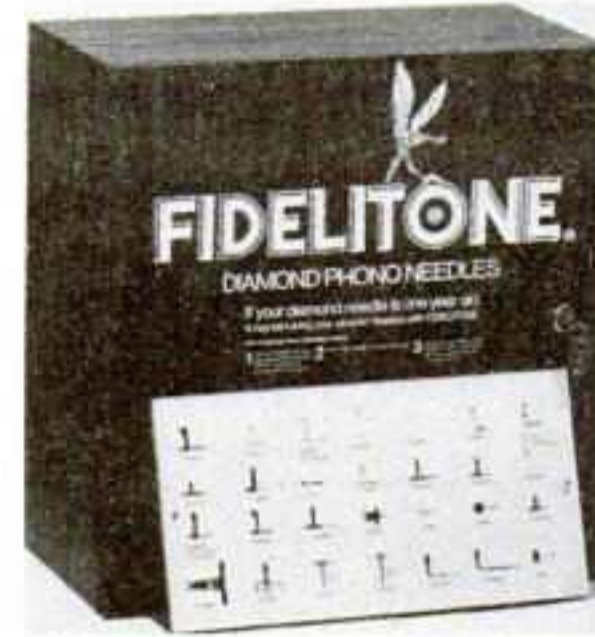
The marketing will most likely be through direct mail at first, Bondus said, because this is the easiest way to handle this type of material. The firm will also be present, however, at the National Audio Visual Assn. Show (NAVA) in Miami in January.

"We hope to have around two dozen programs ready to go in the first quarter of next year," Bondus said. "Some are going to be purchased, such as 'VD Blues.' Then we can take it and put it into whatever program format we want, three segments in the case of this particular show.

"Other shows will be produced in-house," he added. "For instance, we've produced a 42 program set on antiseptic procedures. While the show is produced in-house, we do hire outside writers and technical advisors, since this is a highly specialized subject. We expect that at least three or four other programs will be produced directly by us."

As for the market chosen, Bondus said, "We are aiming at the market where the need is now. There is no real home entertainment market per se, so we are not yet moving into that. And the health education area is not only important but quite large.

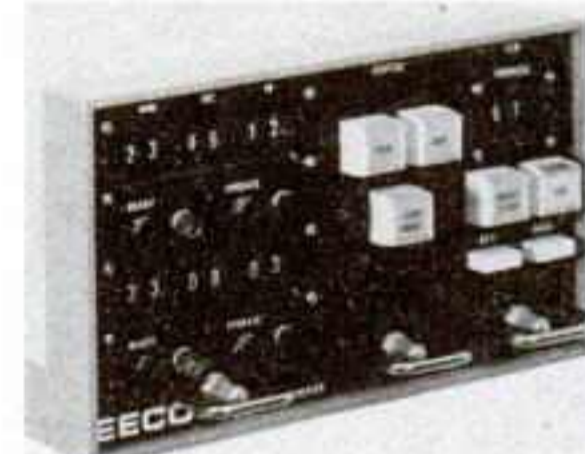
New Products



FIDELITONE's No. 1200 display contains the 28 best-selling needles, about 70 percent of the business. Identification photo included.



AUDIOVOX released the new C904 8-track car player for under-dash installation. Slide controls, channel indicator lights and compact size are features of unit priced at \$49.95.



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Finland Sets Round for Its Euro Entry

FINLAND — Finland has announced the dates of its preliminary rounds to decide its entrant in the Eurovision Song Contest in Brighton, England, on April 6.

The dates were set by Oy Yleisradio Ab, the Finnish representative on the European Broadcasting Union.

There will be two semifinals featuring eight compositions by eight writers.

The first—transmitted on Jan. 19—comprises entries by the following composers: Jukka Tolonen, Heikki Sarmanto, Tony Edelmänn, Markku Johanson, Jukka Kuoppamäki, Toivo Karki, Jaakko Salo and Irwin Goodman.

The second—transmitted on Jan. 26—features the following writers: Erik Lindström, Kari Kuuva, Kaj Chydenius, Esko Linnevali, Jorma Panula, Eero Koivistoinen, Rauno Lehtinen and Frank Robson.

Both events will be televised live and the four songs from each semifinal receiving the highest scores from viewers will be featured in the final heat on Feb. 16. But, similar to last year, the final decision will be with a panel of expert judges.

World Song Title to Japan —3 Nations Share Prize

By HIDEO EGUCHI

TOKYO—The World Popular Song Festival in Tokyo '73 grand prix went to Japan, but the judges also awarded another grand prize Nov. 18 to be shared equally by songwriters representing Italy, the U.K. and the U.S.

"Anata" (I Wish You Were Here With Me) by Akiko Kosaka, won the \$3,000 Grand Prix as the songwriter, plus \$1,500 as the singer. The 16-year-old girl from Osaka, Tokyo's rival city, accepted the awards and citations from Gen'ichi Kawakami, president of Yamaha Music Foundation, which sponsors the annual festival.

"How Strange Is Paris Sometimes" (Parigi a Volte Cosa Fa) by Vito Pallavicini, lyricist; Fred Ferrari and Gino Mescoli, composers, sung by Gilda Giuliani of Italy; "Head Over Heels for You" by Jeremy Weston and Zack Laurence, sung by Keeley Ford of the U.K.; and "If All the Kings and Castles" by singer-songwriter Shawn Phillips of the U.S. shared the additional Grand Prix.

The fourth annual festival preliminary performances and finals at the Nippon Budokan hall, Nov. 16-18,

were broadcast by the U.S. Armed Forces Radio & Television Service Far East Network and recorded by Fuji Telecasting Co. and Nippon Roso for later broadcasting. The hall, rearranged to seat an audience of 9,000 spectators daily, was filled to capacity on each of the festival days.

Italy's Gilda Giuliani also won a Most Outstanding Performance award along with Japan's Tsunehiko Kamijo, who sang "Sayonara no Sekai" (It's Only Sayonara) by Motoi Sera. Both singers won \$1,500 each.

"There Is Room on Earth" (Jest Miejsce Na Ziemi) by Janus Kon-

dratowicz & Piotr Figiel, sung by Urszula Sipińska, won the Most Outstanding Song award for Poland, with \$1,000 shared by the lyricist and the composer, plus \$500 for the singer.

Venezuela's Neyda Perdomo won the \$500 Most Outstanding Singer award. The girl singer-songwriter gave a rendition of her "El Fulgor de Una Estrella" (The Splendor of a Star) at the festival. A panel of music lovers including residents from overseas judged 43 songs in all from 31 countries and 12 other prizes were awarded for outstanding songs and to songwriters including Shawn Phillips.

Wizzard to WB —Wood to Solo As EMI Act

LONDON—In a surprise announcement at the end of last week, it was revealed that Roy Wood's Wizzard and the Electric Light Orchestra have terminated their contracts with EMI and signed with Warner Brothers. But simultaneously it was revealed that EMI had re-signed Wood as a solo artist for a further two years from January 1974.

The deal with WB, resulting from manager Don Arden's negotiations in Burbank with chairman Mo Ostin, was described as "longterm" and covers the world, with the exception of the U.S. and Canada, where the two groups are at present contracted to United Artists. However, at the end of the association with UA, on which discussions are being held, the two acts will become associated with WB for those two territories as well.

The loss of Wizzard and ELO, two of the most outstanding of its domestic acts to be broken by EMI since Gerry Oord took over as managing director, will be considerable so far as the U.K. company is concerned. Their full sales potential is by no means yet fulfilled and had the contracts run their full course they would have remained at EMI until July 1975.

The extension of Wood's solo contract, which does not include the U.S. and Canada, is regarded as being by way of a settlement for EMI's agreeing to allow Wizzard and ELO to move.

The transfer, which now creates a comparable recording situation for Wizzard and Wood as already exists for another WB act, the Faces and singer Rod Stewart, who is contracted separately to Mercury, is further indication of the way Warners is continuing to focus on U.K. talent appealing to a younger disk-buying public.

Pye Group Reshuffles Its Execs on the Top

LONDON—In a major top management reshuffle in the Pye Records Group which embraces Pye, Precision Tapes and Marble Arch Music, Walter Woyda has been appointed Group managing director replacing Louis Benjamin who moves up to the newly-created post of Group chairman.

Woyda was previously Group joint deputy managing director with Derek Honey who now becomes sole deputy managing director. In these roles, Woyda concentrated on the creative and marketing side of the Group's operations while Honey was mainly responsible for finance and administration but under the restructuring, Honey will now become involved in the creative area.

The reshuffle will not affect Woyda's responsibilities to Precision Tapes, of which he is already managing director, although Mick Tovey, the tape company's finance controller, has been appointed general manager of Precision as part of a move to relieve Woyda of some of day-to-day matters of the firm.

Replacing Tovey as finance controller of Precision is Roger Cox while the reshuffle is completed with the appointment of Peter Allen as finance controller of the Group.

Woyda's appointment is the latest step forward in his relatively short but extremely impressive career with the Pye Records Group.

He joined the Group in January 1970, from Phonogram, where he was cassette marketing manager, as Precision general manager.

Woyda's successful efforts in what were then still early days for cassettes and cartridges in the UK were rewarded the following year with his appointment as managing director of Precision.

Morgan Studios Hot in Activity

BRUSSELS—Morgan engineer Mike Butcher flew to Brussels to mix the new quadraphonic Black Sabbath album in the Morgan studios here.

The studios have also been recording Christmas albums for Will Tura, Marva, John Terra, Joe Harris, Jimmy Frey, Ignace and Art Sullivan.

Other visitors to the studios included Adamo, Annie Cordy, Jean Bouchety and Rolande Bismuth from Paris; Tony Ronald from Spain and the British acts Rolling Stones, Colin Blunstone and Gryphon

Also in 1971, he was given responsibility for the Soho Records chain of shops. In May, 1972, it was decided to draw Woyda even further into the overall activities of the Group and he was appointed Group joint deputy managing director.

Although at first sight it looks as if one of the reasons for the reshuffle has been to enable Benjamin to concentrate more on his other responsibilities such as Moss Empires, he is adamant that he will maintain his present level of involvement in the Group's activities.

He commented: "The Group has expanded enormously during the past year in several areas and it has become necessary to spread the load a little. Also with the situation we had before with joint responsibilities at deputy managing director level, it was perhaps a little confusing to the outside world and with this restructuring we have now clarified the situation—Woyda is my Number Two."

Record Deliveries in U.K. Roll as Cos. Reroute Route

LONDON—Economic routing of vehicles is preventing the general 10 percent cutback in gasoline supplies from having a drastic effect on record deliveries.

But managers of record companies' distribution plants are hoping that both their vans and their contracted transport companies can continue to find sufficient supplies to survive.

If the situation worsens with the introduction of petrol rationing the feeling is that on top of the already severe problems of pressing, raw materials and board shortages, the industry could be in dire straits.

Fachri Hamid, the establishment officer in charge of transport at CBS/WEA said: "By economizing on the routing of vehicles and not making unnecessary journeys we are maintaining our usual delivery service."

"Many of the vehicles we use are diesel and we have a long-term contract with a major fuel company which we trust won't let us down."

Bob Coles, transport manager at EMI, said: "Like everyone else we are finding it that much more difficult to get petrol but we have not been faced with too many problems."

But Coles said there are some dif-

ficulties in Scotland, where contracted transport companies with bulk storage tanks have suffered slightly from the 10 percent reduction. "We are watching the situation very carefully," he said.

Phonodisc uses mainly two contractors, one in London and one for the rest of the country. Director Hilton Price said: "We have raised the matter with these companies and at the moment they are not having any problems with the 10 percent reduction in supplies."

An RCA spokesman said: "The majority of our distribution is carried out by contracted transporters. One hopes they will be able to continue providing the normal service. "At the moment we are maintaining our service."

A spokesman for the Department of Trade and Industry said: "In the present situation record distributors and their contracted companies are subject to 10 percent cuts in supplies the same as everyone else."

"If they find they cannot manage on 10 percent cuts they can make an application for a higher allowance in the normal way."

He said he could not comment on the situation regarding possible petrol rationing because it is still a case of "if, how and when" rationing is introduced.



BELL RECORDS president Larry Uttal, second from right, is presented with a special plaque from Direction Plus, the filmmakers whose promotional film with Tony Orlando & Dawn performing their "Say, Has Anybody Seen My Sweet Gypsy Rose?" won a bronze award at the 16th annual International Film & TV Festival. The film was made for Polydor, Bell's foreign licensee for part of the world, as a tool to aid in foreign promotion. It was produced by Gloria Sondheim, second from left, who handles public relations and is foreign liaison for Bell, and was directed by Bill Aucoin, left, and co-produced by Joyce Blawitz, right, for Direction Plus.

MINA - TWO NEW ALBUMS & ONE SINGLE

★ ALBUM ~ 'FRUTTA E VERDURA' PLDL 5069

★ ALBUM ~ 'AMANTI DI VALORE' PLDL 5070

★ SINGLE ~ 'E POI' PA 1090

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★ PUBLISHING: PDU ITALIANA ★ RECORDS: PDU AG
V. SENATO 12, MILAN, ITALY VIA PIODA 14, LUGANO, SWITZERLAND

PDU records tapes, publishing,

Japan Seen Raising Retail \$\$

• Continued from page 1

the same as conventional stereo disks in Japan.

Meanwhile, the retail price of budget records manufactured in Japan has crept up to 1,100 yen, or 1,200 yen in some cases, from the "standard" 1,000 yen (\$3.57) and is more than likely to reach the 1,300-1,500 yen level before the last quarter of this financial year ends March 31. Incidentally, the Bank of Japan's new "intervention" rate is 280 yen to \$1.

Raised Prices

As previously reported, Nippon Columbia, Pony and Asahi Music Service raised the retail prices of their pre-recorded sound tapes following the Japanese Government's levy of 1 percent commodity tax on this consumer item Oct. 1. The other JIRA members manufacturing music tapes will have to follow suit early next year, if not before, since they are no longer able to absorb the tax in behalf of retailers and consumers.

Apart from short supply and tight demand, the manufacturers of

phonograph records and music tapes in Japan face another round of price increases for resin and other plastics, also for paper and printing. Due to the soaring cost of living and uncontrolled inflation, Japanese workers are out to win "record" winter bonuses and New Year pay raises, although their wages have been increased by 20 percent annually in the past few years.

To offset the increased cost of paper and printing, Victor Musical Industries, the distribution/sales/promotion arm of JVC, has decided to slash expenditure on record jackets by eliminating multicolored art work and simplifying design with printed titles for its artists and repertoire of Japanese origin.

Combination

Inevitably, the vicious combination of increased cost and short supply will force the manufacturers of phonograph records and music tapes in Japan, even the joint ventures, to give less priority to artists and repertoire of international origin than to their Japanese counterparts.

At the same time, the competitive prices of imported records in Japan will be offset by increased land, sea and air transportation costs, not to mention Japan's inflated warehousing and distribution charges. Up until the end of last month, U.S. rock and jazz albums had been offered at bargain sales for about half the price of similar records pressed in Japan. Generally speaking, however, the JIRA member manufacturers importing records from the U.S. and Europe have toed the Japanese retail price line. Therefore, Toshiba-EMI, which has been planning to offset its production loss with imported records, will more than likely make an upward adjustment of retail prices to cover increased ocean transportation costs.

Shinetsu Kagaku said that the resin production loss caused by the Oct. 28 explosion at its polyvinyl chloride plant, still closed by government order, would be made up by two other plants owned by the chemical manufacturer. All of the resin for Toshiba-EMI and CBS/Sony had been supplied by Shinetsu Kagaku.

Japan's Ministry of International Trade & Industry claimed that the total supply of PVC would meet foreseeable demand, then ordered a 10 percent reduction in the supply of oil and electricity to the petrochemical, paper & pulp and electric industrial sectors among 11 key manufacturing industries from Nov. 16 through Dec. 31. Following the winter holiday sales season, however, more drastic cuts and legislative measures will be pushed by the new Japanese Cabinet, formed Nov. 25.

From the Music Capitals of the World

PARIS

Pierre Bourgoïn, variety artist producer for Pathe Marconi, has announced his resignation. He will probably become program director for Europe No. 1. His position with Pathe Marconi has been filled by **Michel Poulin**, formerly with United Artists. . . . **Albert Emsalem**, formerly with Vogue, has been named director of variety artist promotion with Pathe. . . . **Laurent Rossi**, son of **Tino Rossi**, is expected to star in a new musical called **Rudolphe Valentino**. . . . **Mort Schumann** is writing a series of new numbers for **Delphine Seyrig**. He will produce the disk himself. . . . Album just issued, "Tino Rossi 73," starts with an extract from "Tannhauser." Of his first Wagnerian song, Rossi commented: "There is little left for me to prove in the field of popular songs." . . . Columbia has recorded **Gilbert Beaud's** recent appearance at Olympia, on an album.

HENRY KAHN

MOSCOW

Czech label Supraphon has released an album by Russian singer **Valentin Baglaenko**, a popular interpreter of Gypsy songs and old-time Russian romances. . . . **Joe Viera**, the head of European Jazz Federation Education Center, was in Leningrad and Moscow on a visit of the local jazz scene and to seek possibilities of bringing some of the top Russian jazzmen to West Germany. . . . **Singing Guitars**, a top rock-oriented

group is on a four-week tour of Poland, with a forthcoming visit to East Germany for several TV dates. . . . Melodiya has released an album of the "Prominent Violinists" series—**David Oistrakh** and **Orchestre Philharmonique de l'O.R.T.F.** performing Beethoven's Concerto for Violin and Orchestra.

Spanish singer **Rafael** is here on his second expanded tour of Russia. One of Rafael's early films shown in Russia in 1970 resulted in his enormous popularity nationally, with his records selling in millions of units. All the shows of his first Russian tour in 1971 were SRO. . . . **Skaldowi**, Poland's top rock group is again in Russia. . . . Among international classical acts booked by Gosconcert to appear in this country in November were U.S. pianist **James Tocco**, **Zagreb Philharmonic**, **Prague Chamber Orchestra** and pianist **Vasso Davetzi**, from France. . . . Roster of pop acts featured here lately, includes Yugoslavia's top singer **Djordje Marjanovic** on a six-week tour, the **Sacha Subota** group, Czech songstress **Eva Kostelanieva** in a gala show titled "Voices of the Young." . . . **Mezhdunarodnaya Kniga**, Russia's only record export/import trading firm introduces a stand of current Melodiya releases at the International Fair which opened Nov. 14 in Lima, Peru.

Yugoslavia vocalist **Radmila Bakovic** was featured as Carmen in the Bizet opera in several theaters in Russia. . . . Melodiya's recent classi-

(Continued on page 43)

Polydor U.K. Price Rise

LONDON—Polydor U.K. prices go up from Jan. 1, managing director John Fruin announced this week. The increases are: singles from \$1.20 to \$1.25; sampler albums \$2.38 to \$2.48; standard pop albums \$3.50 to \$3.75; standard classical \$3.75 to \$4.10; select \$4.63 to \$4.98; super \$5.35 to \$5.60.

Classical full-price \$5.70 to \$6.25;

deluxe pop albums \$5.70 to \$6.25; double albums \$9.18 to \$9.98; deluxe doubles \$10.70 to \$11.25; select double jazz \$7.00 to \$7.50.

Cassettes—full-price pop \$5.85 to \$6.25; full-price classical \$6.25 to \$6.60; double pop, \$9.06 to \$9.30.

Cartridges—full-price pop \$6.25 to \$6.60; full-price classical up to \$7.28; double pop \$10.85 to \$11.25.

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3-6 Akasaka 5-chome, Minato-ku, Tokyo, Japan
Telephone: 586-2406 Cable Address: TOKYOMUSICFEST



U.K. Disk Cos. Supporting Blast of Antidecency Bill

• Continued from page 1

music in a pub, where the purpose is to drink and not to listen to music.

A Home Office spokesman said the bill does not seek to prevent indecent music and sleeves being available to those who want such material—but merely to stop indecent product being displayed before those who don't want it.

But he said there is no definition of indecent and each case would be considered on its merits and the decision left to the judge.

Supports Bill

Dave Godin, spokesman for the National Council for Civil Liberties' anticensorship committee, said: "This is an antimedia and antiart bill. It is aimed at restricting the creativity of music and the artistic design of sleeves."

Martin Loney, general secretary of the NCCL, said album sleeves like The Rolling Stones' "Sticky Fingers"—featuring a fly-zip—would be likely to be excluded from dealer display when the bill becomes law.

A spokesman for Atlantic, which released "Sticky Fingers," said: "I hope the NCCL is successful in their fight against the bill. If people find material indecent they can always walk out or away from the product."

"It's ridiculous if anyone considers 'Sticky Fingers' indecent."

Clive Selwood, marketing director of CBS, said: "I cannot imagine a situation where music can be considered indecent."

"Perhaps a situation might arise where a sleeve might be considered objectionable by some people, but

that falls into insignificance in comparison with the pornography within politics that has been revealed recently.

"The people within record companies are generally very tasteful people and this bill is totally unnecessary."

Ken Maliphant, pop marketing manager of Phonogram, said: "This seems like the thin end of the wedge of what happens in Spain where every record that is released has to go before the censor. This legislation is not necessary and would be almost impossible to enforce anyway."

Lee Gopthal, managing director of B&C—whose Trojan label has run into broadcasting problems with Judge Dread singles—said: "We often feature girls on our reggae albums but to consider them offensive would be ridiculous. But we will have to watch the bill and keep in line with what is laid down."

Alan Kaupé, general promotion manager of EMI, said: "With firm legislation we will have to be more watchful and careful. But we have always ensured we take proper responsibility in our attitudes towards both audio and visual product."

A Polydor spokesman said: "We are not in the habit of releasing indecent material and we do not envisage any problems if the bill becomes law."

The clauses in the bill referring to sound recordings do not cover radio or tv broadcasts.



BAS MUL, right, who runs CBS International's April Music in Holland, on a recent visit to the CBS publishing company's London offices. He was in London to discuss promotional problems brought about by the threatened closure in January of Holland's off-shore radio stations, and also the release of the forthcoming solo album by Thijs van Leer, who plays flute and keyboards with Dutch group Focus. The CBS album will include five April copyrights. He is with April Music (U.K.) promotion manager, Brian Oliver, left, and April (U.K.)'s general manager, Ivan Chandler.

BBC Signs 8 More DeeJays In Move to Keep 'Control'

LONDON—BBC Radio this week took another step the move to strengthen its grip on Corporation-made disk jockeys. Eight more dj's signed contracts with the BBC ensuring they stay for two years. The move, keeping in line with the gradual signing of other dj's at Radio One and Two over the past year, is seen as a precaution against losing BBC presenters to commercial radio.

Although the BBC refuses to comment on this suggestion officially,

sources close to Radio One scoffed at the suggestion that BBC dj's could make an exodus to commercial radio, leaving the BBC with few top names. Audience figures indicated this was unlikely to happen, the sources said.

However, most of the dj's signed this week had contracts all expiring about the same time, and the two-year sign-up should ensure there are no sudden "defections."

The dj's signed to exclusive two-year contracts this week are: Noel Edmonds, Alan Freeman, David Hamilton, Stuart Henry, John Peel, Rosko, Dave Lee Travis and Johnnie Walker. Radio One and Two controller Douglas Muggerridge said: "We believe that the completion of these contracts and the agreements already signed with Tony Blackburn, Ed Stewart and Jimmy Savile, gives Radio One a very strong line-up of disk jockeys for the future."

BBC Radio plans to announce further signings of Radio Two presenters soon. Pete Murray, Terry Wogan and Jimmy Young are already under long-term contracts with the BBC.

Hutch Quits GM for CBS

LONDON—Brian Hutch, managing director of GM Records, has resigned and will join CBS as managing director of the April Music and March Artists subsidiaries.

The six-months-old company has also lost production coordinator Chris Beckwith, while sales manager Alan Wade will be leaving in the near future.

GM, according to director Mike Gill, will not replace Hutch until early next year. In the meantime, chairman Billy Gaff will function as managing director.

Hutch, formerly with Noel Gay Artists and Warner Bros, expects to take up his new appointment within the next two weeks. He will report to CBS managing director Dick Asher; Ivan Chandler, who becomes general manager of April, and Dave Woods, his counterpart at the March agency, will be responsible to Hutch.

"My decision to resign was over a matter of policy and was not taken lightly. I am sure that GM Records will go on to become a successful company," commented Hutch.

At CBS, Asher said that Hutch's appointment would coincide with an expansion of the March-April operation and that several deals were already in the pipeline.

Germany Prepares Eurovision Entry

HAMBURG—The build-up to decide the German entry for the Grand Prix Eurovision '74 has begun.

Cindy and Bert, Anne Karin and Jurgen Marcus have been invited to take part in a preliminary elimination round by ARD-TV. Each act will have four composers to write songs for them.

Phonogram Moves Sun LP's In Face of Renewal Problem

LONDON—Phonogram is going all-out to release previously unissued Sun material before its contract with the historic American label expires next summer.

It's unlikely the current 12-month deal will be extended because the cost involved would not be justified by the few unreleased tapes that would be left in the Nashville vaults.

"We expect to have exhausted virtually all the unissued material by the end of the present contract and it seems it would not be a viable proposition to renew the deal," said Leon Campadelli, Phonogram's Sun, Philips and Flying Dutchman label manager.

Projects totally involving unissued material include a two-album set called the "Sun Story." Featured on the double album, tentatively scheduled for release around April, will be artists like Rufus Thomas, Carl Perkins and Roy Orbison.

Campadelli is negotiating for 35 unissued Jerry Lee Lewis titles for a double album.

The third in the proposed series of

CHRC Exec Seeks to End Communications Barrier

QUEBEC CITY—Pierre Beaulé, the station manager of CHRC Radio in Quebec City, the largest station in that predominantly French-speaking area of Canada, has expressed concern over the lack of communication between the rest of Canada and Quebec in music circles. Said Beaulé, "We want to run more Canadian content at both our AM and FM outlet. We are already programming 35 percent on our AM outlet and 15-20 percent on FM. The

problem is that we don't know enough about the English-speaking artists. Even though our audience is mostly French-speaking, we do play a lot of English music. We know artists such as Anne Murray, Gord Lightfoot and the Stampeders but other than that, we are completely in the dark. This is largely the fault of the managers and promotion people of these acts."

Beaulé feels that there is a simple solution to this problem.

"If the acts in English-Canada would take the time to translate their promotion material and send it down to us, it would certainly go a long way to breaking down this communication barrier. Most of the deejays in Quebec can't speak or read English and that's where the problem lies."

"Of course this is not a one way street. Our French-Canadian artists should have their promotional material translated into English for the rest of Canada."

Beaulé, who attended the "FM of the Future" seminar in Toronto recently, voiced his concern over the lack of supplementary programs available to his FM station.

"We are all alone in the Quebec market because we are not affiliated with the two big radio associations here, Telemedia and Radio Mutuel. It is easy for them to syndicate to their member stations but it is too expensive for us to produce shows on our own. We can't hook up with the stations in the rest of Canada because they are syndicating English-speaking programs which are not suited to our French-speaking audience. We are going to feel the pinch when the FM regulations are revealed by the CRTC which will call for more special interest programming."

Weiss Tour Eyes Pirated Tapes to Growing Studios

LOS ANGELES—Bobby Weiss, president of One World of Music, has expanded his international licensing agency following a trip which took him to Japan, Germany, South Africa, the Philippines, Australia, New Zealand, France and Hong Kong.

Weiss noted that one of the most severe problems in records and tapes in the Far East is the bootlegging problem, particularly in tape.

"Bootlegging in Hong Kong is compounded by the fact that retailers have apparently bound together to form a pirate syndicate," Weiss said. "From what I saw, a pattern is almost always followed. As soon as a record is released here, certain exporters ship it overseas. The retailers pick what they feel will be the hit product and have it duplicated. They get the latest photos of the artist, do a good packaging job and sell the product at half the price of legitimate product." Weiss added that most of the bootlegging appears to be taking place in Singapore.

"Most of the records and tapes are greatest hits series," he said, "and I saw product from Presley, Petula Clark, Andy Williams, Johnny Mathis and the Osmonds among others."

Weiss also noted on his trip that records are more of a luxury product in most countries than in the U.S., and pointed out that domestically, Australia and the Philippines appear to be making the most progress toward establishing strong industries.

"Of the records really doing well in Japan and the Philippines," Weiss said, "many of them are of Philippine origin. There are a lot of musical variety shows on TV in that nation and a lot of good studios being put up. Neither Australia nor the Philippines seem to have the inferiority complex they once had musically."

Yes LP Breaks Ground in U.K.

LONDON—The new Yes album became the first LP in Britain to ship gold on Monday under regulations introduced by BPI on April 1.

The album—"Tales from Topographic Oceans" on Atlantic—sold \$375,000 in records and tapes at dealer price, less tax, before a single copy crossed the retailers' counter to the public.

Yes are currently touring Britain playing a set that mainly comprises material from "Tales from Topographic Oceans." They recently sold out five consecutive nights at London's Rainbow.

The new Slade single, "Merry Xmas Everybody," on Polydor, went silver on Monday—five days before release.

Billboard Hits of the World

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BELGIUM

(Courtesy of Radio Belgische)
SINGLES

- This Week
- 1 SHONES MADCHEN AUS ARCADIA—Demis Roussos
 - 2 DIE MOOIE ZOMER—Gerard Cox
 - 3 JUANITA—Nick Mackenzie
 - 4 PHOTOGRAPH—Ringo Starr
 - 5 LA PALOMA—Mireille Mathieu
 - 6 ANGIE—Rolling Stones
 - 7 THE DAY THAT CURLY BILLY—The Hollies
 - 8 LIKE A LOCOMOTION—Left Side
 - 9 INTIEM RENDEZVOUS—Willy Sommers
 - 10 I'M CALLING—Jack Jersey

- LPs
- 1 DE DERTIEN BESTEN—Various
 - 2 FOR EVER AND EVER—Demis Roussos
 - 3 MOONTAN—Golden Earring
 - 4 DE BESTE VAN GERARD COX—Gerard Cox
 - 5 MADE IN JAPAN—Pink Floyd

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- | This Week | Last Week | Song | Artist |
|-----------|-----------|---|------------------------|
| 1 | — | I LOVE YOU LOVE ME LOVE—*Gary Glitter (Bell)—Leeds (Mike Leander) | Gary Glitter |
| 2 | 3 | PAPER ROSES—Marie Osmond (MGM)—Leeds (Sonny James) | Marie Osmond |
| 3 | 7 | YOU WON'T FIND ANOTHER FOOL LIKE ME—*New Seekers (Polydor)—ATV/Tic Toc (Tommy Oliver) | New Seekers |
| 4 | 2 | MY COO-CA-CHOO—*Alvin Stardust (Magnet)—Magnet (Peter Shelley) | Alvin Stardust |
| 5 | 10 | LET ME IN—Osmonds (MGM)—Intersong (Alan Osmond) | Osmonds |
| 6 | 5 | DYNA-MITE—*Mud (RAK)—Chinnichap/RAK (M. Chapman/N. Chinn) | Mud |
| 7 | 8 | LAMPLIGHT—*David Essex (CBS)—Jeff Wayne (Jeff Wayne) | David Essex |
| 8 | 17 | ROLL AWAY THE STONE—*Mott the Hoople (CBS)—Island (Mott the Hoople) | Mott the Hoople |
| 9 | 6 | WHY OH WHY OH WHY—*Gibert O'Sullivan (MAM)—MAM (Gordon Mills) | Gibert O'Sullivan |
| 10 | 9 | DO YOU WANNA DANCE—*Barry Blue (Bell)—ATV (Barry Blue) | Barry Blue |
| 11 | 16 | STREET LIFE—*Roxby Music (Island)—E.H. Music (Chris Thomas) | Roxby Music |
| 12 | 4 | WHEN I FALL IN LOVE—Donny Osmond (MGM)—Chappell (Mike Curb/Don Costa) | Donny Osmond |
| 13 | 20 | TRUCK ON (TYKE)—*T. Rex (EMI)—Wizard (Tony Visconti) | T. Rex |
| 14 | 11 | PHOTOGRAPH—*Ringo Starr (Apple)—Richoroony (Richard Perry) | Ringo Starr |
| 15 | 12 | HELEN WHEELS—*Paul McCartney & Wings (Apple)—ATV/McCartney (Paul McCartney) | Paul McCartney & Wings |
| 16 | 23 | AMOUREUSE—*Kiki Dee (Rocket)—Warner Bros. (Elton John/Clive Franks) | Kiki Dee |
| 17 | 14 | TOP OF THE WORLD—Carpenters (A&M)—Rondor (Carpenters/Jack Daugherty) | Carpenters |
| 18 | 18 | DAYTONA DEMON—*Suzi Quatro (RAK)—Chinnichap/RAK (Mickie Most) | Suzi Quatro |
| 19 | — | I WISH IT COULD BE CHRISTMAS EVERYDAY—*Wizzard (Harvest)—Roy Wood/Carlin (R. Wood) | Wizzard |
| 20 | 15 | SORROW—*David Bowie (RCA)—Dominion (D. Bowie/K. Scott) | David Bowie |
| 21 | 21 | FOR THE GOOD TIMES—Perry Como (RCA)—Valentine (Chet Atkins) | Perry Como |
| 22 | 28 | LOVE ON A MOUNTAIN TOP—Robert Knight (Monument)—KPM (B. Cayson/M. Gayden) | Robert Knight |
| 23 | 13 | DAYDREAMER/PUPPY SONG—David Cassidy (Bell)—Palace/Sunbury (Rick Harrard) | David Cassidy |
| 24 | 25 | KEEP ON TRUCKIN'—Eddie Kendricks (Tama Motown)—Jobetes London (F. Wilson/L. Caston) | Eddie Kendricks |
| 25 | 26 | EYE LEVEL—*Simon Park Orchestra (Columbia)—De Wolfe | Simon Park Orchestra |
| 26 | 31 | MIND GAMES—*John Lennon (Apple)—John Lennon (John Lennon) | John Lennon |
| 27 | 24 | THIS FLIGHT TONIGHT—*Nazareth (Mooncrest)—Warner Bros. (R. Glover) | Nazareth |
| 28 | 35 | AND YOU SMILED—*Matt Monro (EMI)—De Wolfe (John Burgess) | Matt Monro |
| 29 | 30 | SWEET UNDERSTANDING LOVE—Four Tops (Probe)—Ampar (Tony Scotti) | Four Tops |
| 30 | 19 | WON'T SOMEBODY DANCE WITH ME—*Lynsey De Paul (MAM)—ATV (Lynsey De Paul) | Lynsey De Paul |
| 31 | 27 | DECK OF CARDS—*Wink Marindale (Dot)—Campbell Connelly (Randy Wood) | Wink Marindale |
| 32 | 42 | FOREVER—*Roy Wood (Harvest)—Roy Wood/Carlin (Roy Wood) | Roy Wood |
| 33 | 32 | LONELY DAYS LONELY NIGHTS—Don Downing (People)—ATV (T. Bongiovi/M. Monardo) | Don Downing |
| 34 | 22 | DECK OF CARDS—*Max Bygraves (Pye)—Campbell Connelly (Cyril Stapleton) | Max Bygraves |

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|----|----|--|--------------------------|
| 35 | 41 | VAYA CON DIOS—*Millican & Nesbitt (Pye)—E.H. Morris (Terry Brown) | Millican & Nesbitt |
| 36 | 37 | RAISED ON ROCK—Elvis Presley (RCA)—Screen Gems-Columbia | Elvis Presley |
| 37 | 34 | WILD LOVE—*Mungo Jerry (Dawn)—Caesar (Barry Murray/Ray Dorset) | Mungo Jerry |
| 38 | — | POOL HALL RICHARD/I WISH IT WOULD RAIN—*Faces (Warner Bros.)—Warner Bros./Jobete London (Mike Bobak) | Faces |
| 39 | 44 | VADO VIA—Drupi (A&M)—ATV | Drupi |
| 40 | 48 | TAKE ME HIGH—*Cliff Richard (EMI)—KPM (David Mackay) | Cliff Richard |
| 41 | 39 | MILLY MOLLY MANDY—*Glyn Poole (York)—Francis Day & Hunter (Row/Raymond) | Glyn Poole |
| 42 | — | STEP INTO CHRISTMAS—*Elton John (DJM)—DJM/Big Pig (Gus Dudgeon) | Elton John |
| 43 | 29 | GOODBYE YELLOW BRICK ROAD—*Elton John (DJM)—DJM (Gus Dudgeon) | Elton John |
| 44 | — | RADAR LOVE—*Golden Earring (Track)—Britico/Louvigny Marquee (Golden Earring) | Golden Earring |
| 45 | 36 | SHOW DOWN—*Electric Light Orchestra (Harvest)—Jeff Lynn/Carlin (Jeff Lynn) | Electric Light Orchestra |
| 46 | — | DANCE WITH THE DEVIL—*Cozy Powell (RAK)—RAK (Mickie Most) | Cozy Powell |
| 47 | — | WALK RIGHT BACK—Perry Como (RCA)—Leeds (Chet Atkins) | Perry Como |
| 48 | — | GAUDETE—*Steeleye Span (Chrysalis)—Steeleye Span/Chrysalis (Steeleye Span/Jerry Boys) | Steeleye Span |
| 49 | — | SOLITAIRE—Andy Williams (CBS)—Kirshner/Warner Bros. | Andy Williams |
| 50 | 45 | THE OLD FASHIONED WAY—Charles Aznavour (Barclay)—Chappell/Britico (C. Aznavour) | Charles Aznavour |

JAPAN

(Courtesy of Music Labo, Inc.)
SINGLES

- This Week
- 1 KANDA GAWA—Kousetsu Minami & Kaguyahime—Panam (CMP, PMP)
 - 2 KOJIN JIGYO—Finger 5—Philips (Nichion, Tokyo Music)
 - 3 SHIROI GUITAR—Cherish—Victor (Victor)
 - 4 CHISANA KOI NO MONOGATARI—Agnes Chan—Warner (Watanabe)
 - 5 FUJYU NO TABI—Shinichi Mori—Victor (Watanabe)
 - 6 SORA IPPAI NO SHIAWASE—Mari Amachi—CBS/Sony (Watanabe)
 - 7 YOZORA—Hiroshi Itsuki—Minoruphone
 - 8 AISAZU NI IRARAENIA—Goro Noguchi—Polydor (Fuji)
 - 9 MIZUORO NO TEGAMI—Shizue Abe—Canyon (Fuji, Tokai Pack)
 - 10 KOKORO MOYOU—Yosui Inoue—Polydor (Tokyo)

MEXICO

(Courtesy of Ortiz)

- This Week
- 1 16 ANOS—Julio Iglesias (Polydor)
 - 2 DEJENME LLORAR—Los Freddy's (Peerless)
 - 3 EL—Los Strucks (Son Art)
 - 4 BROTHER LOUIE—Hollies (Capitol)
 - 5 LA DISTANCIA—Roberto Carlos (CBS)
 - 6 EN ESTA PRIMAVERA—Juan Gabriel (RCA)
 - 7 WE'RE AN AMERICAN BAND—Grand Funk (Capitol)
 - 8 VOY A RIFAR MI CORAZON—Lindomar Castillo (Orfeon)
 - 9 TU SIGUES SIENDO EL MISMO—Angelica Maria (Sonido Internacional)
 - 10 PROMISE OF A FISHERMAN—Sergio Mendes (A&M)

NEW ZEALAND

(Courtesy of NZBC Radio)

- This Week
- 1 BALLROOM BLITZ—The Sweet
 - 2 ANGIE—Rolling Stones
 - 3 HALF BREED—Cher
 - 4 MEXICO—Les Humphries Singers
 - 5 YESTERDAY ONCE MORE—Carpenters
 - 6 MISS SEPTEMBER—Bulldog's All Star Good Time Band
 - 7 TAKE ME TO THE MARDI GRAS—Paul Simon
 - 8 LOVES ME LIKE A ROCK—Paul Simon
 - 9 WELCOME HOME—Peters and Lee
 - 10 THE LAUGHING GNOME—David Bowie

SOUTH AFRICA

(Courtesy of Springbok Radio)

- This Week
- 1 HEAVEN IS MY WOMAN'S LOVE—Tommy Overstreet—Dot (Famous)
 - 2 DO YOU LOVE ME—Gil & Billy—Aztec (Laetrec)
 - 3 FUNNY FACE—Barbara Ray—Plum (Ardmore & Beechwood)
 - 4 BABY BLUE—George Baker Selection—Reprise (Clan)
 - 5 I WANNA LIVE—Tommy Oliver—CES (April)
 - 6 CLAP YOUR HANDS & STAMP YOUR FEET—Maria—Epidemic Rash (Clan)
 - 7 BALLROOM BLITZ—The Sweet—RCA (Francis Day)

- 8 GOING DOWN JORDAN—Rising Sons—Polydor (Chappell & Co.)
- 9 ANGIE—Rolling Stones—Rolling Stones (TRO Essex Ltd)
- 10 TAKE ME TO THE MARDI GRAS—Paul Simon (CBS)—Laetrec

SPAIN

(Courtesy of El Musical)
SINGLES

- This Week
- 1 ALGO MAS—Camilo Sesto—Ariola (Arabella)
 - 2 GOODBYE MY LOVE GOODBYE—Demis Roussos—Philips (Fontana)
 - 3 SOLEDAD—Emilio Jose—Belter (Belter)
 - 4 IL MIO CANTO LIBERO—Lucio Battisti—RCA (RCA)
 - 5 CAN THE CAN—Suzi Quatro—EMI (Southern Music)
 - 6 ALSO SPRACH ZARATHUSTRA—Eumir Deodato (Accion)
 - 7 WE WERE ALL WOUNDED AT WOUNDED KNEE—Redbone—CBS
 - 8 LIVE AND LET DIE—Paul McCartney & Wings—EMI (Armonico)
 - 9 LA ESTRELLA DE DAVID—Juan Abu—Zafiro (Micro-RCA)
 - 10 ANGIE—Rolling Stones—Hispavox (Essex)

LPs

- This Week
- 1 FOREIGNER—Cat Stevens—Ariola
 - 2 NINO BRAVO, VOL. 5—Nino Bravo—Polydor
 - 3 GOAT'S HEAD SOUP—The Rolling Stones—Hispavox
 - 4 FOREVER AND EVER—Demis Roussos—Philips-F
 - 5 ANGEL CLARE—Garfunkel—CBS

SWEDEN

(Courtesy Radio Sweden)
*Denotes local origin

- This Week
- 1 PA VAG (LP)—*Hoola Bandoola Band (MNW)
 - 2 PIN UPS (LP)—David Bowie (RCA)
 - 3 KOM IGEN (LP)—*Lili Lindfors (Metronome)
 - 4 BALLROOM BLITZ (Single)—Sweet (RCA)
 - 5 I'M A WRITER, NOT A FIGHTER (LP)—Gilbert O'Sullivan (MAM)
 - 6 SJUNGER ULF PEDER OLROG (LP)—*Sven Bertil Taube (HMV)
 - 7 GOODBYE YELLOW BRICK ROAD (LP)—Elton John (DJM)
 - 8 GOIN' HOME (Single)—Osmonds (MHM)
 - 9 CARNIVAL (LP)—The Les Humphries Singers (Decca)
 - 10 GOATS HEAD SOUP (LP)—The Rolling Stones (Rolling Stones)
 - 11 HALLO (LP)—Status Quo (Vertigo)
 - 12 AJ AJ AJ (Single)—*Schytts (Marianne)
 - 13 SA GICK DET TILL (Single)—*Yngve Forsells Ork (Decca)
 - 14 FLAMINGOKVINTETTEN IV (LP)—*Flamingokvintetten (FLAM)
 - 15 SABBATH, BLOODY SABBATH (LP)—Black Sabbath (Vertigo)
 - 16 MUSCLE OF LOVE (LP)—Alice Cooper (Warner Bros.)
 - 17 ANGEL CLARE (LP)—Art Garfunkel (CBS)
 - 18 SLADEST (LP)—Slade (Polydor)
 - 19 STRANDED (LP)—Roxy Music (Island)
 - 20 THESE FOOLISH THINGS (LP)—Brian Ferry (Island)
 - 20 BRAIN SALAD SURGERY (LP)—Emerson, Lake & Palmer (Manticore)

SWITZERLAND

(Courtesy Die Radio Hitparade)

- This Week
- 1 I'D LOVE YOU TO WANT ME—Lobo (Philips)
 - 2 48 CRASH—Suzi Quatro (RAK)
 - 3 ANGIE—Rolling Stones (the Rolling Stones)
 - 4 THIS WORLD TODAY IS A MESS—Donna Hightower (Decca)
 - 5 LA PALOMA ADE—Mireille Mathieu (Ariola)
 - 6 DER KLEINE PRINZ—Bernd Cluver (Hansa)
 - 7 MY FRIEND STAN—Slade (Polydor)
 - 8 CAN THE CAN—Suzi Quatro (RAK)
 - 9 SCHOENES MAEDCHEN AUS ARCADIA—Demis Roussos (Philips)
 - 10 THE BALLROOM BLITZ—The Sweet (RCA)

WEST GERMANY

(Courtesy Musikmarkt)
SINGLES

- This Week
- 1 I'D LOVE YOU TO WANT ME—Lobo (Philips)
 - 2 DER KLEINE PRINZ—Bernd Cluver (Hansa/Ariola)
 - 3 THE BALLROOM BLITZ—The Sweet (RCA-Teledac)
 - 4 ANGIE—The Rolling Stones (WEA)
 - 5 LA PALOMA ADE—Mireille Mathieu (Ariola)
 - 6 48 CRASH—Suzi Quatro (RAK/EMI-Electrola)
 - 7 MY FRIEND STAN—Slade (Polydor)
 - 8 ROTE ROSEN—Freddy Breck (BASF/Cornet)
 - 9 RISING SUN—Medicine Head (Polydor)
 - 10 DANCING ON A SATURDAY NIGHT—Barry Blue (Bell)
 - 11 EDELWEISS—Heino (EMI-Electrola)
 - 12 NUTBUSH CITY LIMITS—Ike & Tina Turner (UA)
 - 13 MY FRIEND THE WIND—Demis Roussos (Philips)
 - 14 SCHOENES MAEDCHEN AUS ARCADIA—Demis Roussos (Philips)
 - 15 UND DAS MEER SINGT SEIN LIED—Julio Iglesias (Philips)

From the Music Capitals of the World

• Continued from page 41

cal releases included Stravinski's "Maura," performed by the USSR Radio symphony orchestra under Ghennadi Rozhdestvenski; and Emil Gilels and Amadeus Quartet in a program of Brahms; restored 1946-47 recordings of famous Russian opera singer Valeria Barsova. ... Argentina's folk singer Mercedes Sosa is here, featured in one-man shows. ... Several international companies presented tape hardware for educational purposes at the School Equipment 73 International Fair at Sokolniki Park here, Nov. 22-Dec. 2.

VADIM YURCHENKOV

DUBLIN

Jim Aiken, who promoted two concerts by Donovan at the Carlton during November, is presenting Benny Goodman at the same venue on Dec. 12. Other top international artists who will be appearing at the Carlton in the New Year include Johnny Cash and Neil Sedaka next February and Tom Jones and Van Morrison next March. Also planned at the Carlton next year is a film music night with Elmer Bernstein and a jazz evening with Shelley Manne. ... Planxty have just released their second Polydor album, "The Well Below the Valley." The album was produced by Phil Coulter who also produced the Dubliners' latest Ram album, "Plain and Simple" which includes a version by Luke Kelly of Coulter's new self-penned single, "The Town I Loved So Well," which is about his native Derry.

KEN STEWART

Barclay Sets French Song & European Mart Thrusts

PARIS—Barclay International has announced a "Crusade of French Songs" to be launched in 1974. It will cover Britain, Germany and the Scandinavian countries. The aim is to give French songs as big a boost as possible and put Barclay at the top in Europe, at least among the independents. Encouragement came from recently published British figures which showed that for the third quarter of 1973 sales were up 300 times compared to the same period in 1972.

Charles Aznavour's three albums in English were included in the U.K. album charts, which is rare for a French artist. The crusade will include market research in depth in Britain, Germany and Scandinavia using established stars: Aznavour, Leo Ferre, Jean Ferrat and Juliette Greco, joined by Michel Delpech, Leny Escudero, Daniel Guichard and Pierre Vassiliu, because of his writing ability.

Barclay distributors in Britain are satisfied these names stand a good chance of penetrating deeply. Working with Metronome in Germany a special double super-sampler will be issued including Raymond Lefevre; Kings of the Chanson, with Brel, Ferrat, Greco and Guichard; Sacred

Memnon Gets 'Love' Rights

WARSAW—Krzysztof Purzycki, president of Memnon Ltd., was in London where he acquired the rights to the song "Lost Love," which was sung by Stan Borys in the eighth Castlebar International Song Contest in Ireland in October.

Borys is scheduled to record the song for Supraphon in Czechoslovakia early next year. The record will be released in Czechoslovakia and Poland.

Music; Accordion Music and South American folklore. Each sampler will include a complete catalog of each artist concerned as well as a complete discography of artists signed with Barclay.

The Scandinavian Crusade has already been launched with a renewal of a three-year contract with EMI. Label coordination will be used to push promotion and make Barclay known. Bertil Joffe will act as coordinator. Operating from Stockholm, he will see EMI representatives in the three Scandinavian capitals at three-monthly intervals.

Satsanga, Love Tie Is Ended

FINLAND—Satsanga, one of the growing independent record companies in Finland, has ended its distribution deal with Love Records.

The move is surprising because it has happened at a time when Satsanga is enjoying its first big success with Kultaa tai Kunniata, the song which won the Syksyn Savel-Autumn Melody competition.

Satsanga and its new Mika-Mika label will now be distributed by Audiomark, said Jukka Kuoppamaki, managing director of JKC-Music which incorporates the labels.

Kuoppamaki said part of the reason for the change of distribution was that he felt Love Records was becoming too involved with its own product to provide the service necessary for Satsanga.

He said Audiomark is no newcomer to the field and has been releasing cassettes for specialized markets for several years, mainly through non-conventional outlets.

CAB Meet Keys FM Role Plus Effect of New Rule

TORONTO—From Nov. 22-24 the Canadian Association of Broadcasters (CAB) sponsored a creative programming seminar entitled "FM of the Future" at the Skyline Hotel in Toronto. In the wake of the recent CRTC hearings on FM programming in Canada, this seminar was basically a discussion between broadcasters about the possible ramifications of the upcoming regulations for FM.

In basic terms, what the CRTC is saying is, "Come up with some programs to augment your format." There is already a 20 percent Arts, Letters and Sciences ruling on FM. All FM stations must program some classical music, experimental jazz, science programs, interviews and other non-mainstream programs. This particular ruling has not worked to the CRTC's complete satisfaction, for at the recent hearings in Ottawa, the commission indicated its concern that FM wasn't doing enough to reach certain minority audiences and also wasn't supplying enough public affairs programs.

After the seminars, Bill Ballentine, the program director of CKFM in Toronto spoke about the purpose and objectives of the session and get a programmers eye-view of the current state of FM radio in Canada.

One Problem

"One of the problems that we constantly run into," said Ballentine, "is the generation of radio people that have grown up with formats. They take the stance that anything that interferes with that format is bad. At this seminar we tried to show them that some things can be fitted into the format. There are some stations in this country that run a country music format all day and then, to satisfy the 20% Arts, Letters and Sci-

ences ruling, they change to classical music for two hours a night.

"We tried to get the broadcasters who attended the seminars to start thinking in terms of programs especially in the area of syndication. The CAB has a non-profit program exchange set up at the moment. For \$1.25, the cost of mailing, you can get programs from other member stations. Each month a catalogue is sent out listing the programs available. There is also a development of commercial syndication in FM radio.

'Lot to Do'

"There is still a lot to do but the good thing about this particular seminar was the fact that a large number of delegates began to assess what broadcasters are doing. The CAB seldom puts together a forum just to discuss programming. CAB conventions are usually preoccupied with the business end of radio."

What is Ballentine's opinion on the future of FM radio in Canada?

"At the moment, there is a natural growth in FM and a decline in AM. The CRTC has said that FM programming must be significantly different from the sister, AM station and often this is difficult to do and also keep the station profitable. If your AM counterpart is playing MOR and pop music, what does that then leave the FM station? This is one of the problems that we must overcome in the future. Hopefully some discretion will be used in how some of these rulings are applied.

"We want to schedule two or three more of these seminars to get down to some specifics and we would hope that we can get more newsmen and announcers to attend. A programming forum has to represent their point of view as well as the music programmers."

Publisher Sees Songs Not Getting 'Sell' Treatment

TORONTO—"The emphasis in the Canadian music industry is more on record production than on music publishing and for this reason a lot of great song material is being stockpiled and not aggressively being sold in other markets." This is one of the first observations that English music publisher, Franklin Boyd, made on arriving in Canada recently.

Boyd first heard about the potential of the Canadian music industry at last year's MIDEM Convention and has since decided to open an office in this country with the intention of doing something with Canadian songs outside of Canada. His family now lives in Toronto and he commutes regularly between his office in England and his newly opened office in Canada.

Boyd is no stranger to most areas of the music industry. When he came out of the Air Force after the war he was a singer with many of the big bands in England. Immediately following his stint as a singer, Boyd entered the world of broadcasting and for eight years he had a show on the BBC called "Sing It Again." He also did a children's show on television.

His publishing experience began with Chappell Music in England and then for 12 years he was the managing director of Aberbach (now called Carlin) music publishers in that country. Boyd was also the first manager of English singer, Cliff Richard. Last year he was one of the organizers of the Rio Song Festival in Brazil for England, Canada and Australia.

Boyd, who is now in business for himself as a music publisher, handles Burt Bacharach and Hal David's material in England, among others. In Canada, he will be representing the Robert Stigwood Organisation and intends to sign some Canadian acts to the RSO label. This is just in the planning stages at the moment.

"It is plain to see that there are a lot of things happening in Canada," said Boyd, "but there is not enough being done outside of the country in the area of publishing. I intend to pick up songs here and represent them in England and the U.S., or anywhere else for that matter.

"The music industry is still relatively young here because, in simple terms, it is not breaking into the American market to any great degrees. The industry here needs the American market to break even and then see a profit."

Another area of music publishing that concerns Boyd is the distribution of song catalogs in North America.

"When most catalogs are offered for representation on this continent, an American publisher picks up the rights and administers them for both the U.S. and Canada. I intend to change that by getting the representation of a number of these catalogs for Canada alone.

"As far as I can see, most publishers in this country haven't been functioning. This, I think, is a symptom of the fact that most publishing concerns here are just branch offices for an American company."

Shaw & Stampeders Hurdle The Long Haul to Success

By MARTIN MELHUISE

TORONTO—In recent years, Canada's infant music scene has grown beyond recognition with the emergence of such artists as Anne Murray, The Band, Gordon Lightfoot, Neil Young, Joni Mitchell, David Clayton-Thomas and the Guess Who into an international setting. Most of these success stories came from very tight manager-artist relationships and names such as Al Mair (Gordon Lightfoot); Don Hunter (The Guess Who and Scrubbae Caine); Leonard Rambeau (Anne Murray and John Allan Cameron); Bernie Finklestein (Murray MacLauchlan and Bruce Cockburn) and Harvey Glatt (David Wiffen and James Leroy and Denim) are becoming as well known within industry circles as the artists they represent.

One of the most successful combinations in Canada at the present time is Mel Shaw and the Stampeders, Rich Dodson, Ronnie King and Kim Berly. It has been a long 10-year haul for Shaw and the band since the day that he suddenly decided to pull up his roots in Calgary, Alberta, and pack the six members of the band (they are a trio now), his wife Fran and two children into an old Cadillac and head for Toronto with only \$100 in his pocket.

Before becoming a manager, Shaw took a determined shot at recording himself.

In Calgary, recording presented a bit of a problem in 1960 because there wasn't a professional studio in the area. He settled for recording at the studios of CFAC Radio in Calgary on a one-track recorder. He released a single from that session entitled, "Mean Lover," which became a regional hit and he found himself on tour into the states with a guitar player by the name of Chan Romero who was to gain recognition as the writer of the Swingin' Blue Jeans big hit, "Hippy Hippy Shake." He became quite a celebrity in his hometown when he returned, and it was then that he met the members of the Stampeders.

Signed to Capitol

Shaw is sitting at the moment in the afterglow of having signed the band to Capitol Records in the U.S. (Music World Creations, Shaw's label is distributed by Quality Records in Canada) for quite a considerable sum of money and guarantees up front. This, along with their recent half-hour CBC television special which Shaw co-produced; strong guarantees from their other record representatives around the world;

UA Opens Two Pub Companies

TORONTO — UA Records Ltd. has opened two music publishing companies, United Artists Music (Canada) Limited, CAPAC and Unart Music (Canada) Limited, BMI.

John Poser, who is also responsible for the a&r department at UA, will handle the publishing functions which will include the acquisition and representation of Canadian writers as well as the Canadian administration of copyrights from other companies.

The new publishing houses will be located at UA's head offices at 6 Lansing Square, Suite 205, Willowdale, Ontario.

the publication of a 100-page magazine devoted to the band and the band's fourth album, "From the Fire" and new single "Running Wild" are an indication of the band's success so far.

"One of the things that has always been a part of my managerial philosophy," explained Shaw, "is that the band should be seen by the public from coast to coast regularly. On these tours we take time to meet people at all the radio stations, even the small ones because you never know if the small-town deejay is going to show up as a program director at one of the big stations one day. I think that we have been nationally successful rather than just regionally accepted because of this.

"I feel that spacing our records the way we did was very important. We always waited until a record had gone up the charts and down before putting out another one."

1971 Action Year

In 1971, the record action really started for the Stampeders in a big way. First came "Carry Me," which was a hit in Canada and then in the summer of 1971, the lid blew off the pot with the release of "Sweet City Woman," which became a million-seller worldwide. A world tour followed through the U.S., Europe and South America. Prime Minister Trudeau was even moved to send them a telegram of congratulations on the occasion of the group receiving an Edison Award as one of the top groups on the international scene, on Dutch television.

Was Shaw ready for the international acclaim when it came?

"I have letters from 1964 and '65 in which I approached international booking agencies and record companies about the band. It wasn't that I was an expert and foresaw the fu-

ture, rather I naively believed at that time that they were ready for the 'big time' far too early in their career. I made available to the international press and radio representatives, bios and stories right from the beginning so when our records started to have some success in Canada, they started to take notice.

"I think that with our signing to Capitol Records in the U.S. we have laid a complete groundwork now for a totally international push on the band."

CRIA Mulls 'Grammy' Formation

TORONTO—The Canadian Recording Industry Association is planning to set up an awards presentation in Canada similar to the "Grammy Awards" in the U.S. Discussions have already begun with the CTV network in Canada for television coverage of the event.

There is already an awards presentation in Canada at the moment held annually by the Canadian music trade publication, RPM. The Juno Awards, as they are called, are awarded based on votes cast by the subscribers of the magazine.

In the past, the CRIA has consulted with Walt Grealis, the publisher of RPM, with an eye to combining the awards and putting the show out to the consumer via television. Grealis has so far rejected this suggestion.

The CRIA, in establishing its goals for the future, has stated its intention of getting closer to the consumer. The awards presentation is one of the first steps in this direction.

From the Music Capitals of the World

TORONTO

"Legend of the One-Eyed Sailor," "Lullaby For Nancy Carol" and "Land Of Make Believe," three tracks from the newly released album, "Chuck Mangione With the Hamilton Symphony Orchestra" have been ruled as Canadian content by the CRTC. The album was recorded live at Toronto's Massey Hall earlier this year. ... Paul McCartney dropped into Mackenzie's Corner House in Toronto to catch a set of Roy Buchanan's while he was there from Nov. 27-29.

CKEC in New Glasgow, Nova Scotia, is celebrating their 20th anniversary this month. ... The new WEA Music weekly sheet is aptly called "The 90 Pound WEAKly." ... Radio CBQ, Thunder Bay, Ontario, will go on the air on Monday (17). This CBC affiliate station will take over the frequency previously held by CJIX and will program progressive MOR with some country. ... Toronto songwriter and folksinger, Michael Hasek, has signed to Shining Tree Associates in Toronto for management. Hasek recently recorded his first album with the aid of Toronto musicians Brian Brown, Ian Guenther, Steve Kennedy, and Tony Kosinec. Hasek is Shining Tree's first signing since their opening on Nov. 15. Company personnel in-

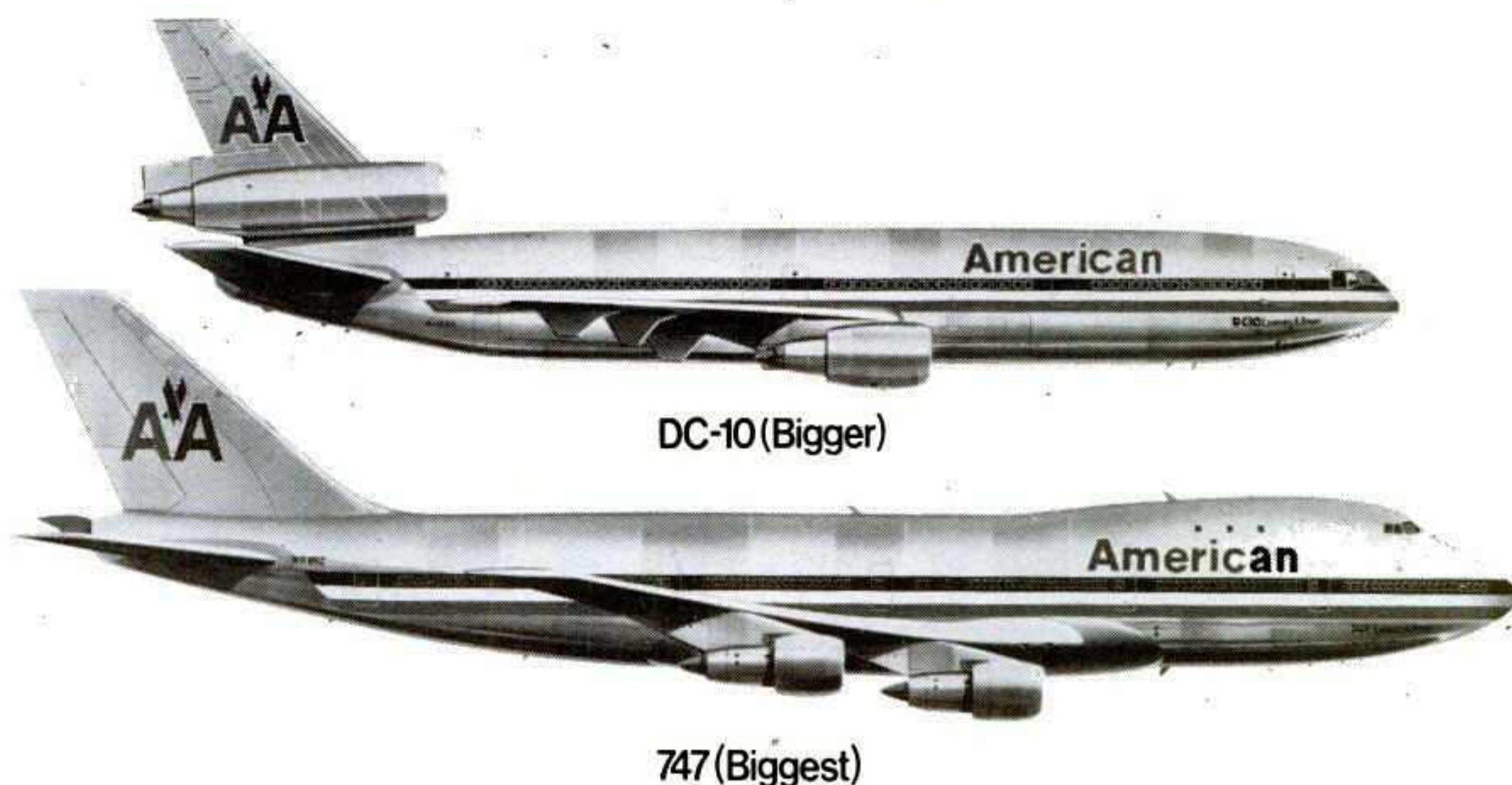
clude Richard Comber, Karen Quee, Allen Schechtman and David Beuk.

Debby Chesher has announced the opening of a sound re-enforcement system at Casandra Sound in Calgary. ... Rich Dodson, of the Stampeders was married to Mary-Lynn Ryalen, a former employee of Quality Records and later an assistant to Mel Shaw, the manager of the Stampeders, on Dec. 1 with many Canadian music industry people in attendance. The list included Gary & Dave, Greg Hambleton, "Sugarcane" Clark, Kim Berly, Ronnie King, Mel Shaw, Walt Grealis, George Struth, Barry Keane, Mark Robbins, Stan Klees, John Rowlands, Joey Cee, Don Tarlton and Bob Abbott. ... Radio Lutheran will change their name in the near future to coincide with Waterloo Luthegan University's name change to Wilfred Laurier University.

Radio WWDC is programming a tape of Toronto broadcaster Gordon Sinclair, praising the U.S. for their efforts in world affairs and castigating the rest of the world for turning against them now. The commentary is backed by the song, "Bridge Over Troubled Waters." So overwhelming has been the reaction to the tape that there are thoughts of putting the segment out as a record.

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Motown Expands Film & Bdwy Plans

By NAT FREEDLAND

LOS ANGELES—Motown's next film project is to be "Mahogany," a musical starring Diana Ross and written by "Funny Girl" composer Bob Merrill. Story of a black girl's search for identity while traveling the world's glamor cities is to go into production in the spring of 1974.

Ross's co-star in the high-grossing Motown movie debut, "Lady Sings the Blues," Billy Dee Williams, goes into a film about a 1930's barnstorming black baseball team, now that his Nat King Cole movie biography project has been scrapped.

"We have finally got enough valid projects starting development to assure that Motown will remain in steady film production from now on," said Cohen. "This is the first time a record label has spun off a movie company. There are powerful advantages to our system. Although we have no physical studio overhead, the record artists of Motown have built great public identification which is almost exactly like old Hollywood 'star quality.' And the financial success of the record company makes us much more independent than other film production units."

Diana Ross's recent European concert tour was undertaken to promote the overseas release of "Lady Sings the Blues" film and soundtrack album. But the tour was a profit-maker in its own right, and Cohen points to this sort of coordination as an example of the strengths of Motown multimedia efforts.

Cohen Heads Wing

After various staff shuffles, Berry Gordy now has Motown Productions run by Cohen, a 24-year-old filmmaker who put together 20th Century-Fox movies-for-TV, and production administrative vice president Jack Ballard.

As would be expected, most of the non-record projects being developed would feature Motown artists or at least deal with black themes, plus utilizing Motown songwriters for the musical elements.

A screenplay is being written for Marvin Gaye, for example, which will star him as a devil-may-care Southern factory worker of the 1950s who befriends a lonely boy. And Michael Jackson of the Jackson 5 may star in a version of the book, "The Boxcar Children."

Several scripts are also being readied for the Ross-Williams acting team, including one "1940s-type romantic comedy" by the writers of rock culture film, "American Graffiti."

Cohen stressed that all Motown Production projects are still in the script development stage, with no releasing arrangements or directors set. Motown hopes to get most production financing from co-production deals with film studios. Paramount will be first in line here, because of its relationship with Motown in co-production of "Lady Sings the Blues."

New World Deal

Approaching final contract stage is a two-picture-yearly co-production deal with Roger Corman's New World Pictures, presumably concentrating on the low-budget movies Corman has always specialized in. First project in this deal would star the Love Machine, a new Motown group of voluptuous girl singers.

Several Broadway stage projects are also being developed by Motown. Smokey Robinson and Willie

Hutch are to score "Cotillion," based on a novel about the black debutante scene. Another show in the works deals with big-name black vaudeville performers of the 1920s.

And in television, the ABC network has okayed a 90-minute special to be titled "Motown Means Music."

Rob Cohen, creative vice president of Motown Productions, said that the Cole biography and another proposed film about the life of Dinah Washington, to star Motown recording artist Thelma Houston, were both scrapped because of legal difficulties in getting story clearances from surviving relatives of the central figures.

A&L Enters Deal

NEW YORK—A&L Distributors, Yeadon, Pa., have been named distributors for Contemporary Records product in south New Jersey, eastern Pennsylvania and Delaware, according to Al Melnick, president of the distribution firm.



MERV GRIFFIN, (r) was honored by the City of Las Vegas as Mayor Oran Gragson and Vegas resident Wayne Newton (l) present Merv with a proclamation honoring him for his "Considerable accomplishment in promoting and edifying the image of Las Vegas through the medium of his television program, 'The Merv Griffin Show.'" Griffin has consistently remoted his shows from the Nevada city.

Philly Promoters Create Disk-Radio Goodwill Group

NEW YORK—A group of Philadelphia-based record promotion people have formed RAPP (the Record Association of Philadelphia Promoters), an organization designed to create goodwill and a better understanding between the record and radio industries, according to RAPP's president, Joe Isgro.

According to Isgro, RAPP, with a charter membership of 25, hopes to repair much of the erosion that has been allowed to develop, especially in recent times, between Philadelphia-based record promotion people, and the radio stations they service.

Isgro, of Schwartz Bros. Philadelphia, said the move became necessary because of an alarming polarization that seemed to be developing between the radio station personnel and the promotion people. "We hope that RAPP could recreate an atmosphere of harmony and a feeling of goodwill, that are so essential to the smooth and mutually profitable operation of our industry," he said.

RAPP has formed a steering com-

General News

Wills Struck By 2nd Heart Attack After Recording

FORT WORTH—Bob Wills, "King of Western Swing," was hospitalized here in very critical condition following another stroke.

Wills, 68, had taken part in a recording session at the Sumet Sound studios in Dallas earlier in the week, supplemented by his old band and by guest artist Merle Haggard.

The stricken singer had been brought here especially for the session by United Artists. Under a special agreement between UA and Capitol, Haggard, at his own request, was allowed to take part in the album.

Wills was seriously ill when he made the trip. He was able to do little more than utter a few words on the session.

Early in the week his wife suggested he had the symptoms of a stroke, but he improved. Then, at his home on Wednesday evening, he was hit with what doctors called a "massive stroke," and was rushed to the adult division of the Children's Hospital.



BUDDAH RECORDS artist Gladys Knight & the Pips and label executives display gold records presented to the group for their "Midnight Train to Georgia" single and "Imagination" LP. The presentation of the disks followed the group's debut in the Empire Room of the Waldorf-Astoria in New York. Pictured, left to right, are: Cecil Holmes and Lewis Merenstein, vice presidents; William Guest; Gladys Knight; Ron Weiser, vice president; Art Kass, label president; Edward Patten; Merald Knight; and Sid Seidenberg, president of SAS, Inc.

Musical Isle Strategy To Aid N. Calif. Chain

SAN FRANCISCO—Musical Isle of America's branch here is launching a major merchandising drive with the Macy's chain of stores in Northern California. Signalling the promotion will be a pilot program for complete renovation of the record department in the chain's downtown San Francisco outlet.

The new push will focus on merchandising and advertising programs, along with in-depth inventory, as key features, rather than special pricing.

The Record Cellar, pilot location, is receiving a major facelift with specially designed impact racks and browser bins. An advertising budget of over \$30,000 has been allocated for the next two months and will include full page ads in major dailies in that city, in addition to FM and AM radio spots.

Musician Sues A&M, Cocker

NEW YORK—Rock musician Milton Sloane filed suit Oct. 30, in Supreme Court here against A&M Records and Joe Cocker, in a move to permanently enjoin both A&M and Cocker from using his name and/or photograph, or portrait in any form for the purposes of trade and/or advertising.

Sloane is also seeking \$50,000 in damages for what he described as intense mental suffering caused by A&M and Cocker through alleged unauthorized use of his name and picture.

The suit developed out of the release last year, by A&M of an album by Cocker titled, "Joe Cocker," which featured Sloane's name and picture among the album's credits.

Sloane's suit claims that the name and picture were used without his consent, and created in the mind of the public the impression that he had participated as saxophonist with Joe Cocker in the performance of the selections featured on the album.

In a legal brief, A&M Records denied the allegations in the suit, and, while admitting that the album had been released with the name and picture, stressed that it did not "knowingly, recklessly, or maliciously" cause the album to be released with any false information regarding the plaintiff.

Initial instore promotion under the new program was an all day appearance at the store by Danny Thomas, promoting his recent Myrrh LP.

Phonogram, WB Distrib Deal on LP Confirmed

CHICAGO—Phonogram, Inc. and Warner Bros. Records will split album and tape distribution on a world-wide basis for the forthcoming Rod Stewart/Faces live LP set for release this month, as first reported here (Billboard, Nov. 3).

Phonogram's Mercury label will handle the LP in the U.S., Canada, Great Britain, Australia and Holland, while Warner Bros. will distribute the eight track and cassette configurations in those countries. For the rest of the world, Warner Bros. will distribute the LP and Mercury the prerecorded tapes.

Mercury LP artwork will make reference to the availability of tapes through Warner Bros., while the Warner's tape package will carry a similar tag on the availability of the Mercury LP. The album will have a \$5.98 list and the tape package a \$6.97 list.

All costs for recording and artwork are being shared by the two companies, along with some marketing costs, with print advertising to be handled through Mercury with both the Mercury and Warner Bros. logos and record and tape numbers appearing in the ads.

Distrib Beef-Up At Chess/Janus

NEW YORK—Chess/Janus Records has changed several new distributors in the U.S., according to Stan Hoffman, executive vice president of the firm.

Taylor Electric, Milwaukee; Music Sales of Florida, Miami; Big State, Dallas; H.W. Daily, Houston; and Record Sales of Colorado, Denver; will handle the entire Chess/Janus line. Malverne in New York, now has the Eastbound Records line, while Alpha remains the New York distributor for Chess/Janus product.

Billboard Best Selling Jazz LP's®

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	5	SPECTRUM Billy Cobham, Atlantic SD 7268
2	5	13	DON'T MESS WITH MR. T. Stanley Turrentine, CTI 6030
3	1	40	BLACK BYRD Donald Byrd, Blue Note BN-LA047-F (United Artists)
4	2	11	TURTLE BAY Herbie Mann, Atlantic SD 1642
5	4	17	2 Deodato, CTI Q 6029
6	7	32	SWEETNIGHTER Weather Report, Columbia KC 32210
7	8	21	SOUL BOX Grover Washington, Jr., Kudu KU-1213 (CTI)
8	6	28	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041
9	9	42	SECOND CRUSADE The Crusaders, Blue Thumb BTS 7000 (Famous)
10	15	23	SUPERSAX PLAYS BYRD Supersax, Capitol ST 11177
11	11	17	CLOSER TO IT Brian Auger, Oblivion Express RCA APLI 0140
12	20	3	HEAD HUNTERS Herbie Hancock, Columbia KC 32731
13	10	21	'73 Ahmad Jamal, 20th-Century TC-417
14	12	13	BODY TALK George Benson, 6033
15	13	40	LIGHT AS A FEATHER Chick Corea, Polydor PD 5525
16	19	5	SUPERFUNK Funk, Inc., Prestige P 10071 (Fantasy)
17	18	7	CHAPTER ONE Gato Barbieri, Impulse AS 9248 (ABC)
18	14	48	PRELUDE Deodato, Q 6021
19	16	19	CHARLES III Charles Earland, Prestige 10067 (Fantasy)
20	22	11	SASSY SOUL STRUT Lou Donaldson, Blue Note BN LA 109F (United Artists)
21	-	1	UN Sung HEROES The Crusaders, Blue Thumb BTS 6007
22	32	3	OOOH, SO GOOD 'N BLUE Taj Mahal, Columbia KC 32600
23	24	3	CONCERT IN JAPAN John Coltrane, Impulse AS 9246-2 (ABC)
24	17	7	AT THEIR BEST The Crusaders, Motown M 796 VI
25	-	1	HYMN OF THE SEVENTH GALAXY Chick Corea, Polydor PD 5536
26	21	15	SONG OF THE NEW WORLD McCoy Tyner, Milestone 9049 (Fantasy)
27	-	1	MR. BOJANGLES Sonny Stitt, Cadet CA 50029 (Chess/Janus)
28	23	17	M.F. HORN III Maynard Ferguson, Columbia KC 32403
29	25	15	INSIDE STRAIGHT Cannonball Adderley, Fantasy 9435
30	30	5	BIG BAD JUG Gene Ammond, Prestige PR 10070 (Fantasy)
31	35	7	BASIC MILES Miles Davis, Columbia KC 32025
32	33	7	GOLDEN HITS Ramsey Lewis, Columbia KC 32490
33	-	1	LAND OF MAKE BELIEVE Chuck Mangione, Mercury SRM 1-684 (Phonogram)
34	26	9	BOLIVIA Gato Barbieri, Flying Dutchman 10158
35	36	34	HERBIE HANCOCK SEXTANT Columbia, KC 32211
36	38	3	FORT YAHWEH Keith Jarrett, Impulse AS 9240 (ABC)
37	27	19	BOTH FEET ON THE GROUND Kenny Burrell, Fantasy 9427
38	39	40	SUNFLOWER Milt Jackson, Q 6024
39	28	37	SONG FOR MY LADY McCoy Tyner, Milestone 9044 (Fantasy)
40	31	48	SKY DIVE Freddie Hubbard, Q 6018

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General News

Singles and LP Surplus Prices to Leap as Recycling Guides Mount

• Continued from page 1
tion. Before the shortage, we paid 10 to 20 cents a pound for albums; now the purchase price is about 20 cents per LP. This represents a tremendous increase to us, which in the end could mean a loss proposition unless we pass along some increase to our customers," Farkis said.

Al Sherman, head of Alshire Records, West Coast pressing operation, confirmed that he was paying a highly inflated price. "We're paying up to 5 cents a record and sometimes it's 5 cents per pound. Add these figures to increased costs in freight labor and manufacturing and you can see our difficulty," Sherman said.

Philip Raifaizen, vice president

of manufacturing and engineering of PRC Recording, New York-based operation which has its pressing plant located in Richmond, Ind., said that the shortage situation was just as light as everybody else's. "Allotments have been cut down and we're attempting to keep a tight

schedule. There's no question we'll have to be paying higher prices for records. We don't have a source yet, but we would be very willing to pay 5 cents and higher for every LP. We haven't experienced any real problem yet regarding the recycling of singles because we have enough polystyrene at present," Raifaizen stated.

Jack Wegner, executive of Allied Records, West Coast pressing plant, said that the going rate for singles was one-tenth of 1 cent per single or 1.3 cents per pound. However, he said, this could increase at any moment. He also said that recycled styrene amount to about 10 to 18 percent of single content with the rest constituting new pellets. Wegner said that label, ink and plating costs had risen some 12 percent over last year.

Skip Cypert, director of public relations and advertising of The Richardson Co., Chicago, major chemical supplier, said that it was common practice to recycle. He also said, however, that the price of new pellets used for singles had increased 3.34 cents per pound, bringing the price for a carload to 26.34 cents per pound.

NARAS Rejects Dr Pepper Tie On Premium LP

LOS ANGELES—The National Academy of Recording Arts and Sciences, whose membership determines the winners of the Academy's annual Grammy Awards, has disclaimed any connection with the selection of 10 recordings being packaged as a nationally promoted premium LP called "Dr Pepper Presents: The Sounds of '73."

The package is being publicized as covering artists and material "vying" for Grammy nominations (Billboard, Dec. 1).

NARAS president Bill Lowery has noted that no members of the Academy know just who the nominated artists will be, since pre-nomination lists have yet to be mailed to Academy members. Lowery has also expressed concern that the premium album might damage the Academy's reputation by "implying that any one of the 10 selections has been nominated for a Grammy when, in fact, nobody will know until the latter part of January ... what those nominations will be."

Lowery also stated that the Academy had been approached in September by the Unicon Entertainment Corp., producers of the package for Dr Pepper, about the project and had been turned down. In addition to the possible confusion from the package's claims, Lowery noted that such a project might give artists appearing on the album an unfair advantage over other acts eligible for Grammys.

According to Lowery, the Academy did offer Dr Pepper several alternative packages, but no further discussions were held.

Leaner Opens Memphis 1-Stop

MEMPHIS—Ernie Leaner, pioneer black distributor who opened United Record Dist., Chicago, early in the '50's, has opened Ernie's #2, his second one-stop here.

Leaner previously opened a one-stop in Chicago in mid-year, explaining that he was joining a trend wherein independent distributors were creating a broader base, necessitated by the inroads of major label branch operation.

Chappell Gets Cooper Folio

NEW YORK—Chappell Music has been named exclusive worldwide distributor for the new Alice Cooper "Muscle of Love" folio. It will be released for international distribution this week with Chappell servicing outlets worldwide.

The 64-page "Muscle of Love" book includes all the songs on the Warner Bros. album, including a special four-page photo spread. The book will sell for \$4.95.

Binkleys Open Rack Service

JACKSONVILLE, Fla. — Bill Binkley Sr., one-time major Florida independent distributor who has worked for Southland Dist., Atlanta, for the past 12 years, has joined the two-year old Dabill Record & Tape Service, founded here two years ago. Dabill was launched by Binkley's son, Bill Jr., while he was in college.

The rack operation serves retail outlets in southeast Georgia and the northern half of the state Dabill is racking one Ivey department store in a pilot run which might bring the other eight stores into racking.

Forms Sent for NARM Conclave

NEW YORK—NARM has sent out advance registration forms for the 1974 NARM Convention, the 16th annual meeting for all regular and associate members.

This year's convention convenes March 24-28 at the Diplomat Hotel in Hollywood, Fla., with convention theme, "Partners + Professionalism = Profits," to dominate all business meetings.

Among projected highlights will be the keynote address delivered by Warner Bros. Records president Joe Smith; a special "Meet the Press" luncheon in which representatives of the music industry press, both trade and consumer, will question a panel of industry leaders; a special Cabana Exhibit area and a ladies program for wives registered at the convention.

All-Media Agency Launched in Denver

DENVER — CBI Advertising, whose purpose is to provide total media service to the music industry on a national basis, has recently opened in Denver.

The new agency hopes to bring into the music industry an emphasis on both copy-art coordination and the incorporation of consumer and trade campaign strategies in the interests of a total impact.

CBI Advertising brings together a staff of top freelance creative and account management personnel. All of the employees have extensive backgrounds in advertising and the recording industry, and have worked in copy, art, marketing and media buying capacities for such accounts as Warner Brothers Records, A&M Records, Blue Thumb Records.

Five-Fold Raid Nets 43,000 in Tape, Machines

BALTIMORE—More than 43,000 tapes and quantities of duplicating equipment were seized here last week when police and officials from the Maryland Attorney's office simultaneously raided five locations in this city.

Assistant State Attorney Joseph Murphy revealed that the investigation would continue with regard to those persons involved in the raided operations, as well as to other operations in the area. Murphy also noted that the raids followed an investigation based on information referred to his office by the RIAA.

Locations hit included Stein Bros., House of Foam, Ace Sales Co., Baltimore Tape and an unmarked store front on North Payson St. Latter two sites were alleged to be manufacturing centers for the tapes, while the other three operations involved distribution or retail sales.

Search and seizure writs were issued by Administrative Judge John Hargrove of the District of Baltimore.

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DIANA ROSS—Last Time I Saw Him (2:49); producer: Michael Masser; writers: M. Masser, Pam Sawyer; publisher: Jobete, ASCAP. Motown 1278. Diana sings softly about a man "who's Greyhound bound" with an arrangement which fuses banjo and a happy almost two-beat feeling. It's a jazz-razz-matazz tune in the Dawn dixieland mold. Flip: no info available.

GARFUNKEL—I Shall Sing (3:36); producers: Art Garfunkel, Roy Halee; writer: V. Morrison; publishers: Warner-Tamerlane, Caledonia Soul, BMI. Columbia 4-45983. A zesty tune from Art's current album brings us a happy picture with a Caribbean flavor. This is hand clapping, joyous music with Garfunkel's dueting with himself and lots of infectious music behind his saga of always singing as a way of staying happy. La la la. Flip: no info available.

THE ALLMAN BROTHERS BAND—Jessica (4:00); producer: Johnny Sandlin; writer: Richard Betts; publisher: No Exit, BMI. Capricorn 0036 (Warner Bros.). Instrumentals are a tricky lot, but the Allmans have created a catchy country flavored moving ahead tune with Mexican overtones which bridges the cultural borders. Shades of "La Bamba." Flip: no info available.

DEFRANCO FAMILY FEATURING TONY DEFRANCO—Abra-Ca-Dabra (2:56); producer: Walt Meskell; writers: Martin, Meskell; publishers: 20th Century, Cakewalk, ASCAP. 20th Century 2070. Tony sounds like Donny Osmond and the family has a good time with ensemble parts and shrill whistle sounds swirling around the arrangement. It's a story about magical effects. Flip: no info available.

ALICE COOPER—Teenage Lament '74 (3:20); producers: Jack Richardson, Jack Douglas; writers: Cooper, Smith; publisher: Ezra, BMI. Warner Bros. 7762. This is Alice in a pseudo-oldie that re-creates the pimply torments of adolescence with joyful abandon. Production departs from the usual thickly textured Alice recorded sound. Truly humorous and catchy record, with Alice's vocal coming through with unusual clarity of style. Flip: no info available.

AMERICA—Rainbow Song (3:28); producers: Gerry Beckly, Dewey Bunnell, Dan Peek; writer: Dewey Bunnell; publisher: WB, ASCAP. Warner Bros. 7760. Still looking for the big single from their "Hat Trick" album, America now enters a dreamy song about escapism from the tensions of reality. The prettiness of their vocal harmonies is as effective as ever, and tune has surrealistic flavor in vein of their "Horse With No Name" hit. Flip: no info available.

THE O'JAYS—Put Your Hands Together (3:05); producer: Gamble-Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three, BMI. Philadelphia International 3535 (Columbia). O'Jays aren't worrying about "Backstabbers" in this happy dance production that places rudimentary lyrics in an irresistibly catchy rhythm track. Group delivers chanted catch-phrases with gusto and conviction. Record has been featured on TV's "Soul Train." Flip: no info available.

recommended

JOHNNY NASH—Loving You (2:42); producer: Johnny Nash; writer: M. Stevenson; publisher: Mikim, BMI. Epic 5-11070 (Columbia).

ORPHAN—When All Helpers Fail (3:48); producer: Peter Casperson; writer: E. Liljequist; publisher: Castle Hill, ASCAP. London 45-201.

BOBBY GOLDSBORO—Marlena (3:30); producers: Bob Montgomery, Bobby Goldsboro; writer: B. Goldsboro; publishers: Pen In Hand, Unart, BMI. United Artists 371.



DELTONICS—I Told You So (3:11); producers: Watson, Hart, Hart; writer: William Hart; publishers: Nickel Show, Wadaw, New Outlook, BMI. Philly Groove 182 (Bell). A propelling format sets the group in motion. Pungent brass and a clean conga beat help in keeping the motion swaying with the guys acting like fortune tellers in telling their gal she could never let go. Flip: no info available.

JEAN KNIGHT—Jesse Joe (You Got to Go) (2:39); producer: Buddy Killen; writer: P. Kelly; publisher: Tree, BMI. Dial 1026 (Phonogram). Jean's deep voice matches the sadness of finding her guy making love to her sister. She won't hear "no lies this time" because Jesse, you devil, "you got to go." Right sister, say the trumpets and walking bass and punching conga. Flip: no info available.

recommended

DONNY HATHAWAY—Come Little Children (3:38); producer: Arif Mardin; writer: D. Hathaway; publisher: Don Pow, BMI. Atco 45-6951 (Atlantic).

ANNETTE SNELL—Get Your Thing Together (3:25); producer: Buddy Killen; writer: P. Kelly; publisher: Tree, BMI. Dial 1014 (Phonogram).

PHILLIP MITCHELL—Ain't No Love In My Life (2:59); producer: Phillip Mitchell; writer: Phillip Mitchell; publisher: Muscle Shoals, BMI. Hi 45-2258 (London).

THE INDEPENDENTS—The First Time We Met (4:11); producers: Chuck Jackson, Marvin Yancy; writers: C. Jackson, M. Yancy; publisher: Butler, ASCAP. Wand 11267.

ROY C.—She Kept on Walking (3:29); producer: Roy C.; writer: R. Hammond; publishers: Unichappell, Johnson-Hammond, BMI. Mercury 73445 (Phonogram).

BUCKWHEAT—Put Out the Light (2:53); producer: Andy DiMartino; writer: Daniel Moore; publishers: ABC/Dunhill, Speed, BMI. London 45-198.

THE IMPRESSIONS—If It's In You to Do Wrong (3:20); producers: Rich Tufo, Lowell Simon; writers: L. Simon, A.J. Tribble; publisher: Julio Brian, BMI. Curtom 1994 (Buddah).



NORMAN FEELS—My World Is Empty Without You (3:05); producer: Sal Scaltro; writers: Holland, Dozier, Holland; publisher: Jobete, ASCAP. Just Sunshine 513 (Famous). The old Supremes hit is given a new soul treatment by this soft voiced singer. He likes to repeat repeat words and the tempo is much slower than we are accustomed to. But it all works.



BUD LOGAN & WILMA BURGESS—Wake Me Into Love (3:05); producers: Bud Logan & Mary Reeves; writers: R. Lane, R. Porter, T. McKeon; Tree/Cross Keys (BMI), Shannon 816. A beautiful, beautiful ballad, performed excellently by this pair, teamed together on an inspiration. Everything about it is good, and the blend is outstanding. Flip: no info available.

CHARLIE LOUVIN—You're My Wife, She's My Woman (2:36); producer: Kelso Herston; writers: D. Wilkins, A. Broughton; Little David (BMI); UA 368-W. Although he didn't write it, Jerry Chesnut found this song for Charlie, and it fits him perfectly. His treatment of the triangle is handled well by Herston, whose productions are better than ever lately.

JOHNNY RODRIGUEZ—That's The Way Love Goes (1:50); producer: Jerry Kennedy; writers: S.D. Shafer, L. Frizzell;

Blue Crest (BMI); Mercury 73446. Short and sweet, and it's from his hit album, the one most of the jocks picked. This could be a two-sided hit. Flip: "I Really Don't Want To Know"; producer: same; writers: D. Robertson, H. Barnes; Hill & Range (BMI).

BOBBY BORCHERS—When Johnny Cash Comes Back To Folsom (2:52); producer: Larry Butler; writer: Curley Putman; Tree (BMI); Epic 5-11073. A veteran songwriter, he's a newcomer as an artist. But he makes his debut a winning one with this song of a prisoner, done in a fine manner. A sleeper. Flip: no info available.

BILLY "CRASH" CRADDOCK—Sweet Magnolia Blossom (2:24); producer: Ron Chancey; writers: Rory Bourke, Gayle Barnhill; Chappell (ASCAP)/Unichappell (BMI); ABC 11412. This fine writing team has given "Crash" a song he can swing with, and he does. It's from his fine album, and already is taking off. Flip: no info available.

DON GIBSON—Snap Your Fingers (2:49); producer: Wesley Rose; writers: G. Martin, A. Zanetti; Fred Rose (BMI); Hickory 312. You'll snap your fingers to this up-tempo, a change of pace from the past. It's Gibson at his best. If you like another change of pace, turn it over. Two good sides. Flip: "Love Is a Lonesome Thing"; producer: same; writer: Don Gibson; Acuff-Rose (BMI); Hickory.

recommended

VIRGIL WARNER—Watch For Children (2:53); producer: Joe Allison; writer: Larry Gatlin; First Generation (BMI); Capitol 3799.

RAY SMITH—First Lonely Weekend (3:04); producers: Lewis Willis & Charles Terrel; writers: Terry Hutchison & Tommy Pairmore; Lewis Willis/Bfluffer (BMI); Cinnamon 773.

MARTY COOPER—Cowboys and Daddies (2:46); producers: Marty Cooper & Ken Mansfield; writer: Marty Cooper; Wilber/Martin Cooper (ASCAP); Barnaby 5022.

RAY PILLOW—Countryfied (2:32); producer: Larry Rogers; writers: Daany Hogan, Ronny Scaife; 100 Oaks/Partner (BMI); MEGA 202.

SAULS & LUMPKIN—Cherokee (2:28); producer: Jack Clement; writer: Charley Sauls; Claremont House (BMI); JMI 34.

BOB CARTER—Old Jim Taylor (2:07); producer: Don R. Smith; writer: Bob Carter; Cherish (ASCAP); Cherish 45-8.

Picks—a top 20 chart tune in the opinion of the review panel voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Eliot Tiegel.

Off the Ticker

• Continued from page 8

GULF & WESTERN INDUSTRIES (Famous Music, Paramount Records) said it intends to make exchange offer to holders of its own common stock. Under the offer, G&W will issue \$35 principal amount of its 7 percent series B 30-year nonconvertible subordinated debentures due 2003 for each share common for up to 1 million shares.

CAPEHART, New York, opened a laminating and injection molding facility in Norwich, Conn., and a manufacturing/distribution facility in Los Angeles.

The Los Angeles facility is a prototype for a number of new satellite manufacturing sites planned in the next several years, said the company. Capehart is also exploring the possibility of opening a facility in Toronto next year.

Kristofferson Gold

NEW YORK—The RIAA has certified Kris Kristofferson's single "Why Me," and album "The Silver Tongued Devil and I" gold. These mark the composer-singer's first gold awards. He records for Monument Records, distributed by Columbia.

The company intends to apply for listing on the American Stock Exchange. Its common shares are now traded over the counter.

MGM reported a decline in operating earnings for both the fourth quarter and fiscal 1973 before extraordinary gains. Included in the extraordinary gain was the sale of **Affiliated Music Publishers Ltd.**

PLAYBOY ENTERPRISES reported its music and record company has "undergone an extensive period of development, incurring \$2,067,000 in pre-tax losses for the fiscal year."

The company attributed the losses "to acquisition of new artists, album production, promotion and start-up overhead."

TANDY, Fort Worth, has agreed to sell 27 of its 37 **Allied Radio Stores** to **Schaak Electronics, St. Paul,** to satisfy a Justice Department anti-trust suit.

Schaak Electronics is acquiring only the buildings and the Allied Radio name. Tandy said inventories in the 27 stores would be transferred to company-owned **Radio Shack** outlets.

Glancy Job: Turnaround

• Continued from page 3

however, the form these moves will take now remains uncertain. His appointment in October of Gil Beltran as label manager in the U.S., in line with a newly-defined relationship between RCA's various record divisions around the world, was considered a bid for reversing RCA's downward trend. Following that appointment, sweeping changes in the company's a&r department—itsself substantially reorganized during the past year by the establishment of autonomous East and West Coast departments—reflected Beltran's dissatisfaction with the label's creative arm. Similar shifts in other areas of the company were anticipated prior to the Glancy appointment.

Informed sources suggest that the Glancy appointment came as a direct result of great concern at the highest executive levels of the RCA Corporation that the record division be restored to the high stature it enjoyed in the past.

Meanwhile, rumors of Beltran's quick departure from his post here, and reassignment to his former position at the helm of RCA Records, Brazil, were widespread at press time.

Executive Turntable

• Continued from page 4

ing in classical sales and publicity with Polydor national director of publicity, **Lloyd Gelassen,** who will now devote his attention full-time to pop product publicity. In her new capacity, Ms. Ames will be responsible for all phases of publicity and public relations for Deutsche Grammophon Records and Archive Records. . . . At 20th Century Records, **Hillary Smith** has been promoted from sessions coordinator to international administrator. **Kathy Vance,** formerly with Warner Bros. Records, replaces Ms. Smith as sessions coordinator.

Malcolm Klein has been named president of the American Song Festival. He was formerly vice president of National General. Also, **Milt Hoffman,** former KHJ-TV executive producer has been named the festival's production vice president and **Ted Danz** has been named vice president, business affairs. . . . At the Performance Center, Inc., Cambridge, Mass., **Steve Bayle** has been named chief sound engineer; **Tom Ames** has been named lighting designer and **Peter Wassyn** has been named assistant to **Roger Abramson,** the center's executive producer. . . . **Joseph M. Cohen** has been named director of development for Madison Square Garden in New York. He will be responsible for the development of new attractions in the music, sports and general entertainment fields for the complex. . . . **Joseph E. Bluth** has been named president and chief executive officer of Image Transform, Inc., a California video processing firm.

Norman Ravis and **Tom McConnell** have joined Modern Album, a California-based album jacket packaging firm. Both will be working in sales, Ravis out of Los Angeles and McConnell out of Nashville. . . . **Judy Siegman,** assistant to **Barry M. Asch,** national advertising sales manager at Hit Parader, has been named head of the magazine's publicity department.

Billboard's UFO...

Coming in the December 29 issue.

There's been a great deal of talk about UFOs lately. Some stories more incredible than others. But if you believe—really believe—then Billboard's Talent in Action offers a UFO that cannot be doubted.

No, our UFO is not the gold laméd lad pictured here, even if he does look like the type who would see a lot of them. Our UFO is the year-end Talent in Action issue that has been an indispensable guide for leading talent agents and promoters for four consecutive years.

As an extra added incentive, Billboard's UFO will unveil a special look at new artists who burst upon the Chart during 1973, as well as announcing this year's Trendsetter and Number One Awards.

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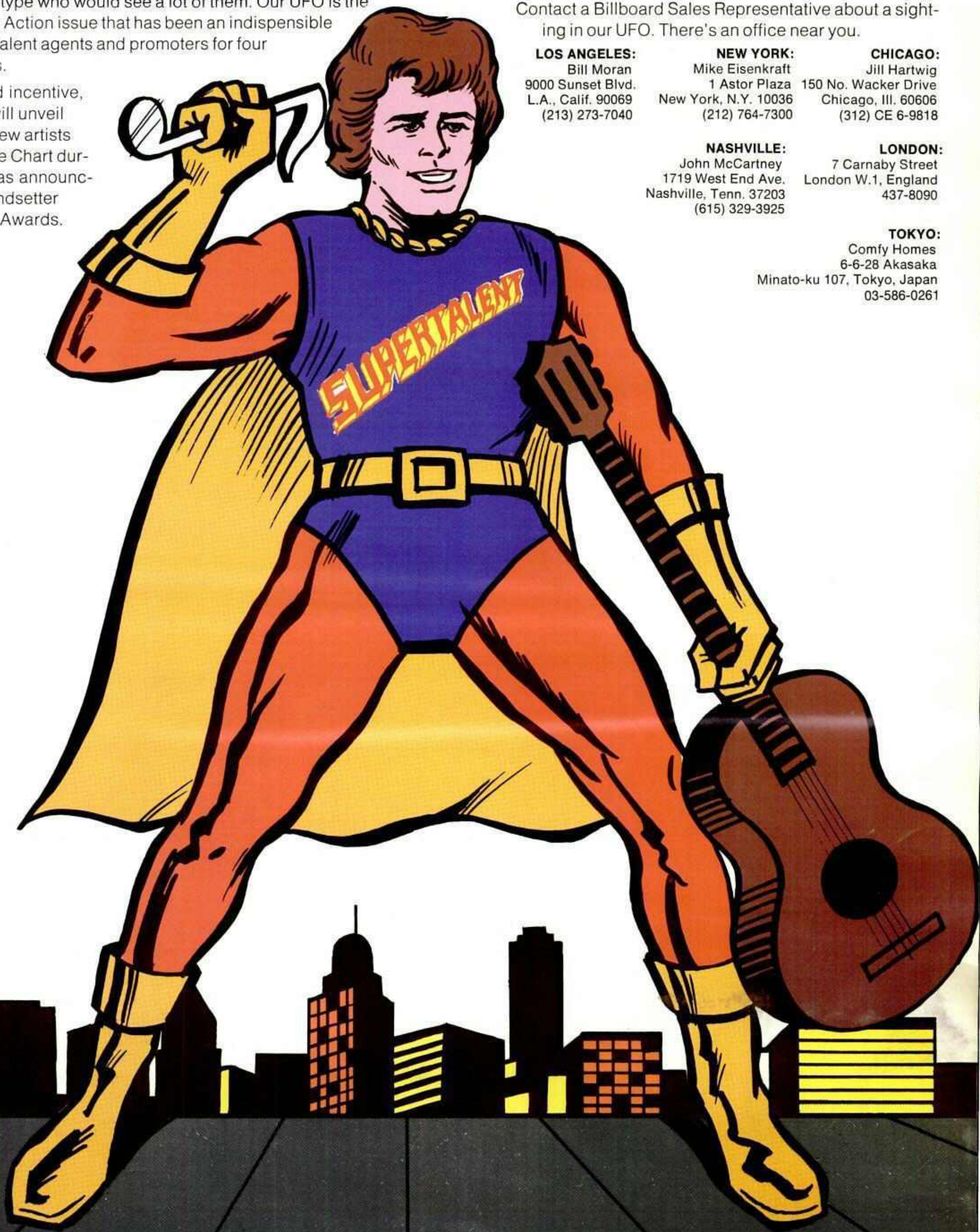
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Billboard's Top Album Picks

DECEMBER 15, 1973

Number of LPs reviewed this week 83 Last week 70

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Pop

ELECTRIC LIGHT ORCHESTRA—On the Third Day, United Artists UA-LA188-F 0598. The ELO's blending of rock drums, pop violins, a semi-classical feel in the sweep of these same violins, the midrange colors of the cello and a vocal blend which reminds one of the Beatles in their sophisticated studio days, are all the key elements in their music. Take "New World Rising," it's got strumming strings in tempo with the snare drum, swirling Moog effects and a plunking cello which lead into the voices. There are sudden stops and other enervating keys to the arrangement. It's spectacular listening. There is a cogent blending of what sounds like classical oriented strings with the contemporary rhythm patterns. "Dreaming of 4000" is spectacular with its echo framed vocal effect—a gimmick which blends with the pizzicato and swirling strings. The musicianship is vastly superior to the vocals.

BOB DYLAN—Dylan, Columbia, PC 32747. This is not a new Dylan LP per se, but it is probably the closest thing the record buyer will find for at least several months and it is a creditable effort. Most of the material here was cut several years ago, and features Dylan by himself with acoustic guitar as well as with more complicated arrangements complete with backup choruses. Dylan is a master interpreter of other writers' material as well as being an obvious talent on his own and this shows on such tunes as "Mr. Bojangles" and "Big Yellow Taxi." "Ballad of Ira Hayes" is also a highlight. Dylan still carries the magnetism he always has and this is a fine LP.

SARAH VAUGHAN—Live In Japan, Mainstream MRL 2 401. Sarah's virtuosity is something constant. On this concert performance before an audience which knows all her material, she is superb in gliding, floating, soaring, caressing each word, each note, breaking down words into syllables and extracting the true meaning from each phrase. She works with her trio on a program of tunes which all her fans associate with her stylistic sound: "A Foggy Day," "Poor Butterfly," "Willow Weep For Me," "Misty," "My Funny Valentine." What's significant about her performance, which touches both jazz and pop fields, is that although these are all old tunes, she gives them a refreshing today sound. "Wave," a new work for her, is a soft, delicate experience in which she scales the vocal spectrum.

JERRY BUTLER—Power of Love, Mercury SRM 1 689 (Phonogram). The title tune in the LP of the same name capsules all the fire and emotion of love songs circa 1973 when it isn't enough to just sing about love. Today, a top, hot commercial love tune has lots of funky guitars and propelling percussion and soft voices echoing key phrases. Butler's attack is strong and smooth and designed to appeal to both pop and soul audiences. Producer Johnny Bristol's touch adds a new sound to Butler, infusing lots of touches of soul which are welcome.

ALVIN LEE & MYLON LEFEVRE—On the Road to Freedom, Columbia, KC 32729. Combination of Ten Tears After leader Lee and pop gospel singer Mylon is a winning one, with the two producing a fine rock set which seems less harsh than Lee's group but tighter than Mylon's previous efforts. All star guest list including Steve Winwood, Ron Wood and Jim Capaldi also add depth, especially on cuts such as "So Sad (No Love of His Own)."

TOM JONES—Greatest Hits, London XPAS 71062. This is Tom's first all-hits compilation and it is loaded with solid musicianship. Tunes like "It's Not Unusual," "What's New Pussycat?," "Green Green Grass of Home," "Love Me Tonight," emphasize how well Jones can interpret a variety of ballads—all with a soulful feeling and a powerful pop sound. The 10 tunes are listed in huge type so there is no denying that this is a major musical package by one of this decade's top pop stylists. "Delilah" and "Daughter of Darkness" are top studies of womanhood.

MAHAVISHNU ORCHESTRA—Between Nothingness & Eternity, Columbia KC 32766. The collective energy and explosive power of the quintet remains one of the most constant of its characteristics. This LP is a bombastic rock experience more than it is a sympathetic jazz journey. Recorded in Central Park, the pickup is absolutely flawless for an outdoor recording experience. John McLaughlin's piercing, brilliant guitar work becomes a sparkling gem in concert with the improvised drum patterns of Billy Cobham on "Dream." "Sister Andrea" is the closest thing to a simply structured pop tune on the LP.

CLIMAX BLUES BAND—FM/Live, Sire SAS 2-7411 (Famous). Good time rock, spiced with a bluesy feeling is the happy calling card of this band heard in a concert in New

York. Its vocal blend is basically in the midrange with simple guitar breaks and drums which don't drive you nuts. "All the Time in the World" and "Flight" showcase the fine musicianship of Pete Haycock on guitar; Colin Cooper on sax and guitar; Derek Holt on bass and John Cuffely on drums. The music tends to run a little fuzzy ("Goin' to New York"), but it's livable.

STEALERS WHEEL—Ferguslie Park, A&M 4419. Fine, mild rock set from the group that scored so heavily with "Stuck in the Middle" earlier this year. This set includes rock tunes, but extremely melodic ones such as "Star" and "Everything Will Turn Out Fine" and is a fine example of what writers of Joe Egan's and Gerry Rafferty's stature can do.

JAMES GANG—Bang, Atco SD 7037 (Atlantic). The band's first for its new label (without Joe Walsh) is a solid rock experience utilizing Roy Kenner's lead vocals, Tommy Bolin's guitar and Moog, Dale Peters bass and Jim Fox's drums. There is a solid, tight sound to the group with "Must Be Love" fusing all kinds of infectious guitar, drum and vocal riffs. Kenner's voice is like an instrument setting the path for everyone to tread. "Got No Time for Trouble" is catchy and something everyone can relate to.

THE SIR DOUGLAS BAND—Texas Tornado, Atlantic SD 7287. Leader Sahm is back in progressive rock after moving in country circles. This is a good program of pop blues tunes with sharp brass and reeds aiding his simple vocals. "San Francisco FM Blues" and "Blue Horizon" are interesting excursions into pop with Latin and jazz undertones. Lots of name blowers on these sides: David Newman, Pancho Morales, Dr. John, Barry Goldberg. Side two is a marked contrast with a Tex-Mex country fusion. The title tune is the closest country rocker while "Chicano" is a hybrid tune.

MICKY NEWBURY—Live at Montezuma Hall/Looks Like Rain, Elektra 7E-2007 (Elektra/Asylum). Newbury is a fine songwriter who has yet to crack through as a singer. This on location session puts some stresses on the performer but Newbury comes through well. His interpretation of his own "Heaven Help the Child" is both a sad and poignant tale. Two of the four sides were previously released by Mercury, so this is both a new and an old LP combined. At times Newbury sounds like Belafonte in phrasing, especially on "Earthquake." Newbury creates tender pictures of Americana. "Cortelia Clark" is the story of a blind old man who makes an impression on a young man. The song also makes an impression on the listener.

IAN LLOYD & STORIES—Traveling Underground, Kama Sutra KSBS 2078 (Buddah). This band has already produced two superb LPs, but they went largely unnoticed as a result of the lack of a hit single. Now, with "Brother Louie" behind them, they have come up with what may be their best yet, featuring the powerful vocals of Ian Lloyd, good rock backup from a standout band and fine integration between electric instruments and strings. Cuts such as "Mammy Blue" and "Bridges" stand out for excellent arrangements while "I Can't Understand It" is a top notch straight rock tune.

Country

TEX RITTER—An American Legend, Capitol 11241. Capitol has done a great service for historians, for country music devotees, and for Tex Ritter fans over the years. This is a fantastic collection of the Ritter hits, replete with his own historical remembrances. It should be a best seller and a collector's item, with great references inside by Jim Cooper, who knows more about Ritter's life than does Tex. One of the finest albums of our times.

JERRY LEE LEWIS—Southern Roots/Back Home to Memphis, Mercury 1-690. Although only a portion of this album could be classified as country, there's enough to warrant review here. It combines the genius of Cajun Huey Meaux, the musicianship of Memphis, Atlanta and Nashville; and the styling of Lewis. It should sell in any field. Especially fine are "That Old Bourbon Street Church," "When a Man Loves a Woman," and "Born to Be a Loser."

GLEN CAMPBELL—I Remember Hank Williams, Capitol 11253. With this one, Campbell will make everyone remember Williams. With a true country feel, he sings the songs which Williams made famous, most of them written by the late singer and Fred Rose. Handled particularly well are the standards: "Your Cheatin' Heart," "I'm So Lonesome I Could Cry," "Mansion on the Hill," and "Cold, Cold Heart."

CARL PERKINS—My Kind of Country, Mercury 1-691. Perkins' kind of country is that to which nearly everyone can relate. Simple but strong, with ballads and the almost rock sound with which the artist can move. It's his first Mercury album, and a particularly good one. Most of the songs are self-written. His best are "One More Loser Going Home," "Just As Long," "Never Look Back" and "Help Me Dream."

Soul

THE TEMPREES—Love Maze, We Produce XPS 1903 (Stax). Memphis trio has the soft soul down pat. The title tune is an easy listening experience. "Wrap Me In Love" is a strong contrast, with a thumping bass line, some funky guitar lines and solid harmonic blendings. Harold Scott, Jasper Phillips and William Norvell make pretty music together as on "Let Me Be the One." The LP lacks the one distinctive trait which could make it stand out above all the other soft male soul singing acts.

Jazz

PHAROAH SANDERS—Village of the Pharaohs, Impulse AS 9254 (ABC). Sanders' newest venture takes his listener into two environments. Side one is Eastern and mysterious. Side two a more conventional trip but with the leader's soprano blowing beautifully and freely with a congo undercoating adding an African feeling. This LP definitely appeals to Sanders following but may sound alien to new jazz ears. Still, it is all exciting, with "Memories of Lee Morgan" a sadly beautiful experience. Sanders is assisted by nine players whose collective energy is commendable.

Classical

BERLIOZ: SYMPHONIE FANTASTIQUE—Boston Symphony Orch. (Ozawa), DGG 2530 358. The Boston is now Ozawa's and we can expect much on disk from this combination. The young conductor's great control of the calmer moments of this dramatic score only make the vigorous sections more climactic. And he is aided by an unusually clear recording. Good action due. Some crossover sales can be expected among quondam classical buyers introduced to Ozawa via his hit reading of the Russo "Blues Band" piece.

BERLIOZ: LA DAMNATION DE FAUST—Gedda/Bastin/Veasey—London Symphony Orch. & Chorus/Ambrosian Singers (Davis), Philips 6703 042 3 LP. Interest in Berlioz has been peaking in recent years and is due not in small part to the disk efforts of Colin Davis, who provides further stimulation in this latest installment of his planned complete cycle of the composer's works. Given a top-level group of performers, headed by Nicolai Gedda (on loan from EMI), Davis directs a moving and entirely convincing reading of the sprawling dramatic work. Slated for sustained sales with heavy kick-off promotion due from Philips.

Quadrasonic

JACK DORSEY & THE 101 STRINGS, Today's Hits, Audio Spectrum QS-4 (EV Stereo-4 matrix). Featuring a fascinating concert hall effect and excellent clarity, about the only acoustical pyrotechniques are found on "El Condor Pasa," which is the most beautiful thing on the album among several beautiful cuts. This matrix system—or, at least the way it's featured here—is content to occupy only about 180 degrees of the circular spectrum. By boosting the treble on the rear speakers, you can throw some of the music even further back, as on "Raindrops Keep Falling on My Head." In any case, a tasteful LP when played via an SQ Sony matrix demodulator.

JEFFERSON AIRPLANE, Volunteers, RCA APD1-0320 (CD-4 discrete Quadradisc). Trust the Airplane to really experiment with the total capabilities of quadrasonic... or perhaps it was producer Al Schmitt. Regardless, Grace Slick can be heard left rear on the tune "Wooden Ships" and either Paul Kantner or Marty Balin in the right rear and the vocal counterpoints are extremely effective. With another acoustic twist, "A Song for All Seasons" features vocal harmonies from the left and right walls and almost nothing is in the front wall. Quite completely, the Airplane has freed the out-moded concept of there having to be a "front" in music; the whole 360-degree spectrum is used and is varied from tune to tune. "Good Shepherd," a soft-rock tune, has a distinctive guitar in the right rear, but the overall effort is aimed at creating an inward flow of music from all directions.

RAY CONNIFF, Harmony, Columbia CQ 32553 (CBS SQ matrix). Two or three tunes are outstanding on this LP—"Young Love," "Playground in My Mind" and "Say Has Anybody Seen My Sweet Gypsy Rose"—but although the quadrasonic effect is undoubtedly better than that of stereo, the producer failed to capitalize on the capabilities of his system. The choral group is frontward to some extent and this is acoustically beneficial and the result is, to that extent, better than stereo.

Religious

WAYNE NEWTON—Just a Closer Walk, Word WST 8608. Newton's special vocal qualities make this religious album an interesting listening experience. The emphasis is on slow readings, although he adds a zip to "The Lily of the Valley" which turns it into a pop sounding tune. There are beautiful voices behind him who are not identified but they add a rich cushion to his solo efforts. The material crosses the traditional and the newer works, with "Now the Day Is Over" a poignant reading.

Billboard's Recommended LP's

pop

OLIVIA NEWTON-JOHN—Let Me Be There, MCA 389. Mixture of cuts from previous LP's of this versatile Australian songstress who serves up a pleasing set of country, rock and ballads including her current hit, "Let Me Be There."

JO JO GUNNE—Jumpin' the Gunne, Asylum SD 5071 (Elektra/Asylum). This band plays unevenly: raucous and then with a soft fun touch and tight harmonies. "I Wanna Love You" and "Getaway" are tasty morsels. The inside and outside packaging are prime examples of bad taste.

FRANK CHACKSFIELD, HIS ORCHESTRA AND CHORUS—The Glory That Was Gershwin, London SP 44194. The English orchestra leader lays out a broad musical canvas of colors in interpreting George Gershwin's famous and beloved works. Excellent middle of the road programming and fine for adults. "The Man I Love" is short and flowing. "Rhapsody in Blue" is a reminder of the brilliant artistry of its composer.

LAWRENCE WELK AND HIS MUSICAL FAMILY—In Concert, Ranwood R 6001. The entire gang offers a super program of new and established hits spanning the last couple of years. There are several medleys of the leader's own hits plus such outstanding newer works as "We've Only Just Begun" and "Tie a Yellow Ribbon etc." on this two disk set.

BILL HAYES—The Look of Love, Daybreak DR 2020. Former "Hit Parade" star has a nice comfortable time with a program of current hits. Hayes is now on a daytime TV serial, so exposure for this LP could generate movement. He does a commendable job with the contrasting likes of "If" and "Lover's Prayer" by Randy Newman. There's plenty of pretty music backing him from a tight sounding octet.

RAISIN—Original Cast, Columbia KS 32754. The Broadway production based on the late Lorraine Hansberry's "A Raisin in the Sun" is an interesting musical work. It is supposed to relate a black family's struggling experience, but the music by Judd Woldin and lyrics by Robert Brittan aren't black at all. And that's sad because the play should attract customers for this LP. It's a white sounding black story; there's no soul sounds in the score.

ETHEL MERMAN—Annie Get Your Gun, London XPS 905. Merman and Stanley Black with the London Festival Orchestra and Chorus regenerate Irving Berlin's famous score in a major production with such favorites recalled as "Doin' What Comes Naturally," "Can't Get a Man With a Gun," "They Say It's Wonderful," "I Got the Sun in the Morning."

VARIOUS ARTISTS—A Salute to the Hollywood Canteen, Stanley 2SR 10066. Delightful double set for nostalgia fans or just plain music fans, including The Andrews Sisters' " Chattanooga Choo Choo" and "Basin Street Blues" from Dinah Shore.

ENOCH LIGHT—The Greatest Movie Themes of the Decade 1964/1974, Project 3 PR 5081 SD. A good compilation of previously released film music. The arrangements are designed for stereo with lots of directional sounds. "The French Connection" theme is a sonic workout, but there are more familiar titles like "Alfie," "Fiddler on the Roof," "Born Free."

SKYMONTERS WITH HAMID HAMILTON CAMP, Elektra EKS 75073 (Elektra/Asylum). Good folk rock featuring Camp's fine, distinctive voice. Material such as "Steal Away" stands out.

soul

DAVE ALEXANDER—The Dirt on the Ground, Arhoolie 1071. One of the brightest new veteran blues singers scores with a program of home-grown blues and some nifty boogie piano playing. His trio sets down a smooth foundation for such known cuts as "The Hoodoo Man" and "St. James Infirmary" plus such other works as "Suffering From the Lowdown Blues" and "Strange Woman."

3	12	THE MOST BEAUTIFUL GIRL—Charlie Rich (Billy Sherrill), Norro Wilson, Billy Sherrill, Rory Bourke, Epic 5-11040 (Columbia)	SGC	34	25	10	CHEAPER TO KEEP HER—Johnnie Taylor (Don Davis), Mack Rice, Stax 0176 (Columbia)	SGC	78	3	THE RIVER OF LOVE—B. W. Stevenson (David M. Kershenbaum) Daniel Moore, RCA APBO 0171	SGC		
2	2	8	GOODBYE YELLOW BRICK ROAD—Elton John (Gus Dudgeon), Elton John/Bernie Taupin, MCA 40148	WBM	45	4	UNTIL YOU COME BACK TO ME (That's What I'm Gonna Do)—Aretha Franklin (Jerry Westler, Arif Mardin), Stevie Wonder, C. Paul, M. Broadnax, Atlantic 2995	SGC	82	4	IF WE MAKE IT THROUGH DECEMBER—Merle Haggard (Ken Wilson), Merle Haggard, Capitol 3746			
3	1	11	TOP OF THE WORLD—Carpenters (Richard Carpenter, Karen Carpenter, Jack Daugherty), Richard Carpenter, John Belts, A&M 1468	TMK	36	28	11	YOU'RE A SPECIAL PART OF ME—Diana Ross & Marvin Gaye (Berry Gordy), G. Wright, H. Johnson, A. Porter, Motown 1280	SGC	70	74	8	I WANNA KNOW YOUR NAME—The Intruders (Gamble-Huff), K. Gamble, L. Huff, Gamble 2508 (Columbia)	BB
4	4	12	JUST YOU 'N' ME—Chicago (James William Guercio), James Panikow, Columbia 4-45933	HAN	37	39	8	CORAZON—Carole King (Lou Adler), Carole King, Ode 66039 (A&M)	SGC	71	80	6	ROCK ON—David Essex (Jeff Wayne), D. Essex, Columbia 4-45940	
13	5	TIME IN A BOTTLE—Jim Croce (Terry Cashman, Tommy West), Jim Croce ABC 11405	B-3	38	34	37	WHY ME—Kris Kristofferson (Fred Foster), Kris Kristofferson, Monument 78571 (Columbia)	CHA	72	77	6	LET ME TRY AGAIN (Laisse Moe Le Temps)—Frank Sinatra (Don Costa), Paul Anka, Sammy Cahn, Reprise 1181 (Warner Bros.)	MCA	
8	11	HELLO IT'S ME—Todd Rundgren (Todd Rundgren), Todd Rundgren, Bearsville 0009 (Warner Brothers)	SGC	55	4	ARE YOU LONESOME TONIGHT/WHEN I FALL IN LOVE—Donny Osmond (Mike Curb, Don Costa), R. Turk, L. Handman, Kolob 14677 (MGM)	MCA	74	71	7	MY OLD SCHOOL—Steely Dan (Gary Katz), W. Becker, D. Fagen, ABC 11396	SGC		
10	7	LEAVE ME ALONE (Ruby Red Dress)—Helen Reddy (Tom Catalano), Linda Laurie, Capitol 3768	B-3	40	40	7	SOME GUYS HAVE ALL THE LUCK—The Persuaders (Taylor, Hurtt, Bell), J. Fortgang, Atco 6943		—	1	YOU'RE SIXTEEN—Ringo (Richard Perry), Richard & Robert Sherman, Apple 1870 (Capitol)	HAN		
8	5	11	PHOTOGRAPH—Ringo Starr (Richard Perry), George Harrison, Richard Starkey, Apple 1865 (Capitol)		41	36	8	BE—Neil Diamond (Tom Catalano), Neil Diamond, Columbia 4-45942	ALF	76	81	3	BLUE COLLAR—Bachman/Turner Overdrive (Randy Bachman), R. Bachman, C. Kelly, Mercury 73417 (Phonogram)	SGC
15	9	THE JOKER—Steve Miller Band (Steve Miller), Steve Miller, Capitol 3732	SGC	42	48	16	I CAN'T STAND THE RAIN—Ann Peebles (Willie Mitchell), Ann Peebles, D. Bryant, B. Miller, Hi 45-2248 (London)	SGC	97	2	I LOVE—Tom T. Hall (Jerry Kennedy), T. T. Hall, Mercury 73436 (Phonogram)			
12	8	IF YOU'RE READY COME GO WITH ME—Staple Singers (Al Bell), H. Banks, R. Jackson, C. Hampton, Stax 0179 (Columbia)	SGC	43	37	16	KNOCKIN' ON HEAVEN'S DOOR—Bob Dylan (Gordon Carroll), Bob Dylan, Columbia 4-45913	SGC	91	3	LOVE, REIGN O'ER ME—The Who (The Who), Peter Townshend, MCA 40152	WB		
11	6	13	SPACE RACE—Billy Preston (Billy Preston), Billy Preston, A&M 1463	TMK	44	32	14	ALL I KNOW—Garfunkel (Garfunkel, Roy Halee), Jon Webb, Columbia 4-45926	WBM	79	83	4	AIN'T GOT NO HOME—The Band (The Band), Clarence "Frogman" Henry, Capitol 3758	WB
12	7	12	THE LOVE I LOST (Part 1)—Harold Melvin & the Blue Notes (Kenny Gamble, Leon Huff), Kenny Gamble, Leon Huff, Philadelphia International 73533 (Columbia)	B-B	45	49	8	PAINTED LADIES—Jan Thomas (John Lombardo), Jan Thomas, Janus 224	B-3	—	1	HANGIN' AROUND—Edgar Winter Group (Rick Derringer), E. Winter & D. Hartman, Epic 11069 (Columbia)		
13	9	17	KEEP ON TRUCKIN'—Eddie Kendricks (Frank Wilson, Leonard Caston), Frank Wilson, A. Poree, Leonard Caston, Tamla 54238 (Motown)	SGC	56	5	TELL HER SHE'S LOVELY—El Chicano (Johnny Russo, Bob Espinosa, Michael Lespron), David Boiteau, MCA 40104	SGC	92	3	LOVE HAS NO PRIDE—Linda Ronstadt (John Boylan), Eric Naz, Libby Titus, Asylum 11026	BB		
14	16	8	NEVER, NEVER GONNA GIVE YA UP—Barry White (Barry White), Barry White, 20th Century 2058	CPI	57	5	THIS TIME I'M GONE FOR GOOD—Bobby Blue Bland (Steve Barri), D. Malone, O. Perry, Dunhill 4369	SGC	82	89	5	COME LIVE WITH ME—Ray Charles (Ray Charles), Boudleaux Bryant, Felice Bryant, Crossover 973	B-3	
15	11	16	MIDNIGHT TRAIN TO GEORGIA—Gladys Knight & the Pips (Tony Camillo), Jim Weatherly, Buddah 383	SGC	48	41	15	NUTBUSH CITY LIMITS—Ike & Tina Turner (Ike Turner), Tina Turner, United Artists 298	B-3	84	87	3	SHOWDOWN—Electric Light Orchestra (Jeff Lynne), Jeff Lynne, United Artists 337	
27	9	SHOW AND TELL—Al Wilson (Jerry Fuller), Jerry Fuller, Rocky Road 30073 (Bell)	SGC	65	4	SISTER MARY ELEPHANT—Cheech & Chong (Lou Adler), Cheech Marin, Tommy Chong, Ode 66041 (A&M)		95	4	LAST KISS—Wednesday (John Dee Driscoll), W. Cochran, Sussex 1325				
17	20	9	ROCKIN' ROLL BABY—Stylistics (Thom Bell), Thom Bell, Linda Creed, Avco 4625	BB	79	3	LOVE'S THEME—Love Unlimited Orchestra (Barry White), Barry White, 20th Century 2069	CHI	86	90	2	BIG TIME OPERATOR—Keith Hampshire (Pigmeat), A&M 1486	SGC	
18	19	7	MY MUSIC—Loggins & Messina (Jim Messina), J. Messina, K. Loggins, Columbia 4-45952		51	42	20	HALF-BREED—Cher (Souff Garrett for Garrett Music Ent.), Mary Dean, Al Capps, MCA 40102		87	86	7	LOVE ME FOR WHAT I AM/THERE AIN'T NO WAY—Lobo (Phil Gernhard), Lobo, Big Tree 16,012 (Bell)	HAN
23	6	LIVING FOR THE CITY—Stevie Wonder (Stevie Wonder), Stevie Wonder, Tamla 54242 (Motown)	SGC	52	53	5	I FOUND SUNSHINE—Chi-lites (Eugene Record), Eugene Record, Brunswick 55503	SGC	—	1	JIM DANDY—Black Oak Arkansas (Tom Dowd), L. Chase, Atco 6984	B-3		
24	6	MIND GAMES—John Lennon (John Lennon) John Lennon, Apple 1868 (Capitol)		53	59	7	PRETTY LADY—Lighthouse (Jimmy Ienner), Skip Prokop, Polydor 14198	CHA	89	93	3	STONED TO THE BONE—James Brown (James Brown), James Brown, Polydor PD 14210		
21	22	7	COME GET TO THIS—Marvin Gaye (Marvin Gaye), Marvin Gaye, Tamla 34241 (Motown)	SGC	64	4	WALK LIKE A MAN—Grand Funk Railroad (Todd Rundgren), Farmer-Brewer, Capitol 3760		—	1	A FOOL SUCH AS I—Bob Dylan (NOT LISTED), Bill Trader, Columbia 45982	MCA		
33	8	SMOKIN' IN THE BOYS' ROOM—Brownsville Station (D. Morris, Brilliant Sun), Lutz/Roda, Big Tree 16011 (Bell)		73	4	THE WAY WE WERE—Barbra Streisand (Marty Paich), M. Hamlich, Columbia 45944	SGC	91	96	3	HALF A MILLION MILES FROM HOME—Albert Hammond (Albert Hammond, Roy Hales), A. Hammond, M. Hazelwood, MUMS 6024 (Columbia)	BB		
23	14	15	HEARTBEAT—It's A Lovebeat—DeFranco Family (Walt Meskell for Mike Post Productions), Williams, Kennedy, 20th Century 2030	SGC	56	61	6	SPIDERS AND SNAKES—Jim Stafford (Phil Gernhard & Lobo), Jim Stafford, David Bellamy MGM K14648	HAN	92	94	2	THIS IS YOUR SONG—Don Goodwin (Paul Anka, Johnny Harris), Paul Anka, Silver Blue 806	MCA
31	4	HELEN WHEELS—Paul McCartney & Wings (Paul McCartney), Paul McCartney, Apple 1869 (Capitol)		85	2	LIVIN' FOR YOU—Al Green (Willie Mitchell), Al Green, Willie Mitchell, Hi 2257 (London)	SGC	93	99	2	I LIKE TO LIVE THE LOVE—B.B. King (Dave Crawford), D. Crawford, C. Mann ABC 11406			
25	21	11	I GOT A NAME—Jim Croce (Terry Cashman, Tommy West), Norman Gimbel, C. Fox, ABC 11389	SGC	58	47	8	FELL FOR YOU—Dramatics (Tony Mester), Tony Mester, Volt 4099 (Columbia)	SGC	94	—	1	LOVE SONG—Anne Murray (Brian Ahern), D.L. George, K. Loggins, Capitol 3776	WBM
35	4	I'VE GOT TO USE MY IMAGINATION—Gladys Knight & the Pips (Kenny Kerner, Richie Wise), Goffin, Goldberg, Buddah BDA 393	SGC	72	3	AMERICAN TUNE—Paul Simon (Paul Simon), Paul Simon, Columbia 4-45900	BB	95	—	1	IT MAY BE WINTER OUTSIDE (BUT IN MY HEART IT'S SPRING)—Low Unlimited (Barry White), B. White, P. Polity, 20th Century 2062			
27	29	6	WHO'S IN THE STRAWBERRY PATCH WITH SALLY—Tony Orlando and Dawn (Frank Medress, Dave Appell), Levine-Brown Bell 45424	HAN	60	60	5	KEEP YOUR HEAD TO THE SKY—Earth, Wind, & Fire (Joe Wissert), M. White, Columbia 45953	SGC	96	98	2	I'M A ROCKER—Raspberries (Jimmy Inner), Eric Carmen, Capitol 3765	CHA
28	30	9	D'YER MAK'ER—Led Zeppelin (Jimmy Page), Bonham, Jones, Page, & Plant, Atlantic 45-2986	WBM	61	68	5	SMARTY PANTS—First Choice (Stan & Staff), Alan Selder, Norman Harris, Philly Groove 179 (Bell)	SGC	97	100	2	JUNGLE BOOGIE—Kool & The Gang (Kool & The Gang), Ronald Bell, Kool & The Gang, De-Lite 559 (P.I.P.)	SGC
29	17	8	LET ME SERENADE YOU—Three Dog Night (Richard Podolor), J. Finley, Dunhill 4370	WBM	62	43	10	OOH BABY—Gilbert O'Sullivan (Gordon Mills), Gilbert O'Sullivan, MAM 3633 (London)	MCA	96	98	2	SOMEWHERE BETWEEN LOVE AND TOMORROW—Roy Clark (Jim Fogelsohn), B. Reneau, T. Lazaros, Dot 27006 (Famous)	
30	18	14	PAPER ROSES—Marie Osmond (Sonny James), J. Torre, F. Spielman, MGM 14609		63	69	5	A SONG I'D LIKE TO SING—Kris & Rita (David Anderle), Kris Kristofferson, A&M 1475	CHA	97	—	1	FLASHBACK—5th Dimension (Bones Howe), A. O'Day, A. Wayne, E.H. Morris, Bell 45425	HAN
44	5	LET ME BE THERE—Olivia Newton-John (Bruce Welch, John Farrar), John Rostill, MCA 40101	SGC	64	52	14	NEVER LET YOU GO—Bloodstone (Mike Vernon), Williams, London 1051	CRIT	98	—	1	COULD YOU EVER LOVE ME AGAIN—Gary & Dave (Greg Hambleton), Beckett, Weeks, London 200		
32	26	15	ANGIE—Rolling Stones (Jimmy Miller), Mick Jagger, Keith Richards, Rolling Stones 19105 (Atlantic)	WBM	65	50	8	MAMMY BLUE—Stories (Kenny Kerner/Richie Wise), Giraud, Trim, Kama Sutra 584 (Buddah)	CRIT	99	—	1		
33	38	6	ME AND BABY BROTHER—War (Jerry Goldstein, Lonnie Jordan, Howard Scott), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oaskar, H. Scott, United Artists 350	B-3	67	63	9	DREAM ON—Aerosmith (Brian Barber), S. Tyler, Columbia 4-45894		100	—	1		

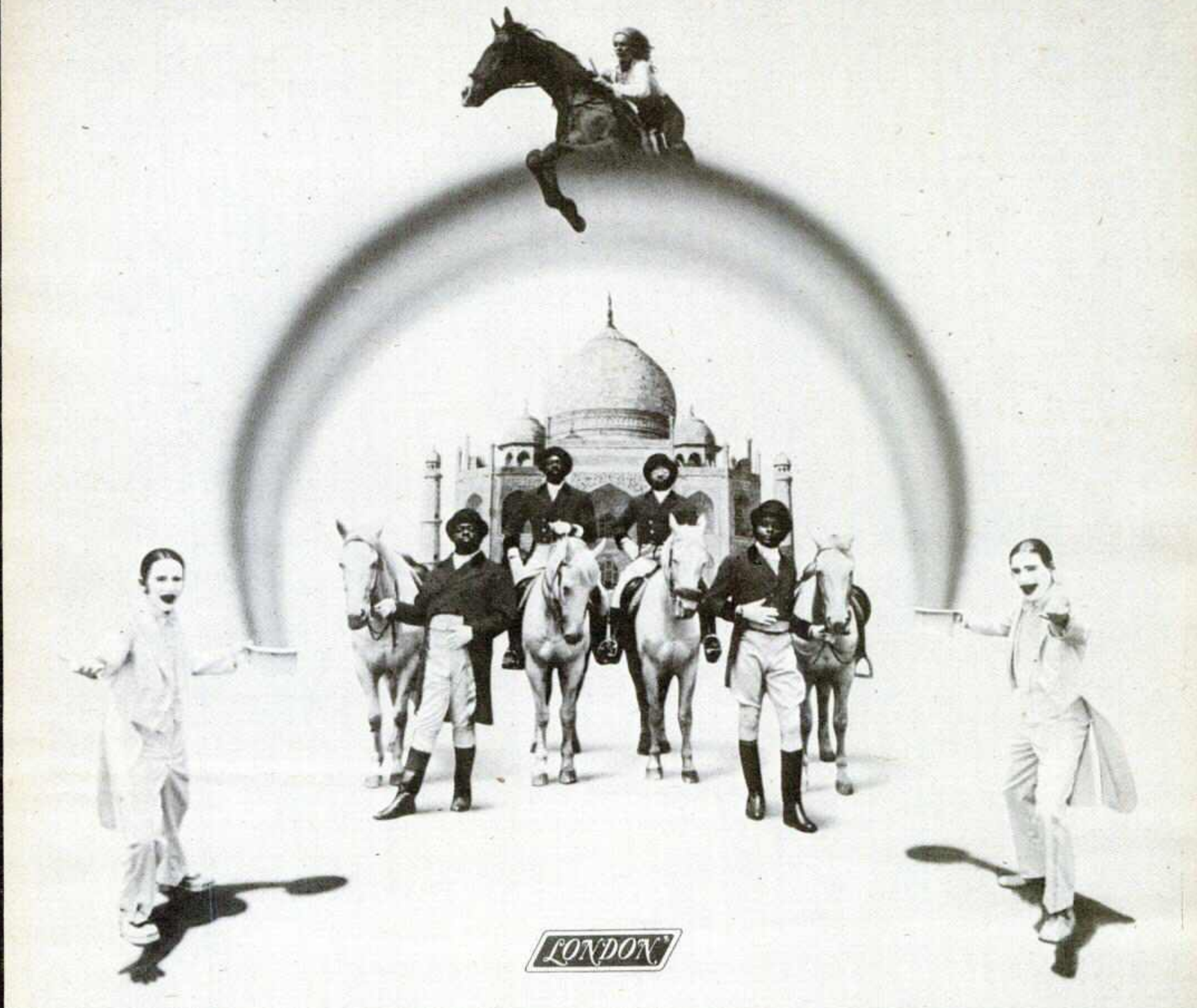
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HOT 100 A-Z—(Publisher-Licensee)	I Got A Name (Fortare, BMI)..... 25	Jungle Boogie (Delightful/Gang, BMI)..... 97	The Love I Lost (Part 1) (Mighty Three, BMI)..... 12	Nutbush City Limits (Unart, BMI)..... 48	Smarty Pants (Nickel Shoe/Six Strings, BMI)..... 61	This Time I'm Gone For Good (Don, BMI)..... 47
All I Know (Canopy, ASCAP)..... 44	I Can't Stand The Rain (Jec, BMI)..... 42	Just You 'N' Me (Big Elk, ASCAP)..... 9	Love Reign O'er Me (Track, BMI)..... 78	Ooh Baby (Management Agency & Music, BMI)..... 62	Smokin' In The Boys Room (Big Leaf, ASCAP)..... 22	Time In A Bottle (Blendingwell/American Broadcasting, BMI)..... 5
Ain't Got No Home (Arc, BMI)..... 79	I'm A Rocker (C.A.M. U.S.A., BMI)..... 96	Keep On Truckin' (Stone Diamond, BMI)..... 14	Love Song (Portofino/Gnosnos, ASCAP)..... 94	Painted Ladies..... 45	Some Guys Have All The Luck (Jec, ASCAP)..... 40	Top Of The World (Almo/Hammer & Co., BMI)..... 3
American Tune (Paul Simon, BMI)..... 59	I Like To Live The Love (ABC/DaAnn, ASCAP)..... 93	Keep Your Head To The Sky (Hummit, BMI)..... 60	Love's Theme (Sa Vette/January, BMI)..... 50	Paper Roses (Lewis, ASCAP)..... 30	Somebody Between Love and Tomorrow (Chess/Charley Boy, ASCAP)..... 98	Until You Come Back To Me (Jobete, ASCAP)..... 35
Angie (Promotop, ASCAP)..... 32	I Love (Hallnote, BMI)..... 69	Knockin' On Heaven's Door (Ram's Horn, ASCAP)..... 43	Mammy Blue (Maxim, ASCAP)..... 65	Photograph (Richicoony, BMI)..... 8	Walk Like A Man (Cram Renaff, BMI)..... 54	Van Stack/Black Bull, ASCAP)..... 36
Are You Lonesome Tonight/When I Fall In Love (TRC-Cromwell/Bourne, ASCAP)..... 39	I Love (Hallnote, BMI)..... 69	Last Kiss (Fort Knox, BMI)..... 85	Me And Baby Brother (Far Out, ASCAP)..... 15	Pretty Lady (C.A.M. U.S.A./Medistrix, BMI)..... 53	Who's In The Strawberry Patch With Sally (Levine & Brown, BMI)..... 27	You're A Special Part of Me (Stein & Co., BMI)..... 3
A Song I'd Like To Sing (Combine, BMI)..... 63	I Love (Hallnote, BMI)..... 69	Leave Me Alone (Anne-Rachael/Brooklyn, ASCAP)..... 7	Mind Games (John Lennon, BMI)..... 20	River (Longport, BMI)..... 66	Why Me (Resaca, BMI)..... 38	You're Sixteen (Viva, BMI)..... 75
Baby Come Close (Jobete, ASCAP)..... 73	I Love (Hallnote, BMI)..... 69	Let Me Be There (Al Gallico, BMI)..... 31	The Most Beautiful Girl (Gallico/Algee, BMI)..... 1	Rock On (Jeff Wayne, PRS)..... 71		
Be (Stonebridge, ASCAP)..... 41	I Love (Hallnote, BMI)..... 69	Let Me Serenade You (Warner/Tamerlane, BMI)..... 29	My Music (Jaspensia/Gnosnos, ASCAP)..... 18	Rockin' Roll Baby (Might Three, BMI)..... 17		
Big Time Operator (Jammarie, BMI)..... 86	I Love (Hallnote, BMI)..... 69	Let Me Try Again (Lesse Moe Le Temps) (Spanka, ASCAP)..... 72	My Old School (American Broadcasting, ASCAP)..... 74	Shedown (Anne-Rachael/Yellow Dog, ASCAP)..... 64		
Blue Collar (Ranback/Sail, BMI)..... 76	I Love (Hallnote, BMI)..... 69	Living For The City (Jec/Al Green, BMI)..... 19	Never Let You Go (Chrystal Jukebox, BMI)..... 64	Sister Mary Elephant (India Ink, ASCAP)..... 49		
Chaper to Keep Her (East/Memphis/Delfi, BMI)..... 34	I Love (Hallnote, BMI)..... 69	Love Has No Pride (Walden/Giasco, ASCAP)..... 81	Never, Never Gonna Give Ya Up (Sa Vette/January)..... 14			
Come Live With Me (House Of Bryant, BMI)..... 82	I Love (Hallnote, BMI)..... 69					
Corazon (Colgems, ASCAP)..... 37	I Love (Hallnote, BMI)..... 69					

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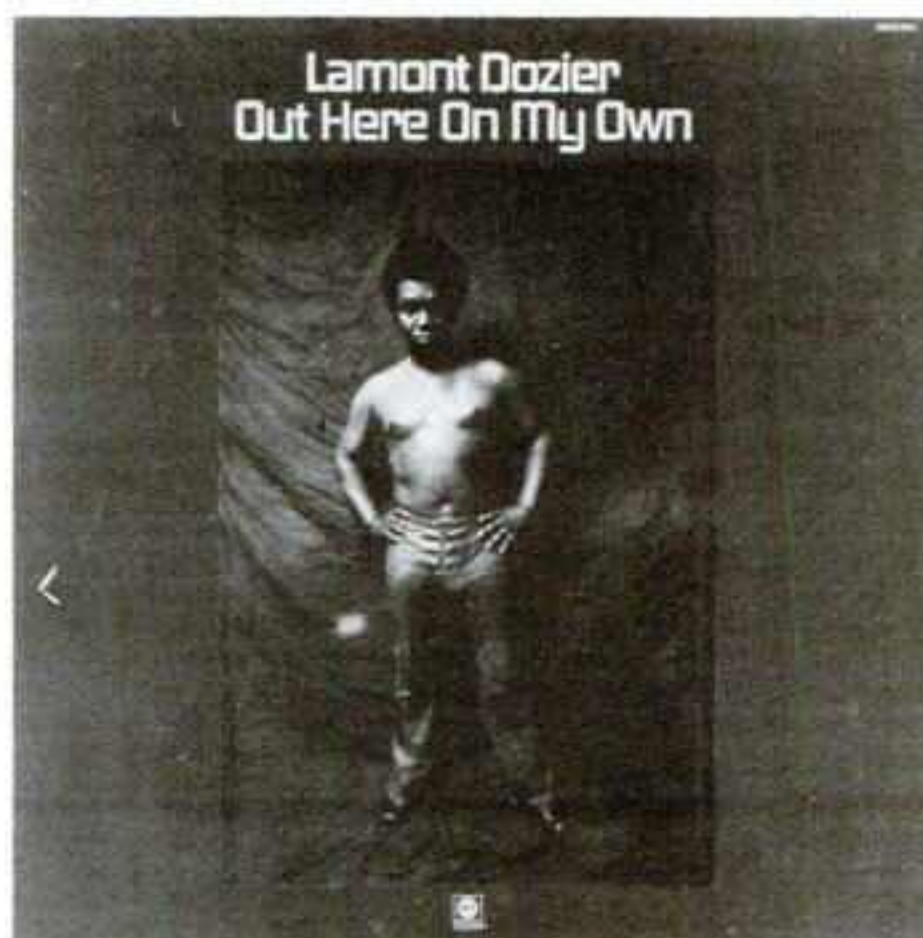
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75-Nation Conference Explores Elimination Of Disk/Tape Tariffs

• Continued from page 1

Singapore to as much as 100 percent in the Philippines. Both countries are signatory to the agreement. Chile, one of several non-signatory nations present, imposes a duty of 150 percent on imported recorded

New Dylan Label

• Continued from page 3

other sales, merchandising and promotion activities will be handled by Elektra/Asylum Records, with an initial special merchandising campaign being planned now in support of the forthcoming Dylan/Band LP.

Commenting on older Dylan material now surfacing in new LP product, Geffen stated, "Ashes and Sand" and Elektra/Asylum will never put out outtakes of old sessions. It's not the way we do business, and nobody who records for us will have to face that sort of hassle."

Geffen also stated that a single will be pulled from the new album, although the final selection has not been made as yet by Dylan.

NMC/U.S. Fete

• Continued from page 3

Robertson, Bicentennial Commission of the Music Educators National Conference; Omar Lerman, New York State Council on the Arts; Edward M. Cramer, BMI; William R. Coyle, National Association of Music Merchants; Dr. Merle Montgomery, National Federation of Music Clubs; W. Stuart Pope, Music Publishers Association; Henry Steinway, National Piano Manufacturers Association of America; Henry Brief, RIAA; Sid Guber, SESAC; Dr. Ronald Gaudreau, New York City Bicentennial Corp.; Adams, and Feist.

AFM Sponsors Calls By Overseas GI's

NEW YORK—The American Federation of Musicians (AFM) will sponsor Christmas telephone calls to their homes by U.S. military personnel stationed overseas, from Dec. 24 through Dec. 26. All calls must be placed through the Military Affiliate Radio Service to a ham radio station in Mansfield, Ohio, manned by Robert Altomonte, president of the Federation's Local 159. This is the sixth consecutive year that the Federation has been a sponsor of the program.

Sussex's Gray Helps State Plan to Aid African Need

OLYMPIA, Wash.—In conjunction with Governor Daniel J. Evans declaring December as African Famine Relief Month in the state,

John Rook to Hefel

LOS ANGELES—John Rook, veteran radio program director, was last week named national program director of the Hefel radio operations replacing Buzz Bennett. Rook has been consulting the past several months; he programmed WLS-AM in Chicago to fame several years ago.

material. The United States has one of the smallest duties, at 5 percent.

Free Import Stance

Among delegations indicating basic support for the free flow of recordings were those of Germany, The Netherlands and Sweden. While the U.S., the U.K. and Japan did not openly underwrite the proposal, close observers reported their representatives favorable to the concept.

The only countries which spoke in opposition were Argentina and Brazil. Neither is a Florence signatory.

The procedure now calls for delegates to report recommendations back to their respective governments for action. The UNESCO group is to meet again in Paris in mid-1974 for a vote on the proposal which, if approved, would become effective in 1976.

Developing Nations

All major international market areas, except for the Soviet Union, are represented among signatories to the Florence Agreement. The 68-nation roster, however, includes a large number of developing nations whose special concerns about the unrestricted shipment of cultural materials across national boundaries occupied much of the deliberations of the Geneva gathering.

Their main fear, Meyers noted, was twin-edged. For one, these nations are concerned that larger countries may use a tariff lift to speed the exportation of propaganda materials, cultural or otherwise. Too, concern was voiced that that letting down tariff bars might inhibit the growth of domestic industry.

To meet these objections the meeting agreed to allow developing nations special rights to set quotas or other appropriate standards to control the flow of cultural imports.

Readers Digest Disk Move; 2 Named to Wing

NEW YORK—The disk division of Readers Digest is shifting its base of operations from Pleasantville, N.Y., where the present magazine is located, to New York City. The move will be completed in about two weeks.

The firm also named Chuck Gerhardt, formerly of RCA Records, to head its creative department. George Korngold, a past RCA Records producer, is also joining RD Records.

The disk division of Readers Digest is a direct sales organization. Originally it was tied exclusively to RCA Records, but it now uses material from other labels as well.

Warren Gray, marketing director of Sussex Records, has worked out a deal with a state agency handling the campaign to use their recently-released "Phonetic Rock" educational LP to raise funds.

"Operation Emergency Center," founded by three Seattle men, will sell the set throughout the state in non-record/tape outlets to aid the 10 million starving people in six west African nations. The objective of the one-year program is to raise \$1 million. Gray said the non-profit group will make a minimum of \$5 on each \$9.98 set sold.

Motown talking with Jim Aubrey, former MGM chief, about joining the firm in an executive capacity.



PHILLIPS



CLARK



DIAMOND

SPAH, the Society for the Preservation and Advancement of the Harmonica, under the leadership of president Daniel Euburle and vice president Frederick Merrill, is celebrating its 10th anniversary. The society has several thousand members nationally and several chapters, and publishes a monthly newsletter called "Harmonica Happenings." The organization is headquartered in Detroit.

Over 50 schools have so far requested Seals & Crofts' permission to use lyrics from "We May Never Pass This Way Again" to keynote 1974 graduation yearbooks. ... Shawn Phillips, A&M artist, won grand prize at the Yamaha Music Festival in Tokyo for "The Kings and Castles." ... Alfred Publishing of New York has been named sole selling agent for Neil Diamond's music from the film and Columbia record album, "Jonathan Livingston Seagull." Scheduled for immediate publication are individual folios for piano/vocal, easy organ, all organ, portable organ and guitar. Band, orchestra and choral publications for educational use will be available early next year. ... Buddy Cage, pedal steel player with New Riders of the Purple Sage and his wife, Rose, became parents, their child, Elvira Martha, weighed in at 7 lbs., 14 oz. ... Uher getting orders for its Universal 5000, now the 5500, tape recorder since its immortalization by Rose Mary Wood. ... Petula Clark appears at Caesars Palace in December. It marks her first Christmas stint in Vegas. After that, it's back to Switzerland to enjoy a new chalet she just built for the ski season. ... Belwin-Mills Publishing Corp. has released "The Great Music of Duke Ellington," a 143-page folio including music, text and photographs. ... Fans surrounding A&M's comic Chris Rush following the recent J. Geils concert at Madison Square. ... Bianca Jagger, Mick's mate, to perform in a new Twiggy film? ... MCA releasing some old Jefferson Airplane tracks prior to Christmas, many of the songs recorded before Grace Slick joined the band. ... New Harry Simeone Chorale Christmas album on Omni Sound features one side devoted to the yuletide music of Johnny Marks. ... Herbie Hancock performed a live concert at Ultra-Sonic Studios as part of the weekly live broadcast over WLIR-FM, New York. ... The Osmonds now have their own label, Kolob, distributed by MGM.



RYDELL



WITHERS



ESSEX

The MGM Grand Hotel in Las Vegas opened last week, with Dean Martin headlining in the main showroom while Bobby Rydell opened in one of the hotel's three lounges, the Lion's Den. Grand is reportedly after Frank Sinatra following his Caesars Palace commitment next month. ... Parker Publishing, W. Nyack, N.Y., is offering a "Biographical Dictionary of American Music" by C.E. Claghorn. The 491-page tome carries over 5,000 bios, ranging from Stephen Foster through modern composers and rock groups. ... Tara International has retained ASR Enterprises to handle its public relations. ... Bill Withers admits material on his next album—fourth for Buddah-distributed Sussex—will be "a bit more cynical." ... Jan Peerce, who broke his leg a few weeks ago, will resume his activities at the end of December with a series of concerts in Florida. ... Paul Anka will host the next Cerebral Palsy Telethon, live from New York, in February. ... Johnny Winter to tour South this month. ... Ted Rosenberg, former WB records executive and now operating several businesses in Los Angeles involving records and tape, is convalescing at Sherman Oaks, Calif. hospital from a heart attack.

Columbia's David Essex will return to England after a brief visit to the States and will participate in the production of The Who's "Tommy" to be presented at the Rainbow Theater mid-December. Joining Essex in the cast will be rock notables Rod Stewart, Keith Moon, Steve Marriott and Richie Havens.

While playing New York's Apollo last month, Al Green found time to give a full concert at the Federal Detention Headquarters for 250 inmates. ... after five years on Broadway, A&M's New York office moved

cross-town to new surroundings in the Fuller Building. And on the West Coast, Blue Thumb has moved into a brand new West Hollywood high-rise. ... Rumors persist about that Cream reunion. ... The Spinners have recorded a song which will feature Dionne Warwick as well. She will overdub her part on the already recorded track which is being sent to her. ... Chappell will release "Let's Play Piano," the latest in the continuing series of Experience Group Ltd.'s Let's Play method books. ... Roger Miller co-hosted a week's worth of the syndicated Mike Douglas Show. ... Eddy Arnold to guest on an upcoming "Stand Up and Cheer" with Johnny Mann. ... Fats Domino on TV hawking an oldies package to the tune of "Blueberry Hill."



STREISAND



WATERS



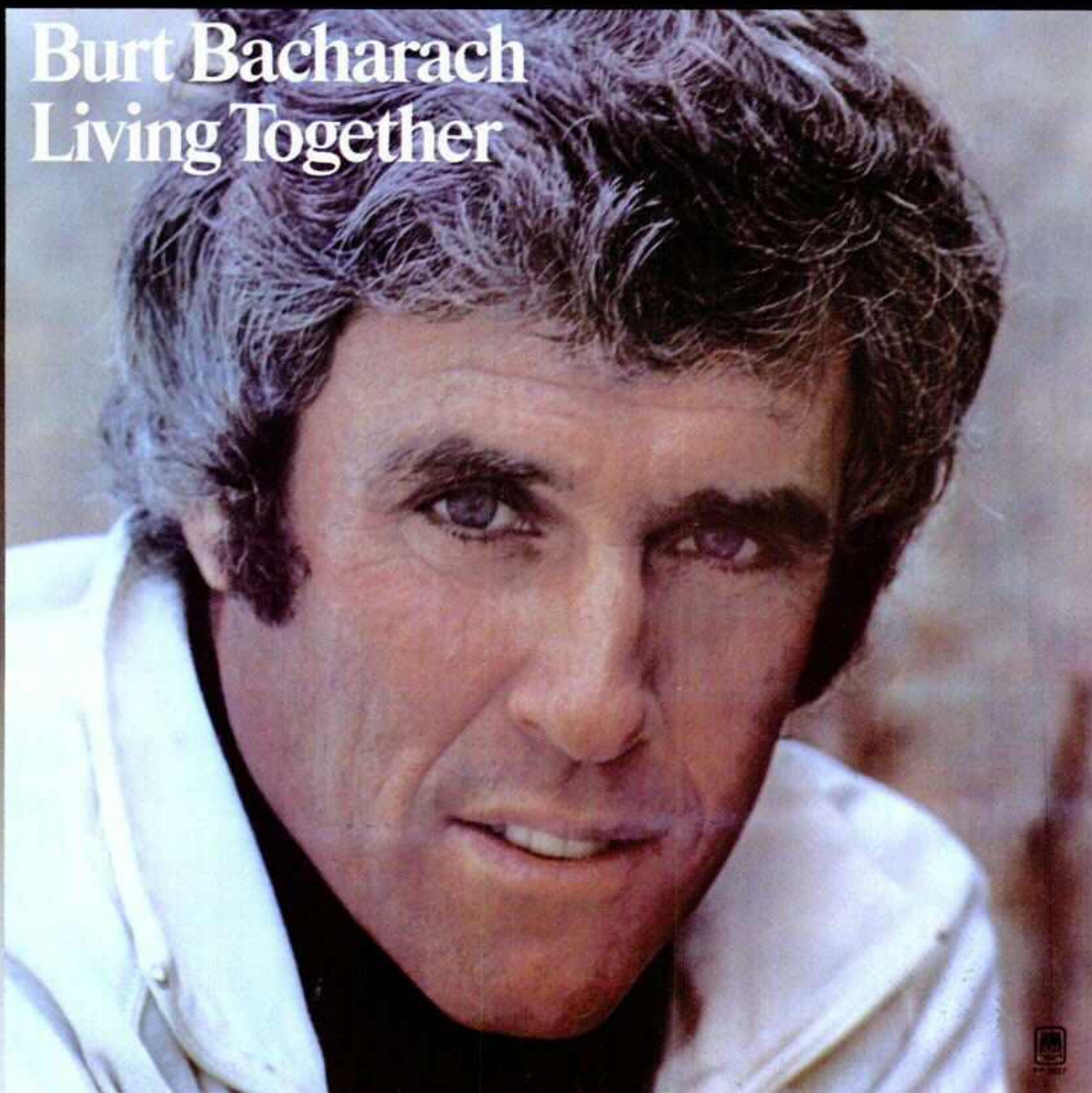
STUART

Paramount is so excited about response to the Barbra Streisand-Robert Redford film, "The Way We Were," that it is releasing Marvin Hamlisch's movie score as an original soundtrack LP. Natch, Ms. Streisand sings the title song. ... Quadrangle/The New York Times Book Co. has published rock critic-columnist Mike Jahn's comprehensive 326-page account, "Rock: The Story of Rock from Elvis Presley to the Rolling Stones. ... Energy crisis notwithstanding, klieg lights, a bright marquee, drag queens, notorious outfits and stars of stage and screen were all part of Bette Midler's New York Palace opening last week. Speaking of the Palace, Josephine Baker, an international show business success since 1924, will ring in her 50th year as an entertainer, New Year's Eve at the theater. ... Muddy Waters has formed his own publishing firm, Watertrons Music, BMI, and his own Muddy Waters Productions. He himself continues as a writer with Arc Music. ... Dave Pell, former Les Brown sax, and executive with many record labels in this area, is now co-proprietor of Sonny's, West Los Angeles cafe, where he also fronts a jazz group. ... New Riders guitarist John Dawson had his guitar lifted by an ardent fan at the band's Thanksgiving show at New York's Academy of Music. ... Erroll Garner will appear as guest soloist with the Indianapolis Symphony Orchestra Tuesday (11). ... The three men in the British pop group, the New Seekers, Peter Oliver, Paul Layton and Marty Kristian are currently recording material for a new album to be released under the name "Peter, Paul and Marty." ... And still another gruesome Nashville murder: Lead guitarist for country music's Hank Snow, James Widener, 50, was found shot to death Nov. 28 in an apparent robbery. ... Metromedia Music chief Jerry Teifer rapped for Hollywood AGAC. ... Mary Stuart performed "Don't Look Back" from her debut Bell LP on her nationally televised CBS-TV serial show, "Search for Tomorrow" last week. ... On the subject of soap operas, singer Don Stewart, star of CBS-TV's "The Guiding Light," is the New Year's Eve attraction at the Chalfonte-Haddon Hall in Atlantic City. ... Tower of Power plays at halftime for the Rose Bowl Game along with USC Marching Band. ... Dr. John's Friday night sets at the Troubadour in L.A. turned into a super session. Early show had John Lennon, Elton John and Bobby Womack on stage. It was a female chorus for the late set, Cher, Joni Mitchell and Bonnie Bramlett. ... Andy Williams off to London this weekend where his single, "Solitaire," is making headway on the British charts. Williams will appear on BBC television as the sole guest of the hour and a half long "Michael Parkinson Show." He will perform and show clips from his Christmas special which airs here on NBC-TV Thursday (13). ... Roger McGuinn's laryngitis caused his New York Academy of Music cancellation. ... Rodney Bingenheimer's Disco in Hollywood has its first live shows, with Iggy Pop followed by David Cassidy's 16-year-old brother Sean, new idol of the teenie magazines. ... Steve Miller's Felt Forum New York concert was a benefit for UNICEF.

Seals and Crofts presented awards at LA Bahai Human Rights Day Program. ... A girl, Amy Allison, born to the Larry Browns. Father is composer of Dawn hits including "Tie a Yellow Ribbon." ... Phil Ochs will make his official return to the New York club scene during Christmas week at Max's Kansas City, marking his first N.Y. appearance in more than a year. ... Dino Airali is in New York producing new Shelter artist Phoebe Snow. Airali is former Shelter promotion head and this is his first production job for the label. Also at Shelter, J.J. Cale is wrapping up his third LP in Nashville. ... A group of SESAC executives, headed by S.B. Candilora, executive vice president, will attend the forthcoming Mid-West Band Clinic at the Conrad Hotel in Chicago, Dec. 20-21. ... S. David Bailey has been appointed executive director of Jazzmobile, according to founder and president, Bill Taylor.

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Burt Bacharach Living Together



SP 3527

Produced by Burt Bacharach and Phil Ramone

The dynamic sound of Burt Bacharach. The sound that has made him one of the great masters of contemporary music. The sound that fills the composer-arranger-conductor-performer-producer's new album, "Living Together."

Included is Burt's new instrumental, "Monterey Peninsula," along with "Living Together," "Growing Together" and the Bacharach-sung "Something Big." And Burt plays piano and conducts the 35-piece orchestra throughout, like most great masters.

BURT BACHARACH "LIVING TOGETHER" ON A&M RECORDS



"TEENAGE LAMENT '74"
A NEW SINGLE FROM ALICE COOPER
ON WARNER BROS. RECORDS

MUSIQUE O'FLOYE
INSTITUTE / ALICE COOPER
WRESTLING
LIVE WIDE FEMALE
AND MORE... AND MORE...
PART 1