

Talent In Action Showcases Top Awards Winners

In This Issue



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The International Music-Record-Tape Newsweekly

TAPE/AUDIO/VIDEO PAGE 29

HOT 100 PAGE 40

TOP LP'S PAGES 42, 44

CRIA Weighs Seeking U.S. Tape Embargo

By MARTIN MELHUISE

TORONTO—The Canadian Recording Industry Association is considering asking for an embargo on all prerecorded tapes coming into Canada from the U.S. because of the draining effects of pirate tapes in this country. The industry loses approximately \$5.5 million a year from pirate tape sales. It is a problem that is almost totally inherited from the U.S.

Commented Paul Amos, a CRIA lawyer, "About 99.9 percent of these bootleg tapes come from the U.S. The customs people have been very cooperative as have the various law enforcement agencies that we have approached and we have been successful in getting many arrests and the subsequent seizure of the illegal tapes. The embargo has been considered because most of the legitimate tapes that are sold in this country are made here anyway."

The rather lax penalty for this breach of the Canadian copyright laws is one of the major obstacles in creating an effective deterrent to this problem. Brian Robertson, the executive-secretary of the CRIA and a partner in the public relations firm, Carlton and Cowan that has the

(Continued on page 33)

Viewlex Assails Majors on Pinch

By RADCLIFFE JOE

NEW YORK—Majors in the recording industry have been accused of being apathetic to the PVC (polyvinyl chloride) crisis rather than initiating positive plans to improve the situation, by Harry Charlston, vice president of Viewlex.

Charlston said here last week that

(Continued on page 39)

6 Nashville 'Record' Yrs.

By BILL WILLIAMS

NASHVILLE—For the sixth consecutive year the number of recording sessions here has climbed appreciably, although the acceleration has eased somewhat.

The increase over the 1972 total was some 846.

In all, there were 15,877 held in the 55 recording studios here.

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

The 1972 figure was 15,031. The 1971 figures were 13,141, up from 8,452 in 1970. The sessions in 1969 totaled 7,454 and in 1968, 5,500.

Another climb was shown in the number of record labels recording here. This year there were 217 of them, plus 26 production companies. Last year the combined total of labels and production companies was 201.

With the addition of five studios

(Continued on page 27)

U.K. Threatened By Severest Crisis

By BRIAN MULLIGAN
(Music Week Staff Member)

LONDON—Unless there is a quick easing of the government's latest emergency regulations to conserve power, the British recording industry will be faced with its severest crisis.

Already beleaguered by shortages

of raw materials, fuel and a lack of manufacturing capacity to cope with boom conditions, the record manufacturers were driven further into an already tight corner by last week's announcement of a three-day working week to be introduced from the beginning of January. Although live entertainment is exempt from the restrictions, which means that concerts will continue, neither record manufacture nor studio operations qualify under this heading.

Many manufacturers, having learned from bitter past experience, have emergency generating equipment available to maintain power supplies, but this is all diesel operated and use therefore will not be permitted.

The industry was relieved that Chancellor Barber in his mini-budget did not, as had been forecast, increase VAT on luxury items or impose restrictions on imports. The latter move had been widely expected

(Continued on page 34)

Crunch Affects '45' Standards

By EARL PAIGE

CHICAGO—New proposals for revamped single record manufacturing standards will not include a suggestion for a small-hole disk, because of the plastic shortage primarily and opposition from jukebox interests, said C.E. Bedford, General Electric engineer, who spelled out five recommendations last week.

Stemming from Billboard's jukebox programming conference last May, efforts all year have pointed toward a meeting here Jan. 11 of the Electronic Industries Association

(Continued on page 24)

Unfair List Ruling Fought by AFTRA

By MILDRED HALL

WASHINGTON—The American Federation of Television and Radio Artists (AFTRA) has asked the National Labor Relations Board here to reject the decision of an NLRB administrative law judge, banning the union's use of an "unfair list." The NLRB judge, Lloyd Buchanan, ruled in the case of LK Productions of Houston that the AFTRA unfair list was not only unfair to Larry Kane and his productions, but was, in fact, a violation of national labor law (Billboard, Nov. 17).

AFTRA has filed exceptions to several aspects of the NLRB judge's ruling, and defends use of "the unfair list" practice as a "primary" activity protected under federal labor law. AFTRA is also trying for a ruling that producers, like Kane, who had recording artists perform on his syndicated TV shows without pay, are truly "employers" because they actually "control" the performing artists during a production of the show. Judge Buchanan held that LK Productions and the talent functioned as independent contractors.

(Continued on page 46)



Sugarloaf/Jerry Corbetta's new release "I GOT A SONG" on Brut Records explodes with the keyboard wizardry and brilliant lead vocal of Jerry Corbetta. Jerry, with several outstanding co-authors, wrote most of the tracks, but after one listen, there's a word you come away with—it's spelled T-I-G-H-T. (Advertisement)

Varied Occupational Spread Marks 5th Trendsetter Picks

LOS ANGELES—Fifteen Trendsetter Awards comprise Billboard's fifth annual achievement presentation. The accolades are presented individuals and companies for their outstanding achievements during the past year.

This year, representatives from pop, soul, jazz and country music share honors with representatives from broadcasting, retailing, record manufacturing, home consumer electronics and the international record community.

All are first-time winners. They include:

- **Johnny Rodriguez** for emerging as the first Chicano country music star from Texas to capture a national audience.
- **The Allman Brothers** for focusing attention on southern rock music as America's super hard rock band.
- **Storer Broadcasting's WHN** in New York for bringing country music into that major Eastern market.
- **Don Cornelius**, founder-producer-master of ceremonies of "Soul Train" for establishing a weekly syndicated TV soul music show.
- **Thom Bell, Kenny Gamble and Leon Huff** for expanding the sound of soul music through a soft, romantic style.

(Continued on page 10)

(Advertisement)

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Management III**

RCA Records and Tapes

Greater Total Effort Keys '73's Crossover Hit Trend

By NAT FREEDLAND and BOB KIRSCH

LOS ANGELES—Billboard's Creative Trends feature here outlines a summation of commercial music trends operating through the year, drawing on the Talent in Action listing of 1973 top records.

The Hot 100 singles displayed a drift towards the older style of tightly-constructed narrative records bristling with well-made melodic and lyric hooks. The more introspective personal statements of the

writer-singer school seemed on the way out.

The highest-ranked singles of 1972 and 1973 show this dramatic shift to less complex tastes. This year's most successful single was "Tie A Yellow Ribbon 'Round the Ole Oak Tree" by Dawn featuring Tony Orlando, with Jim Croce's "Bad, Bad Leroy Brown" in no. two. Both of these songs are near-novelty, with almost irresistibly catchy choruses. And they could just as easily have been hits in 1963 or 1953.

The best-selling single of 1972 was Roberta Flack's "First Time I Ever Saw Your Face," with Gilbert O'Sullivan in second place for "Alone Again (Naturally)" and Don

(Continued on page 14)

Anti-Piracy Seminar For Tenn. DA's Posed

NASHVILLE—A seminar at Vanderbilt University for district attorneys has been proposed as one step in a solution to the growing cancer of the illegal tape business.

lishers, academic leaders, and the office of the District Attorney of Davidson County (Nashville).

RIAA Spokesman

John Polk, a former Treasury agent now representing RIAA, described the purpose of his work and others related with him. "Our purpose is to try to coordinate information received by us, run it down as much as we can, get the groundwork done, and then pass it on to state and federal agencies. We're not an enforcement agency. There are 19 states now with anti-piracy laws, and in these cases we can pass it on to state authorities. There are large bootleg operations across the country, and we think they are based in California and Nevada. These are the ones we are after. We have found retailed tapes all over, had them properly identified, and turned this information over to the FBI."

Polk said a weakness is the inability to follow-up on all the leads of retailers selling pirated tape. "There must," he said, "be a better way to do it."

Richard Frank, legal counsel for CMA and a member of the Vanderbilt faculty, discussed guidelines which have been set down in written form for use by District Attorneys in the U.S. Department of Justice (April, 1973), detailing what it takes to get a conviction. He expressed the belief that a couple of felony convictions leading to imprisonment would go a long way toward solving existing problems.

Hutch Carlock, a local distributor and one-stop owner representing NARM (and also a director of CMA), gave progress reports on ac-

(Continued on page 6)

Bourne Hosts 'King' Showings

NEW YORK—Bourne Music will host a series of industry screenings of the Charlie Chaplin film "A King in New York," in a move to excite record company interest in the film's score.

The movie, produced in the late 1950's, opened for the first time here last week and is set for national distribution in January. Based on a controversial theme, the Rosenberg spy case, "King" incorporates eight tunes composed by Chaplin.

Aural Monitoring Delayed; FCC Asks More Study Time

WASHINGTON—The Federal Communications Commission has decided it wants some broader experimentation before authorizing electronic monitoring of airplay by subliminal coding of phonograph records and other programming, possibly including the audio portions of television.

The commission has set March 7, 1974, as the target date for interim reports on further tests of the Audicom system of subliminal coding in such areas as network broadcasting and the audio in movie films. The Audicom system of New York is acknowledged by the FCC to have passed all tests so far with flying colors. But the tests were largely of encoded material, confined to tape recordings fed into station audio systems. The electric monitoring, picked up by computer centers, would give owners of copyrighted recordings and music played over the air a tally of broadcast performances termed "a virtual necessity"

(Continued on page 39)

Bond Fest To Honor Stewart

LOS ANGELES—United Artists Records president Michael Stewart will be honored at the first annual tribute dinner of Performing Arts for Israel Bonds, Feb. 21 at Century Plaza Hotel here.



STEWART

Coordinator of the event is Michael Lipton, senior vice president of UA Records. Co-chairmen are David

Picker, former chief of UA films, and UA board co-chairmen Arthur Krim and Robert Benjamin.

Stewart recently toured Israel battle positions with a bond fact-finding group and met with Israeli government top leaders.

Voices '74 Pitch Bowed by Epic

NEW YORK—New Voices of '74, a promotional mail campaign to introduce new artists to Epic Records' field force and to the industry in general, has been instituted by Epic.

Charles Lourie, Epic director of merchandising, said that the first kits in the campaign feature product by Florence Warner, Michael Fennelly and John Hiatt. Each kit contains test pressings, photographs and biographical information.

"The campaign presents an opportunity to do things for artists in small groups which ordinarily wouldn't make sense on an individual basis," said Lourie. He stated that the kits would be tied-in with consumer print advertising and multiple radio spots.

Also included in the campaign are plans for a special mailing to key radio personnel throughout the U.S. The label will continue the campaign throughout the coming year.

Friedman Tops Charity Drive

LOS ANGELES—WEA Distributing president Joel Friedman has been named 1974 president of the City of Hope's Music, Appliance, Radio and Television (MART) chapter. MART's new vice president is RIAA president Stanley Gortikov. Arthur Grobart of ACG Advertising was named secretary and Harold Haytin, Telcor president, is now treasurer of the hospital fundraising unit.

Last year, Herman Platt of Platt Music was the sole officer heading the drive.

Tape Restraint Decisions Set In Two Cities

NEW YORK—A Superior Court Judge in Massachusetts has issued a temporary restraining order against Boston-based Wildlife Enterprises, Inc., and the Stop & Shop Co. Inc., also of Boston following a preliminary hearing in an action brought against them by Warner Bros. Records, Inc.

In its action, Warner Bros. Records charged Wildlife with distributing allegedly pirated tapes, and the Stop and Shop Co. doing business as Bradlee's, with retailing them.

Warner Bros. is asking for an injunction, damages, and the payment by the defendants of court costs and attorney's fees. The Judge has scheduled a hearing on a preliminary injunction for Wednesday (26).

Meanwhile, in St. Louis, a Circuit Court Judge has issued a temporary restraining order against Tacony Distributors of St. Louis in an unfair competition suit brought by Phonogram, Inc., MCA Records, Inc., and Atlantic Recording Corp.

Tacony, which conducts business as Western Distributors, is being charged with selling allegedly pirated tapes. A hearing on a preliminary injunction has been set for Jan. 17.



THE RECORD/TAPE industry was well represented at one of the most elegant marriages ever when Jermaine Jackson of the Jackson 5 wed Hazel Gordy, only daughter of Berry Gordy, Motown chairman of the board. The Dec. 16 Beverly Hills Hotel wedding reception-dinner was attended by over 500. Picture on the top left shows Gordy dancing with the bride. Bottom picture shows, left to right, groom and bride with Congresswoman Yvonne Brathwaite Burke and her husband, William. Picture on the top right shows Mr. and Mrs. Joseph Jackson, parents of the groom.



INTERIM MGM Records president John Fruin does his bit to halt the vinyl shortage, saving petroleum by riding his bicycle to work from Beverly Hills to Hollywood every day. Trip is about four miles each way.

Is America Beautiful? Disks: Yes

NEW YORK—America, being the land of plenty, has three newly-released singles singing its praise on the market.

Both Avco Records and Chess/Janus-distributed Westbound Records have rush-released versions of "Americans," a spoken word record based on a radio editorial written by Gordon Sinclair, owner of radio station CFRB in Toronto. The editorial was designed as an answer to U.S. critics who have failed to credit America for its humanitarian activities throughout the world. The Westbound version is by Byron MacGregor, news director of radio station, CKLW, Detroit. Avco's disk is performed by Sinclair.

Also, "Sweet America" by U.K. singer Wayne Fontana & the Mindbenders has been released by Brut Records. The disk recounts Fontana's recollections of the U.S.'s natural beauty and vitality while he and the group were on tour here. Brut is distributed in the U.S. by the Buddah Records Group.

Bootleg Crackdown



POLICE AND THE LATIN record industry teamed up Dec. 12 to crack down on a dozen retail operations in Los Angeles for selling pirate tape cartridges (Billboard Dec. 22). Examining some of the 5,000 tapes confiscated above, from left, are: Ray Shavin, general manager of Musimex Records; Fernando Gonzales, Caytronics; a Los Angeles police officer; Valentin Velasco, general manager of Musical Records; and Osvaldo Venzor, general manager of Orfeon Records and president of the Latin American Record and Tape Association. Below, a cameraman from KMEX-TV, Los Angeles, films the event for a newscast while a policeman boxes some of the evidence. City attorney Burt Pines later commended deputy city attorneys Ward McConnell and Marshall Rubin (not shown) for their actions in the raids. Earlier, the police had warned the retailers to cease selling the tapes. The association also notified all 12 retailers to stop. When they continued, the raids took place.



Executive Turntable



COSSIE



KENTON



JEFFERDS



GLENN

Tom Cossie has been named director of promotion for RCA Records, replacing Frank Mancini who was recently appointed division vice president, artist relations (Billboard Dec. 22). Cossie will direct a department of 35 promotion men including five regional managers, the national singles promotion manager, national album promotion manager, national r&b promotion manager, and the national country promotion manager. Prior to the appointment, Cossie was RCA's national album promotion manager, a post held since April of 1971. Previous to that he was a field promotion representative for the label, covering Pennsylvania and Ohio. He headquarters in New York. . . . Also at RCA, William Reilly has been appointed manager, sales, for the Baltimore/Washington, D.C. area. Prior to joining the label earlier this year, as commercial field sales representative in the same territory, Reilly was with Morse Electro Products and, before that, was with Capitol Records' sales staff for eight years.

Art Liberatore has been named vice president, sales, for MGM Records. Responsible for sales of all MGM product and MGM marketed labels, Liberatore will be working closely with the 28 Phonodisc sales offices and the six Phonodisc regional distribution facilities. He was most recently midwest regional manager for Pho-

(Continued on page 10)

LP SERIES REVIEW: WB Golden Jubilee Sets 'Bonanzas'

LOS ANGELES—Listing at \$12.98, the two three-record boxes of soundtrack excerpts, celebrating the 50th anniversary of Warner Bros. films, are unlikely to reach beyond specialty audiences. But they are a historic bonanza for film buffs, libraries, nostalgia fans as well as an outstanding example of the kind of gift album that looks impressive atop a coffee table.

If not for the current vinyl and paper shortages, the packaging would probably have been more flamboyant. Instead, the design concept uses subtly tasteful graphics on silver-foil sleeves and boxes. And both sets come with a thick folios of illustrations and crisp text.

"50 Years of Film Music" is chock full of WB gems like James Cagney in "Yankee Doodle Dandy," Busby Berkeley extravaganzas with Dick Powell and Ruby Keeler, the lush background scores of Erich Korngold and Max Steiner.

"50 Years of Film" has dramatic dialogue vignettes of classic WB moments from the likes of "Casablanca" and "Little Caesar." There is ample representation of the great Warner stock company; Bogart, Bette Davis, Cagney, Erroll Flynn, Joan Crawford and dozens of inimitable performers.

Selection and tape editing is impeccable throughout. The capabilities of imaginative sound recording have here produced a memorable audio document.

Industry Names Involved in LA Court's Filings

LOS ANGELES—Recent music industry lawsuits filed in Superior Court here include:

- Studio Instrument Rentals is seeking some \$14,610 allegedly owed by Blue Thumb Records for equipment leases Jan. to Oct. this year.

- Elektra Sound Records claims \$17,391 is owed them by Michael Butler's Buffalo Records for studio sessions May to July, 1973.

- Vic Kettle Studios of Middlesex, England has filed in Los Angeles for collection of an \$18,018 default judgment won against Beach Boys Enterprises in June, 1970. The award was made for allegedly unpaid studio time, with the Beach Boys not showing up to make a defense in the English court.

2 Artists Want 'Out' on Anka Tie; Anka Writ

NEW YORK—Steve Goodman and John Prine are seeking dissolution of their contracts with Paul Anka's management firm in a case filed with the American Arbitration Association, it was learned this week.

In a related move, it was also learned that Al Bunetta, who ran the management company, has been served by Anka with a legal complaint. The action, launched under jurisdiction of the New York Supreme Court, charges Bunetta with inducing Goodman and Prine to breach their contracts and asks \$1 million in damages.

Music World Expo Sets Special, Novel Exhibits

NEW YORK—Music World Expo '74, Richard Nader's music industry exposition aimed at the consumer, will utilize a wide range of special exhibits, ranging from a special recording studio to "the world's largest speaker," to help explore the various stages of the recording process and help educate consumers, during its March 1-3 run at Madison Square Garden here.

Promoter Nader, who has reportedly placed a similar educational emphasis on his projected rock documentaries for television, is pushing the educational approach as vital to helping the exhibition generate new music markets.

The special glass-enclosed recording studio, designed by Rick Lazes, is being built specially for Expo, and constructed to facilitate travel to future Expos in other cities. "The world's largest speaker" will comprise a room holding up to 20 people, where visitors will be introduced to quadrasonic sound and

informed on proper care and operation of systems.

A miniature pressing plant will be in operation, showing the consumer the process of record manufacture from recording tape to master to finished product.

Musical instruments will also be exhibited at booths permitting consumers to try them out on the spot. The Expo will be open to exhibitors from all areas of the music industry. Representation is expected to reflect participation from record and tape manufacturers; audio component manufacturers and distributors, along with firms involved in video cassette and recording equipment; musical instrument manufacturers; consumer and trade music-related publications; and associations and professional organizations from the music industry.

At Madison Square Garden, the Rotunda, the 4,400-seat Felt Forum and the 470-seat Cinema will all be available for exhibitors' use.

700 Calif. Public Librarians Attend Rock Disk Pep Rally

SAN FRANCISCO—Over 700 members of the California Library Association attended a Billboard-sponsored seminar on "Libraries and Rock" at the CLA annual convention here. Purpose of the seminar was to familiarize librarians with the rock record catalog and suggest ways to libraries to effectively stock rock records.

Chairman of the event was Michael Pinto, president of the Los Angeles one-stop Sound Music Sales. Keynote speaker was DiscReet Records artist Frank Zappa, who suggested that libraries concentrate on putting excellent quadrasonic listening rooms on their premises, rather than loaning out new records.

Tom Campbell, program director of San Francisco's KNEW-AM, spoke on the universal acceptance of rock music, as did Al DiNoble of Motown Records. Los Angeles librarians Ben Sockel and Kathy Ouye told of increased book circulation when rock records were placed in library branches and bookmobiles.

Also participating were Atlantic Records West Coast artist relations director John Gibson and Rolling Stone Magazine marketing director Valerie Korosek. Billboard was represented by charts manager Candy Tusken, who presented a taped introduction to contemporary rock selections.

Thomas, Brewer Push in Month

NEW YORK—Flying Dutchman Records has designated January as Leon Thomas-Teresa Brewer month, to provide additional promotional support for new Flying Dutchman product from Thomas, whose "Full Circle" LP is just released, and two Amsterdam LP's from Miss Brewer.

Both artists have extensive catalogs with the labels. The new Brewer titles feature the artist as recorded in London, and with Duke Ellington.

Flying Dutchman and its distributor, RCA Records, are launching the campaign with radio spots in major markets and a full catalog ad in Rolling Stone.

Miss Brewer opens a four-week engagement at the Frontier Hotel in Las Vegas in late January, while Thomas continues to tour with Santana, Columbia Records group, as vocalist and percussionist.

Cooper to Map 1st LA TV Grammys

LOS ANGELES—The National Academy of Recording Arts and Sciences has named attorney Jay Cooper chairman of the committee coordinating 16th annual Grammy awards ceremony to be seen Mar. 2 over CBS-TV, live from the Hollywood Palladium.

Other committee members are Maurice LeFevre, Atlanta; Paul Roewade, Chicago; Don Light, Nashville; Ronnie Stoots, Memphis; Brooks Arthur, New York and NARAS president Bill Lowery, manager Christine Farnon and counsel Richard Jablow.

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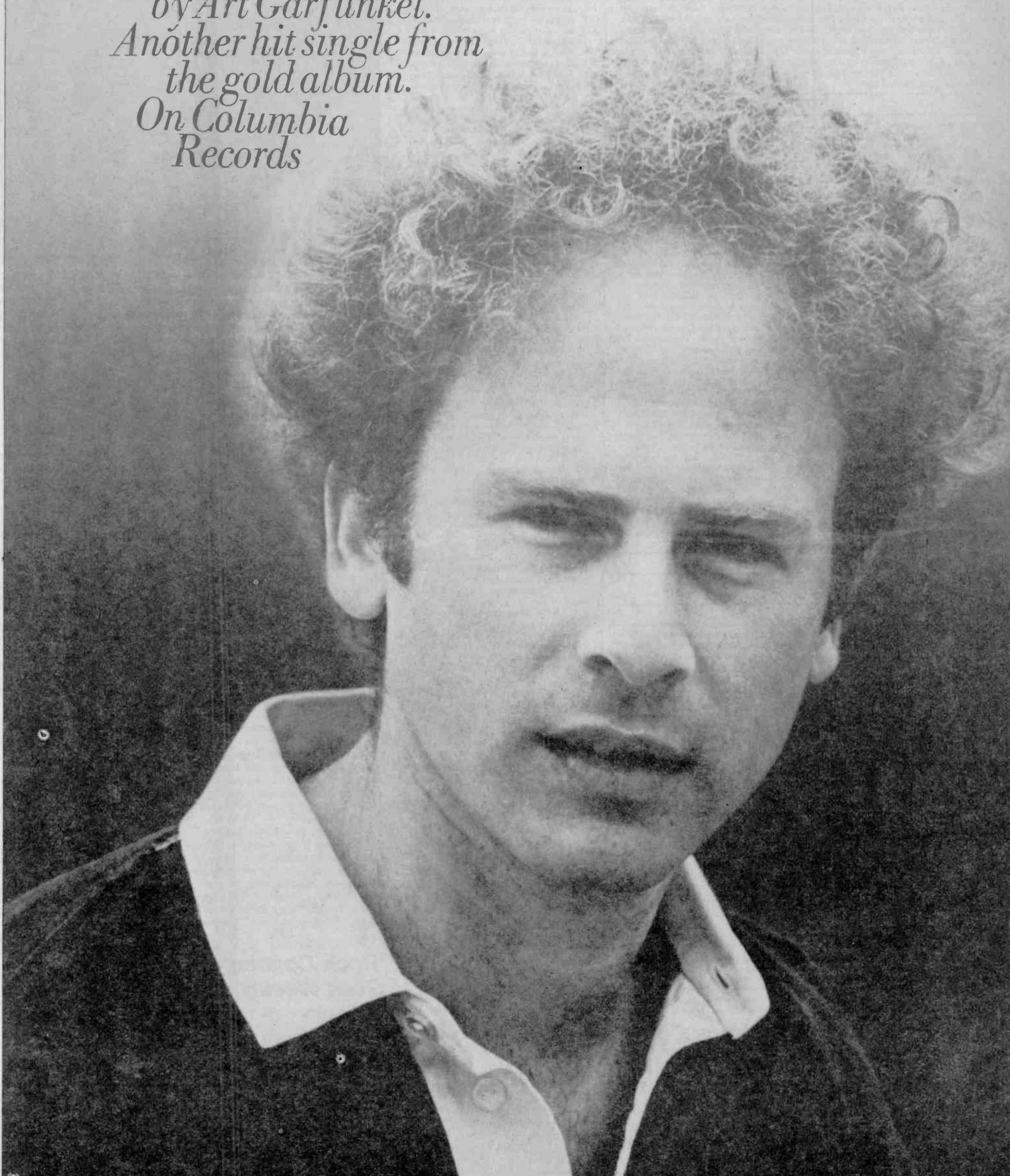
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Varied Occupational Spread Marks 5th Trendsetter Picks

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- **George Wein**, producer of the Newport Jazz Festival, for expanding the market for jazz festivals in the United States.
- **Helen Reddy** for the versatility of her art and her ability to communicate in various media.
- **Bob Ezrin** of Nimbus 9 Productions in Canada for pre-eminence as a producer of both Canadian and American talent.
- **C.E. Bedford** of General Electric for alerting record companies to the problems of defective singles and their effects on home phonographs.
- **Henry Romersa**, executive director of the NARAS Institute, for establishing a meaningful curriculum for colleges and relating the study to the needs of the music industry.
- **Elvis Presley and Col. Tom Parker** for creating the first world-wide TV concert which was beamed by satellite to 1.5 billion persons in 40 countries.
- **Retailer Sam Goody** and vice president **Jay Schwab** for launching an exclusive quadrasonic showroom to sell software and hardware as an extension of their promotion of 4-channel entertainment.
- **Coen Solleyed**, president of Polygram, for helping make the Polygram group of companies one of the fastest growing operations in the international music industry.
- **Russ Regan** for infusing vitality into the independent record label field by successfully launching 20th Century Records.
- **Focus**, Holland's progressive rock band, for proving that European groups can succeed in the U.S. by achieving two gold LP's and a gold single.

The following are recaps of previous years' winners:

1973: Harry Chapin, Cheech & Chong, Richard Nader, Impulse Records, Berry Gordy, Jr., Cartrivision, Peter Munves, Irving Waugh, Arnold Gosewich, ABC-TV & Don Kirshner.

1972: Isaac Hayes, Carole King, Kris Kristofferson, Quincy Jones, Marvin Gaye, Roberta Flack, Chicago, Billy Edd Wheeler, Stephen Schwartz, John Hammond & Chris Albertson, Dr. Peter Goldmark, Dr. Gerhard Dickopp & Horst Redlich, Ian Miles, Ben Bauer & CBS Laboratories, Clive Davis, Akio Morita, DuPont, 3M Co., Japan Victor Co.

1971: Ray Dolby, the Carpenters, Zubin Mehta, Merle Haggard, James Taylor, Muddy Waters, Oscar Kusisto & Irwin Tarr, Cliff Richard, B.B. King, Lucio Battisti, the Band, Nicholas Johnson, Tom Campbell, the Guess Who, "Sesame Street," Tim Rice & Andrew Lloyd Webber and James Gabbert.

1970: Charley Pride, Edwin Hawkins Singers, Dottie Rambo, the Who, Creedence Clearwater Revival, Bill Graham, Lorin Hollander, Bob Dylan, Robert Moog, Blood, Sweat & Tears, James Rado, Jerome Ragni & Galt McDermott, Robert Stigwood, Jack Richardson, Richard Goldstein, Graeme Goodall.

Gold for Rich

NEW YORK—Charlie Rich has received his second gold award this year with an RIAA certification for the album "Behind Closed Doors." The single of the same name earned gold status in September. Rich records for Epic Records.

Telegeneral in Chapter XI

NEW YORK—Telegeneral Studios, Inc. has filed a Chapter XI petition in Bankruptcy Court in the Southern District of New York, listing its assets at \$484,572, and liabilities at \$622,095, with the Ampex Corp., and the 3M company among its key creditors.

In his petition, Stuart Sloves, president of Telegeneral, said his prime financial problem developed following the expenditure of \$500,000 in developing and equipping sound studios which are allied to its basic operation of tape duplication and audio production.

He said that due to "conditions inherent in the music industry," the sound studios proved unprofitable, and that he will terminate them and concentrate exclusively on the more profitable audiovisual and tape duplication end of the business.

Telegeneral's creditors included Ampex Corp., \$56,560; 3M Co., \$30,706; Magnetic Media, \$10,193; Disc Printing Corp., \$9,740; Accurate Injection Molders, \$2,575; and Creative Packaging, \$2,499. Telegeneral was originally known as Gosham Recording Corp.

Executive Turntable

• Continued from page 4

nodisc. . . . At CBS Records, **Calvin Roberts** has been promoted to vice president of operations marketing, with responsibility for the company's custom pressing services for outside labels; marketing and sales of Columbia Magnetics blank tapes, and Columbia's studio operations and rentals. Roberts joined CBS Records in 1954 as a salesman for Columbia Record Productions. Since then, he has been promoted to national sales manager, in 1958; director, in 1959; and vice president, in 1964, of CRP. Also, **Thomas Van Gessel** has been promoted to vice president, CRP, assuming the post vacated by Roberts. Previously director of CRP, Van Gessel joined CBS in 1960 as a salesman at the firm's Detroit branch. Along with being director, Van Gessel has held a number of positions with CRP, including account executive and midwest regional sales manager. In his new post, he will be responsible for directing the sales and servicing of Columbia's manufacturing and recording services to other labels and the U.S. government. . . . **Gary Kenton** has been appointed publicity staff writer for Columbia/Epic Records and Columbia custom labels. Prior to joining the labels, Kenton was a co-editor of Creem Magazine. He was also involved in the formation of a rock music writers guild.

★ ★ ★

Vincent H. Jefferds has been promoted to the newly-created position of vice president of marketing, consumer products division, for Walt Disney Productions. He was formerly vice president, merchandising and promotion. . . . **Herb Wolfson**, veteran executive in accounting, has left Phonogram to join a Chicago hospital supply firm. Wolfson spent two different terms at Mercury Records and also worked for Motown Records in Detroit. . . . **Frank Leffel**, veteran Los Angeles promotion man, has left Phonogram, Los Angeles, where he served as both a local and regional promotion director. . . . At Fantasy/Prestige/Milestone Records, **Cal Stiles** has been appointed East Coast director of promotion and **Vicki Hellweg** has been named director of production. Making his headquarters in New York, Stiles was most recently New England promotion man for CTI Records. Ms. Hellweg, who has been handling the la-

(Continued on page 46)

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Thank You The Osmonds



Century Plaza's Westwood Room Is Closed Down

LOS ANGELES—The Westside Room has closed as a middle of the road talent showcase in the Century Plaza Hotel. Opened since 1966, the room had gone through a series of talent booking crisis involving hiring outside bookers and trying to attract major acts who were hesitant to play its under 400 seating capacity.

With its closing, the city loses its remaining hotel nightclub, the Coconut Grove at the Ambassador having closed in 1972.

The Grove had been the prestigious large hotel room booking a wide range of acts from Barbra Streisand to the Supremes. The

TV REVIEW:

'In Session' a Cut of Life

NEW YORK—"In Session," a series of half-hour rock programs, hosted by Phil Everly and featuring live recording sessions with guest artists, premiered this month in 20 syndicated markets across the country. The series airs twice monthly following ABC-TV's "In Concert" series.

"In Session" is videotaped in West Coast record company studios, placing the artists within their natural environment—the audienceless, creative and productive recording studio. The show's nature is informal, quite refreshing in view of the many high energy, get on and get off, rock showcases proliferating currently. Everly, in the debut program which

Westside Room, because of its smaller size could not afford the \$10,000 and above talent scale which came with playing the Grove.

Now there is no main room for non-rock acts or superstars to play in this city. Las Vegas thus becomes the closest place to see the major names in show business.

There are a few local rooms which play to rock and contemporary musicians, such as the Troubadour, Roxy and Whisky. But they serve a different clientele. The Ash Grove, a respected home for blues and country/rock, has also just closed after a third fire in three years.

featured guests Jackson Browne and Johnny Rivers, served as an ingratiating, receptive host, if a bit overly reactive. Being a musician himself, one half of the Everly Brothers, he communicated on a level sympathetically attuned to that of his guests.

Browne learned about the techniques used by the young singer-songwriter when composing. Both comfortably chatted at the piano before Everly left him to perform his hit, "Doctor My Eyes" and the song "Ready or Not." Later in the program, Johnny Rivers was expertly showcased in the studio, surrounded by headphoned musicians, singing "Brown-Eyed Girl," "Rockin' Pneumonia Boogie Woogie Flu" and "Got My Mojo Workin'." Everly closed the show with his own "Sweet Grass Country."

The program's sound mix was a plus and director Kip Walton is to be credited for his fluid, imaginative and clever camera work—an important factor since the performers are relatively stationary. "In Session" is produced by Los Angeles TV-radio personality Sam Riddle.

Artists set to appear on upcoming "In Session" programs include John Prine, Linda Ronstadt, Poco, Rod Stewart, B.B. King, Cat Stevens, Ted Neeley, Jose Feliciano, Kenny Rankin, Don McLean and Van Morrison.

"The show is designed not so much to demonstrate what life is like at a recording session," Everly told Billboard, "as it is to get every bit of life out of one. There's a lot of action happening in the making of a record that the public never sees, and with 'In Session' we hope to portray that."

PHIL GELORMINE

Talent Calico in Expansion

DALLAS—Calico Productions, formed some six months ago here, is expanding beyond its initial string of rock shows as promoters Danny Eaton and Gordon Perry, heads of Calico, have moved into solo performers like Shawn Phillips and Kris Kristofferson, along with the Earl Scruggs Revue.

Firm has promoted shows featuring Stephen Stills, Z. Z. Top. It's a Beautiful Day, Tower of Power and other rock acts.

Growth reflects the end to the booking monopoly enjoyed by Concerts West in Texas, prior to the emergence of Calico and Wild West, a Houston-based operation. Eaton has noted that Calico is now booking throughout Texas and Missouri, Louisiana, Tennessee, Mississippi and Florida.

Signings

Aretha Franklin has signed a new, long-term recording contract with Atlantic Records. Since joining the label in 1967, Ms. Franklin has garnered six gold albums and 12 gold singles. Her next album, "Let Me in Your Life," is set for February release.

Billy Robey has signed an exclusive recording contract with Epic Records. Robey, former member of Epic group Robey, Falk & Bod, writes all his own material and describes his sound as "acoustic rock with a country flair." A single is due next month. . . . Songwriter-country singer Chick Rains has signed a two-year pact with MGM Records. Eddy Arnold will record his tune, "I Wish That I Could Have Loved You More" for MGM with Mike Curb producing.

Zulema, one of the artists showcased in the Paramount Pictures release, "Save the Children," has signed an exclusive personal management and public relations pact with Quintessence Enterprises. . . . Flora Purim, Brazilian singer, has signed with Fantasy's Milestone label. . . . Atlantic has signed Rick Chambers to an exclusive, recording contract. The singer-songwriter was brought to the label by Atlantic vice president and staff producer Joel Dorn, who, with his brother, Jonathan, will produce Chambers' debut single.

Talent in Action

ROD MCKUEN

Santa Monica Civic Auditorium

Rod McKuen's 1972 concert format was probably the ultimate one-man showcase for his emotion-laden songs and poetry, a 2½-hour retrospective of one of the most unique success stories in contemporary balladry. So to avoid repeating himself, McKuen this year apparently decided to break things up a little.

There were far more songs by others writers in his 1973 show. A pair of Frank Sinatra covers and "I Shall Be Released" were among the pieces taking a quirky effectiveness through McKuen's trademark raspy sound. Then there were the Rodettes, a trio of male singer-dancers who parodied the flash choreography and "ooo-wah" clichés of backup singers everywhere. The Rodettes were around for quite a bit of the show, climaxing with a lengthy satirical routine in which McKuen mimicked, of all people, healer-evangelist Katherine Kuhlman.

An established artist is to be commended for taking a chance on new approaches, rather than endlessly repeating his formula. It was a nice change of pace to see McKuen stressing his sense of humor. But next year we'll be ready for more of "Sloopy" and the Brel collaborations. NAT FREDLAND

JOHN PRINE LEON REDBONE

Avery Fisher Hall, New York

John Prine's finely wrought, compassionate vignettes of American life were balanced against his warm humor to provide a near-full Avery Fisher Hall with a stunning evening of music.

The move to a larger room (Prine appeared in the same series, the Great Performers concerts, last year, playing to a smaller Alice Tully Hall crowd) paid off, despite initial concern over slow ticket sales.

Prine has finally transcended his reputation as a writer's writer, and his stature as a performer is now geared more to the man, as well as the music. Early Prine classics were combined with material from his most recent Atlantic LP, "Sweet Revenge," to offer a broad portrait of his work.

Setting the pace for a relaxed evening was Leon Redbone, a startling musical anomaly whose opening set ranged from country blues to Tin Pan Alley. Redbone's sly, supple guitar, salty vocals and assorted double-takes, chuckles and expressive asides described an amalgam of Jimmie Rodgers, Al Jolson and Groucho Marx. Despite that conspicuously crazed metier, Redbone's a strong musician, and his arrangements, particularly when spiced by his guest sideman, a clarinetist/auto mechanic from Buffalo, were gems. Expect to see Redbone on vinyl, once somebody figures out how to translate that deadpan onto record.

SAM SUTHERLAND

TIM BUCKLEY KATHY DALTON

Max's Kansas City, New York

Tim Buckley has proven himself one of our more adventurous writers and stylists in the past, his very experimentalism forming his chief strength and weakness as his vocal attack has evolved from its delicate, reedy

folk style to its present range of effects. If past bands and tours have found Buckley crippled by his ambitions, his Max's stand made it all worthwhile.

Buckley's current band is possibly his strongest, spiced by strong soloists but equally impressive for its overall ensemble finesse. Their current set focuses on Buckley's most recent album, his first for Frank Zappa's DiscReet label, "Señorita," and the contrast between more evocative, moody pieces and some tough, rhythmic electric music that cooks like the best rock'n'roll while offering startling vocal excursions from the front man made for an exciting evening. Buckley is clearly at the peak of his vocal work, his earlier efforts at developing an intense, hypnotic melodic style that revealed his love for long-lined jazz-solos now paying off. He's absorbed the technical flexibility earned through those acrobatics, but his sense of economy has been restored as well, and the results are impressive.

Opening the evening was Kathy Dalton, another DiscReet artist whose first solo album offered a striking voice but uneven material. Ms. Dalton's problems persist, her current back-up band being somewhat uneven and the material, most of it from the album, proving equally mixed onstage. Watch out, though, 'cause the lady has a clear, hard-edged tone that is distinctive and could score nicely with stronger tunes.

SAM SUTHERLAND

JIMMY BUFFETT LONE STAR NATTY BUMPPPO

Troubadour, Los Angeles

Some apparent last-minute confusions put three acts into the Troubadour, rather than their usual twin-bill, and provided some pleasant surprises. Jimmy Buffett, reviewed in detail in Billboard this June, has added a song about the vinyl shortage to his looney repertoire ("I hope this record won't be my final, 'cause the company has just run out of vinyl") and had the redoubtable picker-singer Steve Goodman joining him for most of the set.

Natty Bumppo is a Utah college circuit star attraction that apparently just arrived in L.A. and has been playing all over the place. Their manager is talking about a choice of record offers and the band is good enough to make it believable. They're a delightful blend of Dan Hicks' Hot Licks and Nitty Gritty Dirt Band in their less folkie mode. One of their insane bits was changing into white coveralls for a rockettes dance during a song titled "Mother Nature & the Man in the Moon."

Lone Star, the enthusiastically awaited new band billed as featuring pedal steel guitar star Sneaky Pete Kleinow, was by contrast to the other two acts a minimum-personality disappointment. Just another country rock outfit with Sneaky Pete largely drowned out by the standard guitars, if the sound system was reasonably accurate. They are clearly fine enough musicians to assemble a hit under proper studio guidance, but so far don't show much distinctiveness.

NAT FREDLAND

GENESIS

Roxy, Los Angeles

Here is a group in the progressive vein that has achieved a successful combination of true theatrics and high degree of musicianship. Their songs were melded into a single 90-minute jam which held enthusiastic interest throughout, despite some repetitiousness and no single unifying theme.

Lead vocalist Peter Gabriel utilizes many, costume changes, which initially tends to create comparisons with David Bowie. It is soon realized however that Gabriel does not adorn himself for the sake of image flash, but for the truly theatrical effect that works with the band in creating fantasy tales reminiscent of Tolkien.

The ability to change smoothly from hard-edge power rock to delicate space patrol mystic-type music, to classical structures in the vein of Bach, is possible only through the extreme competence of these five dynamic musicians and their ability to work together as an unusually tight unit.

KAREN FLEEMAN

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.

CORROBOREE (MGM): Japanese Trade Council, Beverly Hilton Hotel, Beverly Hills, Calif. Dec. 31.

DELPHONICS (Bell): Ruthie's Inn, Berkeley, Calif. Dec. 14-23; El Cortes Ballroom, San Diego, Calif. (24); International Hotel, Los Angeles (25); Dusty's Playland, Las Vegas (29).

GARY FARR (Atlantic): Knoll Hollow Inn, Stonybrook, N.Y. Dec. 21-23.

TOM T. HALL (Stax): Stardust Inn, Waldorf, Md. Dec. 21-22; Southern Aire Club, Atlanta, Ga. (31).

*HEARTSFIELD (Stax): Triton College, River Grove, Ill. Dec. 20; Knights Palace, Arlington Heights, Ill. (21); Papa Joes, Park Ridge, Ill. (22); Quiet Knight, Chicago (26-30).

THE HOT DOGS (Stax): The Jail, Oklahoma City, Okla. Dec. 31-Jan. 6.

RAHSAAN ROLAND KIRK (Atlantic): Village Vanguard, N.Y. Dec. 28-31.

BUZZY LINHART (Atlantic): My Father's Place, Roslyn, N.Y. Dec. 27.

LITTLE SONNY (Stax): Ethel's Cocktail Lounge, Detroit, Dec. 21, 22, 23.

MAMMOTH (Atco): Starwood, Hollywood, Calif., Dec. 27-30.

MODERN JAZZ QUARTET (Atlantic): Carnegie Hall, N.Y. Dec. 28.

NEW YORK DOLLS (Stax): Aragon, Chicago, Ill. Dec. 29.

DON RIX (Stax): Long Beach Arena, Los Angeles Dec. 22.

KENNY PRICE (RCA): Opry House Park Palace, Fuguy, N.C. Dec. 31.

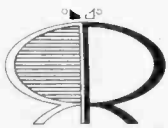
LARRY RASPBERRY & THE HIGH-STEPPERS (Stax): A Warehouse at 4000 Senator Street, Memphis, Tenn. Dec. 31.

DEL SHANNON (United Artists): Sharon, Pa. Dec. 28; Warren, Ohio (29).

SUPER SAX (Capitol): Shrine Auditorium, Los Angeles, Dec. 29; Shelley's Manne Hole, Los Angeles (31).

RUFUS THOMAS (Stax): Shula's Nite Club, Dania, Fla. Dec. 18-23; West Indian Social Club, Hartford, Conn. (28); The Coliseum, Columbus, Ohio (31).

TIM WEISBERG (A&M): Four Muses, San Clemente, Calif. Dec. 21-23.



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ROOSEVELT RACEWAY

Gold for 'Mind Games'

NEW YORK — "Mind Games," the John Lennon album on Apple Records, has been certified gold by the RIAA. "Games" is Lennon's third solo album. Apple is distributed by Capitol Records.

#1

WAR

* THE WORLD IS A GHETTO

* 1 LP-1973 BILLBOARD MAGAZINE

* 1 ALBUM GROUP 1973 RECORD WORLD

* 1 ALBUM GROUP 1973 CASHBOX

THANKS TO ALL FOR MAKING

WAR

#1



*PRODUCED BY JERRY GOLDSTEIN IN ASSOCIATION WITH LONNIE JORDAN AND HOWARD SCOTT FOR FAR OUT PRODUCTIONS

Studio Track

By SAM SUTHERLAND

Out in San Francisco, Alembic, the somewhat free-form sound equipment and systems operation that has achieved notoriety for its work with the Grateful Dead, is now operating its own studio.

Alembic's remote recording work with the Dead goes back to the band's less-than-salad-days, and the operation has undergone a growth and diversification parallel to that group's rise to success. From remote recording and P.A., Alembic moved into custom instruments, building electronic guitars, basses and preamps, power supplies and speaker cabinets for the Dead and other Bay Area musicians.

Now the firm has completed its conversion of the old Pacific High Recorders, reportedly remodeled from top to bottom. The studio and control room are, according to studio manager Jim Furman, the largest in town, asymmetrical in shape and built of a variety of acoustical surfaces and "a large dose of California redwood."

Tape machines are from Ampex, the console is a custom Spectra-Sonics design, and the room also offers live echo chambers as well as EMT echo, JBL monitoring, a Steinway piano, Hammond organ and a variety of outboard equipment, including limiters and equalizers.

Sessions to date include the Grateful Dead, Dead alumnus Mickey Hart, Stephen Stills, Cayenne, Dolly and the Lama Mountain Boys and the soundtrack from "Solomon King," a forthcoming film.

Furman also noted that the room

is offering a special low rate for demo sessions to encourage new talent.

Meanwhile, Alembic is about to unleash its musical instrument line on a larger public: the outfit's sound products are set for national distribution by the L. D. Heater Co. To help promote the designs, Alembic is also offering use of their own systems to any musician recording in their studio.

* * *

Down in Miami at Criteria Recording Studios, the biggest news is the arrival of new sessions and the temporary departure of production partners Ron and Howie Albert to work with Stones' bassist Bill Wyman, now stepping out of his customary bassman's aloofness to take center stage on his first solo LP for (who else) Rolling Stones Records. The Albert Bros. will be taking a breather after finishing the project, which is being handled out on the West Coast.

Meanwhile, Buzzy Linhart, now with Atlantic, was in for string and horn overdubs on his first album for that label. Charts were arranged by Mike Lewis, a local arranger, while the original rhythm tracks were produced in Muscle Shoals by Barry Beckett and Roger Hawkins. Criteria's president, Mack Emerman, engineered the dates.

Another local boy, Atlantic's mixer Tom Dowd, who's made Miami home base for quite some time now, was in doing overdubs on the next LP outing for Atlantic's Willie Nelson.

Also in: Don Goldie, trumpet and flugelhorn man who's handled past sessions with Tony Bennett, Ella Fitzgerald and Billie Holiday among others, is working on his solo album with producer Ron Kramer of Vogue Music. Criteria's own rhythm section provided support. . . . Sessions with Trinidad's "Mighty Sparrow," Francisco Slinger, are finally completed. The Sparrow ended up producing his own dates, which mark his second date at Criteria. First album project is slated for Warner Bros. release. . . . Brad Shapiro is due in with Becky Hobbs, new artist signed to MCA. . . . And Criteria hosted a 60-voice choir in Studio C recently, recording for Tempo Records with producer Jesse Peterson. Also in for Tempo, another choir, this one with 18 voices, overdubbing on tracks recorded in London for Lillenas Publishing Co., a Kansas City, Mo. firm.

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Creative Trends

Careful Preparation of Products Kindled '73 Crossover Triumphs

• Continued from page 3

McLean's "American Pie" running third. All of these songs are practically surrealistic in their lyric content, despite flowing commercial melodies.

Playing it safe and aiming for the greatest common appeal looks like the way the record business is fighting the tightest radio playlists in history and a shortage of vinyl for pressing records.

Year Of Crossovers

A more positive effect of tight playlisting is the increasing prevalence of crossover to the Hot 100 from more specialized charts; soul, country and easy listening. Top 40 programmers feel safer with a record that has already proved itself on other market charts, if it has Top 40 qualities as well.

Record listeners seem to want to forget their cares, during a period of social gloominess, with singles that are relatively upbeat and undemanding. But listener sophistication is at a historic peak, due to the unprecedented volume of music we have all been exposed to since the advent of the long-playing record and a radio medium dominated by record broadcasts.

Thus, the well-made AM hit of today must have impeccable production and great energy. The sloppiness and silliness which were associated with bubblegum appeal music in the past is out. A hit single needs quality as well as popular elements.

The top pop album of the year, War's, "The World Is A Ghetto," did not produce a single higher than 55 in the 1973 top 100 singles ("Cisco Kid"). Also, no. two in the soul albums, this War LP was a sterling example of crossover and of the increasing demand for danceable records with free-form Latin rhythms.

The year 1973 has seen several highly successful rock album artists, such as the Allman Brothers Band and Edgar Winter, making their first big splash with hit singles and thereby increasing the sales of their albums.

Female artists Carly Simon, Diana Ross and Helen Reddy had three of the top seven pop albums and on 1973 top 100 singles had 13 slots, up five from last year with the positions taken from male artists rather than groups.

Kris Kristofferson was a prime influence in the growing amalgamation of country and pop music on many levels. His "Why Me?" was the no. six pop single and no. seven country single. As pioneer of the long-haired-hippie-image artist making statements applicable to both rock and country listeners, his growing acceptance has influenced a whole generation of new writers-singers.

Soul Sophistication

Soul music became more sophisticated, with "productions" rather than the raucous music traditionally associated with soul becoming the dominant factor. For example, of the top seven soul singles of the year, four were disks involving the Gamble-Huff-Bell family of companies. The top three singles were all Motown product, with Marvin Gaye's "Let's Get It On," Stevie Wonder's "Superstition" and Gladys

Knight and the Pips' "Neither One of Us" taking these positions. Again, these songs were productions, and extremely sophisticated ones. Gladys Knight also showed with another single in the number nine slot, the extremely smooth "Midnight Train to Georgia." The only top 10 soul single which might fit the old definition of soul is Fred Wesley & the J.B.'s "Doing it to Death."

In the album category, a strong degree of sophistication characterized by strings, well defined background choruses, and original songs also showed through. The Gamble-Huff-Bell group captured two of the top 10 spots, while Motown in the form of Stevie Wonder, Gladys Knight and Diana Ross accounted for three others. Surprisingly, Al Green, who had the number one LP as well as the number six slot, placed no higher than 22 on the year-end singles charts. The soul market has traditionally been a singles market, and the Green example does point to a change.

Soul music, besides becoming more sophisticated, also became more adventurous in 1973. Artists such as the Temptations turned out what amounted to mini-operas. Black soundtracks, especially in the firm of Curtis Mayfield's "Superfly," also came into their own. And artists such as Barry White and Isaac Hayes moved down new avenues. In addition, jazz became an extremely important part of the soul LP market, with Donald Byrd, Earth, Wind & Fire and the Crusaders showing strong chart action.

Soul, of course, has also received a great deal more attention on television, with soul performers appearing on top variety shows and "Soul Train" reaching more and more outlets. Rock and country music all had unprecedented exposure of contemporary artists on TV this year, with the booming acceptance of shows like "Midnight Special," "In Concert" and "Rock Concert."

Million-selling comedy albums by artists such as Cheech & Chong or George Carlin, proved to be an increasingly less rare phenomenon.

New artists seemed to be having a tougher time than ever picking up wide airplay, yet an established artist name was not itself enough to guarantee success for a record that didn't quite have it "in the grooves." FM airplay became increasingly structured, with less differences from AM programming.

There were growing signs of a feeling that too many albums are padded with secondary material. Yet sales are not yet showing singles to be catching up with albums. However, the musicality of singles is winning more respect and could possibly win revenues away from albums next year. Even now, only Elton John and Carly Simon had both a single and album in the 1973 top 10 showing the growing separation of markets.

Country Conquers Pop

Country music seemed to become more sophisticated last year, borrowing many of the ideas and techniques used in pop music without sacrificing basic country flavor. Strings were used more often, production techniques became more sophisticated and more songs stayed away from the too often stereotyped country lyrics centering around honky tonks and bars.

Many of these more sophisticated country tunes crossed into the pop charts, with material from Charlie Rich, Conway Twitty, Jeanne Pruett, Kris Kristofferson, Merle Haggard and Tom T. Hall being prime examples.

Another important point is that more young singers broke through the country barriers in a major way than in the past several years. Singers such as Johnny Rodriguez, Tanya Tucker and Barbara Fairchild all had singles in the year-end top 20 and all of these singers chose country music as the field in which to launch their musical careers.

As far as the top 20 country singles of the year are concerned, it was a year of domination by three labels—MCA, Columbia and Capitol. These three labels accounted for 15 of the 20 top singles. In the LP field, the same labels dominated, capturing 13 of the top 20 posts.

Television also played a major role in getting country music to the general public in 1973. Dean Martin's Summer replacement show was country oriented, and there have been a number of country specials. In radio, New York City got its own country station in WHN-FM.

1973 was a year for the old guard as well as the new in country. Such veterans as Charlie Rich, Loretta Lynn, Conway Twitty, Charley Pride, Freddie Hart and Charlie McCoy also scored in the top 20.

Another strong indication of the growing interest in country was the number of labels moving more strongly into the field. ABC/Dunhill made inroads with Ferlin Husky, Billy "Crash" Craddock and Johnny Carver. MGM became a major factor in the field again with Doyle Holly, Hank Williams, Jr., Marie Osmond, Mel Tillis and the acquisition of the Hickory catalog. Atlantic, Elektra and Warner also kicked off operations.

Singers with roots in rock continued to become firmly entrenched as country stars, with Conway Twitty, Jerry Lee Lewis, Dickey Lee, Terry Stafford, Bobby Bare, Freddy Weller and Don Williams leading the way.

The sophistication and mass appeal of country music is also reflected in the appearance schedules of many top names. Roy Clark, the CMA's Entertainer of the Year, hosts "Hee Haw" one week and appears as a headliner in Las Vegas the next.

Country music is not all polished, however. There is still, and always will be, the traditional or hard core country. But 1973 saw more of the new wave of country than in any previous year.

What everything boils down to is that a song is now judged country on the basis of the singer. "Behind Closed Doors" and "The Most Beautiful Girl" could have been rock or MOR songs, but Rich sang them. "Delta Dawn" was a number one pop hit by Helen Reddy, but it was previously a number one country hit from Tanya Tucker. Jerry Lee Lewis recorded rock and country LP's this year, while Marie Osmond's "Paper Roses" was top five country and pop. 1973 may have been the year when the barriers between pop and country finally broke down. They did not break to the extent that the two musical categories merged completely. But country music no longer means hillbilly music.

FAMOUS PEOPLE MAKE FAMOUS MUSIC

Arthur Brown's Kingdom Come—Passport
Kevin Ayers—Sire
Steve Baron—Paramount
Baxter—Paramount
The Brady Bunch—Paramount
The Butts Band—Blue Thumb
Tucky Buzzard—Passport
Larry Carlton—Blue Thumb
Lincoln Chase—Paramount
Bill Chinnock—Paramount
Lyn Christopher—Paramount
Roy Clark—Dot
Climax Blues Band—Sire
Brian Collins—Dot
Commander Cody & His
 Lcst Planet Airmen—Paramount
The Compton Bros.—Dot
Coulson/Dean/McGuinness/Flint—Sire
Howard Crockett—Dot
The Crusaders—Blue Thumb
Betty Davis—Just Sunshine
Tony Douglas—Dot
Joe Droukas—Sweet Fortune
Ducks—Just Sunshine
The Fabulous Rhinestones—Just Sunshine
Donna Fargo—Dot
Norman Feels—Just Sunshine
Fludd—Sire
Focus—Sire
Jim Ford—Paramount
Billy Gordon—Paramount
Bobby Gosh—Paramount
Ray Griif—Dot
Paul Hampton—Crested Butte
Lee Holdridge—Paramount
Hoodoo Rhythm Devils—Blue Thumb
Paul Humphrey—Blue Thumb
Ivory Joe Hunter—Paramount
The Irish Rovers—Tara
Joel Kaye and His
 N.Y. Neophonic Orchestra—Paramount
Artie Kaplan—Paramount

The Kendalls—Dot
Judy Kester—Dot
Morgana King—Paramount
Mama Lion—Family Productions
Paul MacNeil—Just Sunshine
Marvin, Welch & Farrar—Sire
Masekela—Blue Thumb
Johnny Miller—Sweet Fortune
The Mission—Paramount
Mocedades—Tara
Augie Myers—Paramount
National Lampoon—Blue Thumb
Michael Olatunji—Paramount
Tommy Overstreet—Dot
Evan Pace—Blue Thumb
Susan Pillsbury—Sweet Fortune
The Pointer Sisters—Blue Thumb
Franck Pourcel—Paramount
Cliff Richard—Sire
Sue Richards—Dot
Pat Roberts—Dot
Bob Sanders—Sweet Fortune
Jack Scott—Dot
Cybill Shepherd—Paramount
Sherbet—Sire
Shiloh Pentacostal Chorale—Paramount
Ben Sidran—Blue Thumb
Rosalie Sorrells—Paramount
Joe Stampley—Dot
Sylvester—Blue Thumb
Tennessee 'Bone Band—Paramount
B.J. Thomas—Paramount
Hank Thompson—Dot
Tidbits—Family Productions
Diana Trask—Dot
Billy Vaughn—Paramount
Martha Velez—Sire
Mike Vernon—Sire
The Voices of East Harlem—Just Sunshine
Rudie Whaling—Paramount
Don White—Dot

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Duke Williams & The Extremes Eddie Henderson Hydra
The James Montgomery Band The Marshall Tucker Band
Maxayn Martin Mull Kenny O'Dell Dexter Redding
Livingston Taylor Wet Willie White Witch

Phil Walden And Associates

CAPRICORN RECORDS

Campus News

Classical May Fest

ANN ARBOR, Mich.—The 81st annual Ann Arbor May Festival, which will showcase top classical artists, will be held May 1-4, 1974. The University of Michigan Musical Society will present the traditional event as climax to its 95th season of international presentations.

The Philadelphia Orchestra, which began its current season with a concert tour of China, will end the season with its 39th annual visit to Ann Arbor for the May Festival. On the opening night Eugene Ormandy, musical director, will give homage to Ann Arbor's sesquicentennial year, with the program to include Yehudi Menuhin as featured soloist performing the Brahms violin concerto.

Subsequent evenings will offer pianist Byron Janis, guest conductor Jindrich Rohan, soprano Janice Harsanyi, contralto Joanna Simon, tenor Kenneth Riegel and bass Michael Devlin and, on the final evening, diva Beverly Sills.

Repertoire will range from Beethoven and Brahms to Lutoslawski, Saint-Saens, Couperin-Milhaud, Bizet, Debussy, Dvorak, Mozart, Charpentier and Donizetti.

The Festival will coincide with the University's alumni week, and series orders for tickets are now being taken at the University's Musical Society office in Burton Tower. Blocks are priced from \$12 to \$35.

What's Happening

By SAM SUTHERLAND

At the University of Texas in Austin, David A. Nancarrow is now associate dean of the college and director of the school's proposed Performing Arts Center. Nancarrow will join up with the staff in the fall of 1974, following completion of his doctoral degree in theater history, which he is now working on in England.

Nancarrow's duties will include supervision of all administrative tasks involving the construction of the new College of Fine Arts and Performing Arts Center, a complex which will centralize the college's academic and performing activities.

★ ★ ★

Service Station: At the University of Michigan in Ann Arbor, WCBW-FM now has Stu Goldberg, who recently exited his post there, heading up the operation as general manager. . . . At the Pratt Institute in Brooklyn, N.Y., Joe Civisca replaces Joe Zakar as general manager for station WPIR-AM.

With this column to undergo some dramatic and hopefully productive changes, Service Station will be discontinued until mid-January. Look for this spot as a separate feature in future issues.

★ ★ ★

PICKS AND PLAYS: SOUTH—Georgia—WVGC-FM, West Georgia College, Carrollton, Michael Booth reporting: "Subject To Change," (LP), Delbert & Glen, Clean; "Jumpin' The Gunne," (LP), Jo Jo Gunne, Asylum; "Tidbits," (LP), Tidbits, Paramount. . . . WREK-FM, Georgia Tech, Atlanta: John Maynard & Bill Hodges reporting: "It's The Right Thing," (LP), Pete Yellin, Mainstream; "Preservation Act I," (LP), The Kinks, RCA; "Viva Terlingus," (LP), Jerry Jeff Walker, MCA. . . . Tennessee—WRVU-FM, Vanderbilt U., Nashville, Steven Bond reporting: "Rainbow Song," Harry Chapin, Elektra; "The Serpent Is Rising," (LP), Styx, Wooden Nickel; "Big Time Operator," Keith Hampshire, A&M. . . . Louisiana—WLSU-AM, Louisiana State U., Baton Rouge, David Brandao reporting: "Under The Sky," Pete Sinfield, Manticore; "Piano Man," (LP), Billy Joel, Columbia; "Meadows," Joe Walsh, ABC/Dunhill. . . . Texas—KOCV-FM, Odessa College, Odessa, Alan Yancy reporting: "U.F.O.," (LP), Ron Davies, A&M; "Welcome," (LP), Santana, Columbia; "Band on the Run," (LP), Paul McCartney & Wings, Apple.

★ ★ ★

CANADA—Ontario—Radio Sheridan, Sheridan College, Oakville, Bob Ansell reporting: "Loud 'n' Proud," (LP), Nazareth, Mooncrest; "Quadrant 4," (LP cut, Spectrum), Billy Cobham, Atlantic; "On The Third Day," (LP), Electric Light Orchestra, United Artists. . . . UTR, U. of Toronto, Katherine Willson reporting: "Boogie Woogie Bugle Girls," (LP), Andrews Sisters, MCA; "Dreamspeaker," (LP), Tim Weisberg, A&M; "Crowbar," (LP), Crowbar, Epic.

★ ★ ★

MIDWEST—Michigan—WMUK-FM, Western Michigan U., Kalamazoo, Tom French reporting: "Brain Salad Surgery," (LP), Emerson, Lake & Palmer, Manticore; "All American Boy," (LP), Rick Derringer, Blue Sky; "Spectrum," (LP), Billy Cobham, Atlantic. . . . WCBN-FM, U. of Michigan, Ann Arbor, Ross Ajeda reporting: "Short Stories," (LP), Harry Chapin, Elektra; "Tough Talk," (LP), Jazz Crusaders, Blue Note; "The Wild, The Innocent and The E Street Shuffle," (LP), Bruce Springsteen, Columbia. . . . WBRM-AM, Michigan State U., East Lansing, Dave DiMartino reporting: "Kings of Oblivion," (LP), Pink Fairies, Polydor; "Del Shannon in England," (LP), Del Shannon, United Artists; "I Think It Was The Wine," Siegel Schwall Band, Wooden Nickel. . . . WKMA-AM, Michigan State U., East Lansing: "Press On," (LP), David T. Walker, A&M; "His California Album," (LP), Bobby Blue Bland, ABC; "Say What You Mean," Hot Dogs, Ardent. . . . Illinois—WKDI-FM, WKDI-AM, Northern Illinois U., DeKalb, Sheri Reeser reporting: "Heartsfield," (LP), Heartsfield, Mercury; "Stray Dog," (LP), Genesis, Charisma. . . . WLUC-AM, Loyola U. of Chicago, Chicago, Jim Benz reporting: "High Rollers," (LP), Jambalaya, A&M; "A Nice Pair," (LP), Pink Floyd, Harvest; "Sweet Revenge," (LP cut, Sweet Revenge), John Prine, Atlantic. . . . WIDB-AM, Southern Illinois U., Carbondale, Todd Cave reporting: "Just Crazy Love," (LP cut, Mystery To Me), Fleetwood Mac, Reprise; "Put It Where You Want It," (LP cut, Average White Band), Average White Band, MCA; "Understandin' Woman," Heartsfield, Mercury.

★ ★ ★

EAST—New York—WTSC-FM, Clarkson College of Technology, Potsdam, Betti Dooley reporting: "Selling England By The Pound," (LP), Genesis, Charisma; "Bright White," (LP), Shawn Phillips, A&M; "Ridin' The Storm Out," (LP), R.E.O. Speedwagon, Epic. . . . WEOS-FM, Hobart & William Smith Colleges, Geneva, Art Gottlieb reporting: "Space Ritual," (LP), Hawkwind, United Artists; "Laid Back," (LP), Greg Allman, Capricorn; "On The Road," (LP), Traffic, Island. . . . WFUV-FM, Fordham U., Bronx, Terry Flynn reporting: "The Wild, The Innocent and the E Street Shuffle," (LP), Don McLean, United Artists; "Inside Out," (LP), John Martyn, Island. . . . KSLU-AM, St. Lawrence U., Canton, Pete Hopper reporting: "Comedy Minus One," (LP), Albert Brooks, ABC; "Say What You Mean," (LP), Hot Dogs, Ardent; "The Second Annual Farewell Reunion," (LP), Mike Seeger, Mercury. . . . Pennsylvania—WVBU-FM, Bucknell U., Lewisburg, Steve Taffet reporting: "Bell Toll," J.F. Murphy & Salt, Columbia; "Brain Salad Surgery," (LP), Emerson, Lake & Palmer, Manticore; "Dreamspeaker," (LP), Tim Weisberg, A&M. . . . WRKC-FM, King's College, Wilkes-Barre, Stephen Wallmark reporting: "FM Live," (LP), Climax Blues Band, Sire; "White Chocolate," (LP), White Chocolate, RCA; "Abandoned Luncheonette," (LP), Daryl Hall & John Oates, Atlantic.

Billboard SPECIAL SURVEY for Week Ending 12/29/73

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)
1	1	9	★STAR Performer—singles registering greatest proportionate upward progress this week IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141	31	26	12	LIVE AT CARNEGIE Shirley Bassey, United Artists UA LA111 H2
2	2	9	JOY Isaac Hayes, Enterprise ENS 5007 (Columbia)	32	20	15	MAIN STREET PEOPLE Four Tops, Dunhill DSX 50144
3	4	16	LET'S GET IT ON Marvin Gaye, Tamla T 329 VI (Motown)	33	35	35	NATURAL HIGH Bloodstone, London XPS 620
4	5	17	CHI-LITES Brunswick BL 754197	34	36	20	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)
5	3	10	EVERYBODY LIKES SOME KIND OF MUSIC Billy Preston, A&M SP 3526	35	—	1	1990 Temptations, Gordy G-966V1 (Motown)
6	7	8	BLACK & BLUE Harold Melvin & The Blue Notes, Philadelphia International KZ 32407 (Columbia)	37	33	7	UNSUNG HEROES The Crusaders, Blue Thumb BTS 6007
★	12	18	UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414	38	34	7	ANAL-Y-SIS The Nite-Lighters, RCA APL1-0211
8	10	7	DIANA AND MARVIN Diana Ross and Marvin Gaye, Motown M803V1	38	39	16	TO KNOW YOU IS TO LOVE YOU B.B. King, ABC ABCX 794
★	16	5	STONE GON' Barry White, 20th Century T 423	39	41	11	GREATEST HITS Main Ingredient, RCA APL 1-0314
10	6	12	JUST OUTSIDE OF TOWN Mandrill, Polydor PD 5059	40	58	2	THE PAY PACK James Brown, Polydor PD2-3007
11	11	10	A DRAMATIC EXPERIENCE Dramatics, Volt VOS 6019 (Columbia)	41	45	2	SUPERFUNK Funk Inc., PR 10071 (Fantasy)
12	13	12	WILD & PEACEFUL Kool & The Gang, De-Lite DEP 2013 (P.I.P.)	42	48	5	FILET OF SOUL Various Artists, Stax STS 3021 (Columbia)
★	18	7	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)	43	46	6	RICHARD PRYOR Reprise RS 6325
14	15	19	BE WHAT YOU ARE Staple Singers, Stax STS 3015 (Columbia)	44	49	3	NUTBUSH CITY LIMITS Ike & Tina Turner, UA-LA180-F (United Artists)
★	24	6	ROCKIN' ROLL BABY Styffistics, Avco AV 11010	44	—	1	LIVIN' FOR YOU Al Green, Hi ASHL-32082 (London)
16	8	14	GET IT TOGETHER Jackson 5, Motown M-783 VI	46	29	17	AN ANTHOLOGY Temptations, Motown M 782-A3 L
17	9	30	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	47	53	3	BOOGER BEAR Buddy Miles Express, Columbia KC 32694
★	23	6	WAR OF GODS Billy Paul, Philadelphia International KZ 32409 (Columbia)	48	54	2	OUT HERE ON MY OWN Lamont Dozier, ABC ABCX-804
19	14	17	3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)	49	—	1	LAST TIME I SAW HIM Diana Ross, Motown M 812V1
20	17	13	FULLY EXPOSED Willie Hutch, Motown M 748 VI	50	42	5	CROWN PRINCE OF DANCE Rufus Thomas, Stax STS 308 (Columbia)
21	25	11	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285	51	59	2	POWER OF LOVE Jerry Butler, Mercury SRM 1-689 (Phonogram)
★	28	13	ECSTASY Ohio Players, Westbound WB 2021 (Chess/Janus)	52	47	16	2 Deodato, CTI 6029
23	19	10	AT THEIR BEST Crusaders, Motown M 796 VI	53	56	3	CAUGHT IN THE ACT Dick Gregory, Poppy PP-LA176-C2
24	27	11	GIMME SOMETHING REAL Ashford & Simpson, Warner Brothers BS 2739	54	44	36	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T 407
25	21	9	THE DELLS Cadet CA 50046	55	—	1	SHOW AND TELL Al Wilson, Rocky Road RR 3601 (Bell)
★	32	4	ISLEY'S GREATEST HITS Isley Brothers, T-Neck TNS 3011 (Columbia)	56	43	14	IT HURTS SO GOOD Millie Jackson, Spring SPR 5706 (Polydor)
27	30	8	CREATIVE SOURCE Sussex FRA 8027	57	50	8	LOVE SIGN The Counts, Aware AA 2002
28	22	18	DELIVER THE WORD War, United Artists UA LA128 F	58	—	1	UNREAL Bloodstone, London XPS 634
★	37	4	HIS CALIFORNIA ALBUM Bobby Blue Bland, Dunhill DSX 50163	59	—	1	PRESS ON David T. Walker, Ode SP 77020 (A&M)
30	31	12	SOUL CLASSICS, Vol. II James Brown, Polydor SC 5402	60	—	1	THE SOUNDS OF PHILLY '73 Various Artists, Philadelphia International KZ 32713 (Columbia)

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Latin Music

Latin Scene

MIAMI

Sonido y Discos and a number of other manufacturers here are increasing their activities to back salsa product locally. Their efforts are expected to run through 1974, especially as more locally created salsa, as well as New York produced salsa, is introduced in the market. Miami Records has released **Odiar Joe's** new single, "La Pildura," and **Victor Iturbi's** latest LP, "Toda Una Vida."

Joe Cain, director of New York-based Tico/Alegre Records, was in town recently for his monthly promotion tour. As well as pushing the labels' Christmas product, Cain was also alerting accounts on releases slated for January and February of 1974. **Polo Marques'** single "Quando Se Amo Viejos" has been scoring some initial success in the local market. He records for Panart Records. **Hugo Enriques**, who records for West Side Records, has been held over at the Centro Espanol. Joining him on the bill last week was **Los Chavales de Espana**. **Borinquen Records** songstress **Lisette** has also been held over (again) at the Club Montmatre here.

Channel 23 here recently collected over \$350,000 in a telethon to help Cubans in Spain to reach the U.S. **Richard Eaton**, president of WFAB-AM, stopped by to visit with his personnel at the station for a few hours. He was passing through Miami on a business trip. Saturday night dances here have been showing lower attendance figures lately. Some local observers say that the drop in attendance is due to the opening of more local clubs which feature both entertainment and dancing.

Velvet Records has released **Nito Mendez'** new mariachi album; a new salsa single by the group **La Renovacion**; a new single by **Danny**; and a new single by **Sophy**. The label has also reported strong sales locally on **Conjunto Universal** product. Another success report has Musart Records backing its new Quad Tape Library. **Eco Records** has released **Los Xochimilcos'** new LP, "Juan Cocoliso."

ART (ARTURO) KAPPER

NEW YORK

Parnaso Records singer **Raphael** has a busy schedule slated for the new year—he will be playing the Miami Playboy Club Jan. 1-13; Carnegie Hall here (18); the Playboy Club in Great Gorge, N.J. (19-20); and Chicago. Following his U.S.

tour, **Raphael** will fly to Puerto Rico and Argentina for a number of additional concerts. Also at Parnaso, **Paula Marquez** has had her debut single released, as has Argentinian singer **Marcos Roberto**. The label will be backing both artists with promotional and marketing campaigns in South America, Puerto Rico and the U.S.

Eliot Sachs of Fania Records tells us that the label has signed the **LTG Exchange** to a recording contract. A five-man rock group—the first American group signed by the label—LTG Exchange is currently performing in a number of clubs in New Jersey and is slated for additional studio work shortly. The label has already released their debut

single. For the curious, **LTG** stands for **Leo, Taurus and Gemini**—the sun signs of three band members.

New releases on Mericana Records include singles by **Orquesta Power, Rey Roig y su Sensacion** and **Trio Borinquen**. **Ralph Lew**, Mericana a&r director, said that 1974 LP releases include product by **Los Jimaguas** and **Herminino Ramos**. He stated that the label is continuing its television promotional campaign behind the Christmas "Tuna de Bayamon" LP, adding that sales, especially in Puerto Rico where the group performs, has been successful. **Lew** also stated that the vinyl pinch will not affect Mericana's production commitments.

JIM MELANSON

Billboard SPECIAL SURVEY for Week Ending 12/29/73

Billboard Special Survey Hot Latin LP's

IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	WILLIE COLON "Lo Mato," Fania SLP00444	6	EDDIE PALMIERI "Sentido," Mango 103 (Coco)
2	GRAN COMBO "#5," EGC 005	7	PELLIN RODRIGUEZ "Amor Por Ti," Borinquen 1244
3	LOS ANGELES NEGRO "Vuelven De Nueve," Fania 00445	8	SUPER TRIO "73," Montillia 261
4	LOS DIABLOS "4," Musimex 5050	9	VICENTICO VALDES "Amor Con Salsa," Tico 1313
5	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	10	YOLANDA DEL RIO "Pertenezco A Ti," Arcano 3235

IN NEW YORK

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ROBERTO TORRES "El Castigador," Mericana MYS 114 (Caytronics)	6	DANNY RIVERA "La Distancia," Velvet 1470
2	GRAN COMBO "#5," EGC 005	7	EDDIE PALMIERI "Sentido," Mango 103 (Coco)
3	ORCH. LA SELECTA "Jibaro Soy," Borinquen 1245	8	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006
4	WILLIE COLON "Lo Mato," Fania SLP-00444	9	CHARLIE PALMIERI "Vuelve El Gigante," Alegre 7008 (Roulette)
5	ISMAEL MIRANDA "Asi Se Compone Un Son," Fania 00437	10	VICENTICO VALDES "Amor Con Salsa," Tico 1313

IN MIAMI

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JOHNNY VENTURA "Super Hits," Mate 17	6	EDDIE PALMIERI "Sentido," Mango 103 (Coco)
2	GRAN COMBO "#5," EGC 005	7	ROBERTO TORRES "El Castigador," Mericana MYS-114 (Caytronics)
3	ELIO ROCA "Por Fin Logre Tener Tu Amor," Miami 6080	8	ISMAEL MIRANDA "Asi Se Compone Un Son," Fania SLP-00437
4	CONJUNTO UNIVERSAL "Mantecado," Velvet 1471	9	VICENTICO VALDES "Amor Con Salsa," Tico 1313
5	WILLIE COLON "Lo Mato," Fania SLP00444	10	SOPHY "Te Tengo Que Dicer Adios," Velvet 1472

IN TEXAS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	TORTILLA FACTORY "Tortilla Factory," GC 107	6	SUNNY & THE SUNLINERS "El Preferido," Keyloc 3018
2	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	7	FREDDIE MARTINEZ "Es La Onda Chicana," Freddie 1014
3	LATIN BREED "Return of the Latin Breed," GC 106	8	ALFONSO RAMOS "Un Cielo... El Pintor," CAP 1026
4	VICENTE FERNANDEZ "Si No Te Quisiera," Caytronics 1359	9	LITTLE JOE & LA FAMILIA "Para La Gente," Buena Suerte 1038
5	VICENTE FERNANDEZ "Toda Una Epoca Con," Caytronics 1379	10	WALLY GONZALEZ "Mi Cuchi Cuchi," BG 1097

IN LOS ANGELES

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LOS FREDDYS "Quiero Ser Feliz," Echo 25109	6	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006
2	LUCHA VILLA "Puro Norte #3," Musart 1610	7	LOS BABYS "Amor Traicionero," Peerless 1699
3	LOS DIABLOS "#4," Musimex 5050	8	VICENTE FERNANDEZ "Toda Una Epoca," Caytronics 1379
4	YOLANDA DEL RIO "Pertenezco A Ti," Arcano 3235	9	HERMANAS HUERTA "Mejor Matame," Caytronics 1378
5	LUPITA DALESSIO "Eres Tu," Orfeon 815	10	VICKI CARR "En Espanol," Columbia KC-31470

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Billboard SPECIAL SURVEY for Week Ending 12/29/73
(Published Every Two Weeks)

Billboard Best Selling Jazz LP's

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	7	SPECTRUM Billy Cobham, Atlantic SD 7268
2	3	42	BLACK BYRD Donald Byrd, Blue Note BN-LA047-F (United Artists)
3	2	15	DON'T MESS WITH MR. T. Stanley Turrentine, CTI 6030
4	12	5	HEAD HUNTERS Herbie Hancock, Columbia KC 32731
5	8	30	YOU'VE GOT IT BAD GIRL Quincy Jones, A&M SP 3041
6	5	19	2 Deodato, CTI Q 6029
7	6	34	SWEETNIGHTER Weather Report, Columbia KC 32210
8	4	13	TURTLE BAY Herbie Mann, Atlantic SD 1642
9	7	23	SOUL BOX Grover Washington, Jr., Kudu KU-1213 (CTI)
10	10	25	SUPERSAX PLAYS BYRD Supersax, Capitol ST 11177
11	9	44	SECOND CRUSADE The Crusaders, Blue Thumb BTS 7000 (Famous)
12	11	19	CLOSER TO IT Brian Auger, Oblivion Express, RCA APL1 0140
13	14	15	BODY TALK George Benson, Q 6033
14	15	42	LIGHT AS A FEATHER Chick Corea, Polydor PD 5525
15	16	7	SUPERFUNK Funk, Inc., Prestige P 10071 (Fantasy)
16	17	9	CHAPTER ONE Gato Barbieri, Impulse AS 9248 (ABC)
17	13	23	73 Ahmad Jamal, 20th-Century TC-417
18	21	3	UN Sung HEROES The Crusaders, Blue Thumb BTS 6007
19	23	5	CONCERT IN JAPAN John Coltrane, Impulse AS 9246-2 (ABC)
20	20	13	SASSY SOUL STRUT Lou Donaldson, Blue Note BN LA 109F (United Artists)
21	25	3	HYMN OF THE SEVENTH GALAXY Chick Corea, Polydor PD 5536
22	18	50	PRELUDE Deodato, Q 6021
23	22	5	OOOH, SO GOOD 'N BLUE Taj Mahal, Columbia KC 32600
24	19	21	CHARLES III Charles Earland, Prestige 10067 (Fantasy)
25	24	9	AT THEIR BEST The Crusaders, Motown M 796 VI
26	26	17	SONG OF THE NEW WORLD McCoy Tyner, Milestone 9049 (Fantasy)
27	27	3	MR. BOJANGLES Sonny Stitt, Cadet CA 50029 (Chess/Janus)
28	-	1	BLACK EYED BLUES Esther Phillips, Kudu 14 (CTI)
29	30	7	BIG BAD JUG Gene Ammond, Prestige PR 10070 (Fantasy)
30	28	19	M.F. HORN III Maynard Ferguson, Columbia KC 32403
31	29	17	INSIDE STRAIGHT Cannonball Adderley, Fantasy 9435
32	33	3	LAND OF MAKE BELIEVE Chuck Mangione, Mercury SRM 1-684 (Phonogram)
33	32	9	GOLDEN HITS Ramsey Lewis, Columbia KC 32490
34	-	1	HORN CULTURE Sonny Rollins, Milestone M 9051 (Fantasy)
35	31	9	BASIC MILES Miles Davis, Columbia KC 32025
36	36	5	FORT YAHWEH Keith Jarrett, Impulse AS 9240 (ABC)
37	38	42	SUNFLOWER Milt Jackson, Q 6024
38	40	50	SKY DIVE Freddie Hubbard, Q 6018
39	-	1	THE SAXOPHONE Various Artists, Impulse ASR 9253-3 (ABC)
40	-	1	SPIRIT OF THE NEW LAND Doug Carn, Black Jazz BJQD 8

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Vox Jox

By CLAUDE HALL
Radio-TV Editor

Talk about an ego trip, radio stations have their own jingles, right? Well, courtesy of Imagineers, The Image Building, Medinah, Ill. 60157, I and Vox Jox now have our own a capella IDs. Paul F. Iams Jr. at Imagineers sent them to me. Now, anytime I'm having a Coors at home and feeling a little vague about what life is all about, I can slap those jingles on the tape deck and revive my spirits. Another guy who did a whole number on my ego was Pat Riley, he of used car and radio fame. Really enjoyed that whole nonsense, Pat. Where in heck are you at now?

Larry Clark has joined KWTO-AM-FM, Springfield, Mo., and is doing afternoon drive. He'd been with KAYQ-AM, Kansas City, Mo. KWTO-AM is a country station and program director Ralph Hasty writes: "You mentioned that Charlie Rich records for Epic. This is true.

However, RCA still has some sides of Charlie that were never released and are now cashing in on his popularity and trying to recoup some of the money they spent on him before he hit the big time."

John Burnley of 2 SM-AM, Sydney, Australia, and Mike Webb of 2 NX-AM in Newcastle, Australia, came up and spent an hour with me a week ago. Two great guys. They program their respective stations, both Top 40. They were in the states to cut some jingles and came out to stay a day or two with programming consultant George Burns. Burnley was at the last Radio Programming Forum and said he was trying to persuade Kevin O'Donaghe, manager of 2 SM-AM into a return trip.

More about Robert W. Morgan. No sooner he gets on the air than he dedicates "Backstabber" by the O'Jays "to that radio station down the street."

Gary R. Drum has left the programming position at WOFE-AM, Rockwood, Tenn., and has launched his own advertising and consulting firm called Communications Concepts located in Kingston, Tenn. Says he'll be doing some weekend work on WIVK-AM-FM in Knoxville and that the parting with WOFE-AM was "most amiable and I will still handle the production of some accounts for them. The current lineup at WOFE-AM, subject to change, was Stan Barrett 6-10 a.m., Tom Buckley 10 a.m.-1:30 p.m., and Joe Crotty 1:30 p.m.-signoff. One final note: I, too, was glad to see Loren Owens, whom I knew as Jefferson Kaye, move up again. Not only is he phenomenal on the air, his production is astounding. I was copy director for WKGN-AM, Knoxville, shortly after his arrival there to

(Continued on page 23)

INTERVIEW:

Nelson Views Minorities' Future; Difficulty in Radio Time Buys & Disks

EDITOR'S NOTE: This is the latest installment of an in-depth interview with one of the most outstanding radio men of our time—Don Nelson, general manager of WIRE-AM, Indianapolis country music station. The interview was conducted by Claude Hall, Billboard radio-TV editor, in the country music mecca of Nashville.

HALL: You enjoy the music and radio business, don't you, Don?

NELSON: Very much. I have five children. My 12-year-old daughter is really kind of a hero in her school. Casey Kasem has a really great following with his "American Top 40" show and he's on WIFE-AM in our town. All of the kids listen to his countdown on Sunday night. And we were listening to it in the car coming back from the lake one Sunday night and I mentioned to my daughter that what Casey does is play the records as listed in Billboard Magazine. Which we get on Monday morning. And she said: Gee, Dad, could you make me a xeroxed copy? So, every Monday or Tuesday I've been bringing home a copy of the Billboard chart. Then I found out she was amassing quite a fortune at school by betting on what would be the No. 1 record on his show.

HALL: Casey really has a good show.

NELSON: One of the other Federal Communications Commission aspects that we haven't yet talked about, Claude, is the aspect of equal opportunity employment.

HALL: How do you solve the problem fairly with a country music station in Indianapolis?

NELSON: I think you have to solve it just like you do with any other radio station. Again, maybe I'm a little farfetched on this thing. But when the ruling first came out, all of the broadcasters including myself threw up their hands in what I now believe is the ultimate copout, the saying: If I could just find them, I'd hire them... have a whole black staff if I could find talented blacks. What the commission was saying, in its own way, was that the situation had gone on too long where blacks couldn't get into the business. And it was up to us, the radio men, to correct it. I think that now we are well on the way to solving the over-all problem... by setting aside a specific position and by not hiring someone for that position just because he's black, but by just not interviewing people who aren't black. Because what has happened traditionally in this business is that when you have an all-white staff and you call their all-white friends and you get all-white applicants. And you hire a white to replace a white. To me, broadcasters owe equal employment opportunities to the country. Because, once we're all on an equal financial level—when the black guy is living in the same neighborhood, driving the same kind of car, taking home the same amount of pay as the white guy living next door to him—this is the ultimate solution to the horrible problem that has affected our country for much too long. And I think that there has been great progress in the hiring of blacks and

other minorities in radio. And, while nobody likes to have Uncle Sam or anybody else tell them that they will do this or that, it was necessary.

HALL: There are some blacks in country music radio now. And they do quite well.

NELSON: I think that more and more broadcasters are setting up employment programs... actively seeking not just talented young blacks, but even blacks who have the potential of being good. We have a black salesman on WIRE-AM who is doing an excellent job. We have a black announcer of WXTZ-FM which I also manage. We have a black girl in our traffic and accounting department. I think we broadcasters have made more progress in this than in any other facet of our industry. If you're black and you can't get a job right now, you may not agree with me, but maybe you should look in a different area.

HALL: One of the other FCC things that concerns me is their potential control over the lyrics of songs. To date, they haven't exercised that much control.

NELSON: I think we're going to have to make up our mind that we're in an era of increasing control... increasing consumer protection... and it's not just in the radio industry. It's the direction this country is moving right now. Today, I'm spending perhaps 60 percent of my time in some form of government affairs, be it the community ascertainment survey, be it civic committees, be it making a trip to Washington to talk to our congressman to say: Please give us a five-year license renewal; working with our state broadcasters association, etc. Five or six years ago, I was only spending about 10 percent of my time on government affairs. But I think it's the nature of the industry. Even if you operate a service station, they're telling you what price you're going to sell your gasoline for. I don't look for governmental control to lessen at all. The problem with radio is that we have paid so much for the sins of the television industry. The congress never looks at radio and television. They look at broadcasting. And if they get mad because a television commentator said something they didn't like, then, bang, they want to take it out on the broadcasting industry, which includes the guy running an FM radio station in LaSalle, Ill. Somewhere along the line, the government is going to have to realize... well, I just came from a meeting of the Indiana Broadcasters Association in Evansville. There were 114 broadcasters at that meeting... some great operators. Guys who're running fantastic radio stations. Guys like Bill Quigg in Bedford, Ind. ... you probably don't even know where Bedford is, but he has a great radio station there. WBIW-AM. These are the unsung heroes of this industry. We get hung up with the WIRE-AMs, the WABC-AMs, the WHN-AMs, yet these people in these smaller markets have to do everything that we have to do... have the same kind of involvement with government affairs. The only difference is, they don't have the bucks to enable them to hire a staff to help

them. Many don't even have a Washington attorney. And, with the commission now moving into the question of lyrics, it'll be one more burden on the small market station that, perhaps, they don't need.

HALL: What are the major problems you see now in radio?

NELSON: One of the big problems is the decline of the national dollar. These are the big bucks. They just aren't there anymore.

HALL: How come most national buys are in television when both you and I know that the result is less per dollar?

NELSON: Agency profit. And you can't blame them. Radio is hard to buy. You can come into Indianapolis and someone will hand you a rating survey with four stations on it. All you have to do is pick between four TV stations. It's simple. But, if you decide to get involved with radio, they will hand you an ARB with 19 stations listed. And maybe it's going to be a two-week buy and they take presentations from 19 different reps of 19 different stations and buy four and fifteen stations come in for a switch pitch and get mad and go to the client. There are other problems, of course, such as we don't have standardized billing, standardized contracts. Radio has made itself very difficult to buy by the sheer nature of having the fragmentation of audience. You buy television and you buy the whole nation. You buy radio and you buy men 18-24 or women 25-49 or whatever. The agencies are simply involved in a profit squeeze. It costs them a lot more to buy radio than television. And, while their ultimate responsibility is to their client, they still have to stay in business.

HALL: There seems to be several variations of the country music format out today, the modern country station, the traditional, and the cross-country format such as that of KCMO-AM in Kansas City and now WIL-AM in St. Louis.

NELSON: And do you know one thing, we're not all that different. WBAP-AM in Fort Worth has changed substantially since they came on the air, but I've listened to them and the sound they started out with and the sound of today is two separate radio stations. They're as close to WIRE-AM as can be and, by the same standard, the only real difference between a KCMO-AM and WIRE-AM is that we don't play the hard pop acts. The basics are still there. We're all playing about 60 percent of the same music. It's what you do with that other 40 percent that makes the difference.

HALL: What would you say is the future of the country format?

NELSON: Product has been the key. Country music has come a long way in the past six or seven years. Radio, too. We were one of the first good facilities to make the switch. Look at KBOX-AM in Dallas. They were doing a fantastic job with a limited technical facility. Then WBAP-AM came along and gave them a lot of trouble, simply because of their unlimited coverage. Country got off the suburban daytimer and came into the city daytimer and then moved to the city 5,000-watt non-di-

(Continued on page 26)

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Vox Jox

• Continued from page 22

shortly before his departure for WEBR-AM, Buffalo, N.Y. Some of his tales of growing up in Terre Haute, Ind., are a riot."

★ ★ ★

The Federal Communications Commission has approved the purchase of WHDH-AM in Boston by John Blair & Co., New York. Blair is also getting control of WCOZ-FM there. ... John Connor writes that he's now at WWOD-AM, country station in Lynchburg, Va., under the name of Jack Daniels. Doing the morning show. He'd been at WGLX-AM in Galion, Ohio. Wants to know whatever happened to King Richard on WCMW-AM in Canton, Ohio, years ago. Tom Sherwood, who programmed WCMW-AM in the old days and is now at WTHI-AM in Terre Haute, Ind., would like Richard to contact him. ... Dave Douglas, formerly news director at WYNE-AM in Appleton, Wis., is now with KSTT-AM in Davenport, Iowa.



KRTH-FM in Los Angeles, an oldies format station, recently hosted a Rock 'n' Roll Film Festival on old rock movies. One of the films in the series was "T.A.M.I. Show" featuring such acts as Jan & Dean. From left, attending the film showing, KRTH-FM program director Jim Pewter and Jan Berry of Jan & Dean.

The new program/music director of WLGM-AM in Lynchburg, Va., is Prince Wooten. It's a 24-hour soul station. Congratulations, Mr. Wooten. ... Keith James, formerly with WPEZ-FM, Pittsburgh, is looking, 412-931-3373. ... Mike Jeffries is now with KDEO-AM in San Diego. ... Lee Fowler has left WGH-AM in Norfolk, Va., and gone to WQRK-FM in the city. Took Jim Conley with him. ... Still searching for work is Bruce Breeding, 713-522-3151. He's been program director of an FM progressive station in Houston. I can't remember the call letters. But if you're looking for either an air personality and/or a program director, why don't you call him? ... Also looking for a job is Bob Miles, who'd been with KIKN-AM in the Corpus Christi area of Texas. Decided he didn't care for Texas. I guess the Pearl Beer finally got to him. Anyway, he's back in Los Angeles and looking and you can reach him at 714-894-3409.

★ ★ ★

Talk about dumb! An announcement on CBS-TV network the other night—the "In the News" program—asked listeners to submit suggestions to conserve energy. How about this one, CBS, ABC, NBC—ask viewers to cut off all lousy programs and especially those lousy commercials Madison Avenue has the gall to try to cram down the throats of America?

★ ★ ★

Indianapolis is one of the most overlooked record markets, according to Paul Gallis, independent promotion veteran in Chicago who is now visiting the Indiana capital every week—flying in. Gallis told Bill-

board's Earl Paige that the nexus created by Milwaukee through Chicago and into Indianapolis, "will make one of the strongest regions for breaking country product, considering WBCS-FM, Milwaukee;

WJJD-AM-FM, in Chicago; and WIRE-AM, Indianapolis." Speaking generally of Indianapolis, he said, "They're not followers ... not afraid to go on something new. I had Charlie Rich's Most Beautiful Girl

on in Indianapolis when there were still big-market Top 40's not on it." He said he regards Jim Hilliard, general manager at WIBC-AM; Mike McCormick, general manager at WFBM-AM and Don Nelson, gen-

eral manager, and Lee Shannon, music director, at WIRE-AM, top flight record-conscious people. McCormick has Jim Davis as music director. "It's not a matter of being a" (Continued on page 26)



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ARE YOU SUFFERING FROM TIRED PROGRAMMING?



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- JAZZ ALBUMS 12 Months, \$ 90; 4 Months, \$32 (5 per month)
- COUNTRY ALBUMS 12 Months, \$ 90; 4 Months, \$32

Weekly SINGLES SUBSCRIPTION Services

- HOT 100 52 Weeks, \$195; 18 Weeks, \$72 (10 per week)
- EASY LISTENING 52 Weeks, \$195; 18 Weeks, \$72 (10 per week)
- COUNTRY 52 Weeks, \$195; 18 Weeks, \$72 (10 per week)
- SOUL 52 Weeks, \$195; 18 Weeks, \$72 (10 per week)

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39-73

THE SINGLES SUBSCRIPTIONS:

Our four singles services (Hot 100, Country, Soul or Easy Listening) will provide you with ten new singles every week, chosen on the basis of advance chart data and the recommendations of Billboard's review panel. These are the records, according to Billboard, that have the best chance of becoming the future chart-toppers, delivered while they're on the way up.

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Every month we choose from all the new releases the ten best albums for programming in Pop, Rock or Classical formats (five albums in Country or Jazz). The selection is based on the recommendations of Billboard's review panel. IF YOU LIKE OUR CHOICES (which are clearly marked on the monthly album order form) YOU DON'T HAVE TO DO A THING. We'll ship you those ten (or five) albums automatically. IF YOU PREFER DIFFERENT SELECTIONS, you can choose your own albums from among the new releases. You can accept all of our choices or some of them or none. IF YOU WANT EXTRA ALBUMS in addition to the ones provided by your subscription—or albums from other categories—you can order them at RSI's low prices.

THE MONTHLY ALBUM ORDER FORM:

A full selection of the month's new releases, plus the Top 200 albums as listed in Billboard's chart, plus special offers for various formats. You don't have to be a subscriber to any of RSI's services to order albums from the monthly form. If you're not already receiving the order form regularly, be sure to check off the appropriate box on the order form on the left.

THE YEARLY RSI CATALOGUE:

Over 1200 albums in over 20 programming categories, all basic library material, all available for shipment within five days of receipt of your order. Write for a free copy of the catalogue.

It's fully backed by Billboard and our subscribers keep renewing.



Let us show you why.

Jukebox Programming

45 Quality Guides Set—No Small-Hole Asked

By EARL PAIGE

• Continued from page 1

P8.2 standards committee subgroup, which will hammer out final recommendations to be sent Recording Industries Association of America (RIAA), the organization of recording manufacturers.

Bedford, a conference panelist, brought home phonograph manufacturers into the battle to upgrade

standards at the same time jukebox interests were complaining bitterly about poor quality disks. Bedford sent letters to 1,200 labels and for all his work was nominated for a Billboard Trendsetter award.

EIA's P8.2, headed by Orlando Taraborrelli, Philco-Ford engineer, appointed an ad hoc committee of software and hardware experts (see Tape/Audio/Video section this is-

sue), who will formalize five recommendations:

- Standard heat test, particularly crucial in that warpage aggravated by too-thin disks is often caused by premature and too-tight packing;

- Drive radius, an either/or recommendation for 1) either a raised surface as called for in RIAA standards but not adhered to, or 2) a serrated rim;

- Material specifications, since a variety of ingredients in polystyrene as well as polyvinylchloride pellets are called for by various manufacturers with resultant non-standardization of drag force characteristics;

- Realistic sit-down dimensions, recommended by Rock-Ola because the old RIAA 6.781-in. diameter has been found inadequate with Rock-

Ola itself going to a 6.687-in. diameter.

Jukebox people opposed the small-hole recommendation, backed by home phonograph interests as well as rackjobbers, because they are unsure if the necessary large hole can be punched out uniformly. Bedford said the required additional plastic for a small-hole disk makes it further unrealistic.

What's Playing?

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

ADRIAN, MICH.: EASY LISTENING & POP PURCHASES

Bud LaCoe
Leonard Amusement Co.
122-124 N. Winter 49221
(313) 265-7070

"Wherefore and Why," Glen Campbell, Capitol 3735
"House of the Rising Sun," Jody Miller, Epic 11056
"Lovin' on Borrowed Time," Mel Street, Metromedia 0143
"Please Daddy, Don't Get Drunk This Christmas," John Denver, RCA 0182
"I Love," Tom T. Hall, Mercury 73436
"If We Make It Through December," Merle Haggard, Capitol 3746
"Satin Sheets," Ben Colder, MGM 14639 Covers
"Marie," Boots Randolph, Monument 8588
"Leave Me Alone (Ruby Red Dress)"
"Who's in the Strawberry Patch With Sally?" Spinners
"Paper Roses"
"The Most Beautiful Girl"
"Top of the World"
Oldies
"Green, Green Grass of Home," Tom Jones
"For the Good Times," Ray Price
Pop
"Could You Ever Love Me Again," Gary & Dave, London 200
"Walk Like a Man," Grand Funk R.R., Capitol 3760
"Helen Wheels"
"There Ain't No Way," Lobo, Big Tree 16012
"Love, Reign O'er Me," Who, MCA 40152
"Smokin' in the Boys' Room"

BELLINGHAM, WASH.: "HOT 100" SPINNERS

Tom Schafer
Hart Novelty
1107 R.R. Ave.

"Who's in the Strawberry Patch With Sally?"
"Time in a Bottle"
"Leave Me Alone (Ruby Red Dress)"
Oldies
"Honky Cat," Elton John
"Killing Me Softly," Roberta Flack

CRETE, NEB.: COUNTRY SPINNERS

Edith Ray
Ray's Music Co.
Box 329, 68333
(402) 826-2020

"Got Leaving on Her Mind"
"That Girl Who Waits on Tables"
"Let's Go All the Way Tonight," Mel Tillis & Sherry Bryce, MGM 14660
"Lovin' on Borrowed Time"
"Who's in the Strawberry Patch With Sally?"

JEFFERSON CITY, MO.: COUNTRY PURCHASES



Lloyd Grice
United Distributors
2129 Cedar Hill Rd. 65107
(314) 636-4096

"That's the Way Love Goes," Johnny Rodriguez, Mercury 73446
"My Happiness," Mom & Dads, Crescendo 472
"Walking Down a Country Road," Bob Langston, Triune 7210
"Anything Goes (Till Everything's Gone)," Leona Williams, Hickory 310
"Leave Me Alone (Ruby Red Dress)"
"Paper Roses"

ST. PAUL: "HOT 100" PURCHASES

Dave Eichinger
Northern Coin Machine Co.
1481 Marshall 55104
(612) 646-8686

"Hangin' Around," Edgar Winter Group, Epic 11069
"Will You Love Me Tomorrow," Melanie, Neighborhood 4213
"Flashback," 5th Dimension, Bell 45425
"Could You Ever Love Me Again," Gary & Dave, London 200
Covers
"A Fool Such as I," Bob Dylan, Columbia 45982
"You're Sixteen," Ringo Starr, Apple 1870
"American Tune," Paul Simon, Columbia 45900
"Time in a Bottle"

SALINA, KAN.: MIXED PURCHASES

Lavinia Phinney
Central Music Co.
1419 Lewis 67401
(913) 827-4500

"Painted Ladies," Ian Thomas, Janus 224 Spinners
"Pretty Lady," Lighthouse, Polydor 14198
"The Most Beautiful Girl"
"Leave Me Alone (Ruby Red Dress)"
Oldie
"At the Hop," Flash Cadillac

SELMA, ALA.: SOUL SPINNERS

Jackie Stokes
Barnes Music Co.
132 Washington St. 36701
(205) 874-8203

"The River's Too Wide," Jim Mundy, ABC 11400
"Big Game Hunter," Buck Owens, Capitol 3769
"Another Football Year," Jeannie C. Riley, MGM 14666
Covers
"You're Sixteen," Ringo Starr, Apple 1870
"Kansas City," Tommy Wells

LAFAYETTE, LA.: SOUL SPINNERS



Wilbur Menard, Gerald Goudeaux
Gerald's Amusement Machines
223 Luke Dr.
(318) 235-2752

"This Time I'm Gone for Good"
"Baby Come Close"
"Until You Come Back to Me (That's What I'm Gonna Do)"
"What Can I Tell Her"
"Can't Say Nothin'," Curtis Mayfield, Curtom 1993
Covers
"Me and Baby Brother"
"Midnight Train to Georgia"
"Space Race"

OSCEOLA, IOWA: "HOT 100" PURCHASES



Jack Jeffreys
Jeffreys Amusement Co.
Box 488, (515) 342-3214

"If We Make It Through December," Merle Haggard, Capitol 3746
"Be," Neil Diamond, Columbia 45942
"Smokin' in the Boys' Room"
"Time in a Bottle"
"Jolene," Dolly Parton, RCA 0145
"Lila," Doyle Holly, Barnaby 5027 Spinners
"Why Me," Kris Kristofferson, Monument 78571
"I'd Rather Be," O.V. Wright, Back Beat 628

SOUTH BEND, IND.: "HOT 100" SPINNERS

Jean MacQuivey
Mac's Machines Inc.
2925 Mishawaka 46615
(219) 288-1177

"Are You Lonesome Tonight," Donny Osmond, Kolob 14677
"Let Me Be There"
"Mind Games"
"You're Sixteen," Ringo Starr, Apple 1870
"Show & Tell"
Cover
"The Joker"

Strip on Jackets?

MINNEAPOLIS — Promotion man Doug Lee suggests that labels print title strips right on the record sleeves and that it could well be a boost for the consumer buying records in the stores, too. He sees the title strip as being perforated somehow so the jukebox programmer and the record collector at home can make use of it.

MOA Business Cost Survey—Granger's Bid For '74 Push

CHICAGO—Dynamic factors such as a trend to quarter per side play and allocation of record costs in the face of changing business conditions make it imperative that Music Operators of America (MOA) develop a cost-of-doing-business survey, said MOA executive vice president Fred Granger.

The project will be the next one he pushes as he looks to MOA's future.

Interviewed during the biggest MOA show he has ever helped put on, Granger said he hopes to be with MOA "from one to five years more." He outlined several goals but uppermost is to develop services for all the members.

He said the membership has been "standoffish" about a cost of business survey. Asked if this related to such aspects as ticket splitting, he said, "It has nothing to do with that, I hardly understand the term (related to unreported income split on the side by the operator and location owner)."

He said he wants to see such a service as the business costs survey, "even if members have to pay for it." Before coming to MOA Jan. 20, 1964, he was with the Specialty Advertising Guild International seven years and had a sales training program budgeted at \$10,000.

A former Navy officer eight years and a press liaison man in the foreign service afterward, Granger is credited by many with pushing MOA into its greatest period of growth.

Washington Organization Highlight of '73 Jukebox Push

By KENNETH FITZGERALD

EDITOR'S NOTE: A highlight of the year was the revitalization of state operator groups and the formation of entirely new ones such as the Washington State Coin Machine Operators Assn. with Al Marsh, Hart Music Co., Bellingham, as president. Goals were outlined earlier (Billboard, Nov. 3) and are further stated here in this final wrapup.

YAKIMA, Wash.—Re-emphasizing the importance of rebuilding public image fences, Marsh noted that there are some 300 operators in the State of Washington and that these, organized properly, could constitute a powerful force for industry improvement. Organization in the past, he observed, has been concerned primarily with legislative matters which, though vitally important, do not—in themselves—constitute the entire area of concern for operators in Washington. A concentrated effort to improve the public image of the industry, he maintained, can create a more favorable climate in which legislative as well as other problems can be more easily resolved.

A concentrated public relations program and the ultimate possibility of hiring a competent executive director were topics discussed in detail by members present. The hiring of a full-time director, possibly financed by both the Oregon and Wash-

ington associations, is a must for future planning, operators participating in the Yakima meeting agreed. Publication of a joint newsletter by the two associations is a more immediate possibility, it was decided, and tentative exploration of this project is to be made.

A highlight of the Yakima meeting was the presentation of a silver-banded commemorative gavel to the newly formed Washington association by Harlan Wingrave, MOA president. In presenting the gavel to Marsh on behalf of the national association, Wingrave noted that he has presented many gavels to state associations throughout the United States this year, but the presentation of this one gave him the greatest pleasure. The occasion was, he observed, a "feather in his cap" because it symbolized the birth of a new association and membership growth has been the prime objective of his administration.

Image Change Foremost

Wingrave noted that he was particularly impressed with the new Washington association because of the basis on which it is being founded. There is, he noted, a general agreement that the cardinal need for organization is improvement of the industry image. "Once you establish your image," he declared, "legislation and other problems confronting you will take care of themselves." He cited the instance of one southern state association

that spends practically nothing on lobbying but, whenever it has a meeting, hosts such notables as the state attorney-general, senators, representatives, and other dignitaries. This association, he observed, has few problems on the legislative front because state and other officials know the industry and the people who comprise it.

Washington, he declared, is moving in this direction. "You are tying yourselves, not to any emergency problem, but to the long-range development of an association designed to last," he said. "This, above all," he added, "indicates you're going to be around for a long time."

Wingrave noted the case of one state meeting he attended that had been organized hurriedly to cope with a crisis problem in the state legislature. Operators in attendance were thoroughly aroused by the seriousness of the emergency and, when a plea for money was made, over \$8,000 was dumped on the table. The organization was successful in winning its battle in the legislature, he recalled, but three years later it had gone out of existence. "You don't build permanence and lasting effectiveness merely on a crisis situation," he emphasized. "That's why this association has a future. It's being built on the foundation of operator fellowship, industry betterment, and a diversity of long-range goals."

DECEMBER 29, 1973, BILLBOARD



Talent In Action



Talent In Action



Talent In Action



Talent In Action



Talent In Action



Talent In Action



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Billboard's
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Talent In
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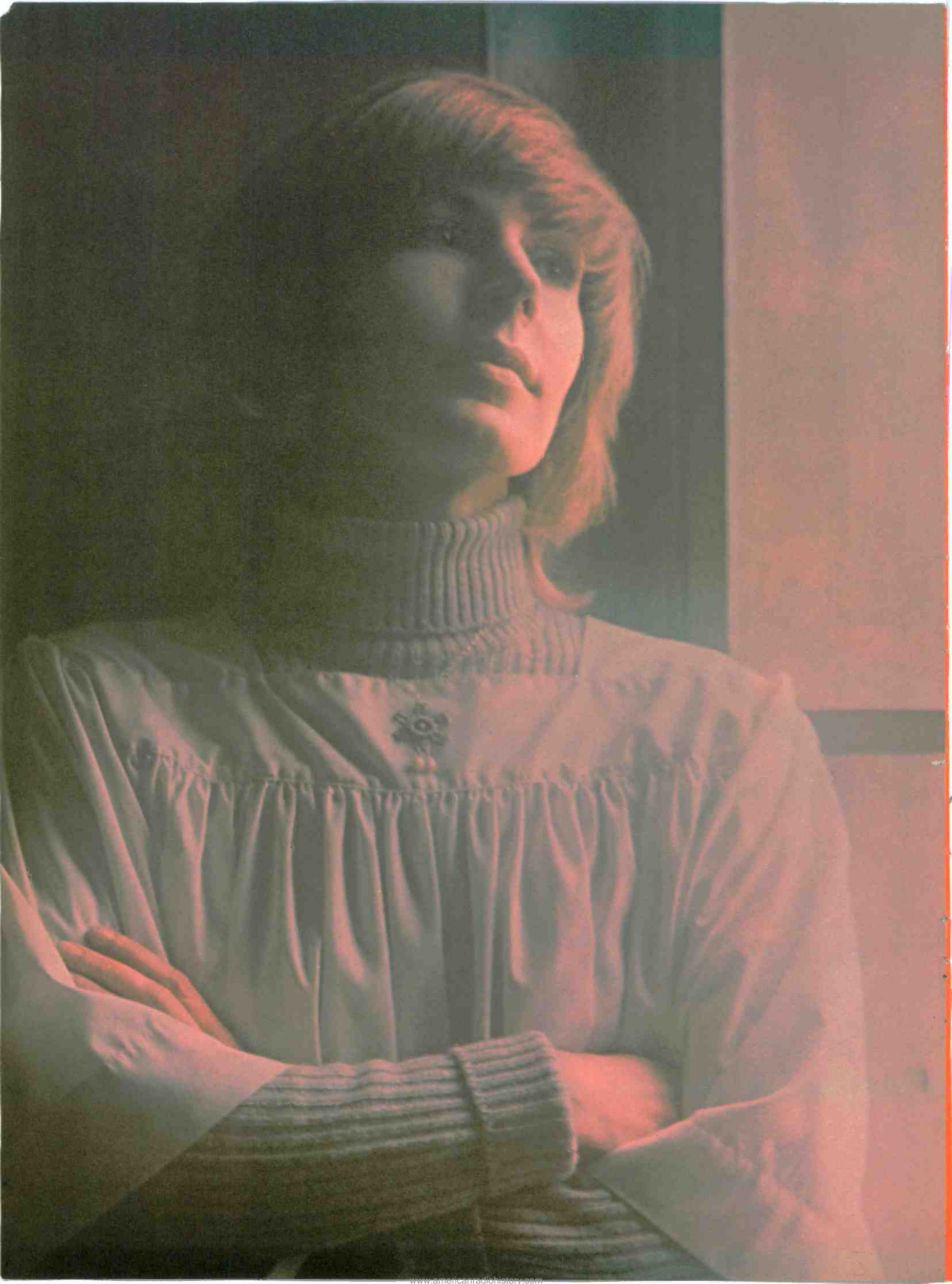
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THANKS...

*for three number one gold singles,
two gold albums, the Grammy Award,
MOA Artist of the Year Award,
Number One Female Vocalist Awards
in Billboard, Cash Box and Record World,
and fifty-two weeks on the charts.*

**WITH YOUR HELP, 1973 HAS BEEN
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**Not The Ordinary Key Club
But A Very Special Place
Where The Industry's
Most Creative
Artists And Producers
Can Get Together.**



**BELL RECORDS
A Division of Columbia Pictures Industries, Inc.**

**1776 Broadway, New York 10019
6464 Sunset Boulevard, Hollywood, California 90028
3 Charles Street, Berkeley Square, London W1X8LN**

Talent in Action

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TOP ARTISTS OF 1973 (Based on Billboard's Charts)

The information compiled for the top artist's survey is based on the weekly chart positioning and length of time records were on the respective charts from the issue dates of Nov. 25, 1972 through Nov. 17, 1973. Points were assigned to each weekly position, in reverse order for each chart in the categories represented. In addition, the number one position each week was assigned bonus points equal to the total number of positions on its respective chart. Bonus points were also awarded for each time a record was charted equal to the number of positions on that respective chart. In this way all the records of a particular artist, publisher or producer were compiled, combined and placed in total point strength order. Where a record was shared by more than one artist, publisher or producer, and each was known in his or her right, the points were divided equally. Each artist, publisher or producer, however, was given credit for the record. All listings were compiled by the staff of Billboard's Music Popularity Charts Dept. under the direction of Marty Feely and Candy Tusken.

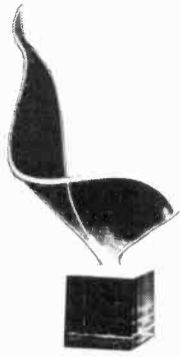
TOP RECORDS OF 1973 (Based on Billboard's Charts)

The information compiled for the top records survey is based on the weekly chart positioning and length of time records were on the respective charts from the issue dates of Nov. 25, 1972 through Nov. 17, 1973. These recaps, as well as the weekly charts, do not reflect actual sales figures. The ratings take into account the number of weeks the disk was on the chart, plus the weekly positions it held during its chart life. Each disk was given points accordingly for its respective chart, and in addition, the number one disk each week was assigned bonus points equal to the total number of positions on its respective chart. Bonus points were also awarded for each time a record was charted equal to the number of positions on that respective chart. These recaps were compiled by the staff of Billboard's Music Popularity Charts Dept. under the direction of Marty Feely and Candy Tusken.

All other data compiled by Billboard's Directory Services Dept., John Hays, manager; Directory Editors: Bob Hudoba, Joanne Grueter; Associate Editors: Bill Lee, Sheila Patterson.



Billboard 1974 Trendsetter Awards Based On Achievements In 1973



STORER BROADCASTING'S WHN in New York for bringing country music to that major Eastern market.



JOHNNY RODRIQUEZ for emerging as the first young Chicano country music star from Texas to capture a national audience.



RUSS REGAN for infusing vitality into the independent record label field by successfully launching 20th Century Records.



THE ALLMAN BROTHERS for focusing attention on Southern rock music as America's 1973 super hard rock band.



DON CORNELIUS, founder-producer-master of ceremonies of "Soul Train" for opening up national television to black musicians.



THOM BELL, KENNY GAMBLE AND LEON HUFF, for expanding and sophisticating the sound of soul music through a soft, romantic style.



GEORGE WEIN, producer of the Newport Jazz Festival, for expanding the market for jazz festivals in the United States.



BOB EZRIN of Nimbus 9 Productions in Canada for preeminence as a producer of both Canadian and American talent.



HELEN REDDY for the versatility of her art and her ability to communicate in various media.



C.E. BEFORD of General Electric for alerting record companies to the problems of defective singles and their effects on home phonographs.



HENRY ROMERSA, executive director of the NARAS Institute, for establishing a meaningful curriculum for colleges and relating the study to the needs of the music industry.



ELVIS PRESLEY AND COL. TOM PARKER for creating the first worldwide TV concert which was beamed via satellite to 1.5 billion persons in 40 countries.



RETAILER SAM GOODY and his vice president **JAY SCHWAB** for launching an exclusive quadrasonic showroom to sell software and hardware as an extension of their promotion of 4-channel entertainment.



FOCUS, Holland's progressive rock band—for proving that European groups can succeed in the U.S. market by achieving two gold LP's and a gold single.



COEN SOLLEVELD president of Polygram, for helping make the Polygram group of companies one of the fastest growing operations in the international music industry.



This must be a record.

WAR

“THE WORLD IS A GHETTO”

Billboard: Top LP of 1973

Record World: Top LP group of 1973

Cash Box: Top LP group of 1973

CONGRATULATIONS

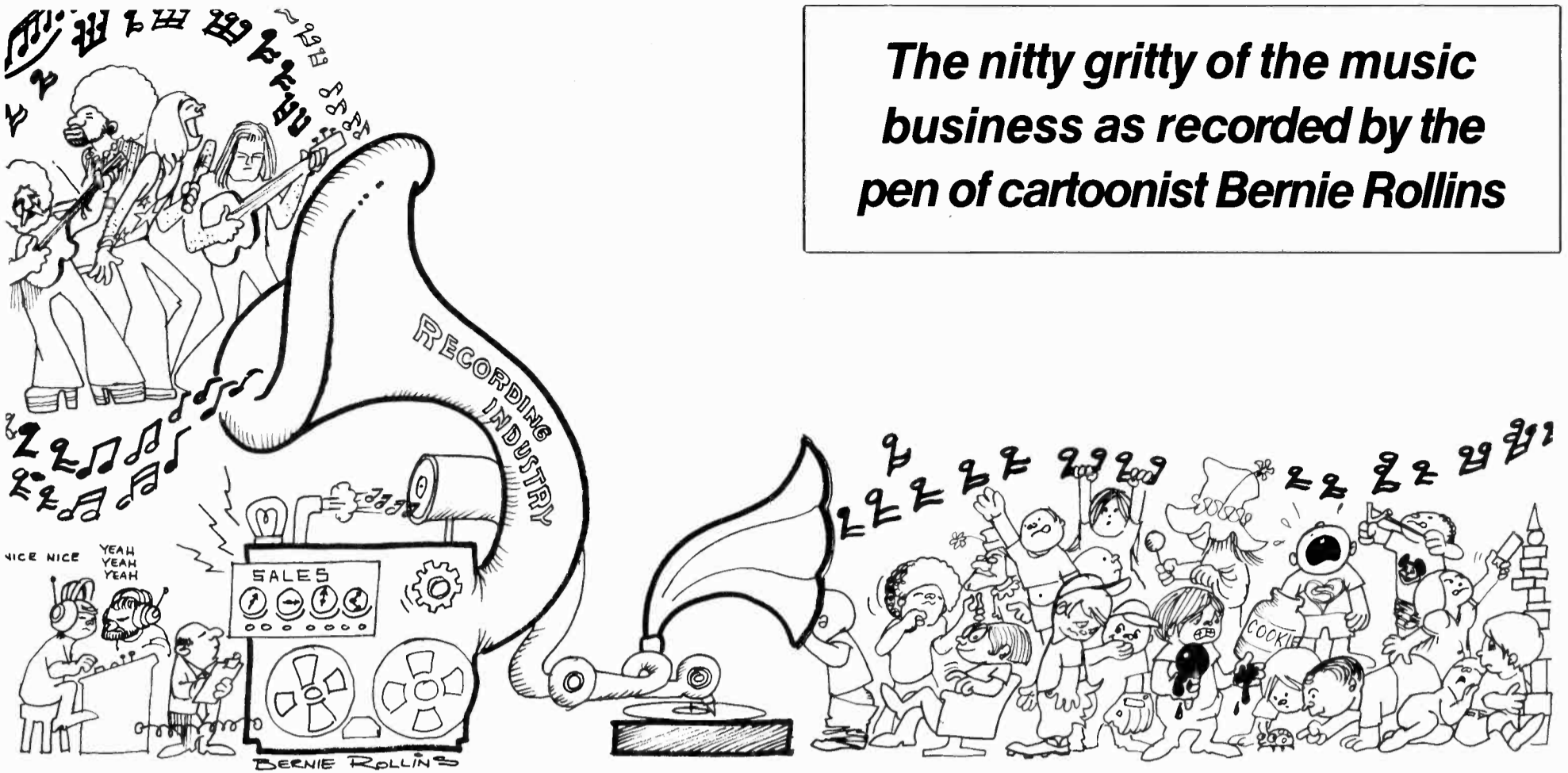
We're looking forward to '74.

(This must be a record.)

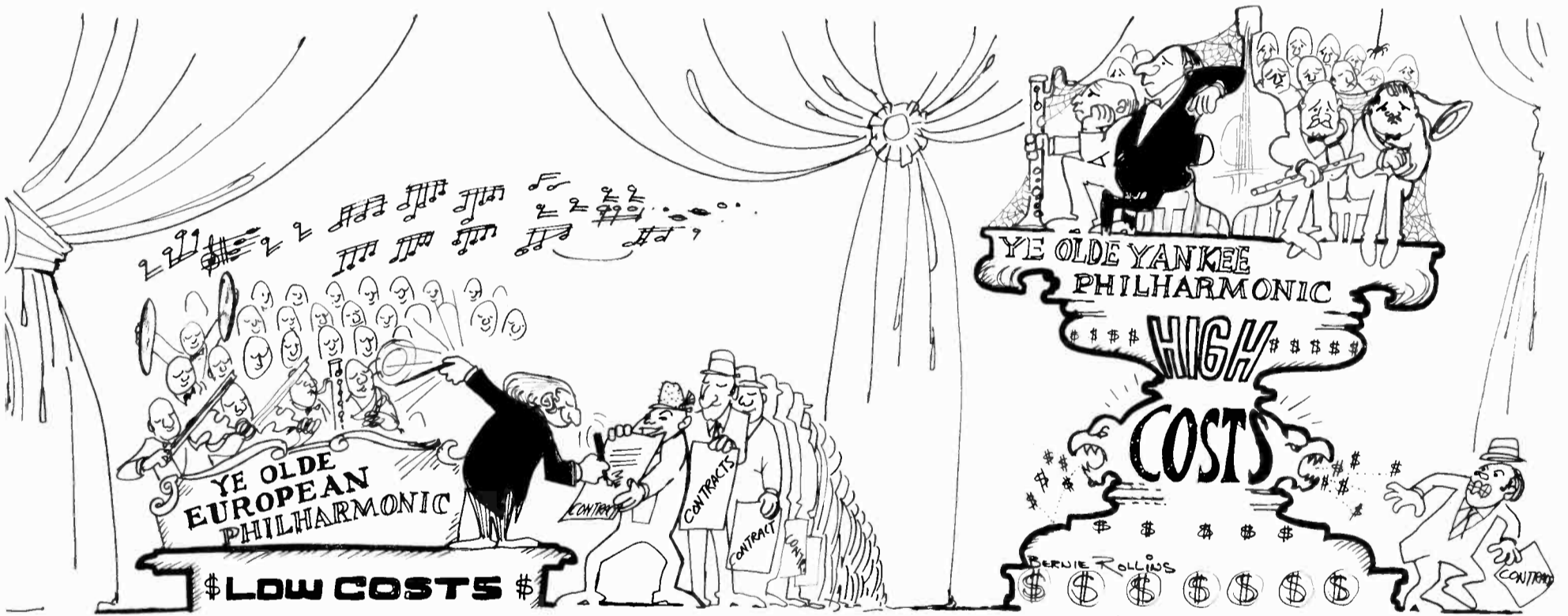
UA
UNITED ARTISTS RECORDS®



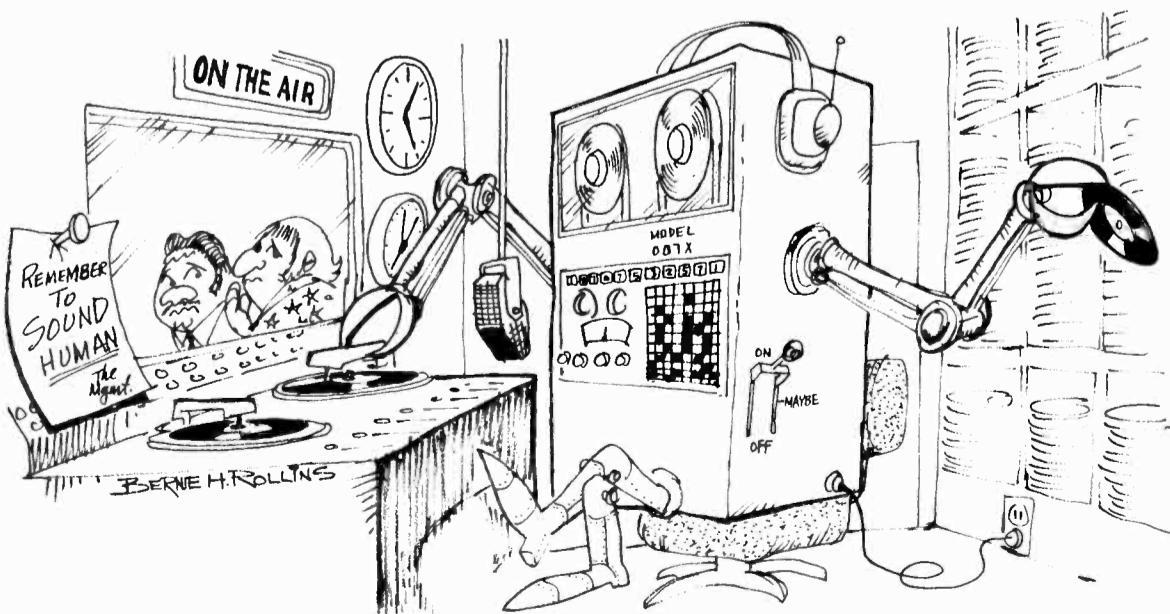
The nitty gritty of the music business as recorded by the pen of cartoonist Bernie Rollins



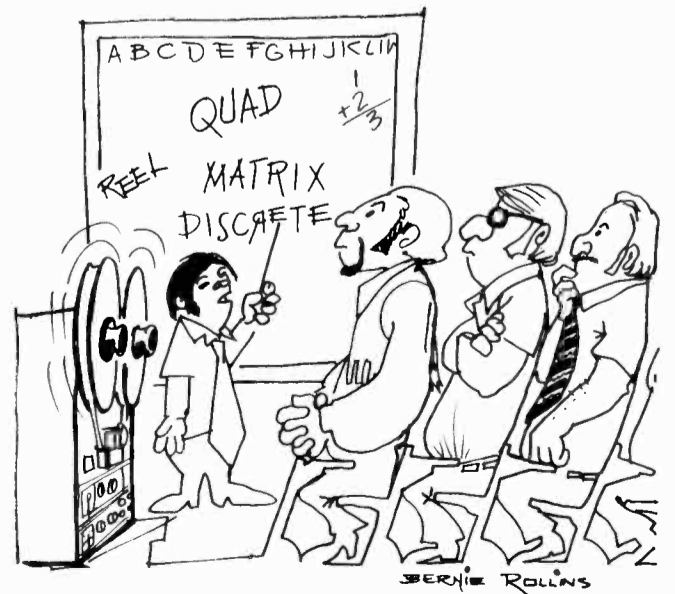
Kiddie records are rocking more but that doesn't hurt Snow White.



American classical orchestras cost too much to record. In Europe where prices aren't as expensive, there's lots of activity.



Some of the smoothest music on radio today is presented by "disk jockeys" who don't talk back to management.



Quadrasonic, quadriphonic, quadriphony: it all requires learning something.

**You don't have to be Irving Berlin,
Richard Rodgers, Bob Dylan, Carly Simon,
Cole Porter, Smokey Robinson, George
Gershwin, Duke Ellington, or Burt Bacharach
to join ASCAP.**

A simple songwriter will do.

You don't have to be as famous as ASCAP to join ASCAP.

You don't have to have written 20 chart-busting songs or 8 hit musicals.

You don't have to have won a Pulitzer Prize. Or have been cited by the President of the United States.

You don't even have to have had a stamp issued in your honor.

Strangely enough, if you're a composer or author of a copyrighted musical composition who's had at least one work of his composition or writing regularly published or recorded, you're eligible.

If you're a composer or author of a copyrighted musical composition but not eligible to membership in the participating class, you may be elected as an associate member.

Also any person, firm, corporation or partnership actively engaged in the music publishing business whose musical publications have been used or distributed on a commercial scale and who assumes the financial risk involved in the normal publication of musical works is eligible.

That's all there is to it.

So if you meet our requirements and would like to join, we'd like to have you.

You see, at ASCAP there's one thing we never forget:

Even Irving Berlin was once a beginner.

ASCAP

1 Lincoln Plaza
New York, N.Y. 10023



Top Singles Artists

Pos. ARTIST, No. of Charted Singles, Label (Distributing Label)

1. GLADYS KNIGHT & THE PIPS—(3) Soul (Motown) (2) Buddah
2. ELTON JOHN—(4) MCA
3. STEVIE WONDER—(4) Tamla (Motown)
4. PAUL McCARTNEY & WINGS—(3) Apple (Capitol)
5. HELEN REDDY—(4) Capitol
6. TONY ORLANDO & DAWN—(4) Bell
7. JIM CROCE—(5) ABC
8. GILBERT O'SULLIVAN—(4) MAM (London)
9. SPINNERS—(5) Atlantic (1) Motown
10. SEALS & CROFTS—(4) Warner Bros.
11. WAR—(4) United Artists
12. MARVIN GAYE—(3) Tamla (Motown) (1) Motown
13. FOUR TOPS—(4) Dunhill
14. AL GREEN—(3) Hi (London) (1) Bell
15. LOBO—(5) Big Tree (Bell)
16. TEMPTATIONS—(4) Gordy (Motown)
17. DOOBIE BROTHERS—(4) Warner Bros.
18. CARPENTERS—(3) A&M
19. DIANA ROSS—(3) Motown
20. STEELY DAN—(4) ABC
21. BETTE MIDLER—(3) Atlantic
22. CARLY SIMON—(2) Elektra
23. STYLISTICS—(4) Avco
24. EDGAR WINTER GROUP—(2) Epic (Columbia)
25. PAUL SIMON—(3) Columbia
26. THREE DOG NIGHT—(3) Dunhill
27. BILLY PRESTON—(2) A&M
28. ROBERTA FLACK—(2) Atlantic
29. ELVIS PRESLEY—(4) RCA
30. CHICAGO—(3) Columbia
31. LOGGINS & MESSINA—(3) Columbia
32. O'JAYS—(3) Philadelphia International (Columbia)
33. JOHNNY NASH—(3) Epic (Columbia)
34. BARRY WHITE—(3) 20th Century
35. JAMES BROWN—(7) Polydor
36. CURTIS MAYFIELD—(4) Curtom (Buddah)
37. NEIL DIAMOND—(1) Bang (1) Columbia (3) MCA
38. JACKSON FIVE—(3) Motown
39. DONNA FARGO—(4) Dot (Famous)
40. JOE SIMON—(4) Spring (Polydor)
41. KRIS KRISTOFFERSON—(2) Monument (Columbia)
42. RASPBERRIES—(3) Capitol
43. CHI-LITES—(5) Brunswick
44. OHIO PLAYERS—(2) Westbound (Chess/Janus)
45. DR. JOHN—(2) Atco
46. DOBIE GRAY—(2) MCA
47. ALBERT HAMMOND—(4) Mums (Columbia)
48. VICKI LAWRENCE—(2) Bell
49. STORIES—(2) Kama Sutra (Buddah)
50. EDWARD BEAR—(2) Capitol
51. ANNE MURRAY—(3) Capitol
52. BOBBY WOMACK—(3) United Artists
53. JOHN DENVER—(3) RCA
54. BLOODSTONE—(2) London
55. ALICE COOPER—(4) Warner Bros.
56. CHARLIE RICH—(3) Epic (Columbia)
57. GRAND FUNK RAILROAD—(2) Capitol
58. EDDIE KENDRICKS—(4) Tamla (Motown)
59. JOHNNY RIVERS—(2) United Artists
60. ISLEY BROTHERS—(2) T-Neck (Buddah/Columbia)
61. STEALERS WHEEL—(2) A&M
62. SYLVIA—(3) Vibration (All Platinum)
63. DONNY OSMOND—(2) MGM
64. THE SWEET—(2) Bell
65. BILLY PAUL—(2) Philadelphia International (Columbia)
66. BLUE RIDGE RANGERS—(2) Fantasy
67. AMERICA—(4) Warner Bros.
68. EAGLES—(4) Asylum (Atlantic)
69. CLINT HOLMES—(1) Epic (Columbia)
70. JOHNNIE TAYLOR—(2) Stax (Columbia)
71. HURRICANE SMITH—(2) Capitol
72. HAROLD MELVIN & THE BLUE NOTES—(3) Philadelphia International (Columbia)
73. OSMONDS—(2) MGM (1) Kolob (MGM)
74. DR. HOOK & THE MEDICINE SHOW—(3) Columbia
75. FIFTH DIMENSION—(4) Bell
76. DEEP PURPLE—(2) Warner Bros.
77. JERMAINE JACKSON—(3) Motown
78. CHER—(2) MCA
79. ARETHA FRANKLIN—(2) Atlantic
80. BREAD—(2) Elektra
81. TOWER OF POWER—(3) Warner Bros.
82. ROLLING STONES—(1) London (1) Rolling Stones (Atlantic)
83. CAROLE KING—(3) Ode (A&M)
84. CAT STEVENS—(2) A&M
85. MAUREEN McGOVERN—(2) 20th Century
86. DEODATO—(2) CTI
87. INDEPENDENTS—(3) Wand (Scepter)
88. B.W. STEVENSON—(2) RCA
89. KING HARVEST—(2) Perception
90. SKYLARK—(1) Capitol
91. NEW YORK CITY—(2) Chelsea (RCA)
92. TIMMY THOMAS—(2) Glades
93. FOCUS—(2) Sire (Famous)
94. BOBBY (BORIS) PICKETT—(1) Parrot (London)
95. GEORGE HARRISON—(1) Apple (Capitol)
96. ALLMAN BROTHERS—(2) Capricorn (Warner Bros.)
97. DAVID BOWIE—(2) RCA
98. ERIC WEISSBERG & STEVE MANDELL—(1) Warner Bros.
99. AUSTIN ROBERTS—(2) Chelsea (RCA)
100. DON McLEAN—(2) United Artists



IS PROUD TO SALUTE ITS
TOP ARTISTS OF '73*

Top Pop Vocal Duos & Groups:

SEALS & CROFTS
DOOBIE BROTHERS
STEELY DAN
CHICAGO
LOGGINS & MESSINA

Top New Pop Singles Artists:

SEALS & CROFTS
DOOBIE BROTHERS
STEELY DAN
LOGGINS & MESSINA

Top New Pop Album Artists:

DOOBIE BROTHERS
STEELY DAN
MOTT THE HOOPLE
POINTER SISTERS

Top Pop Singles Producers:

CURTIS MAYFIELD

Top LPs:

SEALS & CROFTS—
SUMMER BREEZE
DIAMOND GIRL
LOGGINS & MESSINA—
LOGGINS & MESSINA
SITTIN' IN
STEELY DAN—
CAN'T BUY A THRILL
BREAD—
THE BEST OF BREAD
GUITAR MAN
DOOBIE BROTHERS—
THE CAPTAIN AND ME
TOULOUSE STREET
MAHAVISHNU ORCHESTRA—
BIRDS OF FIRE
AMERICA—
HOMECOMING
CHICAGO—
CHICAGO VI
CURTIS MAYFIELD—
SUPERFLY
BACK TO THE WORLD
JAMES TAYLOR—
ONE MAN DOG

Top Pop Singles Artists:

SEALS & CROFTS
DOOBIE BROTHERS
STEELY DAN
CHICAGO
LOGGINS & MESSINA
CURTIS MAYFIELD
AMERICA
BREAD

Top Pop Singles:

SEALS & CROFTS—
DIAMOND GIRL
DOOBIE BROTHERS—
LONG TRAIN RUNNING
LOGGINS & MESSINA—
YOUR MAMA DON'T DANCE
CHICAGO—
FEELIN' STRONGER EVERY
DAY
CURTIS MAYFIELD—
SUPERFLY
STEELY DAN—
REELIN' IN THE YEARS
DO IT AGAIN
POINTER SISTERS—
YES WE CAN CAN

Top Country Albums:

BRENDA LEE—
BRENDA

Top Jazz Albums:

QUINCY JONES—
YOU'VE GOT IT BAD, GIRL

Top Jazz Artists:

QUINCY JONES

Top Easy Listening Singles:

JOHNNY MATHIS—
I'M COMING HOME
SEALS & CROFTS—
DIAMOND GIRL
BREAD—
SWEET SURRENDER

DAVID GATES—
CLOUDS

Top Easy Listening Artists:

SEALS & CROFTS
JOHNNY MATHIS
AMERICA
BREAD
LOGGINS & MESSINA
DAVID GATES

Top Country Singles Artists:

DAVID HOUSTON
BUCK OWENS

Top Country Album Artists:

BRENDA LEE
BUCK OWENS
GLEN CAMPBELL

Top Soul Singles:

CURTIS MAYFIELD—
SUPERFLY

Top Soul Singles Artists:

CURTIS MAYFIELD
BILL WITHERS

Top Soul Album Artists:

CURTIS MAYFIELD
BILL WITHERS
CRUSADERS
QUINCY JONES

Top Soul Albums:

CURTIS MAYFIELD—
SUPERFLY
BACK TO THE WORLD
CRUSADERS—
2ND CRUSADE
BILL WITHERS—
LIVE AT CARNEGIE HALL
QUINCY JONES—
YOU'VE GOT IT BAD, GIRL

Top Pop Male Vocalists:

CURTIS MAYFIELD

*BASED UPON BILLBOARD'S CHARTS FOR 1973

As Listed In Talent In Action

INTERNATIONAL FAMOUS AGENCY

NEW YORK · LOS ANGELES · LONDON · PARIS · ROME

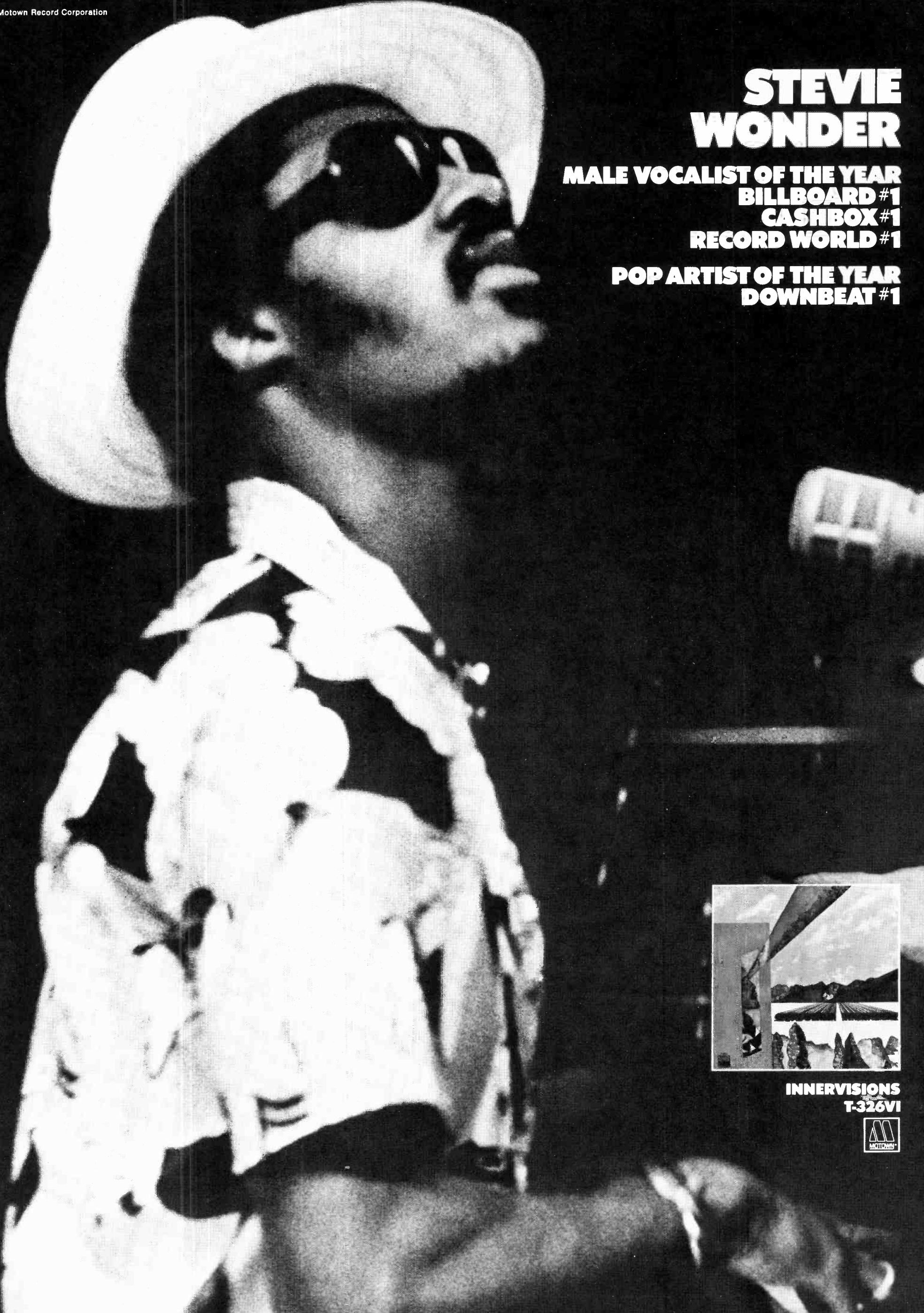
A DIVISION OF MARVIN JOSEPHSON ASSOCIATES, INC.



Top Album Artists

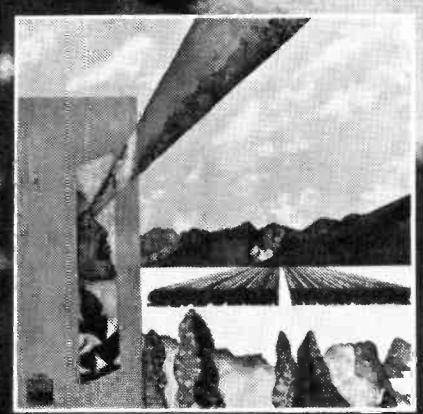
Pos. ARTISTS, No. of Charted Albums, Label (Distributing Label)

- | | | | |
|---|--|---|---|
| 1. DEEP PURPLE—(4) Warner Bros. | 28. STEELY DAN—(2) ABC | 57. OSMONDS—(3) MGM | 84. ISLEY BROS.—(3) T-Neck (Buddah) |
| 2. AL GREEN—(4) Hi (London) | 29. CHEECH & CHONG—(2) Ode (A&M) | 58. AMERICA—(2) Warner Bros. | 85. BILLY PRESTON—(2) A&M |
| 3. NEIL DIAMOND—(3) MCA (1) Columbia (1) Bang | 30. CARLY SIMON—(1) Elektra | 59. GRATEFUL DEAD—(2) Warner Bros. (2) Grateful Dead (Warner Bros.) | 86. RARE EARTH—(2) Rare Earth (Motown) |
| 4. SEALS & CROFTS—(2) Warner Bros. | 31. BOBBY WOMACK—(3) United Artists | 60. PAUL McCARTNEY & WINGS—(1) Apple (Capitol) | 87. DAWN featuring TONY ORLANDO—(2) Bell |
| 5. ELVIS PRESLEY—(3) RCA (2) Camden (RCA) | 32. CHICAGO—(2) Columbia | 61. CHUCK BERRY—(4) Chess | 88. BILL WITHERS—(2) Sussex (Buddah) |
| 6. DAVID BOWIE—(5) RCA (1) London | 33. EDGAR WINTER GROUP—(1) Epic (Columbia) | 62. STYLISTICS—(1) Avco | 89. JEFF BECK, TIM BOGART, CARMINE APPICE—(1) Epic (Columbia) |
| 7. ELTON JOHN—(3) MCA | 34. BETTE MIDLER—(1) Atlantic | 63. TEN YEARS AFTER—(2) Columbia | 90. BILLY PAUL—(3) Philadelphia International (Columbia) |
| 8. MOODY BLUES—(1) Threshold (London) (1) Deram (London) | 35. DONNY OSMOND—(4) MGM | 64. RICK WAKEMAN—(1) A&M | 91. PARTRIDGE FAMILY—(3) Bell |
| 9. LED ZEPPELIN—(2) Atlantic | 36. PINK FLOYD—(2) Harvest (Capitol) | 65. EAGLES—(2) Asylum (Atlantic) | 92. ROBERTA FLACK—(3) Atlantic |
| 10. ROLLING STONES—(2) Rolling Stones (Atlantic) | 37. JIM CROCE—(2) ABC | 66. PAUL SIMON—(1) Columbia | 93. DR. JOHN—(1) Atco (Atlantic) |
| 11. LOGGINS & MESSINA—(3) Columbia | 38. YES—(2) Atlantic | 67. GEORGE HARRISON—(1) Apple (Capitol) | 94. JONI MITCHELL—(1) Asylum (Atlantic) |
| 12. HELEN REDDY—(3) Capitol | 39. THREE DOG NIGHT—(3) ABC/Dunhill | 68. O'JAYS—(3) Philadelphia International (Columbia) | 95. MICHAEL JACKSON—(2) Motown |
| 13. DOOBIE BROS.—(2) Warner Bros. | 40. ALICE COOPER—(2) Warner Bros. | 69. LOBO—(3) Big Tree (Bell) | 96. JAMES TAYLOR—(1) Warner Bros. |
| 14. DIANA ROSS—(3) Motown | 41. GLADYS KNIGHT & THE PIPS—(2) Soul (Motown) | 70. ERIC CLAPTON—(2) Polydor (1) RSO (Atlantic) (1) Atlantic | 97. SLY & THE FAMILY STONE—(1) Epic (Columbia) |
| 15. CAROLE KING—(3) Ode (A&M) | 42. SANTANA—(3) Columbia | 71. BARRY WHITE—(2) 20th Century | 98. BLACK SABBATH—(1) Warner Bros. |
| 16. STEVIE WONDER—(2) Tamla (Motown) | 43. CARPENTERS—(2) A&M | 72. LIZA MINNELLI—(2) Columbia | 99. BARBRA STREISAND—(1) Columbia |
| 17. WAR—(2) United Artists | 44. J. GEILS BAND—(2) Atlantic | 73. BEE GEES—(1) Atco (Atlantic) (2) RSO (Atlantic) | 100. BLOODSTONE—(1) London |
| 18. BEATLES—(2) Apple (Capitol) | 45. CREEDENCE CLEARWATER REVIVAL—(2) Fantasy | 74. JOE WALSH—(2) Dunhill | |
| 19. BREAD—(3) Elektra | 46. DEODATO—(2) CTI | 75. GILBERT O'SULLIVAN—(3) MAM (London) | |
| 20. JETHRO TULL—(1) Reprise (Warner Bros.) (1) Chrysalis (Warner Bros.) | 47. MAHAVISHNU ORCHESTRA—(2) Columbia | 76. ISAAC HAYES—(2) Enterprise (Columbia) | |
| 21. TEMPTATIONS—(3) Gordy (Motown) | 48. KRIS KRISTOFFERSON—(1) A&M (1) Monument (Columbia) | 77. TRAFFIC—(2) Island (Capitol) | |
| 22. CAT STEVENS—(2) A&M | 49. GRAND FUNK RAILROAD—(2) Capitol | 78. MANDRILL—(2) Polydor | |
| 23. JOHN DENVER—(2) RCA | 50. FOUR TOPS—(1) Motown (1) Dunhill | 79. SPINNERS—(2) Atlantic | |
| 24. CURTIS MAYFIELD—(3) Curtom (Buddah) (1) ABC | 51. MARVIN GAYE—(1) Motown (1) Tamla (Motown) | 80. LOU REED—(2) RCA | |
| 25. FOCUS—(4) Sire (Famous) | 52. ROD STEWART—(2) Mercury | 81. GEORGE CARLIN—(2) Little David (Atlantic) | |
| 26. URIAH HEPP—(1) Warner Bros. (3) Mercury | 53. EARTH WIND & FIRE—(2) Columbia | 82. NILSSON—(2) RCA | |
| 27. ALLMAN BROTHERS—(1) Atlantic (2) Capricorn (Warner Bros.) | 54. JAMES BROWN—(3) Polydor | 83. HUMBLE PIE—(2) A&M | |
| | 55. LEON RUSSELL—(2) Shelter (Capitol) | | |
| | 56. CHI-LITES—(4) Brunswick | | |



STEVIE WONDER

MALE VOCALIST OF THE YEAR
BILLBOARD #1
CASHBOX #1
RECORD WORLD #1
POP ARTIST OF THE YEAR
DOWNBEAT #1



INNERVISIONS
T-326VI



WHERE YOUR FRIENDS

BARRY WHITE

- #1 TOP NEW MALE VOCALIST ALBUM AND SINGLES (BILLBOARD)
- #1 POP NEW MALE VOCALIST (CASH BOX)
- #1 R&B NEW MALE VOCALIST (CASH BOX)
- #1 TOP NEW MALE VOCALIST SINGLES (RECORD WORLD)
- #3 TOP MALE VOCALIST (RECORD WORLD)
- #5 RECORD OF THE YEAR (RECORD WORLD)
"I'M GONNA LOVE YA"

THE DEFRANCO FAMILY

- #1 TOP NEW VOCAL COMBINATION SINGLES (RECORD WORLD)
- #2 TOP NEW VOCAL COMBINATION ALBUMS (RECORD WORLD)
- #5 POP NEW VOCAL GROUP (CASH BOX)

LOVE UNLIMITED

- #1 TOP FEMALE GROUP ALBUMS (RECORD WORLD)
- #2 TOP R&B FEMALE GROUP (RECORD WORLD)

LOVE UNLIMITED ORCHESTRA

- #1 TOP NEW R&B ORCHESTRA (RECORD WORLD)

MAUREEN MCGOVERN

- #2 TOP NEW FEMALE VOCAL SINGLES (RECORD WORLD)
- #4 POP NEW FEMALE VOCAL (CASH BOX)

BRIGHTER SIDE OF DARKNESS

- #2 R&B NEW VOCAL GROUP (CASH BOX)
- #1 TOP NEW MALE GROUP SINGLES (RECORD WORLD)

DS ARE!

...AND THE PRODUCT THAT HELPED MAKE THE AWARDS POSSIBLE!

GOLD SINGLES

BRIGHTER SIDE OF DARKNESS
MAUREEN MC GOVERN
BARRY WHITE

"LOVE JONES"
"THE MORNING AFTER"
"I'M GONNA LOVE YOU JUST
A LITTLE MORE BABY"
"HEARTBEAT—IT'S A LOVE BEAT"

DE FRANCO FAMILY

PLATINUM SINGLES

DE FRANCO FAMILY

"HEARTBEAT—IT'S A LOVE BEAT"

GOLD ALBUMS

BARRY WHITE

"I'VE GOT SO MUCH TO GIVE"

IT'S BEEN A GREAT YEAR— THANK YOU, EVERYONE!

8255


RECORDS
A CHRYSLER GROUP COMPANY
2014 CHRISTMAS MUSIC
COLLECTION



Top Singles Male Vocalists

Pos. ARTIST (No. of Singles on Hot 100) Label

1. ELTON JOHN—(4) MCA
2. STEVIE WONDER—(4) Tamla (Motown)
3. JIM CROCE—(5) ABC
4. GILBERT O'SULLIVAN—(4) MAM (London)
5. MARVIN GAYE—(3) Tamla (Motown)
6. AL GREEN—(3) Hi (London) (1) Bell
7. LOBO—(5) Big Tree (Bell)
8. PAUL SIMON—(3) Columbia
9. BILLY PRESTON—(2) A&M
10. ELVIS PRESLEY—(4) RCA
11. JOHNNY NASH—(3) Epic (Columbia)
12. BARRY WHITE—(3) 20th Century
13. CURTIS MAYFIELD—(4) Curtom (Buddah)
14. NEIL DIAMOND—(1) Bang (1) Columbia (3) MCA
15. JOE SIMON—(4) Spring (Polydor)
16. KRIS KRISTOFFERSON—(2) Monument (Columbia)
17. DR. JOHN—(2) Atco
18. DOBIE GRAY—(2) MCA
19. ALBERT HAMMOND—(4) Mums (Columbia)
20. BOBBY WOMACK—(3) United Artists

21. JOHN DENVER—(3) RCA
22. CHARLIE RICH—(3) Epic (Columbia)
23. EDDIE KENDRICKS—(4) Tamla (Motown)
24. JOHNNY RIVERS—(2) United Artists
25. DONNY OSMOND—(2) MGM



Top Singles Female Vocalists

Pos. ARTIST (No. of Singles on Hot 100) Label

1. HELEN REDDY—(4) Capitol
2. DIANA ROSS—(3) Motown
3. BETTE MIDLER—(3) Atlantic
4. CARLY SIMON—(2) Elektra
5. ROBERTA FLACK—(2) Atlantic
6. DONNA FARGO—(4) Dot (Famous)
7. VICKI LAWRENCE—(2) Bell
8. ANNE MURRAY—(3) Capitol
9. SYLVIA—(3) Vibration (All Platinum)
10. CHER—(2) MCA
11. ARETHA FRANKLIN—(2) Atlantic
12. CAROLE KING—(3) Ode (A&M)
13. MAUREEN MCGOVERN—(2) 20th Century
14. BARBARA FAIRCHILD—(2) Columbia
15. MILLIE JACKSON—(2) Spring (Polydor)



Top Singles Vocal Duos and Groups

Pos. ARTIST (No. of Charted Singles) (Distributing Label)

1. GLADYS KNIGHT & THE PIPS—(3) Soul (Motown) (2) Buddah
2. PAUL McCARTNEY & WINGS—(3) Apple (Capitol)
3. TONY ORLANDO & DAWN—(4) Bell
4. SPINNERS—(5) Atlantic (1) Motown
5. SEALS & CROFTS—(4) Warner Bros.
6. WAR—(4) United Artists
7. FOUR TOPS—(4) Dunhill
8. TEMPTATIONS—(4) Gordy (Motown)
9. DOOBIE BROTHERS—(4) Warner Bros.
10. CARPENTERS—(3) A&M
11. STEELY DAN—(4) ABC
12. STYLISTICS—(4) Avco
13. THREE DOG NIGHT—(3) Dunhill
14. CHICAGO—(3) Columbia
15. LOGGINS & MESSINA—(3) Columbia
16. O'JAYS—(3) Philadelphia International (Columbia)
17. JACKSON 5—(3) Motown
18. RASPBERRIES—(3) Capitol
19. CHI-LITES—(5) Brunswick
20. OHIO PLAYERS—(2) Westbound (Chess/Janus)
21. STORIES—(2) Kama Sutra (Buddah)
22. EDWARD BEAR—(2) Capitol
23. BLOODSTONE—(2) London
24. ALICE COOPER—(4) Warner Bros.
25. GRAND FUNK RAILROAD—(2) Capitol



Top Singles New Artists

Pos. ARTIST (No. of Singles on Hot 100) Label

1. SEALS & CROFTS—(4) Warner Bros.
2. DOOBIE BROTHERS—(4) Warner Bros.
3. STEELY DAN—(4) ABC
4. BETTE MIDLER—(3) Atlantic
5. EDGAR WINTER GROUP—(2) Epic (Columbia)
6. LOGGINS & MESSINA—(3) Columbia
7. BARRY WHITE—(3) 20th Century
8. OHIO PLAYERS—(2) Westbound (Chess/Janus)
9. DR. JOHN—(2) Atco
10. DOBIE GRAY—(2) MCA
11. ALBERT HAMMOND—(4) Mums (Columbia)
12. VICKI LAWRENCE—(2) Bell
13. STORIES—(2) Kama Sutra (Buddah)
14. EDWARD BEAR—(2) Capitol
15. BLOODSTONE—(2) London
16. CHARLIE RICH—(3) Epic (Columbia)
17. EDDIE KENDRICKS—(4) Tamla (Motown)
18. STEALERS WHEEL—(2) A&M
19. SYLVIA—(3) Vibration (All Platinum)
20. THE SWEET—(2) Bell
21. BILLY PAUL—(2) Philadelphia International (Columbia)
22. BLUE RIDGE RANGERS—(2) Fantasy
23. CLINT HOLMES—(1) Epic (Columbia)
24. HURRICANE SMITH—(2) Capitol
25. MAUREEN MCGOVERN—(2) 20th Century



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December 1973

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Los Angeles, Calif. 90069

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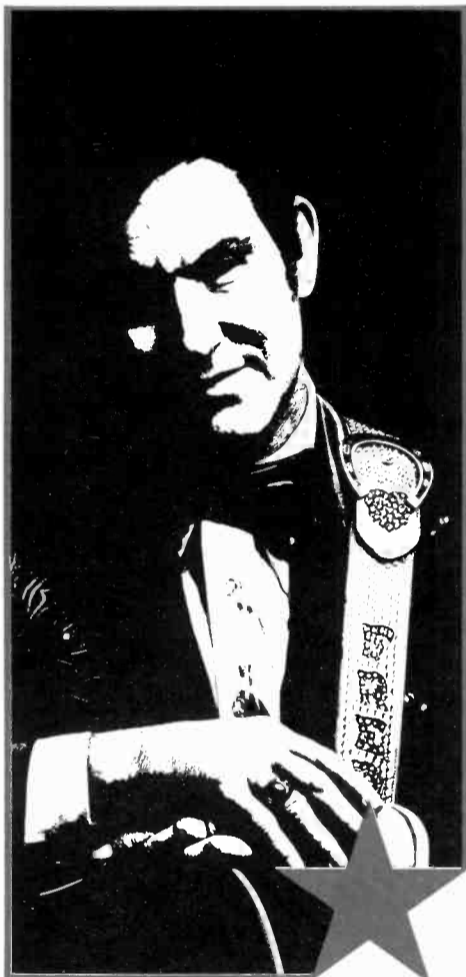
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Top Singles Instrumentalists

ARTIST—No. of Charted Singles, Label (Distributing Label)

1. DEODATO—(2) CTI
2. FOCUS—(2) Sire (Famous)
3. ERIC WEISSBERG & STEVE MANDELL—(1) Warner Bros.
4. BILLY PRESTON—(1) A&M
5. MANU DIBANGO—(1) Atlantic
6. AFRIQUE—(1) Mainstream
7. RAMSEY LEWIS—(1) Columbia
8. HERB ALPERT & THE TIJUANA BRASS—(1) A&M
9. MYSTIC MOODS—(1) Warner Bros.
10. DONALD BYRD—(1) Blue Note (United Artists)



Top Singles Country Artists

Pos. ARTIST—No. of Charted Singles, Label (Distributing Label)

1. FREDDIE HART—(4) Capitol (1) MCA
2. CONWAY TWITTY—(4) MCA
3. MERLE HAGGARD—(5) Capitol
4. GEORGE JONES—(6) Epic (Columbia) (1) RCA
5. TAMMY WYNETTE—(6) Epic (Columbia)
6. LYNN ANDERSON—(4) Columbia
7. TANYA TUCKER—(3) Columbia
8. JOHNNY RODRIGUEZ—(3) Mercury (Phonogram)
9. SONNY JAMES—(3) Capitol (3) Columbia
10. TOM T. HALL—(6) Mercury (Phonogram)
11. LORETTA LYNN—(4) MCA
12. DONNA FARGO—(4) Dot (Famous)
13. CHARLIE RICH—(3) Epic (Columbia) (1) RCA
14. DON GIBSON—(7) Hickory (MGM)
15. JOE STAMPLEY—(3) Dot (Famous)
16. MEL TILLIS—(4) MGM
17. DOLLY PARTON—(7) RCA
18. JERRY WALLACE—(3) MCA (1) United Artists
19. CHARLEY PRIDE—(4) RCA
20. BARBARA FAIRCHILD—(3) Columbia
21. FREDDY WELLER—(3) Columbia
22. SUSAN RAYE—(5) Capitol
23. BILLY "CRASH" CRADDOCK—(4) ABC
24. WAYLON JENNINGS—(4) RCA
25. HANK WILLIAMS, JR.—(5) MGM
26. RAY PRICE—(2) Columbia
27. JOHNNY RUSSELL—(4) RCA
28. DAVID HOUSTON—(5) Epic (Columbia)
29. BOBBY G. RICE—(3) Metromedia Country (RCA)
30. BILL ANDERSON—(3) MCA
31. JERRY LEE LEWIS—(5) Metromedia Country (RCA)
32. MEL STREET—(4) Metromedia Country (RCA)
33. MARTY ROBBINS—(4) MCA (1) Columbia
34. JOHNNY CASH—(6) Columbia

35. BUCK OWENS—(5) Capitol
36. DON WILLIAMS—(3) JMI
37. BOB LUMAN—(4) Epic (Columbia)
38. JIM ED BROWN—(3) RCA
39. JOHNNY PAYCHECK—(4) Epic (Columbia)
40. JEANNE PRUETT—(3) MCA
41. BARBARA MANDRELL—(3) Columbia (1) Epic (Columbia)
42. CONNIE SMITH—(2) Columbia (2) RCA
43. TOMMY OVERSTREET—(3) Dot (Famous)
44. JODY MILLER—(3) Epic (Columbia)
45. BOBBY BARE—(3) RCA (1) Mercury (Phonogram)
46. JACK GREENE—(3) MCA
47. CAL SMITH—(3) MCA
48. CHARLIE McCOY—(4) Monument (Columbia)
49. ROY CLARK—(2) Dot (Famous)
50. PORTER WAGONER—(6) RCA



Top Singles Soul Artists

Pos. ARTIST—No. of Charted Singles, Label (Distributing Label)

1. GLADYS KNIGHT & THE PIPS—(2) Buddah (3) Soul (Motown)
2. JAMES BROWN—(8) Polydor
3. TEMPTATIONS—(4) Gordy (Motown)
4. SPINNERS—(4) Atlantic
5. STEVIE WONDER—(4) Tamla (Motown)
6. FOUR TOPS—(4) Dunhill
7. MARVIN GAYE—(1) Motown (3) Tamla (Motown)
8. MANHATTANS—(2) Columbia (3) DeLuxe (Starday/King)
9. AL GREEN—(3) Hi (London) (1) Bell
10. O'JAYS—(3) Philadelphia International (Columbia)
11. CHI-LITES—(5) Brunswick
12. WAR—(4) United Artists
13. JOE SIMON—(4) Spring (Polydor)
14. STYLISTICS—(3) Avco
15. BOBBY WOMACK—(4) United Artists
16. EDDIE KENDRICKS—(4) Tamla (Motown)
17. TYRONE DAVIS—(4) Dakar (Brunswick)
18. BARRY WHITE—(3) 20th Century
19. CURTIS MAYFIELD—(4) Curtom (Buddah)
20. TIMMY THOMAS—(4) Glades
21. JACKSON FIVE—(3) Motown
22. MILLIE JACKSON—(3) Spring (Polydor)
23. DELLS—(3) Cadet (Chess/Janus)
24. INDEPENDENTS—(3) Wand (Scepter)
25. HAROLD MELVIN & THE BLUE NOTES—(3) Philadelphia International (Columbia)
26. ISLEY BROTHERS—(3) T-Neck (Columbia)
27. WILSON PICKETT—(2) RCA (2) Atlantic
28. OHIO PLAYERS—(2) Westbound (Chess/Janus)
29. ARETHA FRANKLIN—(3) Atlantic
30. BLOODSTONE—(2) London
31. HOLLAND-DOZIER—(4) Invictus (Capitol)
32. BETTY WRIGHT—(3) Alston (Atlantic)
33. BILLY PAUL—(2) Philadelphia International (Columbia)
34. SYLVIA—(3) Vibration (All Platinum)
35. DIANA ROSS—(3) Motown
36. LUTHER INGRAM—(3) Koko (Columbia)
37. BILLY PRESTON—(2) A&M
38. FRED WESLEY & THE J.B.s—(2) People (Polydor)
39. SYL JOHNSON—(2) Hi (London)
40. BRIGHTER SIDE OF DARKNESS—(2) 20th Century
41. BILL WITHERS—(4) Sussex
42. STAPLE SINGERS—(3) Stax (Columbia)
43. CLARENCE CARTER—(4) Fame (United Artists)
44. JOHNNIE TAYLOR—(3) Stax (Columbia)
45. ANN PEEBLES—(2) Hi (London)
46. MAIN INGREDIENT—(3) RCA
47. ROBERTA FLACK—(2) Atlantic
48. JERMAINE JACKSON—(3) Motown
49. DRAMATICS—(2) Volt (Columbia)
50. CANDI STATON—(4) Fame (United Artists)



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Top Singles Easy Listening Artists

Pos. ARTIST (No. of Charted Singles) Label
(Distributing Label)

- | | |
|---|--|
| 1. GILBERT O'SULLIVAN (4) MAM
(London) | 25. BREAD (2) Elektra |
| 2. HELEN REDDY (4) Capitol | 26. JUD STRUNK (2) MGM |
| 3. CARPENTERS (3) A&M | 27. STEVIE WONDER (3) Tamla (Motown) |
| 4. TONY ORLANDO AND DAWN (3) Bell | 28. DEODATO (2) CTI |
| 5. LOBO (4) Big Tree (Bell) | 29. ANNE MURRAY (2) Capitol |
| 6. JIM CROCE (4) ABC | 30. HURRICANE SMITH (2) Captiol |
| 7. BETTE MIDLER (3) Atlantic | 31. B.W. STEVENSON (2) RCA |
| 8. PAUL SIMON (2) Columbia | 32. THREE DOG NIGHT (2) Dunhill |
| 9. SEALS & CROFTS (3) Warner Bros. | 33. VICKI LAWRENCE (3) Bell |
| 10. NEIL DIAMOND (3) MCA (1) Bang (1)
Columbia | 34. MAUREEN McGOVERN (2) 20th Century |
| 11. CARLY SIMON (2) Elektra | 35. LOGGINS & MESSINA (3) Columbia |
| 12. FIFTH DIMENSION (3) Bell | 36. GLADYS KNIGHT & THE PIPS (2)
Buddah (1) Soul (Motown) |
| 13. CAROLE KING (3) Ode (A&M) | 37. JOHNNY NASH (3) Epic (Columbia) |
| 14. PAUL McCARTNEY & WINGS (2) Apple
(Capitol) | 38. DONNA FARGO (4) Dot (Famous) |
| 15. ELTON JOHN (3) MCA | 39. SPINNERS (3) Atlantic |
| 16. PERRY COMO (2) RCA | 40. GARFUNKEL (1) Columbia |
| 17. JOHN DENVER (3) RCA | 41. ERIC WEISSBERG & STEVEN MANDELL
(1) Warner Bros. |
| 18. ELVIS PRESLEY (3) RCA | 42. DAVID GATES (2) Elektra |
| 19. DIANA ROSS (3) Motown | 43. DON McLEAN (2) United Artists |
| 20. CHARLIE RICH (2) Epic (Columbia) | 44. CLINT HOLMES (2) Epic (Columbia) |
| 21. EDWARD BEAR (2) Capitol | 45. CHER (1) MCA |
| 22. JOHNNY MATHIS (4) Columbia | 46. STYLISTICS (2) Avco |
| 23. AMERICA (3) Warner Bros. | 47. DONNY OSMOND (2) MGM |
| 24. ROBERTA FLACK (2) Atlantic | 48. MAC DAVIS (3) Columbia |
| | 49. ENGELBERT HUMPERDINCK (3) Parrot
(London) |
| | 50. BOBBY GOLDSBORO (3) United Artists |

Top Pop Singles Labels

Pos. LABEL (Distributing Label) No. of
Charted Singles

- | | |
|-----------------------|---|
| 1. COLUMBIA 48 | 13. DUNHILL 13 |
| 2. CAPITOL 24 | 14. MGM 16 |
| 3. WARNER BROS. 30 | 15. ABC 12 |
| 4. MCA 24 | 16. PHILADELPHIA INTERNATIONAL
(Columbia) 11 |
| 5. ATLANTIC 18 | 17. APPLE (Capitol) 7 |
| 6. A&M 21 | 18. ELEKTRA 10 |
| 7. RCA 25 | 19. 20th CENTURY 8 |
| 8. EPIC (Columbia) 16 | 20. HI (London) 7 |
| 9. UNITED ARTISTS 19 | 21. POLYDOR 5 |
| 10. TAMLA (Motown) 16 | 22. BIG TREE (Bell) 9 |
| 11. BELL 16 | 23. ATCO 7 |
| 12. MOTOWN 11 | 24. MAM (London) 4 |
| | 25. KAMA SUTRA (Buddah) 4 |

Top Easy Listening Labels

Pos. LABEL No. of Charted Singles

1. COLUMBIA 32
2. CAPITOL 18
3. RCA 17
4. BELL 15
5. A&M 18
6. WARNER BROS. 12
7. MGM 15
8. MCA 12
9. ATLANTIC 10
10. ELEKTRA 8

Top Jazz Labels

Pos. LABEL (Distributing Label) No. of
Charted Albums

1. CTI 16
2. COLUMBIA 17
3. ATLANTIC 16
4. BLUE NOTE (United Artists) 7
5. IMPULSE (ABC) 14
6. KUDU (CTI) 6
7. PRESTIGE (Fantasy) 9
8. BLUE THUMB 1
9. A&M 3
10. FANTASY 5

THANKS TO ALL FOR A FINE YEAR.

(IN ALPHABETICAL ORDER)

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BLACK SABBATH • BROWNSVILLE STATION
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JULIE DRISCOLL • EAGLES • EGGS OVER EASY • EMERSON, LAKE & PALMER
FOGHAT • FRAMPTON'S CAMEL • FREE
J. GEILS BAND • GENTLE GIANT • GROUNDHOGS
HEADS, HANDS & FEET • HUMBLE PIE • JAMES GANG • JETHRO TULL
JO JO GUNNE • KING CRIMSON • NILS LOFGREN and GRIN • MARK ALMOND
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LIVINGSTON TAYLOR • TEN YEARS AFTER • THE WHO • TIR NA NOG
TRAFFIC • TRANQUILITY • ROBIN TROWER • WEST, BRUCE & LAING
WILD TURKEY • DUKE WILLIAMS
EDGAR WINTER • JOHNNY WINTER
YES • NEIL YOUNG

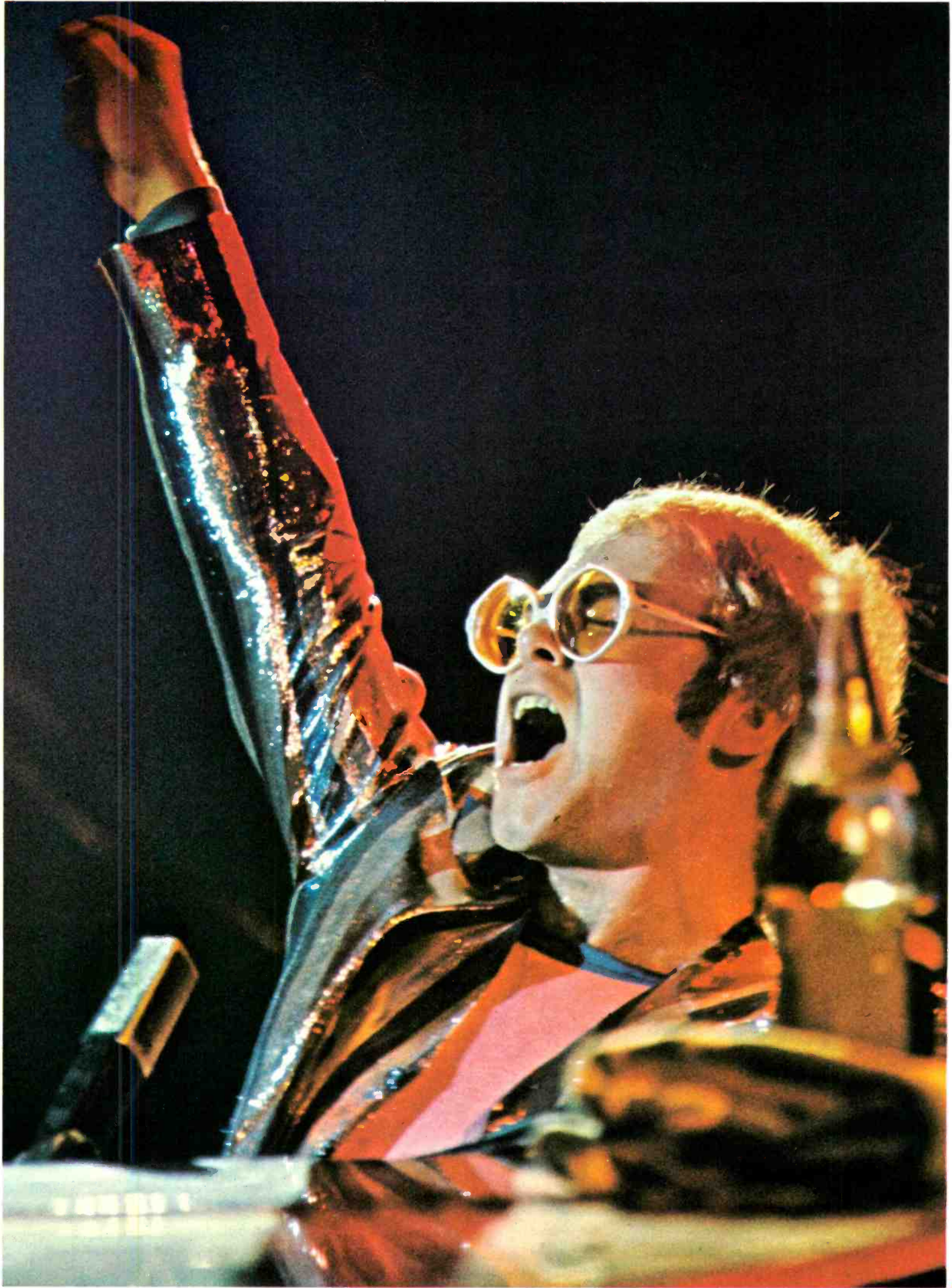
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MCA RECORDS

Conway Twitty

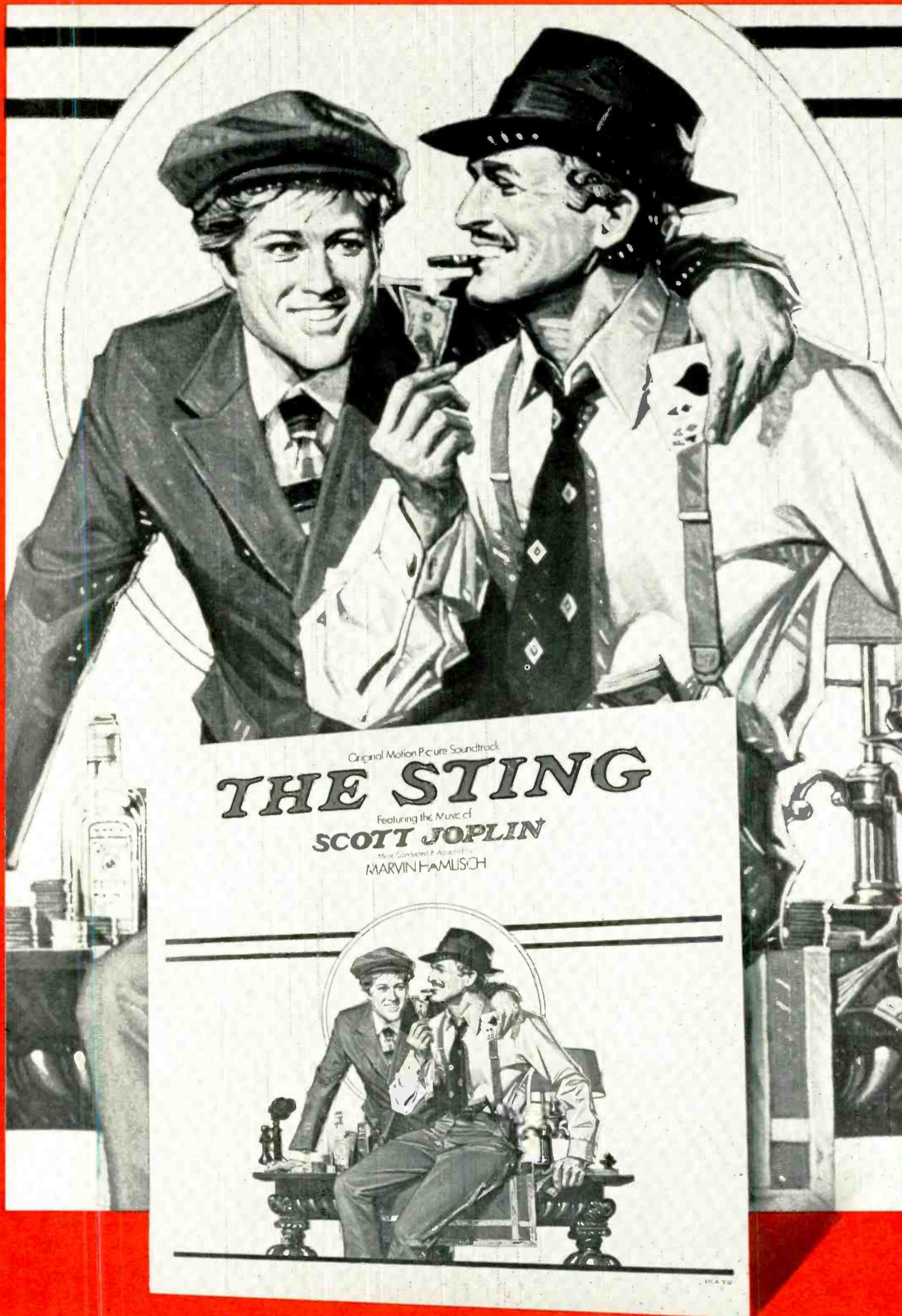


"You've Never Been This Far Before" is Billboard's 1973 top country single by Conway Twitty. Top songwriter, top performer, and a gentleman — tops anyway you look at him. Congratulations.

MCA-40094



Featuring the music of
Scott Joplin



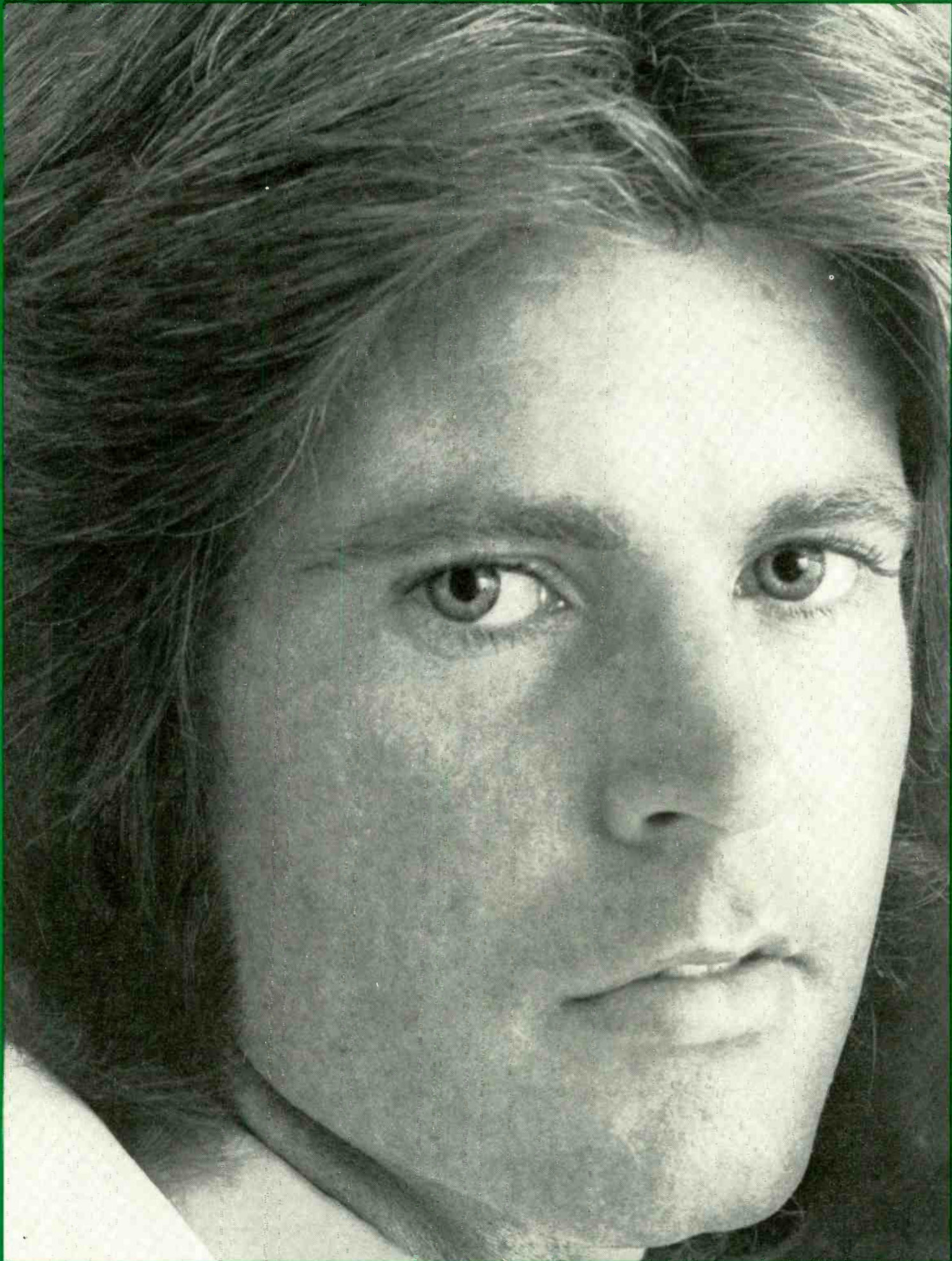
From the Universal Picture "The Sting" comes an original motion picture soundtrack album. Starring Paul Newman and Robert Redford, the movie undoubtedly will be a box office smash. The music, conducted and adapted by Marvin Harnisch, is by the king of ragtime, Scott Joplin.

MCA-393



MCA RECORDS

Rick Nelson Windfall



"Nelson '74" — Rick's campaign slogan to start the new year. Rick Nelson And The Stone Canyon Band treat you to some beautiful new sounds, all on his new album, "Windfall." A perfect way to turn over a new leaf for '74.

MCA-383



Chér / Dark Lady



"Dark Lady" the newest hit single from the beautiful lady, Chér
Produced by Snuff Garrett and arranged by Al Capps

MCA-40161





Top Pop Singles

Pos. TITLE—Artist—Label (Distributing Label)

1. TIE A YELLOW RIBBON 'ROUND THE OLE OAK TREE—Tony Orlando and Dawn—Bell
2. BAD, BAD LEROY BROWN—Jim Croce—ABC
3. KILLING ME SOFTLY WITH HIS SONG—Roberta Flack—Atlantic
4. LET'S GET IT ON—Marvin Gaye—Tamla (Motown)
5. MY LOVE—Paul McCartney & Wings—Apple (Capitol)
6. WHY ME—Kris Kristofferson—Monument (Columbia)
7. CROCODILE ROCK—Elton John—MCA
8. WILL IT GO ROUND IN CIRCLES—Billy Preston—A&M
9. YOU'RE SO VAIN—Carly Simon—Elektra
10. TOUCH ME IN THE MORNING—Diana Ross—Motown
11. THE NIGHT THE LIGHTS WENT OUT IN GEORGIA—Vicki Lawrence—Bell
12. PLAYGROUND IN MY MIND—Clint Holmes—Epic (Columbia)
13. BROTHER LOUIE—Stories—Kama Sutra (Buddah)
14. DELTA DAWN—Helen Reddy—Capitol
15. ME & MRS. JONES—Billy Paul—Philadelphia International (Columbia)
16. FRANKENSTEIN—Edgar Winter Group—Epic (Columbia)
17. DRIFT AWAY—Dobie Gray—MCA
18. LITTLE WILLY—The Sweet—Bell
19. YOU ARE THE SUNSHINE OF MY LIFE—Stevie Wonder—Tamla (Motown)
20. HALF BREED—Cher—MCA
21. THAT LADY—Isley Brothers—T-Neck (Columbia)
22. PILLLOW TALK—Sylvia—Vibration (All-Platinum)
23. WE'RE AN AMERICAN BAND—Grand Funk Railroad—Capitol
24. RIGHT PLACE, WRONG TIME—Dr. John—Atoco
25. WILDFLOWER—Skylark—Capitol
26. SUPERSTITION—Stevie Wonder—Tamla (Motown)
27. LOVES ME LIKE A ROCK—Paul Simon—Columbia
28. THE MORNING AFTER—Maureen McGovern—20th Century
29. ROCKY MOUNTAIN HIGH—John Denver—RCA
30. STUCK IN THE MIDDLE WITH YOU—Stealer's Wheel—A&M
31. SHAMBALA—Three Dog Night—Dunhill
32. LOVE TRAIN—O'Jays—Philadelphia International (Columbia)
33. I'M GONNA LOVE YOU JUST A LITTLE MORE—Barry White—20th Century
34. SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE—Tony Orlando and Dawn—Bell
35. KEEP ON TRUCKIN' (Part 1)—Eddie Kendricks—Tamla (Motown)
36. DANNY'S SONG—Anne Murray—Capitol
37. DANCING IN THE MOONLIGHT—King Harvest—Perception
38. MONSTER MASH—Bobby (Boris) Pickett—Parrot (London)
39. NATURAL HIGH—Bloodstone—London
40. DIAMOND GIRL—Seals & Crofts—Warner Bros.
41. LONG TRAIN RUNNING—Doobie Brothers—Warner Bros.
42. GIVE ME LOVE (GIVE ME PEACE ON EARTH)—George Harrison—Apple (Capitol)
43. IF YOU WANT ME TO STAY—Sly and the Family Stone—Epic (Columbia)
44. DADDY'S HOME—Jermaine Jackson—Motown
45. NEITHER ONE OF US (WANTS TO BE THE FIRST TO SAY GOODBYE)—Gladys Knight & The Pips—Soul (Motown)
46. I'M DOING FINE NOW—New York City—Chelsea (RCA)
47. COULD IT BE I'M FALLING IN LOVE—Spinners—Atlantic
48. DANIEL—Elton John—MCA
49. MIDNIGHT TRAIN TO GEORGIA—Gladys Knight & The Pips—Buddah
50. SMOKE ON THE WATER—Deep Purple—Warner Bros.
51. COVER OF THE ROLLING STONE—Dr. Hook & The Medicine Show—Columbia
52. BEHIND CLOSED DOORS—Charlie Rich—Epic (Columbia)
53. YOUR MAMA DON'T DANCE—Loggins & Messina—Columbia
54. FEELIN' STRONGER EVERY DAY—Chicago—Columbia
55. CISCO KID—War—United Artists
56. LIVE AND LET DIE—Wings—Apple (Capitol)
57. OH BABE, WHAT WOULD YOU SAY—Hurricane Smith—Capitol
58. I BELIEVE IN YOU—Johnnie Taylor—Stax (Columbia)
59. SING—Carpenters—A&M
60. AIN'T NO WOMAN (LIKE THE ONE I GOT)—Four Tops—Dunhill
61. DUELING BANJOS—Eric Weissberg & Steve Mandell—Warner Bros.
62. HIGHER GROUND—Stevie Wonder—Tamla (Motown)
63. HERE I AM (COME AND TAKE ME)—Al Green—Hi (London)
64. MY MARIA—B. W. Stevenson—RCA
65. SUPERFLY—Curtis Mayfield—Curton (Buddah)
66. LAST SONG—Edward Bear—Capitol
67. GET DOWN—Gilbert O'Sullivan—MAM (London)
68. REELIN' IN THE YEARS—Steely Dan—ABC
69. HOCUS POCUS—Focus—Sire (Famous)
70. YESTERDAY ONCE MORE—Carpenters—A&M
71. BOOGIE WOOGIE BUGLE BOY—Bette Midler—Atlantic
72. CLAIR—Gilbert O'Sullivan—MAM (London)
73. DO IT AGAIN—Steely Dan—ABC
74. KODACHROME—Paul Simon—Columbia
75. WHY CAN'T WE LIVE TOGETHER—Timmy Thomas—Glades
76. DO YOU WANT TO DANCE—Bette Midler—Atlantic
77. SO VERY HARD TO GO—Tower of Power—Warner Bros.
78. ROCKIN' PNEUMONIA & THE BOOGIE WOOGIE FLU—Johnny Rivers—United Artists
79. RAMBLIN' MAN—Allman Brothers—Capricorn (Warner Bros.)
80. MASTERPIECE—Temptations—Gordy (Motown)
81. PEACEFUL—Helen Reddy—Capitol
82. ONE OF A KIND (LOVE AFFAIR)—Spinners—Atlantic
83. FUNNY FACE—Donna Fargo—Dot (Famous)
84. FUNKY WORM—Ohio Players—Westbound (Chess/Janus)
85. ANGIE—Rolling Stones—Rolling Stones (Atlantic)
86. JAMBALAYA (ON THE BAYOU)—Blue Ridge Rangers—Fantasy
87. DON'T EXPECT ME TO BE YOUR FRIEND—Lobo—Big Tree (Bell)
88. BREAK UP TO MAKE UP—Stylistics—Avco
89. DAISY A DAY—Jud Strunk—MGM
90. ALSO SPRACH ZARATHUSTRA (2001)—Deodato—CTI
91. STIR IT UP—Johnny Nash—Epic (Columbia)
92. MONEY—Pink Floyd—Harvest (Capitol)
93. GYPSY MAN—War—United Artists
94. THE WORLD IS A GHETTO—War—United Artists
95. YES WE CAN CAN—Pointer Sisters—Blue Thumb
96. FREE RIDE—Edgar Winter Group—Epic (Columbia)
97. SPACE ODDITY—David Bowie—RCA
98. IT NEVER RAINS IN SOUTHERN CALIFORNIA—Albert Hammond—Mums (Columbia)
99. THE TWELFTH OF NEVER—Donny Osmond—MGM
100. PAPA WAS A ROLLING STONE—Temptation—Gordy (Motown)



Thanks

to everyone who helped make us
#1 New LP Artists of 1973.
It's been a wonderful beginning
and there's more to come in 1974.

The Doobie Brothers

- European tour begins
January 18, thru February 3.
- New album ships January 28.
- Tour in the South and West
begins March 1.





Top Country Singles

Pos. TITLE—Artist—Label (Distributing Label)

1. YOU'VE NEVER BEEN THIS FAR BEFORE—Conway Twitty—MCA
2. BEHIND CLOSED DOORS—Charlie Rich—Epic (Columbia)
3. SATIN SHEETS—Jeanne Pruett—MCA
4. TEDDY BEAR SONG—Barbara Fairchild—Columbia
5. AMANDA—Don Williams—JMI
6. YOU'RE THE BEST THING THAT'S HAPPENED TO ME—Ray Price—Columbia
7. WHY ME—Kris Kristofferson—Monument (Columbia)
8. EVERYBODY'S HAD THE BLUES—Merle Haggard—Capitol
9. SHE NEEDS SOMEONE TO HOLD HER—Conway Twitty—MCA
10. THE LORD KNOWS I'M DRINKING—Cal Smith—MCA
11. WHAT'S YOUR MAMA'S NAME—Tanya Tucker—Columbia
12. SHE'S GOT TO BE A SAINT—Ray Price—Columbia
13. LOVE IS THE FOUNDATION—Loretta Lynn—MCA
14. KIDS SAY THE DARNDDEST THINGS—Tammy Wynette—Epic (Columbia)
15. RATED X—Loretta Lynn—MCA
16. TRIP TO HEAVEN—Freddie Hart—Capitol
17. DON'T FIGHT THE FEELINGS OF LOVE—Charley Pride—RCA
18. OLD DOGS, CHILDREN & WATERMELON WINE—Tom T. Hall—Mercury (Phonogram)
19. COME LIVE WITH ME—Roy Clark—Dot (Famous)
20. YOU ALWAYS COME BACK (TO HURTING ME)—Johnny Rodriguez—Mercury (Phonogram)
21. 'TILL I GET IT RIGHT—Tammy Wynette—Epic (Columbia)
22. SLIPPIN' AWAY—Jean Shepard—United Artists
23. RIDIN' MY THUMB TO MEXICO—Johnny Rodriguez—Mercury (Phonogram)
24. KEEP ME IN MIND—Lynn Anderson—Columbia
25. IF TEARDROPS WERE PENNIES—Porter Wagoner/Dolly Parton—RCA
26. BLOOD RED & GOIN' DOWN—Tanya Tucker—Columbia
27. GOT THE ALL OVERS FOR YOU—Freddie Hart & the Heartbeats—Capitol
28. I WONDER IF THEY EVER THINK OF ME—Merle Haggard & The Strangers—Capitol
29. SUPERMAN—Donna Fargo—Dot (Famous)
30. NEON ROSIE—Mel Tillis & The Statesiders—MGM
31. LORD, MR. FORD—Jerry Reed—RCA
32. KIDSS STUFF—Barbara Fairchild—Columbia
33. A SHOULDER TO CRY ON—Charley Pride—RCA
34. CAN I SLEEP IN YOUR ARMS—Jeannie Seely—MCA
35. LOUISIANA WOMAN, MISSISSIPPI MAN—Loretta Lynn/Conway Twitty—MCA
36. THE CORNER OF MY LIFE—Bill Anderson—MCA
37. DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME?—Jerry Wallace—MCA
38. ANY OLD WIND THAT BLOWS—Johnny Cash—Columbia
39. SOUL SONG—Joe Stampley—Dot (Famous)
40. SUPER KIND OF WOMAN—Freddie Hart—Capitol
41. YOU WERE ALWAYS THERE—Donna Fargo—Dot (Famous)
42. YELLOW RIBBON—Johnny Carver—ABC
43. TOP OF THE WORLD—Lynn Anderson—Columbia
44. RED NECKS, WHITE SOCKS & BLUE RIBBON BEER—Johnny Russell—RCA
45. DANNY'S SONG—Anne Murray—Capitol
46. GOOD THINGS—David Houston—Epic (Columbia)
47. MR. LOVEMAKER—Johnny Paycheck—Epic (Columbia)
48. PASS ME BY—Johnny Rodriguez—Mercury (Phonogram)
49. LOVE'S THE ANSWER / JAMESTOWN FERRY—Tanya Tucker—Columbia
50. I LOVE YOU MORE AND MORE EVERY DAY—Sonny James—Columbia

Top Soul Singles

Pos. TITLE—Artist—Label (Distributing Label)

1. LET'S GET IT ON—Marvin Gaye—Tamla (Motown)
2. SUPERSTITION—Stevie Wonder—Tamla (Motown)
3. NEITHER ONE OF US (WANTS TO BE THE FIRST TO SAY GOODBYE)—Gladys Knight & The Pips—Soul (Motown)
4. ME & MRS. JONES—Billy Paul—Philadelphia International (Columbia)
5. WHY CAN'T WE LIVE TOGETHER—Timmy Thomas—Glades
6. ONE OF A KIND (LOVE AFFAIR)—Spinners—Atlantic
7. LOVE TRAIN—O'Jays—Philadelphia International (Columbia)
8. DOING IT TO DEATH—Fred Wesley & The J. B. s—People—Polydor
9. MIDNIGHT TRAIN TO GEORGIA—Gladys Knight & The Pips—Buddah
10. LOVE JONES—Brighter Side of Darkness—20th Century
11. I'M GONNA LOVE YOU JUST A LITTLE MORE—Barry White—20th Century
12. COULD IT BE I'M FALLING IN LOVE—Spinners—Atlantic
13. MASTERPIECE—Temptations—Gordy (Motown)
14. NATURAL HIGH—Bloodstone—London
15. PILLOW TALK—Sylvia—Vibration (All Platinum)
16. THAT LADY—Isley Brothers—T-Neck (Columbia)
17. GIVE YOUR BABY A STANDING OVATION—Dells—Cadet (Chess/Janus)
18. KEEP ON TRUCKIN'—Eddie Kendricks—Tamla (Motown)
19. IF YOU WANT ME TO STAY—Sly and the Family Stone—Epic (Columbia)
20. THE WORLD IS A GHETTO—War—United Artists
21. SUPERFLY—Curtis Mayfield—Curton (Buddah)
22. HERE I AM (COME & TAKE ME)—Al Green—Hi (London)
23. STONED OUT OF MY MIND—Chi-Lites—Brunswick
24. GIVE ME YOUR LOVE—Barbara Mason—Buddah
25. AIN'T NO WOMAN (LIKE THE ONE I'VE GOT)—Four Tops—Dunhill
26. LEAVING ME—Independents—Wand (Scepter)
27. TROUBLE MAN—Marvin Gaye—Tamla (Motown)
28. ANGEL—Aretha Franklin—Atlantic
29. FUNKY STUFF—Kool & The Gang—De-Lite (P.I.P.)
30. DADDY COULD SWEAR, I DECLARE—Gladys Knight & The Pips—Soul (Motown)
31. FUNKY WORM—Ohio Players—Westbound (Chess/Janus)
32. HURT SO GOOD—Millie Jackson—Spring (Polydor)
33. HIGHER GROUND—Stevie Wonder—Tamla (Motown)
34. WILL IT GO ROUND IN CIRCLES—Billy Preston—A&M
35. NOBODY WANTS YOU WHEN YOU'RE DOWN & OUT—Bobby Womack—United Artists
36. HEY GIRL (I LIKE YOUR STYLE)—Temptations—Gordy (Motown)
37. THERE'S NO ME WITHOUT YOU—Manhattans—Columbia
38. GYPSY MAN—War—United Artists
39. DADDY'S HOME—Jermaine Jackson—Motown
40. TIME TO GET DOWN—O'Jays—Philadelphia International (Columbia)
41. YOU OUGHT TO BE WITH ME—Al Green—Hi (London)
42. WE DID IT—Syl Johnson—Hi (London)
43. I CAN'T STAND THE RAIN—Ann Peebles—Hi (London)
44. GET IT TOGETHER—Jackson Five—Motown
45. TOUCH ME IN THE MORNING—Diana Ross—Motown
46. I'VE GOT SO MUCH TO GIVE—Barry White—20th Century
47. ARE YOU MAN ENOUGH—Four Tops—Dunhill
48. KILLING ME SOFTLY WITH HIS SONG—Roberta Flack—Atlantic
49. THEME FROM CLEOPATRA JONES—Joe Simon featuring The Main Streeters—Spring (Polydor)
50. HARRY HIPPIE—Bobby Womack + Peace—United Artists

Top Easy Listening Singles

Pos. TITLE—Artist—Label (Distributing Label)

1. DELTA DAWN—Helen Reddy—Capitol
2. AND I LOVE HER SO—Perry Como—RCA
3. LOVE ME LIKE A ROCK—Paul Simon—Columbia
4. TIE A YELLOW RIBBON 'ROUND THE OLE OAK TREE—Tony Orlando & Dawn—Bell
5. SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE—Dawn—Bell
6. SING—Carpenters—A&M
7. BOOGIE WOOGIE BUGLE BOY—Bette Midler—Atlantic
8. MY LOVE—Paul McCartney & Wings—Apple (Capitol)
9. YOU ARE THE SUNSHINE OF MY LIFE—Stevie Wonder—Tamla (Motown)
10. YESTERDAY ONCE MORE—Carpenters—A&M
11. DANNY'S SONG—Anne Murray—Capitol
12. CLAIR—Gilbert O'Sullivan—MAM (London)
13. DANIEL—Elton John—MCA
14. DAISY A DAY—Jud Strunk—MGM
15. TOUCH ME IN THE MORNING—Diana Ross—Motown
16. MY MARIA—B.W. Stevenson—RCA
17. ALL I KNOW—Garfunkel—Columbia
18. BAD, BAD LEROY BROWN—Jim Croce—ABC
19. I'M COMIN' HOME—Johnny Mathis—Columbia
20. ROCKY MOUNTAIN HIGH—John Denver—RCA
21. LAST SONG—Edward Bear—Capitol
22. DUELING BANJOS—Eric Weissberg & Steve Mandell—Warner Bros.
23. HALF-BREED—Cher—MCA
24. YOU'RE SO VAIN—Carly Simon—Elektra
25. GET DOWN—Gilbert O'Sullivan—MAM (London)
26. DON'T EXPECT ME TO BE YOUR FRIEND—Lobo—Big Tree (Bell)
27. PEACEFUL—Helen Reddy—Capitol
28. OH, BABE, WHAT WOULD YOU SAY—Hurricane Smith—Capitol
29. OUT OF THE QUESTION—Gilbert O'Sullivan—MAM (London)
30. BEHIND CLOSED DOORS—Charlie Rich—Epic (Columbia)
31. SEPARATE WAYS—Elvis Presley—RCA
32. PLAYGROUND IN MY MIND—Clint Holmes—Epic (Columbia)
33. RIGHT THING TO DO—Carly Simon—Elektra
34. KILLING ME SOFTLY WITH HIS SONG—Roberta Flack—Atlantic
35. LOVING ARMS—Dobie Gray—MCA
36. HOW CAN I TELL HER—Lobo—Big Tree (Bell)
37. DIAMOND GIRL—Seals & Crofts—Warner Bros.
38. JIMMY LOVES MARYANNE—Looking Glass—Epic (Columbia)
39. ASHES TO ASHES—Fifth Dimension—Bell
40. SWEET SURRENDER—Bread—Elektra
41. IN THE MIDNIGHT HOUR—Cross Country—Atco
42. PAPER ROSES—Marie Osmond—MGM
43. YOU LIGHT UP MY LIFE—Carole King—Ode (A&M)
44. CLOUDS—David Gates—Elektra
45. THE MORNING AFTER—Maureen McGovern—20th Century
46. SMOKE GETS IN YOUR EYES—Blue Haze—A&M
47. ALSO SPRACH ZARATHUSTRA (2001)—Deodato—CTI
48. WALK ON WATER—Neil Diamond—Uni (MCA)
49. GIVE ME LOVE (GIVE ME PEACE ON EARTH)—George Harrison—Apple (Capitol)
50. KODACHROME—Paul Simon—Columbia

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MARCH 23, 1974

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- Recording Studios
- Radio and Television Stations
- Latin Music
- Music Publishers
- Consumer Electronics Manufacturers

And these extras

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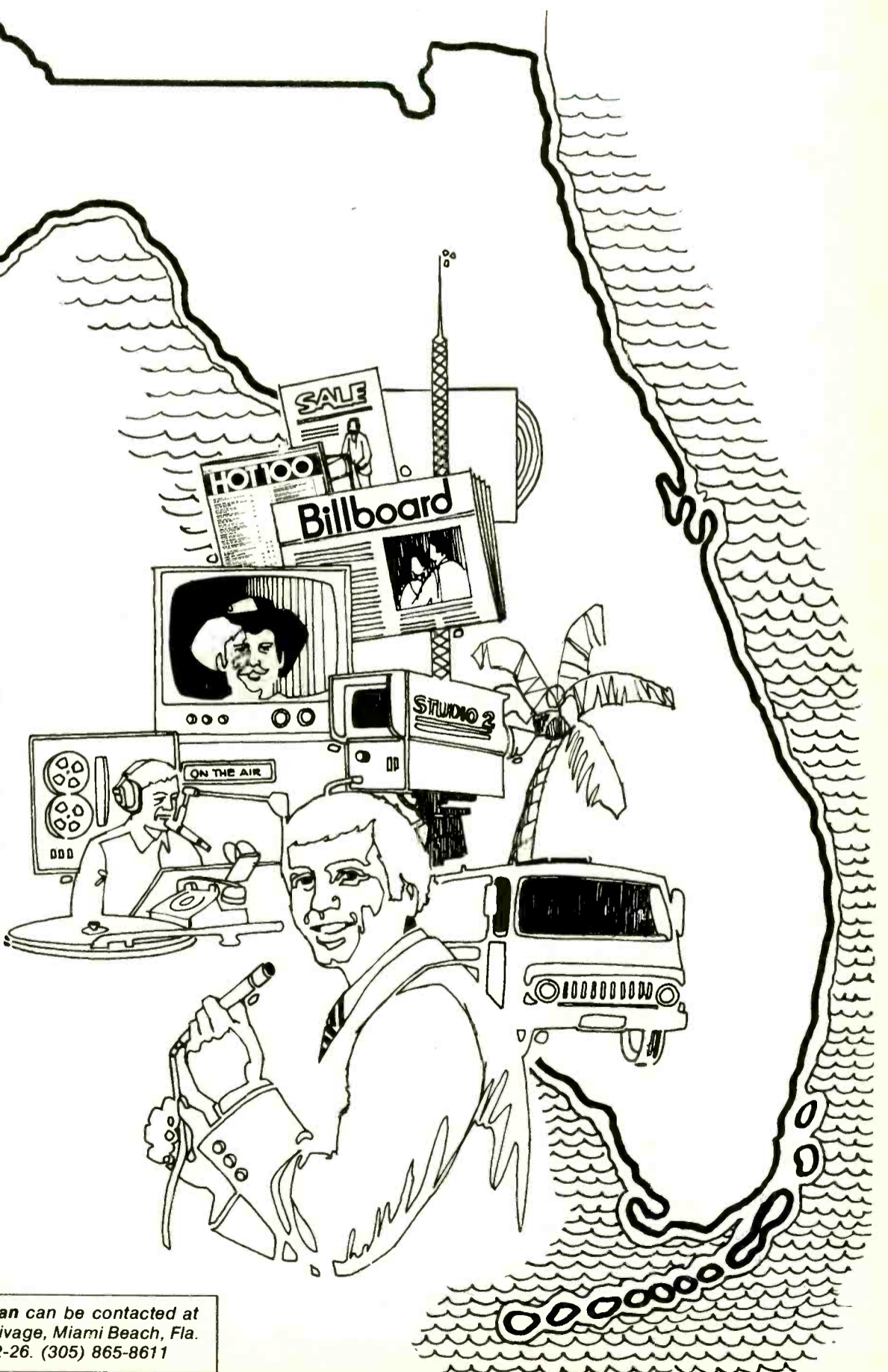
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Top Album Male Artists

Pos. ARTIST No. of Chart Albums, Label (Distributing Label)

1. AL GREEN (4) Hi (London)
2. NEIL DIAMOND (3) MCA (1) Columbia (1) Bang
3. ELVIS PRESLEY (3) RCA (2) RCA Camden
4. DAVID BOWIE (5) RCA (1) London
5. ELTON JOHN (3) MCA
6. STEVIE WONDER (2) Tamla (Motown)
7. CAT STEVENS (2) A&M
8. JOHN DENVER (2) RCA
9. CURTIS MAYFIELD (3) Curtom (Buddah) (1) ABC
10. BOBBY WOMACK (3) United Artists
11. DONNY OSMOND (4) MGM
12. JIM CROCE (2) ABC
13. KRIS KRISTOFFERSON (1) A&M (1) Monument (Columbia)
14. MARVIN GAYE (1) Motown (1) Tamla (Motown)
15. ROD STEWART (2) Mercury (Phonogram)

16. JAMES BROWN (3) Polydor
17. LEON RUSSELL (2) Shelter (Capitol)
18. CHUCK BERRY (4) Chess
19. PAUL SIMON (1) Columbia
20. GEORGE HARRISON (1) Apple (Capitol)
21. LOBO (3) Big Tree (Bell)
22. ERIC CLAPTON (2) Polydor (1) RSO (Atlantic) (1) Atlantic
23. BARRY WHITE (2) 20th Century
24. JOE WALSH (2) Dunhill
25. GILBERT O'SULLIVAN (3) MAM (London)



Top Album Female Artists

Pos. ARTIST No. of Charted Albums, Label (Distributing Label)

1. HELEN REDDY (3) Capitol
2. DIANA ROSS (3) Motown
3. CAROLE KING (3) Ode (A&M)
4. CARLY SIMON (1) Elektra
5. BETTE MIDLER (1) Atlantic
6. LIZA MINNELLI (2) Columbia
7. ROBERTA FLACK (3) Atlantic
8. BARBRA STREISAND (1) Columbia
9. BILLIE HOLIDAY (1) MCA (1) Columbia (1) Atlantic
10. RITA COOLIDGE (2) A&M
11. DONNA FARGO (2) Dot (Famous)
12. MELANIE (2) Neighborhood (Famous)
13. SHIRLEY BASSEY (3) United Artists
14. ARETHA FRANKLIN (1) Atlantic
15. JUDY COLLINS (1) Elektra



Top Album Duos and Groups

Pos. ARTIST No. of Charted Albums, Label (Distributing Label)

1. DEEP PURPLE (4) Warner Bros.
2. SEALS & CROFTS (2) Warner Bros.
3. MOODY BLUES (1) Threshold (London) (1) Deram (London)
4. LED ZEPPELIN (2) Atlantic
5. ROLLING STONES (2) Rolling Stones (Atlantic)
6. LOGGINS & MESSINA (3) Columbia
7. DOOBIE BROS. (2) Warner Bros.
8. WAR (2) United Artists
9. BEATLES (2) Apple (Capitol)
10. BREAD (3) Elektra
11. JETHRO TULL (1) Reprise (1) Chrysalis, (Warner Bros.)
12. TEMPTATIONS (2) Gordy (Motown) (1) Motown
13. FOCUS (4) Sire (Famous)
14. URIAH HEEP (1) Warner Bros. (3) Mercury (Phonogram)
15. ALLMAN BROTHERS (1) Atlantic (2) Capricorn (Warner Bros.)
16. STEELY DAN (2) ABC
17. CHEECH & CHONG (2) Ode (A&M)
18. CHICAGO (2) Columbia
19. EDGAR WINTER GROUP (1) Epic (Columbia)
20. PINK FLOYD (2) Harvest (Capitol)
21. YES (2) Atlantic
22. THREE DOG NIGHT (3) Dunhill
23. ALICE COOPER (2) Warner Bros.
24. GLADYS KNIGHT & THE PIPS (2) Soul (Motown)
25. SANTANA (3) Columbia



Top New Album Artists

Pos. ARTIST No. of Charted Albums, Label (Distributing Label)

1. DOOBIE BROTHERS (2) Warner Bros.
2. FOCUS (4) Sire (Famous)
3. STEELY DAN (2) ABC
4. BETTE MIDLER (1) Atlantic
5. DEODATO (2) CTI
6. EARTH, WIND & FIRE (2) Columbia
7. RICK WAKEMAN (1) A&M
8. O'JAYS (3) Philadelphia International (Columbia)
9. BARRY WHITE (2) 20th Century
10. LIZA MINNELLI (2) Columbia
11. JOE WALSH (2) Dunhill
12. LOU REED (2) RCA
13. JEFF BECK, TIM BOGART, CARMINE APPICE (1) Eric (Columbia)
14. BILLY PAUL (3) Philadelphia International (Columbia)
15. BLOODSTONE (1) London
16. NEW BIRTH (2) RCA
17. DONALD BYRD (1) Blue Note (United Artists)
18. POCO (2) Epic (Columbia)
19. MOTT THE HOOPLE (2) Columbia
20. WEST, BRUCE & LAING (2) Columbia
21. SLADE (3) Polydor
22. DUANE ALLMAN (1) Capricorn (Warner Bros.)
23. THE POINTER SISTERS (1) Blue Thumb
24. CHARLIE RICH (1) Epic (Columbia)
25. JERMAINE JACKSON (2) Motown



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Top Album Instrumentalists

Pos. ARTIST No. of Charted Albums Label

- | | |
|---|---|
| 1. DEODATO (2) CTI | 6. GROVER WASHINGTON (2) Kudu (CTI) |
| 2. MAHAVISHNU ORCHESTRA (2) Columbia | 7. WEATHER REPORT (1) Columbia |
| 3. RICK WAKEMAN (1) A&M | 8. MANU DIBANGU (1) Atlantic |
| 4. DONALD BYRD (1) Blue Note (United Artists) | 9. HERBIE-MANN (3) Atlantic |
| 5. QUINCY JONES (1) A&M | 10. SIEGEL-SCHWALL BAND (1) DGG (Polydor) |



Top Album Country Artists

Pos. ARTIST No. of Charted LP's Label (Distributing Label)

- | | | |
|--|--|--|
| 1. CHARLEY PRIDE (4) RCA (1) RCA Camden | 20. SONNY JAMES (3) Capitol (3) Columbia | 38. MEL TILLIS (3) MGM |
| 2. MERLE HAGGARD (3) Capitol | 21. KRIS KRISTOFFERSON (1) A&M (1) Monument (Columbia) | 39. JOE STAMPLEY (2) Dot (Famous) |
| 3. ELVIS PRESLEY (4) RCA | 22. CAL SMITH (2) Monument (Columbia) | 40. TONY BOOTH (3) Capitol |
| 4. FREDDIE HART (4) Capitol | 23. RAY PRICE (3) Columbia | 41. JIM REEVES (2) RCA |
| 5. ROY CLARK (4) Dot (Famous) | 24. JERRY WALLACE (3) MCA | 42. DOLLY PARTON (6) RCA |
| 6. CHARLIE McCOY (3) Monument (Columbia) | 25. TANYA TUCKER (2) Columbia | 43. NITTY GRITTY DIRT BAND (1) United Artists |
| 7. LORETTA LYNN (5) MCA | 26. MARTY ROBBINS (2) Columbia (2) MCA | 44. JERRY CLOWER (1) MCA |
| 8. TAMMY WYNETTE (5) Epic (Columbia) | 27. BRENDA LEE (2) MCA | 45. BOBBY G. RICE (1) Metromedia Country (RCA) |
| 9. CHARLIE RICH (2) Epic (Columbia) (1) RCA | 28. JERRY REED (2) RCA | 46. BOB LUMAN (2) Epic (Columbia) |
| 10. DONNA FARGO (2) Dot (Famous) | 29. SUSAN RAYE (5) Capitol | 47. TOMMY OVERSTREET (2) Dot (Famous) |
| 11. LYNN ANDERSON (4) Columbia | 30. ERIC WEISSBERG & STEVE MANDELL (1) Warner Bros. | 48. HANK WILLIAMS, JR. (4) MGM |
| 12. CONWAY TWITTY (5) MCA | 31. BILL ANDERSON (3) MCA | 49. MEL STREET (2) Metromedia Country (RCA) |
| 13. JOHNNY RODRIGUEZ (2) Mercury (Phonogram) | 32. STATLER BROTHERS (3) Mercury (Phonogram) | 50. EARL SCRUGGS (2) Columbia |
| 14. TOM T. HALL (3) Mercury (Phonogram) | 33. BUCK OWENS (4) Capitol | |
| 15. JEANNE PRUETT (1) MCA | 34. DON WILLIAMS (1) JMI | |
| 16. WAYLON JENNINGS (3) RCA | 35. GLEN CAMPBELL (2) Capitol | |
| 17. JERRY LEE LEWIS (3) Metromedia Country (RCA) | 36. ANNE MURRAY (1) Capitol | |
| 18. GEORGE JONES (5) Epic (Columbia) (1) RCA | 37. JOHNNY PAYCHECK (2) Epic (Columbia) | |
| 19. JOHNNY CASH (5) Columbia | | |



Top Album Soul Artists

Pos. ARTIST No. of Charted Albums Label (Distributing Label)

- | | | |
|--|--|--|
| 1. AL GREEN (4) Hi (London) | 18. BARRY WHITE (1) 20th Century | 36. SMOKEY ROBINSON (3) Tamla (Motown) |
| 2. WAR (2) United Artists | 19. ISLEY BROTHERS (3) T-Neck (Buddah/Columbia) | 37. ARETHA FRANKLIN (2) Atlantic |
| 3. STEVIE WONDER (3) Tamla (Motown) | 20. ISAAC HAYES (3) Enterprise (Columbia) | 38. JOHNNY NASH (2) Epic (Columbia) |
| 4. TEMPTATIONS (2) Gordy (Motown) (1) Motown | 21. JOE SIMON (1) Spring (Polydor) (1) Sound Stage 7 (Columbia) (1) Warner Bros. | 39. B.B. KING (4) ABC |
| 5. BOBBY WOMACK (3) United Artists | 22. BILLY PRESTON (2) A&M | 40. TOWER OF POWER (2) Warner Bros. |
| 6. CURTIS MAYFIELD (4) Curtom (Buddah) | 23. EDDIE KENDRICKS (2) Tamla (Motown) | 41. RARE EARTH (2) Rare Earth (Motown) |
| 7. JAMES BROWN (5) Polydor | 24. SPINNERS (1) Atlantic (1) Motown | 42. ROBERTA FLACK (3) Atlantic |
| 8. DIANA ROSS (3) Motown | ARTIST No. of Charted Albums Label (Distributing Label) | 43. WILLIE HUTCH (2) Motown |
| 9. GLADYS KNIGHT & THE PIPS (1) Buddah (2) Soul (Motown) | 25. NEW BIRTH (2) RCA | 44. THE DELLS (3) Cadet (Chess/Janus) |
| 10. FOUR TOPS (2) Dunhill (2) Motown | 26. MANDRILL (2) Polydor | 45. HAROLD MELVIN & THE BLUE NOTES (2) Philadelphia International (Columbia) |
| 11. MARVIN GAYE (2) Tamla (Motown) (1) Motown | 27. OHIO PLAYERS (2) Westbound (Chess/Janus) | 46. SANTANA (1) Columbia |
| 12. EARTH, WIND, & FIRE (2) Columbia | 28. MAIN INGREDIENT (3) RCA | 47. MALO (2) Warner Bros. |
| 13. CHI-LITES (4) Brunswick | 29. BLOODSTONE (1) London | 48. CHUCK BERRY (2) Chess |
| 14. O'JAYS (2) Philadelphia International (Columbia) | 30. SLY & FAMILY STONE (1) Epic (Columbia) | 49. QUINCY JONES (1) A&M |
| 15. BILLY PAUL (2) Philadelphia International (Columbia) | 31. MICHAEL JACKSON (2) Motown | 50. DONNY HATHAWAY (2) Atco (1) Atlantic |
| 16. STYLISTICS (1) Avco | 32. THE CRUSADERS (2) Blue Thumb (1) Motown | |
| 17. BILL WITHERS (2) Sussex | 33. DONALD BYRD (1) Blue Note (United Artists) | |
| | 34. JACKSON 5 (3) Motown | |
| | 35. JERMAINE JACKSON (2) Motown | |



Top Album Jazz Artists

Pos. ARTIST No. of LP's on Jazz Chart label (Distributing Label)

- | | | |
|---|--|---|
| 1. DEODATO (1) Muse (CTI) (2) CTI | 11. HUBERT LAWS (2) CTI | 21. HERBIE HANCOCK (1) Columbia |
| 2. BILLIE HOLIDAY (1) Atlantic (1) Columbia (1) MCA (1) Verve (MGM) | 12. MAYNARD FERGUSON (2) Columbia | 22. GEORGE BENSON (2) CTI |
| 3. GROVER WASHINGTON, JR. (3) Kudu (CTI) | 13. QUINCY JONES (2) A&M | 23. FUNK, INC. (3) Prestige (Fantasy) |
| 4. DONALD BYRD (1) Blue Note (United Artists) | 14. PHAROAH SANDERS (5) Impulse (ABC) | 24. GATO BARBIERI (1) Impulse (ABC) (2) Flying Dutchman |
| 5. HERBIE MANN (1) Embryo (Atlantic) (4) Atlantic | 15. RAMSEY LEWIS (3) Columbia | 25. ALICE COLTRANE (4) Impulse (ABC) |
| 6. MILES DAVIS (4) Columbia | 16. WEATHER REPORT (1) Columbia | |
| 7. THE CRUSADERS (1) Blue Thumb (1) Motown | 17. McCOY TYNER (3) Milestone (Fantasy) | |
| 8. FREDDIE HUBBARD (1) MPS (BASF) (2) CTI | 18. CHARLIE EARLAND (3) Prestige (Fantasy) | |
| 9. LES McCANN (2) Atlantic | 19. JOHN COLTRANE (1) Atlantic (3) Impulse (ABC) | |
| 10. MILT JACKSON (2) CTI | 20. CANNONBALL ADDERLEY (3) Capitol (1) Fantasy | |





Tony Orlando & Dawn

BILLBOARD: TOP POP SINGLE

[TIE A YELLOW RIBBON ROUND THE OLE OAK TREE]

CASHBOX: TOP GROUP/SINGLES

RECORD WORLD: INTERNATIONAL HIT MAKER OF THE YEAR

Personal Management
Marc Gordon Productions
Dick Broder
1022 North Palm Avenue
Los Angeles, Ca. 90069
(213) 659-0055

 PUBLIC RELATIONS REPRESENTATION (proudly)
Levinson Associates, Inc.

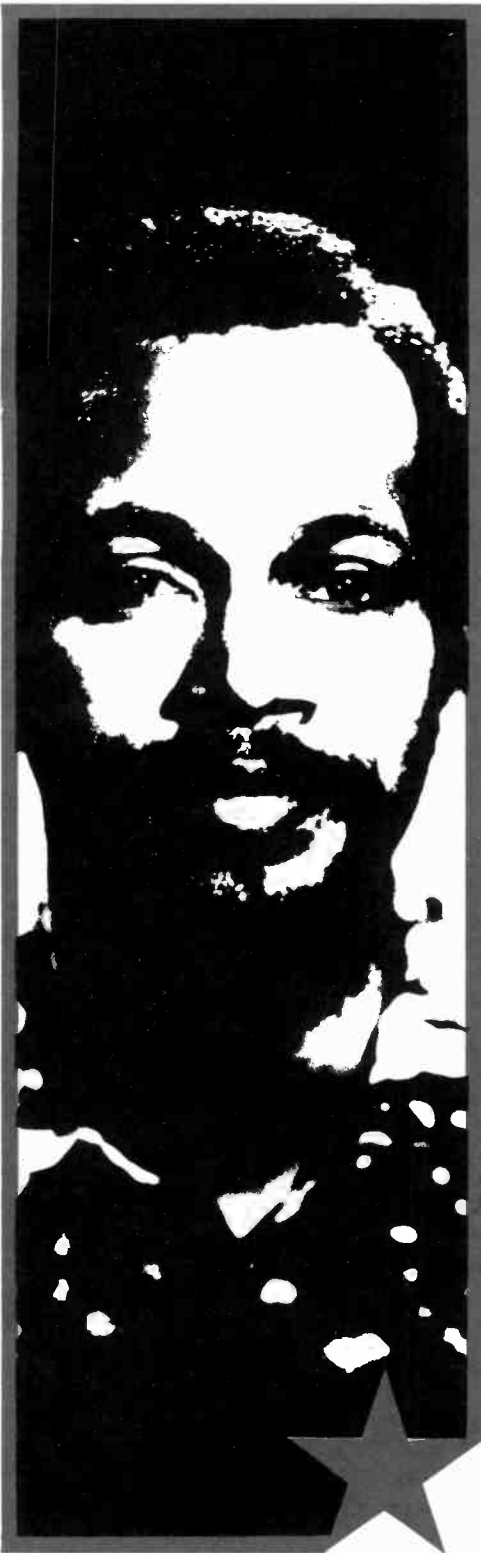
CMA



Top Pop Producers

POS. PRODUCER—No. of Charted Singles on Hot 100

- | | | |
|-------------------------------------|--|------------------------------------|
| 1. THOM BELL 14 | 37. TODD RUNDGREN 3 | 72. CARL MADURI 2 |
| 2. GAMBLE-HUFF 14 | 38. JOHNNY NASH 3 | 73. MILTON OKUM 2 |
| 3. GUS DUDGEON 5 | 39. MARVIN GAYE 3 | 74. BOBBY WOMACK 3 |
| 4. TOM CATALANO 7 | 40. STAN SILVER 4 | 75. BERRY GORDY 3 |
| 5. GORDON MILLS 8 | 41. RICK HALL 8 | 76. CREED TAYLOR 2 |
| 6. STEVIE WONDER 5 | 42. EUGENE RECORD 5 | 77. TOWER OF POWER 3 |
| 7. RICHARD PERRY 5 | 43. OHIO PLAYERS 2 | 78. DAVID KERSHENBAUM 2 |
| 8. MEDRESS, APPELL & TOKENS 3 | 44. ALLEN TOUSSAINT 2 | 79. DAVID BOWIE 4 |
| 9. TERRY CASHMAN AND TOMMY WEST 5 | 45. MENTOR WILLIAMS 2 | 80. ERIK THE NORWEGIAN 1 |
| 10. JOEL DORN 3 | 46. STEVE BARRI 8 | 81. ALAN OSMOND 3 |
| 11. PHIL GERNHARD 7 | 47. PAUL SIMON 3 | 83. BARRY MANILOW 2 |
| 12. LOUIE SHELTON 4 | 48. GENE MARTYNEC 2 | 84. ARIF MARDIN 4 |
| 13. JAMES BROWN 11 | 49. BRIAN AHERN 3 | 85. BERJOT & ROBINSON 1 |
| 14. SNUFF GARRETT 3 | 50. ALBERT HAMMOND 5 | 86. GARY PAXTON 1 |
| 15. MIKE CURB & DON COSTA 6 | 51. BOB EZVIN 4 | 87. GEORGE HARRISON 1 |
| 16. MIKE VERNON 4 | 52. SYLVIA ROBINSON & MICHAEL BURTON 3 | 88. SLY STONE 1 |
| 17. NORMAN WHITFIELD 4 | 53. ISLEY BROTHERS 2 | 89. THE CORPORATION 1 |
| 18. WILLIE MITCHELL 6 | 54. LEIBER & STOLLER 2 | 90. STEVE ALAIMO 2 |
| 19. TED TEMPLEMAN 4 | 55. PHIL WAINMAN 2 | 91. MICHAEL LLOYD 4 |
| 20. CURTIS MAYFIELD 5 | 56. JOHN FOGERTY 2 | 92. GEORGE MARTIN 1 |
| 21. GARY KATZ 5 | 57. AMERICA 4 | 93. ERIC WEISSBERG 1 |
| 22. LOU ADLER 6 | 58. GLYN JOHNS 4 | 94. JANSSEN, HART & ROBERTS 1 |
| 23. RICHARD & KAREN CARPENTER 3 | 59. PAUL VANCE & LEE POCKRISS 1 | 95. ED FREEMAN 2 |
| 24. KENNY KERNER & RICHIE WISE 3 | 60. JOHNNY RIVERS 2 | 96. TOM BAIRD 3 |
| 25. RICK DERRINGER 2 | 61. DON DAVIS 2 | 97. LONNIE JORDAN & HOWARD SCOTT 2 |
| 26. RICHARD PODOLOR 3 | 62. HURRICANE SMITH 2 | 98. JOHNNY SADLER 1 |
| 27. JIMMY IENNER 5 | 63. FRANK WILSON & LEONARD CASTON 3 | 99. AL BELL 3 |
| 28. BILLY PRESTON 2 | 64. RON HAFFKINE 3 | 100. PETER ASHER 2 |
| 29. PAUL McCARTNEY 2 | 65. JOE PORTER 3 | |
| 30. JAMES WILLIAM GUERCIO 3 | 66. BONES HOWE 4 | |
| 31. JIM MESSINA 3 | 67. TONY CAMILLO 2 | |
| 32. DAVID GATES 4 | 68. DEEP PURPLE 2 | |
| 33. JERRY GOLDSTEIN 4 | 69. QUINCY JONES & ARETHA FRANKLIN 2 | |
| 34. BILLY SHERRILL 5 | 70. JOHNNY BRISTOL 3 | |
| 35. BARRY WHITE 3 | 71. FREDDIE PERRIN & FONCE MIZELL 4 | |
| 36. BRIAN POTTER & DENNIS LAMBERT 4 | | |



Top Pop Publishers

Pos. PUBLISHER, LICENSEE No. Of Charted Singles on Hot 100

- | | | | |
|---------------------------------|------------------------------|---|--------------------------|
| 1. JOBETE, ASCAP 22 | 31. FIVE ARTS, BMI 1 | 61. KUPTILLO, ASCAP 3 | 90. BLEU DISQUE, ASCAP 1 |
| 2. ASSORTED, BMI 10 | 32. CURTON, BMI 4 | 62. HIEROPHANT, BMI 1 | 91. CHRYSALIS, ASCAP 3 |
| 3. STEIN & VAN STOCK, ASCAP 10 | 33. ACKEE, ASCAP 4 | 63. UNITED ARTISTS, ASCAP 3 | 92. CLOCKUS, ASCAP 1 |
| 4. WARNER-TAMERLANE, BMI 9 | 34. CAYMAN, ASCAP 3 | 64. EVIL EYE, BMI 3 | 93. TROUSDALE, BMI 3 |
| 5. WARNER BROTHERS, ASCAP 13 | 35. SHERLYN, BMI 5 | 65. BLUE MONDAY, BMI 1 | 94. ACE, BMI 1 |
| 6. STONE DIAMOND, BMI 8 | 36. YAHWEH, BMI 3 | 66. FRANK, ASCAP 2 | 95. NO EXIT, BMI 1 |
| 7. MIGHTY THREE, BMI 10 | 37. ARC, BMI 3 | 67. BONIVA, ASCAP 1 | 96. INTEROIR, BMI 3 |
| 8. SCREEN GEMS-COLUMBIA, BMI 13 | 38. BELLBOY, BMI 3 | 68. LEVINE & BROWN, BMI 2 | 97. FOUR SCORE, BMI 1 |
| 9. UNART, BMI 8 | 39. ABC/DUNHILL, BMI 7 | 69. ATV, BMI 3 | 98. PROMOPUB, ASCAP 1 |
| 10. DAWNBREAKER, BMI 4 | 40. HUDSON BAY, BMI 3 | 70. POCKETFUL OF TUNES, BMI 4 | 99. SA-VETTE, BMI 3 |
| 11. KECA, ASCAP 4 | 41. PRIMA DONNA, BMI 4 | 71. DUCHESS, BMI 4 | 100. KAISER, ASCAP 5 |
| 12. FAR OUT, ASCAP 4 | 42. BRIDGEPORT, BMI 3 | 72. TRO-ANDOVER, ASCAP 2 | |
| 13. BLACKWOOD, BMI 11 | 43. LEEDS, ASCAP 4 | 73. EDSEL, BMI 1 | |
| 14. JAMES, BMI 3 | 44. BLENDINGWELL, ASCAP 6 | 74. FANFARE, BMI 1 | |
| 15. MAM, ASCAP 5 | 45. GAMBI, BMI 3 | 75. TRACK, BMI 3 | |
| 16. WINGATE, ASCAP 6 | 46. FOX/GIMBEL, BMI 1 | 76. HOUSE OF GOLD, BMI 2 | |
| 17. JEC, BMI 7 | 47. COLGEMS, ASCAP 5 | 77. JANUARY, BMI 4 | |
| 18. ALMO, ASCAP 6 | 48. EYOR, CEPAC 2 | 78. MATERIAL WORLD CHARITABLE FOUNDATION, BMI 1 | |
| 19. CHAPPELL, ASCAP 5 | 49. CHERRY LANE, ASCAP 3 | 79. STONE FLOWER, BMI 1 | |
| 20. JULIO-BRIAN, BMI 7 | 50. CRYSTAL JUKEBOX, ASCAP 2 | 80. NOM, ASCAP 1 | |
| 21. QUACKENBUSH, ASCAP 2 | 51. CRAM RENRAFF, BMI 2 | 81. RESACA, BMI 3 | |
| 22. CHARING CROSS, BMI 3 | 52. AL GREEN, BMI 4 | 82. EZRA, BMI 3 | |
| 23. BLACK BULL, ASCAP 6 | 53. McCARTNEY, BMI 3 | 83. BENCHMARK, ASCAP 6 | |
| 24. C.A.M.-U.S.A., BMI 5 | 54. RUSS, ASCAP 1 | 84. ACUFF-ROSE, BMI 2 | |
| 25. BIG ELK, ASCAP 3 | 55. BELINDA, BMI 7 | 85. COTILLION, BMI 6 | |
| 26. MCA, ASCAP 4 | 56. BUDDAH, ASCAP 1 | 86. FOX/FANFARE, BMI 3 | |
| 27. IRVING, BMI 3 | 57. KOLOB, BMI 3 | 87. JONICO, BMI 1 | |
| 28. GROOVESVILLE, BMI 4 | 58. JASPERILLA, ASCAP 3 | 88. SPEEDY, BMI 3 | |
| 29. EAST/MEMPHIS, BMI 7 | 59. HEC, 2 | 89. WALDEN, ASCAP 5 | |
| 30. FAMOUS, ASCAP 6 | 60. MANAGEMENT, BMI 2 | | |

**JIM BENCI THANKS ALL OF HIS ACCOUNTS THAT CHOSE TO MAKE HIM PART
OF THE TEAM TO BRING ABOUT THE RESULTS LISTED BELOW**



TOP NEW MALE VOCALIST

BARRY WHITE (20TH CENTURY)

TOP MALE VOCALIST-SINGLES

ELTON JOHN (M.C.A.)

TOP FEMALE VOCALIST-SINGLES

HELEN REDDY (CAPITOL)

TOP FEMALE VOCALIST-LP

HELEN REDDY (CAPITOL)

TOP POP SINGLE OF 1973

TIE A YELLOW RIBBON ROUND
THE OLD OAK TREE
Dawn & Tony Orlando (BELL)

TOP L.P. OF 1973

WORLD IS A GHETTO/War (U.A.)

TOP EASY LISTENING SINGLE

DELTA DAWN/Helen Reddy (CAPITOL)

**NUMBER ONE SONGS
FOR THE YEAR**

- 6/2/73 MY LOVE/Paul McCartney (APPLE)
- 5/26/73 FRANKENSTEIN/Edgar Winter Group (COLUMBIA)
- 5/12/73 TIE A YELLOW RIBBON ROUND THE OLD OAK TREE
Tony Orlando & Dawn (BELL)
- 4/7/73 THE NIGHT THE LIGHTS WENT OUT IN GEORGIA
Vicki Lawrence (BELL)

- 2/3/73 CROCODILE ROCK/Elton John (M.C.A.)
- 6/30/73 GIVE ME LOVE/George Harrison (APPLE)
- 8/4/73 THE MORNING AFTER
Maureen McGovern (20TH CENTURY)
- 9/15/73 DELTA DAWN/Helen Reddy (CAPITOL)
- 9/29/73 WE'RE AN AMERICAN BAND/Grand Funk (CAPITOL)

NUMBER TWO

- 6/2/73 DANIEL/Elton John (M.C.A.)
- 4/28/73 CISCO KID/War (UNITED ARTISTS)
- 6/16/73 PLAYGROUND IN MY MIND/Clint Holmes
(COLUMBIA)
- 7/14/73 KODACHROME/Paul Simon (COLUMBIA)
- 7/18/73 LIVE AND LET DIE/Paul McCartney (CAPITOL)

NUMBER THREE

- 5/12/73 LITTLE WILLY/The Sweet (BELL)
- 3/3/73 LAST SONG/Edward Bear (CAPITOL)
- 2/17/73 OH BABE, WHAT WOULD YOU SAY
Hurricane Smith (CAPITOL)
- 1/27/73 YOUR MAMA DON'T DANCE
Loggins & Messina (COLUMBIA)
- 6/16/73 I'M GONNA LOVE YOU JUST A LITTLE MORE
Barry White (20TH CENTURY)
- 9/1/73 SWEET GYPSY ROSE
Tony Orlando & Dawn (BELL)
- 11/24/73 HEARTBEAT, IT'S A LOVE BEAT
DeFranco Family (20TH CENTURY)

NUMBER FIVE

- 5/12/73 DRIFT AWAY/Dobie Gray (M.C.A.)

NUMBER SIX

- 3/24/73 THE COVER OF THE ROLLING STONE
Dr. Hook (COLUMBIA)
- 1/20/73 ROCKIN' PNEUMONIA/Johnny Rivers (U.A.)

NUMBER SEVEN

- 4/14/73 DANNY'S SONG/Anne Murray (CAPITOL)
- 2/10/73 THE WORLD IS A GHETTO/War (UNITED ARTISTS)

NUMBER EIGHT

- 2/17/73 DON'T EXPECT ME TO BE YOUR FRIEND/Lobo (BELL)
- 4/28/73 TWELFTH OF NEVER/Donny Osmond (M.G.M.)
- 9/15/73 GYPSY MAN/War (UNITED ARTISTS)

NUMBER NINE

- 5/26/73 WILDFLOWER, Skylark (CAPITOL)

NUMBER TEN

- 7/18/73 I BELIEVE IN YOU/Johnny Taylor (COLUMBIA)

**31 RECORDS THAT REACHED
TOP 10 IN BILLBOARD FOR 1973**

These hundred records gave me a hundred opportunities to work with wonderful people who believed in me enough to allow me to help promote records into Top Ten Hits.

For those hundred opportunities, a hundred thanks. And for everyone, the warmest of Season's Greetings

Sincerely Yours,

Jim Benci

JIM BENCI

P.S.—Each of the records listed here reached the indicated position in Billboard's Top Ten, to the best of my knowledge.

Code (213) 273-3565
729 N. Rodeo Drive
Beverly Hills, Calif. 90210



Top Popular Albums

TITLE—Artist—Label (Distributing Label)

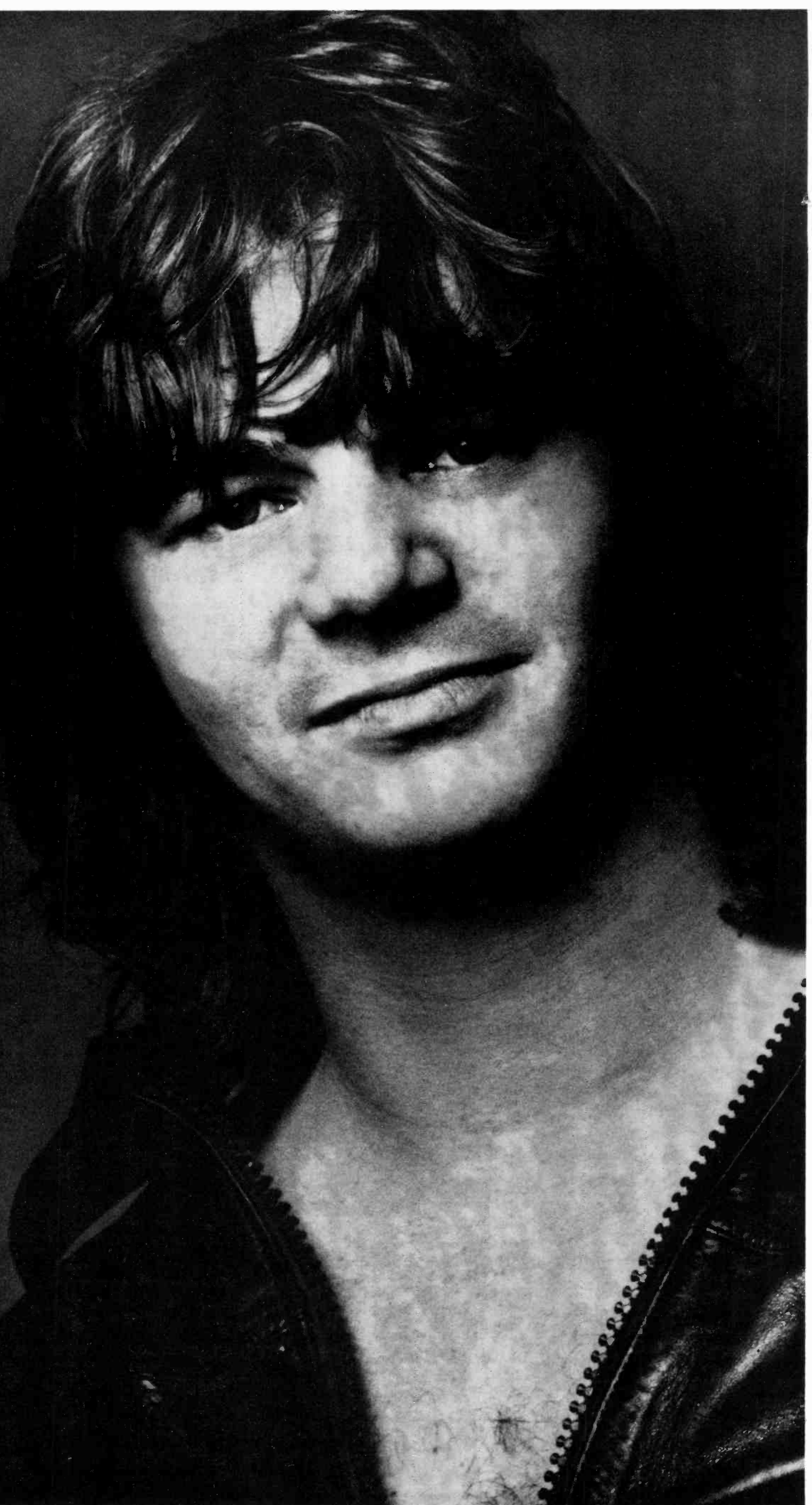
1. **THE WORLD IS A GHETTO**—War—United Artists
2. **SUMMER BREEZE**—Seals & Crofts—Warner Bros.
3. **TALKING BOOK**—Stevie Wonder—Tamla (Motown)
4. **NO SECRETS**—Carly Simon—Elektra
5. **LADY SINGS THE BLUES**—Diana Ross—Motown
6. **THEY ONLY COME OUT AT NIGHT**—Edgar Winter Group—Epic (Columbia)
7. **I AM WOMAN**—Helen Reddy—Capitol
8. **DON'T SHOOT ME, I'M ONLY THE PIANO PLAYER**—Elton John—MCA
9. **I'M STILL IN LOVE WITH YOU**—Al Green—Hi (London)
10. **SEVENTH SOJOURN**—Moody Blues—Threshold (London)
11. **DARK SIDE OF THE MOON**—Pink Floyd—Harvest (Capitol)
12. **HOT AUGUST NIGHT**—Neil Diamond—MCA
13. **LOGGINS AND MESSINA**—Loggins & Messina—Columbia
14. **CATCH BULL AT FOUR**—Cat Stevens—A&M
15. **BILLION DOLLAR BABIES**—Alice Cooper—Warner Bros.
16. **CAN'T BUY A THRILL**—Steely Dan—ABC
17. **THE CAPTAIN AND ME**—Doobie Bros.—Warner Bros.
18. **THE BEST OF BREAD**—Bread—Elektra
19. **WHO DO WE THINK WE ARE**—Deep Purple—Warner Bros.
20. **ROCKY MOUNTAIN HIGH**—John Denver—RCA
21. **BIG BAMBU**—Cheech & Chong—Ode (A&M)
22. **TAPESTRY**—Carole King—Ode (A&M)
23. **DIAMOND GIRL**—Seals & Crofts—Warner Bros.
24. **1967-1970**—THE BEATLES—Apple (Capitol)
25. **TOULOUSE STREET**—Doobie Brothers—Warner Bros.
26. **MADE IN JAPAN**—Deep Purple—Warner Bros.
27. **MACHINE HEAD**—Deep Purple—Warner Bros.
28. **ALOHA FROM HAWAII VIA SATELLITE**—Elvis Presley—RCA
29. **MOVING WAVES**—Focus—Sire (Famous)
30. **DAYS OF FUTURE PASSED**—Moody Blues—Deram (London)
31. **JESUS WAS A CAPRICORN**—Kris Kristofferson—Monument (Columbia)
32. **1962-1966**—The Beatles—Apple (Capitol)
33. **RED ROSE SPEEDWAY**—Paul McCartney and Wings—Apple (Capitol)
34. **LIFE AND TIMES**—Jim Croce—ABC
35. **ROUND 2**—Stylistics—Avco
36. **THE SIX WIVES OF HENRY VIII**—Rick Wakeman—A&M
37. **BIRDS OF FIRE**—Mahavishnu Orchestra—Columbia
38. **GREEN IN BLUES**—Al Green—Hi (London)
39. **SITTIN' IN**—Loggins & Messina—Columbia
40. **HEMOCOMING**—America—Warner Bros.
41. **CREEDENCE GOLD**—Creedence Clearwater Revival—Fantasy
42. **THERE GOES RHYMIN' SIMON**—Paul Simon—Columbia
43. **LIVING IN THE MATERIAL WORLD**—George Harrison—Apple (Capitol)
44. **CALL ME**—Al Green—Hi (London)
45. **CHICAGO VI**—Chicago—Columbia
46. **SUPERFLY**—Curtis Mayfield—Curton (Buddah)
47. **LIVING IN THE PAST**—Jethro Tull—Chrysalis (Warner Bros.)
48. **HOT ROCKS 1964-1971**—Rolling Stones—London
49. **CARAVANSERAI**—Santana—Columbia
50. **ALL DIRECTIONS**—Mayfield—Curton (Motown)
51. **NOW AND THEN**—Carpenters—A&M
52. **RHYMES & REASONS**—Carole King—Ode (A&M)
53. **DELIVERANCE / SOUNDTRACK**—Eric Weissberg & Steve Mandell—Warner Bros.
54. **SPACE ODDITY**—David Bowie—RCA
55. **I'VE GOT SO MUCH TO GIVE**—Barry White—20th Century
56. **MASTERPIECE**—Temptations—Gordy (Motown)
57. **NEITHER ONE OF US (Wants To Be The First To Say Goodbye)**—Gladys Knight & The Pips—Soul (Motown)
58. **JEFF BECK, TIM BOGART, AND CARMINE APPICE**—Epic (Columbia)
59. **CABARET / SOUNDTRACK**—ABC
60. **BACK STABBER**—O'Jays—Philadelphia International (Columbia)
61. **KEEPER OF THE CASTLE**—Four Tops—Dunhill
62. **SHOOT OUT AT THE FANTASY FACTORY**—Traffic (Capitol)
63. **CLASS CLOWN**—George Carlin—Little David (Atlantic)
64. **DESPERADO**—Eagles—Asylum (Elektra)
65. **GUITAR MAN**—Bread—Elektra
66. **FANTASY**—Carole King—Ode (A&M)
67. **IN THE RIGHT PLACE**—Dr. John—Atco
68. **TRANSFORMER**—Lou Reed—RCA
69. **FOR THE ROSES**—Joni Mitchell—Asylum (Elektra)
70. **MORE HOT ROCKS**—Rolling Stones—London
71. **HEAD TO THE SKY**—Earth, Wind & Fire—Columbia
72. **ONE MAN DOG**—James Taylor—Warner Bros.
73. **PRELUDE**—Deodato—CTI
74. **MUSIC IS MY LIFE**—Billy Preston—A&M
75. **LIVE AT THE SAHARA TAHOE**—Isaac Hayes—Enterprise (Columbia)
76. **FRESH**—Sly & The Family Stone—Epic (Columbia)
77. **BLACK SABBATH VOL. 4**—Black Sabbath—Warner Bros.
78. **LIVE CONCERT AT THE FORUM**—Barbra Streisand—Columbia
79. **BROTHERS & SISTERS**—Allman Brothers—Capricorn (Warner Bros.)
80. **HONKY CHATEAU**—Elton John—MCA
81. **COMPOSITE TRUTH**—Mandrill—Polydor
82. **THE SMOKER YOU DRINK, THE PLAYER YOU GET**—Joe Walsh—Dunhill
83. **FAREWELL ANDROMEDA**—John Denver—RCA
84. **NATURAL HIGH**—Bloodstone—London
85. **TOMMY**—London Symphony Orchestra—Ode (A&M)
86. **TOWER OF POWER**—Tower of Power—Warner Bros.
87. **SPINNERS**—Spinners—Atlantic
88. **BACK TO THE WORLD**—Curtis Mayfield—Curton (Buddah)
89. **THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS**—David Bowie—RCA
90. **360 DEGREES OF BILLY PAUL**—Philadelphia International (Columbia)
91. **TUNE WEAVING**—Dawn with Tony Orlando—Bell
92. **BLACK BYRD**—Donald Byrd—Blue Note (United Artists)
93. **CLOSE TO THE EDGE**—Yes—Atlantic
94. **OF A SIMPLE MAN**—Lobo—Big Tree (Bell)
95. **A PASSION PLAY**—Jethro Tull—Chrysalis (Warner Bros.)
96. **WILL THE CIRCLE BE UNBROKEN**—Nitty Gritty Dirt Band—United Artists
97. **TOUCH ME IN THE MORNING**—Diana Ross—Motown
98. **RECORDED LIVE IN CONCERT AROUND THE WORLD WITH**—Three Dog Night—Dunhill
99. **BIRTH DAY**—New Birth—RCA
100. **LEON LIVE**—Leon Russell—Shelter (Capitol)

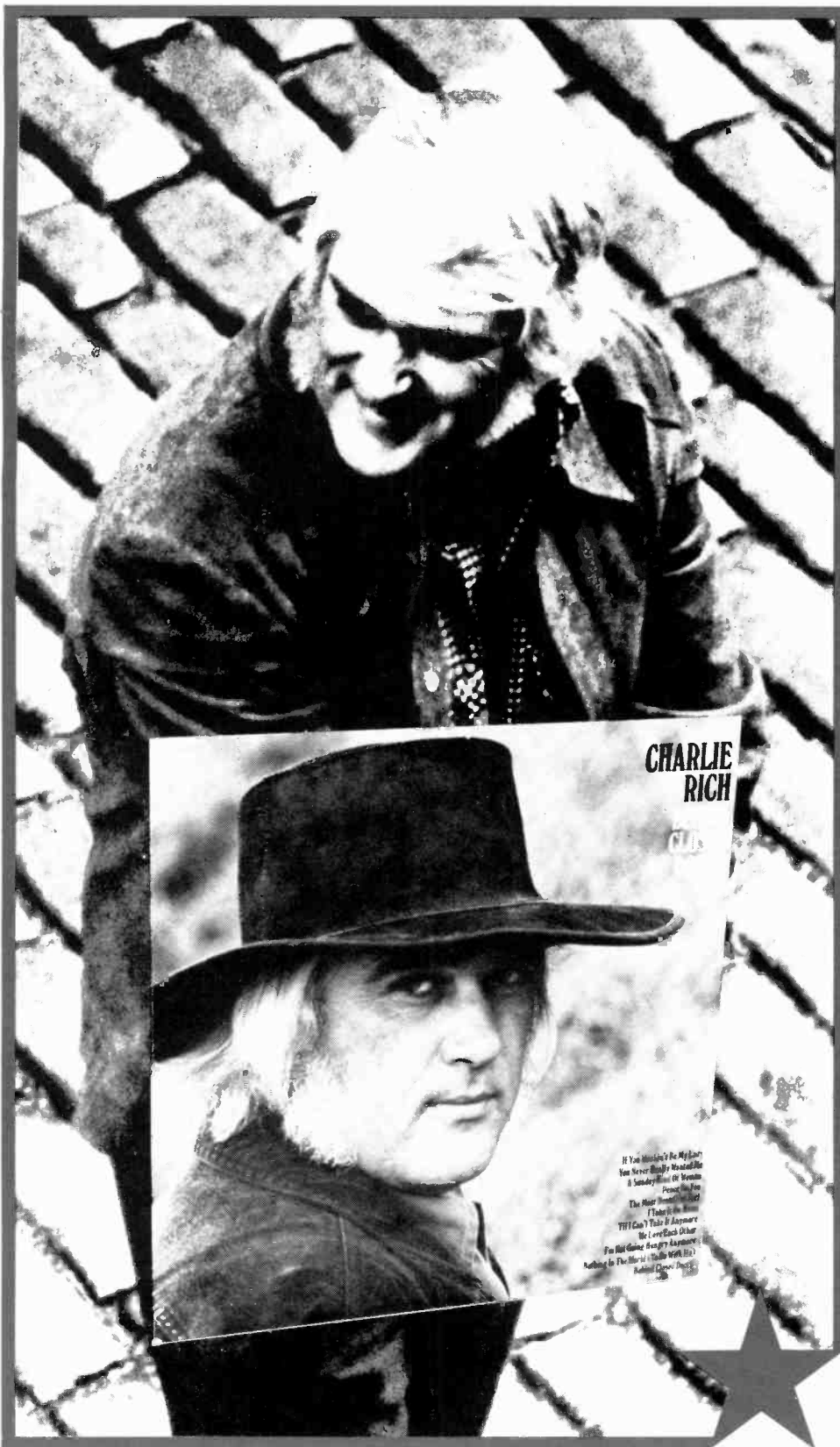


THE JOKER
turning
gold in
December
capped
one of
Steve Miller's
best years.
His superb
national tour
of 57 U.S.
cities
gained him
rave reviews
and
re-established
Steve as
"top-draw."
His
European tour
and TV
appearances
added much
to his
international
stature.
Looking ahead
to his U.S.
TV exposure,
his
fast-rising
single,
and future
touring plans,
1974 looks
like a giant!
Thanks . . .
and a
#1
New Year
to all!



Management—
Tour Direction
Milton Levy Company
New York
(212) 757-7755





Top Country Albums

Pos. TITLE—Artist—Label (Distributing Label)

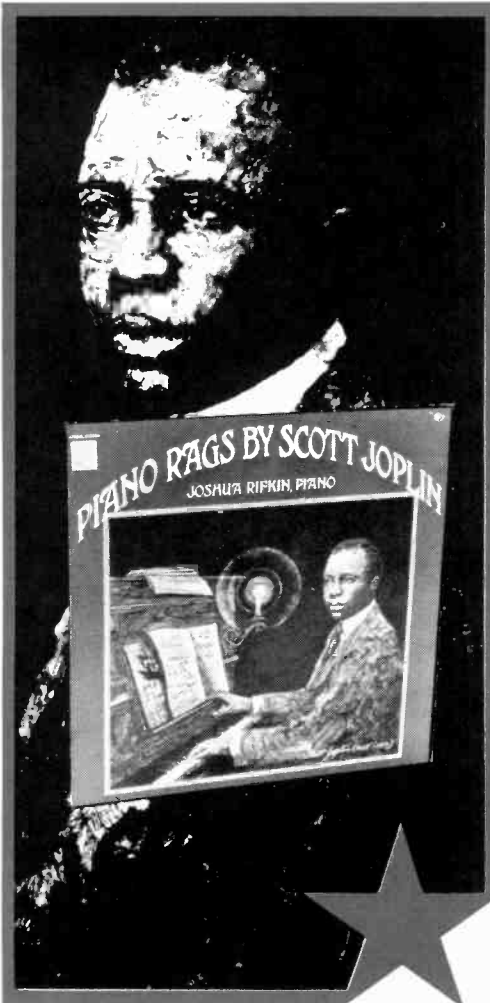
1. BEHIND CLOSED DOORS—Charlie Rich—Epic (Columbia)
2. INTRODUCING—Johnny Rodriguez—Mercury (Phonogram)
3. SATIN SHEETS—Jeanne Pruett—MCA
4. ALOHA FROM HAWAII VIA SATELLITE—Elvis Presley—RCA
5. ENTERTAINER OF THE YEAR—Loretta Lynn—MCA
6. CHARLIE McCOY—Charlie McCoy—Monument (Columbia)
7. THE BEST OF MERLE HAGGARD—Merle Haggard—Capitol
8. THE HAPPIEST GIRL IN THE WHOLE U.S.A.—Donna Fargo—Dot (Famous)
9. SONG OF LOVE—Charley Pride—RCA
10. JESUS WAS A CAPRICORN—Kris Kristofferson—Monument (Columbia)
11. THE RHYMER & OTHER FIVE & DIMERS—Tom T. Hall—Mercury (Phonogram)
12. GOT THE ALL OVERS FOR YOU—Freddie Hart—Capitol
13. IT'S NOT LOVE (BUT IT'S NOT BAD)—Merle Haggard—Capitol
14. I'VE FOUND SOMEONE OF MY OWN—Cal Smith—MCA
15. DELIVERANCE SOUNDTRACK—Eric Weissberg & Steve Mandell—Warner Bros.
16. WHAT'S YOUR MAMA'S NAME?—Tanya Tucker—Columbia
17. GOOD TIME CHARLIE—Charlie McCoy—Monument (Columbia)
18. SUPERPICKER—Roy Clark—Dot (Famous)
19. SHE NEEDS SOMEONE TO HOLD HER—Conway Twitty—MCA
20. ROY CLARK LIVE—Roy Clark—Dot (Famous)
21. MY MAN—Tammy Wynette—Epic (Columbia)
22. DON WILLIAMS, VOL. 1—Don Williams—JMI
23. SUPER KIND OF WOMAN—Freddie Hart—Capitol
24. DANNY'S SONG—Anne Murray—Capitol
25. MY SECOND ALBUM—Donna Fargo—Dot (Famous)
26. I LOVE DIXIE BLUES—Merle Haggard—Capitol
27. LYNN ANDERSON'S GREATEST HITS—Lynn Anderson—Columbia
28. SWEET COUNTRY—Charley Pride—RCA
29. LOUISIANA WOMAN, MISSISSIPPI MAN—Loretta Lynn/Conway Twitty—MCA
30. THE SESSIONS—Jerry Lee Lewis—Mercury (Phonogram)
31. YOU'VE NEVER BEEN THIS FAR BEFORE—Conway Twitty—MCA
32. KIDS SAY THE DARDEST THINGS—Tammy Wynette—Epic (Columbia)
33. WILL THE CIRCLE BE UNBROKEN—Nitty Gritty Dirt Band—United Artists
34. LONESOME, ON'RY & MEAN—Waylon Jennings—RCA
35. LORD, MR. FORD—Jerry Reed—RCA
36. CLOWER POWER—Jerry Clower—MCA
37. YOU LAY SO EASY ON MY MIND—Bobby G. Rice—Metromedia Country (RCA)
38. HERE I AM AGAIN—Loretta Lynn—MCA
39. BRENDA—Brenda Lee—MCA
40. A PICTURE OF ME—George Jones—Epic (Columbia)
41. ALL TIME GREATEST HITS—Ray Price—Columbia
42. A SUNSHINY DAY WITH CHARLEY PRIDE—Charley Pride—RCA
43. TRIP TO HEAVEN—Freddie Hart—Capitol
44. WHO'S GONNA PLAY THIS OLD PIANO—Jerry Lee Lewis—Mercury (Phonogram)
45. COME LIVE WITH ME . . . (THINK ABOUT IT DARLIN')—Roy Clark—Dot (Famous)
46. THIS MUCH A MAN—Marty Robbins—MCA
47. DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME?—Jerry Wallace—MCA
48. LOVE & MUSIC—Porter Wagoner/Dolly Parton—RCA
49. BURNING LOVE (& HITS FROM HIS MOVIES)—Elvis Presley—RCA
50. LOVE IS THE FOUNDATION—Loretta Lynn—MCA

Top Classical Albums

COMPOSER: TITLE

Artist (Conductor) Label (Distributing Label)

1. SCOTT JOPLIN: PIANO RAGS, VOL. 1
Joshua Rifkin, Nonesuch (Elektra).
2. SCOTT JOPLIN: THE RED BACK BOOK
Gunther Schuller, Angel (Capitol).
3. SCOTT JOPLIN: PIANO RAGS, VOL. 2
Joshua Rifkin, Nonesuch (Elektra).
4. TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. SWITCHED ON BACH
Walter Carlos/Benjamin Folkman, Columbia.
5. THE SEA HAWK
National Philharmonic Orch. of London (Gerhardt), RCA.
6. MAHLER: 8TH SYMPHONY
Chicago Symphony Orch. (Solti), London.
7. SOUNDTRACK: 2001: A SPACE ODYSSEY
MGM.
8. BEETHOVEN: SYMPHONY #9
Chicago Symphony Orch. (Solti), London.
9. BIZET: CARMEN
M. Horn/J. McCracken/L. Bernstein, DGG (Polydor).
10. VERDI: RIGOLETTO
Sutherland/Pavarotti, London Symphony, London.
11. SONGS BY STEPHEN FOSTER
Nonesuch (Elektra).
12. BACH: BRANDENBERG CONCERTOS
Ristenpart, Nonesuch (Elektra).
13. BERNSTEIN: MASS
Columbia.
14. VERDI: ATTILA
Royal Philharmonic (Gardelli), Phillips.
15. VERDI: GIOVANNA D'ARCO
Cabelle Domingo, Angel (Capitol).
16. BERNSTEIN: SYMPHONIC DANCES FROM WEST SIDE STORY RUSSO: THREE PIECES FOR BLUES BAND & ORCH.
Siegel Schwall Band/San Francisco Symphony Orch. (Ozawa), DGG (Polydor).
17. MAX STEINER: NOW VOYAGER
National Philharmonic (Gerhardt), RCA.
18. ANNA BOLENA
Beverly Sills, ABC.
19. BACH: COMPLETE FLUTE SONATAS
Odyssey (Columbia).
20. THE CHOPIN I LOVE
Artur Schnabel, RCA Red Seal.
21. BACH: BRANDENBURG CONCERTI
Telefunken Harnoncourt, Conc. Musicus.
22. SAINT SAENS PIANO CONCERTI
Seraphim (Capitol).
23. A CLOCKWORK ORANGE SOUNDTRACK
Warner Bros.
24. STRAUSS: ALSO SPRACH ZARATHUSTRA
Los Angeles Philharmonic (Mehta), London.
25. HOLST: THE PLANETS
Los Angeles Philharmonic (Mehta), London.



Jose Feliciano



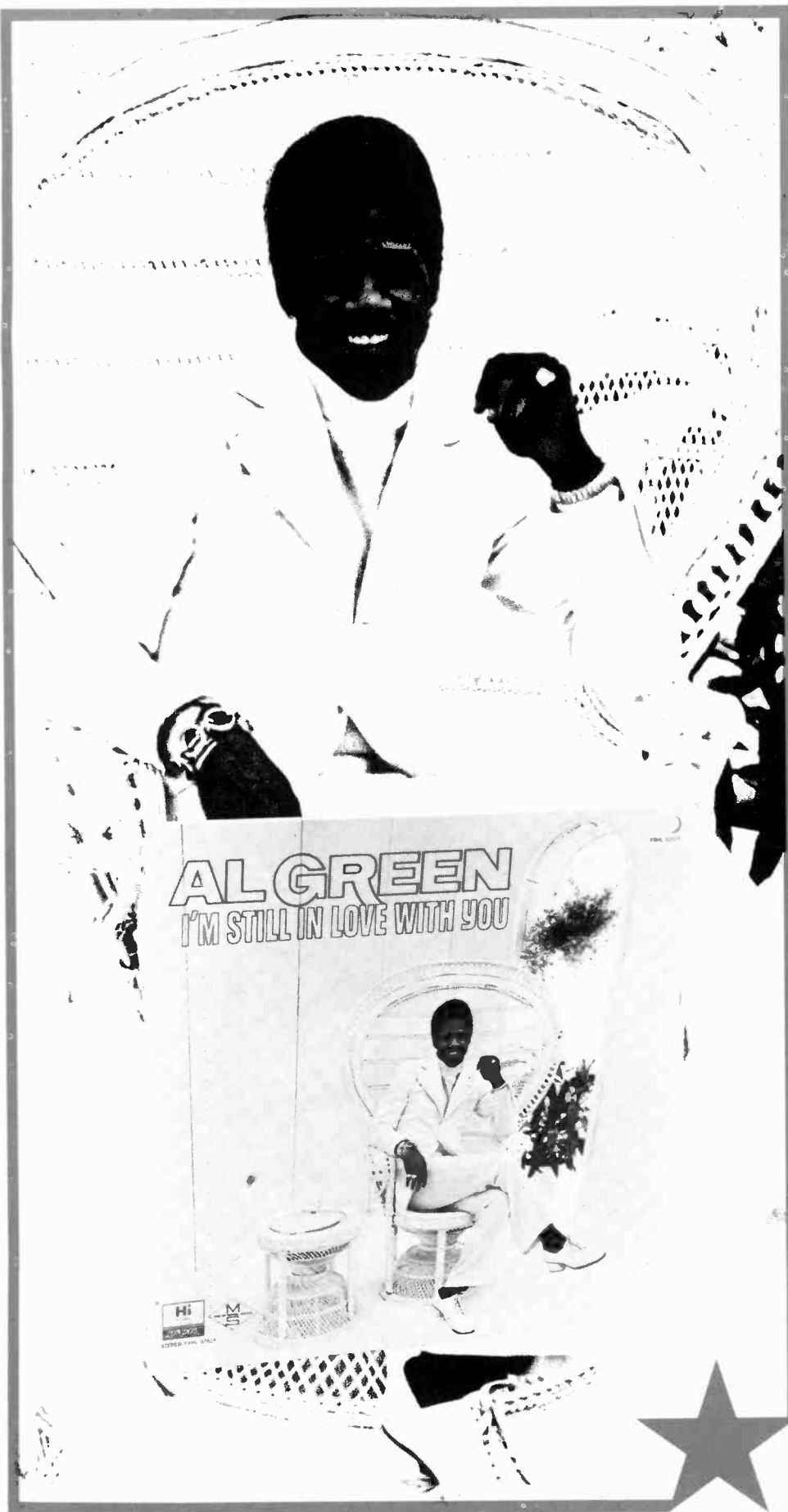
Mother Music Management Company

415 NORTH TUSTIN AVE / ORANGE, CALIF 92667 / (714) 639-6420

RCA

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NEA



Top Soul Albums

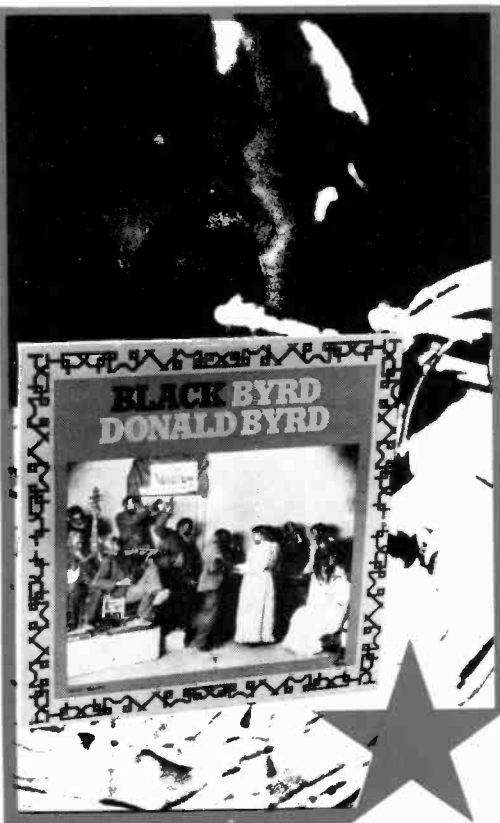
Pos. TITLE—Artist—Label (Distributing Label)

1. I'M STILL IN LOVE WITH YOU—Al Green—Hi (London)
2. THE WORLD IS A GHETTO—War—United Artists
3. TALKING BOOK—Stevie Wonder—Tamla (Motown)
4. LADY SINGS THE BLUES—Diana Ross—Motown
5. ROUND 2—Stylistics—Avco
6. CALL ME—Al Green—Hi (London)
7. I'VE GOT SO MUCH TO GIVE—Barry White—20th Century
8. BACK STABBERS—O'Jays—Philadelphia International (Columbia)
9. 360 DEGREES OF BILLY PAUL—Billy Paul—Philadelphia International (Columbia)
10. NEITHER ONE OF US (WANTS TO BE THE FIRST TO SAY GOODBYE)—Gladys Knight & The Pips—Soul (Motown)
11. KEEPER OF THE CASTLE—Four Tops—Dunhill
12. UNDERSTANDING—Bobby Womack—United Artists
13. MUSIC IS MY LIFE—Billy Preston—A&M
14. BIRTH DAY—New Birth—RCA
15. MASTERPIECE—Temptations—Gordy (Motown)
16. NATURAL HIGH—Bloodstone—London
17. FRESH—Sly & The Family Stone—Epic (Columbia)
18. SUPERFLY SOUNDTRACK—Curtis Mayfield—Curtom (Buddah)
19. ALL DIRECTIONS—Temptations—Gordy (Motown)
20. BACK TO THE WORLD—Curtis Mayfield—Curtom (Buddah)
21. SPINNERS—Spinners—Atlantic
22. BLACK BYRD—Donald Byrd—Blue Note (United Artists)
23. LIVE AT THE SAHARA TAHOE—Isaac Hayes—Enterprise (Columbia)
24. HEAD TO THE SKY—Earth, Wind, & Fire—Columbia
25. GREEN IN BLUE—Al Green—Hi (London)
26. COMPOSITE TRUTH—Mandrill—Polydor
27. EDDIE KENDRICKS—Kendricks—Tamla (Motown)
28. PLEASURE—Ohio Players—Westbound (Chess/Janus)
29. LET'S GET IT ON—Marvin Gaye—Tamla (Motown)
30. WATTSTAX THE LIVING WORD—Various Artists—Enterprise (Columbia)
31. TROUBLE MAN—Marvin Gaye—Tamla (Motown)
32. TOUCH ME IN THE MORNING—Diana Ross—Motown
33. 2ND CRUSADE—Crusaders—Blue Thumb
34. BLACK CAESAR / SOUNDTRACK—James Brown—Polydor
35. I CAN SEE CLEARLY NOW—Johnny Nash—Epic (Columbia)
36. JERMAINE—Jermaine Jackson—Motown
37. INNERVISIONS—Stevie Wonder—Tamla (Motown)
38. ACROSS 110TH STREET—Bobby Womack and Peace—United Artists
39. HEY NOW HEY (THE OTHER SIDE OF THE SKY)—Aretha Franklin—Atlantic
40. LIVE AT CARNEGIE HALL—Bill Withers—Sussex
41. MA—Rare Earth—Rare Earth (Motown)
42. LAST DAYS IN TIME—Earth, Wind, & Fire—Columbia
43. CARAVANSERAI—Santana—Columbia
44. TAYLORED IN SILK—Johnnie Taylor—Stax (Columbia)
45. GET ON THE GOODFOOT—James Brown—Polydor
46. YOU'VE GOT IT BAD, GIRL—Quincy Jones—A&M
47. FACTS OF LIFE—Bobby Womack—United Artists
48. IF LOVING YOU IS WRONG, I DON'T WANT TO BE RIGHT—Luther Ingram—Koko (Columbia)
49. DELIVER THE WORD—War—United Artists
50. LONDON SESSIONS—Chuck Berry—Chess

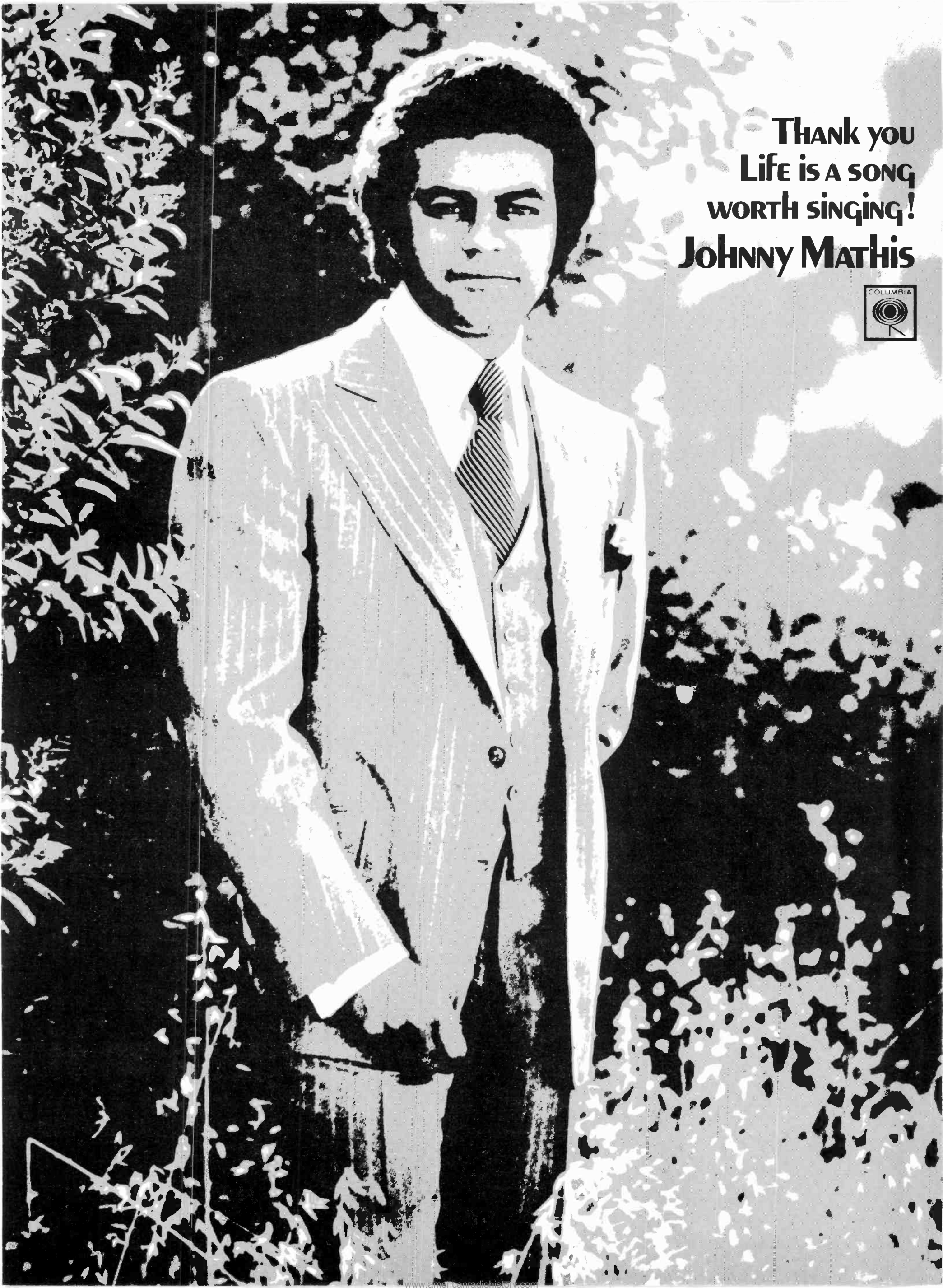
Top Jazz Albums

Pos. TITLE—Artist—Label (Distributing Label)

1. BLACK BYRD—Donald Byrd—Blue Note (United Artists)
2. SECOND CRUSADE—Crusaders—Blue Thumb
3. PRELUDE—Deodato—CTI
4. SUNFLOWER—Milt Jackson—CTI
5. YOU'VE GOT IT BAD, GIRL—Quincy Jones—A&M
6. SWEETNIGHTER—Weather Report—Columbia
7. ON THE CORNER—Miles Davis—Columbia
8. TALK TO THE PEOPLE—Les McCann—Atlantic
9. SEXTANT—Herbie Hancock—Columbia
10. M. F. HORN—Maynard Ferguson—Columbia
11. STRANGE FRUIT—Billie Holiday—Atlantic
12. SKY DIVE—Freddie Hubbard—CTI
13. DEODATO 2—Deodato—CTI
14. SOUL BOX—Grover Washington, Jr.—Kudu (CTI)
15. MORNING STAR—Hubert Laws—CTI
16. ALL THE KING'S HORSES—Grover Washington, Jr.—Kudu (CTI)
17. HOLD ON, I'M COMIN'—Herbie Mann—Atlantic
18. LIVE AT MONTREUX—Les McCann—Atlantic
19. CHERRY—Stanley Turrentine with Milt Jackson—CTI
20. CARNEGIE HALL—Hubert Laws—CTI
21. IN CONCERT—Miles Davis—Columbia
22. '73—Ahmad Jamal—20th Century
23. FUNKY SERENITY—Ramsey Lewis—Columbia
24. LIVE AT THE EAST—Pharoah Sanders—Impulse (ABC)
25. HANGIN' OUT—Funk, Inc.—Prestige (Fantasy)



**Thank you
Life is a SONG
WORTH SINGING!
JOHNNY MATHIS**



Top Country Publishers

Pos. PUBLISHER, LICENSEE (No. of Records on Chart)

1. TREE, BMI (25)
2. BLUE BOOK, BMI (22)
3. ALGEE, BMI (24)
4. HALLNOTE, BMI (9)
5. GALLICO, BMI (16)
6. JACK & BILL, ASCAP (14)
7. ACUFF-ROSE, BMI (13)
8. JACK, BMI (10)
9. STALLION, BMI (4)
10. BEN PETERS, BMI (8)
11. PI-GEM, BMI (5)
12. FOUR STAR, BMI (4)
13. BLUE CREST, BMI (14)
14. OWEPAR, BMI (8)
15. HOUSE OF GOLD, BMI (6)
16. SHADE TREE, BMI (5)
17. HILL & RANGE, BMI (11)
18. PRIMA DONNA, BMI (4)
19. DUCHESS, BMI (4)
20. TWITTY BIRD, BMI (3)
21. EVIL EYE, BMI (7)
22. MILENE, ASCAP (8)
23. SCREEN GEMS/COLUMBIA, BMI (8)
24. RESACA, BMI (2)
25. KECA, ASCAP (2)
26. ALTAM, BMI (5)
27. WARNER-TAMBERLANE, BMI (3)
28. PEER INTERNATIONAL, BMI (5)
29. CHAPPELL, ASCAP (6)
30. DUNBAR, BMI (5)
31. UNICHAPPELL, BMI (4)
32. VECTOR, BMI (4)
33. BLUE ECHO, ASCAP (7)
34. PASSKEY, BMI (4)
35. HOUSE OF BRYANT, BMI (3)
36. FLAGSHIP, BMI (3)
37. RICCI MARENO, SESAC (2)
38. CONTENTION, SESAC (2)
39. CHAMPION, BMI (1)
40. ALMO, ASCAP (2)
41. MARIPOSA, BMI (2)
42. CEDARWOOD, BMI (4)
43. GOLD DUST, BMI (2)
44. GLASER BROS., BMI (5)
45. LOWERY, BMI (3)
46. BROTHER KARL'S, BMI (3)
47. IRONSIDE, ASCAP (3)
48. MCA, ASCAP (3)
49. HELLO DARLIN, SESAC (1)
50. NEWKEYS, BMI (3)

Top Soul Publishers

No. PUBLISHER, LICENSEE (No. of Charted Singles)

1. JOBETE, BMI/ASCAP (25)
2. ASSORTED, BMI (14)
2. STONE DIAMOND, BMI (12)
4. MIGHTY THREE, BMI (13)
5. EAST/MEMPHIS, BMI (19)
6. JULIO-BRIAN, BMI (11)
7. SHERLYN, BMI (8)
8. JEC, BMI (9)
9. GOLD FOREVER, BMI (10)
10. STEIN & VAN STOCK, ASCAP (9)
11. BELINDA, BMI (14)
12. BRIDGEPORT, BMI (7)
13. GROOVESVILLE, BMI (6)
14. KECA, ASCAP (3)
15. GAMBI, BMI (6)
16. DYNATONE, BMI (11)
17. FAR OUT, ASCAP (4)
18. MUSCLE SHOALS, BMI (6)
19. CURTOM, BMI (5)
20. BLACK BULL, ASCAP (6)
21. COTILLION, BMI (8)
22. BELLBOY, BMI (4)
23. BLACKWOOD, BMI (7)
24. AL GREEN, BMI (4)
25. CHRYSTAL JUKE BOX, ASCAP/BMI (2)
26. INTERIOR, BMI (7)
27. TREE, BMI (6)
28. UNART, BMI (9)
29. BUTLER, ASCAP (6)
30. WARNER-TAMERLANE, BMI (2)
31. JANUARY, BMI (5)
32. FAME, BMI (7)
33. UNICHAPPELL, BMI (12)
34. CHAPPELL, BMI/ASCAP (7)
35. SOLDIER, BMI (4)
36. PATRICK BRADLEY, BMI (4)
37. NICKEL SHOE, BMI (5)
38. FORT KNOX, BMI (5)
39. KUPTILLO, ASCAP (2)
40. GAMBLE-HUFF, BMI (1)
41. SA-VETTE, BMI (4)
42. CONQUISTADOR, ASCAP (2)
43. STONEFLOWER, BMI (2)
44. DISH-A-TUNES, BMI (3)
45. KLONDIKE, BMI (3)
46. GAUCHO, BMI (6)
47. VAN LEER, BMI (2)
48. BONIVA, ASCAP (1)
49. TROUSADALE, BMI (3)
50. SCREEN GEMS/COLUMBIA, BMI (5)

Top Easy Listening Publishers

Pos. PUBLISHER, LICENSEE (No. of Charted Singles)

1. MAM, ASCAP (6)
2. SCREEN GEMS/COLUMBIA, BMI (10)
3. COLGEMS, ASCAP (9)
4. MIGHTY THREE, BMI (6)
5. CHARING CROSS, BMI (3)
6. ALMO, ASCAP (7)
7. FAMOUS, ASCAP (6)
8. YAHEW, BMI (3)
9. DAWN BREAKER, BMI (3)
10. STEIN & VAN STOCK, ASCAP (5)
11. QUACKENBUSH, ASCAP (2)
12. KECA, ASCAP (5)
13. CHAPPELL, ASCAP (3)
14. UNITED ARTISTS, ASCAP (3)
15. CHERRY LANE, ASCAP (3)
16. HUDSON BAY, BMI (4)
17. JAMES, BMI (2)
18. EEYOR, CEPAC/ASCAP (2)
19. WINGATE, ASCAP (6)
20. WARNER BROS., ASCAP (6)
21. ATV, BMI (3)
22. WARNER-TAMERLANE, BMI (2)
23. UNART, BMI (8)
24. BLENDINGWELL, ASCAP (4)
25. LEVINE & BROWN, BMI (2)
26. FINE ARTS, BMI (1)
27. ABC/DUNHILL, BMI (5)
28. BLACKWOOD, BMI (4)
29. PEER INTERNATIONAL, BMI (2)
30. JONICO, BMI (1)
31. GNOSSOS, ASCAP (2)
32. MCA, ASCAP (1)
33. SEVEN HIGH, ASCAP (1)
34. PRIMA DONNA, BMI (4)
35. CANOPY, ASCAP (1)
36. KIPALULU, ASCAP (2)
37. ACUFF-ROSE, BMI/ASCAP (3)
38. BLUE MONDAY, BMI (1)
39. AL GALLICO, BMI (4)
40. JASPERILLA, ASCAP (3)
41. CAYMAN, ASCAP (2)
42. MANAGEMENT, BMI (4)
43. PROPHET, ASCAP (2)
44. FOUR SCORE, BMI (1)
45. SOLDIER, BMI (4)
46. SENOR, ASCAP (2)
47. J.C., ASCAP (3)
48. HOUSE OF GOLD, BMI (1)
49. PRESS, BMI (1)
50. FANFARE, BMI (2)

**Looking Forward To
Looking Back On
Another Great Year For
Marc Gordon Productions &
Artists / The 5th Dimension /
Tony Orlando & Dawn /
Al Wilson /
& Rocky Road Records Artists /
Al Wilson / Climax Featuring
Sonny Geraci / Sweetgrass**

Honor Roll Of New Hot 100 Artists

Compiled from charted singles during the weeks of Nov. 18, 1972 through Nov. 17, 1973.

ARTIST, Label (Distributing Label):
Singles on Hot 100 Chart

1. **SEALS & CROFTS**, Warner Bros.: Summer Breeze; Hummingbird; Diamond Girl; We May Never Pass This Way (Again)
2. **DOOBIE BROTHERS**, Warner Bros.: Listen to the Music; Jesus Is Just Alright; Long Train Running; China Grove
3. **STEELY DAN**, ABC: Do It Again; Reelin' In the Years; Show Biz Kids; My Old School
4. **BETTE MIDLER**, Atlantic: Do You Wanna Dance; Boogie Woogie Bugle Boy; Friends/Chapel of Love
5. **EDGAR WINTER GROUP**, Epic (Columbia): Frankenstein; Free Ride
6. **BARRY WHITE**, 20th Century: I'm Gonna Love You Just a Little More; I've Got So Much to Give; Never, Never Gonna Give Ya Up
7. **ALBERT HAMMOND**, Mums (Columbia): It Never Rains In Southern California; If You've Got to Break Another Heart; Free Electric Band; Peacemaker
8. **VICKI LAWRENCE**, Bell: The Night the Lights Went Out In Georgia; He Did With Me
9. **EDWARD BEAR**, Capitol: Last Song; Close Your Eyes
10. **BLOODSTONE**, London: Natural High; Never Let You Go
11. **CHARLIE RICH**, Epic (Columbia): Behind Closed Doors; The Most Beautiful Girl
12. **STEALERS WHEEL**, A&M: Stuck In the Middle With You; Everybody's Agreed That Everything Will Turn Out Fine
13. **THE SWEET**, Bell: Little Willy; Blockbuster
14. **BILLY PAUL**, Philadelphia International (Columbia): Me & Mrs. Jones; Am I Black Enough For You
15. **BLUE RIDGE RANGERS**, Fantasy: Jambalaya (On The Bayou); Hearts of Stone
16. **SYLVIA**, Vibration (All Platinum): Pillow Talk; Didn't I
17. **HURRICANE SMITH**, Capitol: Oh Babe, What Would You Say?; Who Was It?
18. **JERMAINE JACKSON**, Motown: That's How Love Goes; Daddy's Home; You're In Good Hands
19. **MAUREEN McGOVERN**, 20th Century: The Morning After; I Won't Last a Day Without You
20. **DEODATO**, CTI: Also Sprach Zarathustra (2001); Rhapsody In Blue
21. **INDEPENDENTS**, Wand (Scepter): Leaving Me; Baby, I've Been Missing You; It's All Over
22. **B.W. STEVENSON**, RCA: Shambala; My Maria
23. **KING HARVEST**, Perception: Dancing In the Moonlight; A Little Bit Like Magic
24. **NEW YORK CITY**, Chelsea (RCA): I'm Doing Fine Now; Make Me Twice the Man
25. **SKYLARK**, Capitol: Wildflower
26. **TIMMY THOMAS**, Glades: Why Can't We Live Together; People are Changing
27. **FOCUS**, Sire (Famous): Hocus Pocus; Sylvia
28. **ERIC WEISSBERG & STEVE MANDELL**, Warner Bros.: Dueling Banjos
29. **AUSTIN ROBERTS**, Chelsea (RCA): Something's Wrong With Me; Keep on Singing
30. **JUD STRUNK**, MGM: Daisy a Day
31. **PINK FLOYD**, Harvest (Capitol): Money
32. **POINTER SISTERS**, Blue Thumb: Yes We Can Can
33. **FOSTER SYLVERS**, Pride (MGM): Misdemeanor; Hey Little Girl
34. **CHARLIE DANIELS**, Kama Sutra (Buddah): Uneasy Rider
35. **LOU REED**, RCA: Walk on the Wild Side
36. **BRIGHTER SIDE OF DARKNESS**, 20th Century: Love Jones
37. **LOUDON WAINWRIGHT III**, Columbia: Dead Skunk
38. **BARBARA FAIRCHILD**, Columbia: Teddy Bear Song; Kid's Stuff
39. **DEFRANCO FAMILY**, 20th Century: Heartbeat—It's a Love Beat
40. **FIRST CHOICE**, Philly Groove (Bell): Armed & Extremely Dangerous; Smarty Pants
41. **MARIE OSMOND**, MGM: Paper Roses
42. **JOE WALSH**, Dunhill: Rocky Mountain Way
43. **CHEECH & CHONG**, Ode (A&M): Basketball Jones
44. **NEW BIRTH**, RCA: I Can't Understand It; Until It's Time For You to Go
45. **MANHATTANS**, Columbia: There's No Me Without You; You'd Better Believe It
46. **JEANNE PRUETT**, MCA: Satin Sheets
47. **BLUE HAZE**, A&M: Smoke Gets In Your Eyes
48. **DAVID GATES**, Elektra: Clouds; Sail Around the World
49. **FRED WESLEY & THE JB's**, People (Polydor): Doing It to Death
50. **GUNHILL ROAD**, Kama Sutra (Buddah): Back When My Hair Was Short
51. **JIM STAFFORD**, MGM: Swamp Witch; Spiders & Snakes
52. **KOOL & THE GANG**, De-Lite (P.I.P.): Funky Stuff
53. **CROSS COUNTRY**, Atco: In the Midnight Hour
54. **JOHN & ERNEST**, Rainy Wednesday (Mainstream): Superfly Meets Shaft
55. **JOE STAMPLEY**, Dot (Famous): Soul Song
56. **ELECTRIC LIGHT ORCHESTRA**, United Artists: Roll Over Beethoven
57. **BROWNSVILLE STATION**, Big Tree (Bell): Redback Spider; Let Your Yeah Be Yeah; Smokin' In the Boy's Room
58. **DON COVAY**, Mercury (Phonogram): I Was Checking Out, She Was Checking In
59. **MANU DIBANGO**, Atlantic: Soul Makossa
60. **CASHMAN & WEST**, Dunhill: American City Suite; Songman
61. **WILLIE HUTCH**, Motown: Brother's Gonna Work It Out; Slick
62. **BULLDOG**, MCA: No
63. **SUTHERLAND BROTHERS & QUIVER**, Island (Capitol): (I Don't Want to Love You But) You Got Me Anyway
64. **TAVARES**, Capitol: Check It Out
65. **DOTTIE WEST**, RCA: If It's All Right With You; Country Sunshine
66. **CYMANDE**, Janus: The Message
67. **AFRIQUE**, Mainstream: Soul Makossa
68. **SHAWN PHILLIPS**, A&M: We; Lost Horizon
69. **LES EMMERSON**, Lion (MGM): Control of Me
70. **SOUTHSIDE MOVEMENT**, Wand (Scepter): I've Been Watching You
71. **FOGHAT**, Bearsville (Warner Bros.): I Just Want to Make Love to You; What a Shame
72. **PETER SKELLERN**, London: You're a Lady
73. **JOHNNY RODRIGUEZ**, Mercury (Phonogram): You Always Come Back (to Hurting Me); Ridin' My Thumb to Mexico
74. **THE SYLVERS**, Pride (MGM): Wish I Could Talk to You; Stay Away From Me
75. **DELEGATES**, Mainstream: Convention '72
76. **INCREDIBLE BONGO BAND**, MGM: Bongo Rock
77. **MOTT THE HOOPLE**, Columbia: All the Young Dudes; One of the Boys
78. **HUES CORPORATION**, RCA: Freedom for the Stallion
79. **HOLLAND-DOZIER**, Invictus (Capitol): Don't Leave Me Starving For Your Love
80. **VALERIE SIMPSON**, Tamla (Motown): Silly, Wasn't I?
81. **PAUL DAVIS**, Bang: Boogie Woogie Man
82. **ERNEST JACKSON**, Stone: Love & Happiness
83. **CAL SMITH**, MCA: The Lord Knows I'm Drinking
84. **SYL JOHNSON**, Hi (London): We Did It; Back For a Taste of Your Love
85. **10 C.C.**, UK (London): Rubber Bullets
86. **LITTLE JIMMY OSMOND**, MGM: Tweedlee Dee
87. **TRAVIS WAMMACK**, Fame (United Artists): How Can I Tell You
88. **AEROSMITH**, Columbia: Dream On
89. **ANDY PRATT**, Columbia: Avenging Annie
90. **HEYWOODS**, Family (Famous): Special Someone
91. **TUFANO & GIAMMARESE**, Ode (A&M): Music Everywhere
92. **MACEO & THE MACKS**, People (Polydor): Parrrty
93. **MERRY CLAYTON**, Ode (A&M): Oh! No Not My Baby
94. **RITA COOLIDGE**, A&M: Fever / My Crew
95. **WACKERS**, Elektra: Day & Night
96. **OVATIONS**, MGM: Having A Party
97. **LIMMIE & FAMILY COOKING**, Avco: You Can Do Magic
98. **JOHNNY WILLIAMS**, Philadelphia International (Columbia): Slow Motion, Part I
99. **ROGER DALTRY**, MCA: Giving It All Away
100. **IAN THOMAS**, Janus: Painted Ladies
101. **THE MYSTIC MOODS**, Warner Bros.: Cosmic Sea
102. **DANNY O'KEEFE**, Signpost (Atlantic): Good Time Charlie's Got The Blues
103. **PAINTER**, Elektra: West Coast Woman
104. **LAMONT DOZIER**, Invictus (Capitol): Why Can't We Be Lovers?
105. **KENNY KAREN**, Big Tree (Bell): That's Why You Remember
106. **PAUL KELLY**, Warner Bros.: Don't Burn Me
107. **CHI COLTRANE**, Columbia: Thunder & Lightning
108. **UNCLE DOG**, MCA: River Road
109. **TODAY'S PEOPLE**, 20th Century: He
110. **JEAN SHEPARD**, United Artists: Slippin' Away
111. **RIPPLE**, GRC: I Don't Know What It Is, But It Sure Is Funky
112. **BILL QUATEMAN**, Columbia: Only Love
113. **MICHAEL REDWAY**, Philips (Phonogram): Good Morning
114. **DONALD BYRD**, Blue Note (United Artists): Black Byrd
115. **CIRCUS**, Metromedia: Stop, Wait & Listen
116. **DELBERT & GLEN**, Clean (Atlantic): I Received a Letter
117. **KEVIN JOHNSON**, Mainstream: Rock 'n' Roll, I Gave You the Best Years of My Life
118. **ANACOSTIA**, Columbia: On & Off
119. **TIM MOORE**, Dunhill: A Fool Like Me
120. **DAVID BLUE**, Asylum (Atlantic): Outlaw Man
121. **ALBERT KING**, Stax (Columbia): Breaking Up Someone's Home
122. **DAVID ESSEX**, Columbia: Rock On
123. **DRUPI**, A&M: Vado Via
124. **MARTIN MULL**, Capricorn (Warner Bros.): Dueling Tubas
125. **JERRY JEFF WALKER**, MCA: L.A. Freeway
126. **MOVE**, United Artists: Do Ya
127. **BUNNY SIGLER**, Philadelphia International (Columbia): Tossin' & Turnin'
128. **SYLVIA & RALFI PAGAN**, Vibration (All Platinum): Soul Je T'Aime
129. **FIRE & RAIN**, Mercury (Phonogram): Hello Stranger



CONGRATULATIONS, FREDDIE

Voted #1 Top Country Singles Artist



*Hear Freddie Hart at his finest in his new album,
"If You Can't Feel It (It Ain't There)"*

87-11252



Honor Roll Of New Album Artists

(Compiled from charted albums during the week of
Nov. 17, 1972 to Nov. 18, 1973)

Pos. NAME Label (Distributing label) LP Titles

1. **DOOBIE BROTHERS**, Warner Bros.:
Toulouse Street; The Captain and Me
2. **FOCUS**, Sire (Famous):
Moving Waves; 3; In & Out of Focus; Live at the Rainbow
3. **STEELY DAN**, ABC:
Can't Buy a Thrill; Countdown to Ecstasy
4. **CHEECH & CHONG**, Ode (A&M):
Cheech & Chong; Big Bambu; Los Cochinos
5. **EDGAR WINTER GROUP**, Epic (Columbia):
They Only Come Out at Night
6. **BETTE MIDLER**, Atlantic:
The Divine Miss M
7. **JIM CROCE**, ABC:
You Don't Mess Around with Jim; Life & Times
8. **DEODATO**, CTI:
Prelude; 2
9. **EARTH, WIND & FIRE**, Columbia:
Last Days in Time; Head to the Sky
10. **RICK WAKEMAN**, A&M:
The Six Wives of Henry VIII
11. **O'JAYS**, Philadelphia International (Columbia):
Back Stabbers; The O'Jays In Philadelphia; Ship Ahoy
12. **JOE WALSH**, Dunhill:
Barnstorm; The Smoker You Drink, The Player You Get
13. **ERIC WEISSBERG & STEVE MANDELL**, Warner Bros.:
Deliverance/Soundtrack; Rural Free Delivery
14. **BARRY WHITE**, 20th Century:
I've Got So Much to Give; Stone Gon'
15. **LIZA MINNELLI**, Columbia:
Liza with a Z; The Singer
16. **SPINNERS**, Atlantic/Motown:
Spinners; Best of Spinners
17. **JEFF BECK, TIM BOGART, CARMINE APPICE**, Epic (Columbia):
Beck, Bogart and Appice
18. **BILLY PAUL**, Philadelphia International (Columbia):
360 Degrees of Billy Paul; Ebony Woman; War of the Gods
19. **BLOODSTONE**, London:
Natural High
20. **LONDON SYMPHONY ORCHESTRA & CHAMBRE CHOIR WITH GUEST SOLOISTS**, Ode (A&M):
Tommy
21. **NEW BIRTH**, RCA:
Birth Day; It's Been a Long Time
22. **MOTT THE HOOPLE**, Columbia:
All the Young Dudes; Mott
23. **DONALD BYRD**, Blue Note (United Artists):
Black Byrd
24. **POCO**, Epic (Columbia):
Good Feeling to Know; Crazy Eyes
25. **WEST, BRUCE & LAING**, Columbia:
Why Dontcha; Whatever Turns You On
26. **SLADE**, Polydor/Reprise:
Alive; Slayed?; Sladest
27. **DUANE ALLMAN**, Capricorn (Warner Bros.):
An Anthology
28. **THE POINTER SISTERS**, Blue Thumb:
The Pointer Sisters
29. **RASPBERRIES**, Capitol:
Raspberries; Fresh; Side 3
30. **DONNA FARGO**, Dot (Famous):
Happiest Girl in the Whole U.S.A.; My Second Album
31. **CARLOS SANTANA & MAHAVISHNU JOHN McLAUGHLIN**, Columbia:
Love, Devotion, Surrender
32. **CHARLIE RICH**, Epic (Columbia):
Behind Closed Doors
33. **JERMAINE JACKSON**, Motown:
Jermaine; Come Into My Life
34. **HAROLD MELVIN & THE BLUE NOTES**, Philadelphia International (Columbia):
I Miss You; Black & Blue
35. **MARSHALL TUCKER BAND**, Capricorn (Warner Bros.):
Marshall Tucker Band
36. **STEVEN STILLS & MANASSAS**, Atlantic:
Down the Road
37. **ROGER DALTREY**, MCA:
Daltrey
38. **STEALERS WHEEL**, A&M:
Stealers Wheel
39. **FOGHAT**, Bearsville (Warner Bros.):
Foghat (BR 2077); Foghat (BR 2136)
40. **HURRICANE SMITH**, Capitol:
Hurricane Smith
41. **SHAWN PHILIPS**, A&M:
Faces
42. **TIMMY THOMAS**, Glades:
Why Can't We Live Together
43. **FLASH**, Capitol/Sovereign (Capitol):
Flash; In the Can; Out of Our Hands
44. **PETER TOWNSHEND**, MCA:
Who Came First
45. **BLUERIDGE RANGERS**, Fantasy:
Blue Ridge Rangers
46. **CYMANDE**, Janus:
Cymande; 2nd Time Around
47. **SPOOKY TOOTH**, A&M/Island (Capitol):
You Broke My Heart, So I Busted Your Jaw; Witness
48. **EDWARD BEAR**, Capitol:
Edward Bear; Close Your Eyes
49. **VICKI LAWRENCE**, Bell:
The Night The Lights Went Out In Georgia
50. **ALBERT HAMMOND**, Mums (Columbia):
It Never Rains in Southern California; Free Electric Band
51. **MAIN INGREDIENT**, RCA:
Bitter Sweet; Afrodesiac
52. **NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE CONDUCTED BY GUNTHER SCHULLER**, Angel (Capitol):
Scott Joplin: The Red Back Book
53. **KRIS KRISTOFFERSON & RITA COOLIDGE**, A&M:
Full Moon
54. **MAUREEN McGOVERN**, 20th Century:
The Morning After
55. **WILLIE HUTCH**, Motown:
The Mack/Soundtrack; Fully Exposed
56. **B. W. STEVENSON**, RCA:
My Maria
57. **JOHN WAYNE**, RCA:
America, Why I Love Her
58. **CARLOS SANTANA & BUDDY MILES**, Columbia:
Live
59. **WEATHER REPORT**, Columbia:
Sweetnighter
60. **ROY BUCHANAN**, Polydor:
Roy Buchanan; Second Album
61. **FRED WESLEY & THE J.B.'S**, People (Polydor):
Doing It to Death
62. **LITTLE JIMMY OSMOND**, MGM:
Killer Joe
63. **ROBIN TROWER**, Chrysalis (Warner Bros.):
Twice Removed From Yesterday
64. **MANU DIBANGO**, Atlantic:
Soul Makossa
65. **FRAMPTON'S CAMEL**, A&M:
Frampton's Camel
66. **BONNIE RAITT**, Warner Bros.:
Give It Up; Takin' My Time
67. **SYLVIA**, Vibration (All Platinum):
Pillow Talk
68. **SKYLARK**, Capitol:
Skylark
69. **SUTHERLAND BROTHERS & QUIVER**, Island (Capitol):
Lifeboat
70. **BACHMAN-TURNER OVERDRIVE**, Mercury (Phonogram):
Bachman-Turner Overdrive
71. **SAN FRANCISCO SYMPHONY ORCHESTRA (SEIJI OZOWA) & THE SIEGEL-SCHWALL BAND**, Deutsche Grammophon (Polydor):
Symphonic Dances from "West Side Story" Three Pieces for Blues Band
72. **LOUDON WAINWRIGHT III**, Columbia:
Loudon Wainwright III
73. **JOHN ENTWISTLE**, MCA:
Whistle Rhymes; Rigor Mortis Sets In
74. **MARIA MULDAUR**, Reprise:
Maria Muldaur
75. **MARIE OSMOND**, MGM:
Paper Roses
76. **INTRUDERS**, Gamble (Columbia):
Save the Children
77. **BARBARA MASON**, Buddah:
Give Me Your Love
78. **LYNYRD SKYNYRD**, Sounds of the South (MCA):
Lynyrd Skynyrd
79. **PAUL BUTTERFIELD'S BETTER DAYS**, Bearsville (Warner Bros.):
Better Days; It All Comes Back
80. **MIKE BLOOMFIELD, DR. JOHN, JOHN PAUL HAMMOND**, Columbia:
Triumvirate
81. **EAGLES**, Asylum (Atlantic):
Eagles; Desperado
82. **ALAN PRICE**, Warner Bros.:
O' Lucky Man/Soundtrack
83. **NEW YORK DOLLS**, Mercury (Phonogram):
New York Dolls
84. **NICKY HOPKINS**, Columbia:
The Tin Man Was a Dreamer
85. **JOHNNY RODRIGUEZ**, Mercury (Phonogram):
Introducing—Johnny Rodriguez
86. **CLINT HOLMES**, Epic (Columbia):
Playground In My Mind
87. **RORY GALLAGHER**, Polydor:
Live; Blueprint
88. **CORNELIUS BROTHERS & SISTER ROSE**, United Artists:
Cornelius Brothers & Sister Rose
89. **MARLO THOMAS & FRIENDS**, Bell:
Free To Be . . . You & Me
90. **HUBERT LAWS**, CTI:
Morning Star; Carnegie Hall
91. **JEANNE PRUETT**, MCA:
Satin Sheets
92. **SAM NEELY**, Capitol:
Loving You Just Crossed My Mind; 2
93. **DOUG SAHM & HIS BAND**, Atlantic:
Doug Sahn & His Band
94. **NEW YORK CITY**, Chelsea (RCA):
I'm Doing Fine Now
95. **DANNY O'KEEFE**, Signpost (Atlantic):
Breezy Stories
96. **MAYNARD FERGUSON**, Columbia:
MF Horn 3
97. **MFSB**, Philadelphia International (Columbia):
MFSB
98. **GROUCHO MARX**, A&M:
An Evening With Groucho
99. **PETER BANKS**, Sovereign (Capitol):
The Two Sides of Peter Banks
100. **THE SYLVERS**, Pride (MGM):
The Sylvers; II
101. **JUD STRUNK**, MGM:
Daisy a Day
102. **INDEPENDENTS**, Wand (Scepter):
First Time We Met
103. **KING HARVEST**, Perception:
Dancing in the Moonlight
104. **ROGER McGUIINN**, Columbia:
McGuinn
105. **NAZARETH**, A&M:
Razamanaz
106. **CLIMAX BLUES BAND**, Sire (Famous):
Rich Man
107. **MILLIE JACKSON**, Spring (Polydor):
Millie Jackson, It Hurt So Good
108. **DEFRANCO FAMILY FEATURING TONY DEFRANCO**, 20th Century:
Heartbeat—It's a Lovebeat
109. **AZTECA**, Columbia:
Azteca
110. **MANHATTANS**, Columbia:
There's No Me Without You
111. **MELISSA MANCHESTER**, Bell:
Home to Myself
112. **THE CECIL HOLMES SOUND**, Buddah:
The Black Motion Picture Experience
113. **SHEL SILVERSTEIN**, Columbia:
Freakin' at the Freaker's Ball
114. **CASHMAN & WEST**, Dunhill:
A Song or Two; Moondog Serenade
115. **DAVID GATES**, Elektra:
David Gates
116. **AFRIQUE**, Mainstream:
Afrique
117. **MORT SAHL**, GNP Crescendo:
Sing a Song of Watergate . . . Apocryphal of Life
118. **FREDDIE KING**, Shelter (Capitol):
Woman Across the River
119. **CHARLIE DANIELS**, Kama Sutra (Buddah):
Honey in The Rock
120. **DAVID RUFFIN**, Motown:
David Ruffin
121. **BO HANSSON**, Charisma (Buddah):
Lord of the Rings
122. **LEONARD COHEN**, Columbia:
Live Songs
123. **BULLDOG**, MCA:
Bulldog
124. **FREDDIE HUBBARD**, CTI:
Skydiver
125. **MOVE**, United Artists:
Split Ends
126. **FOSTER SYLVERS**, Pride (MGM):
Foster Sylvers
127. **JUDY GARLAND & LIZA MINNELLI**, Capitol:
Live at the London Palladium
128. **RICK SPRINGFIELD**, Capitol:
Beginnings
129. **BADGER**, Atco:
One Live Badger
130. **KEN HENSLEY**, Mercury (Phonogram):
Proud Words on a Dusty Shelf
131. **SUPERSAX**, Capitol:
Supersax Plays Byrd
132. **TERRY REID**, Atlantic:
River
133. **AEROSMITH**, Columbia:
Aerosmith
134. **JERRY WALLACE**, MCA:
Do You Know What It's Like to Be Lonesome?
135. **BOBBY BLUE BLAND**, Dunhill:
His California Album
136. **BABE RUTH**, Harvest (Capitol):
First Base
137. **RENAISSANCE**, Sovereign (Capitol):
Ashes Are Burning
138. **RUFUS**, ABC:
Rufus
139. **LOU DONALDSON**, Blue Note (United Artists):
Sassy Soul Strut
140. **THE NEW CACTUS BAND**, Atco:
Son of Cactus
141. **PREMIATA FORNERIA MARCONI**, Manticore (Atlantic):
Photos of Ghosts
142. **PERSUASIONS**, MCA:
We Still Ain't Got No Band
143. **ALBERT KING**, Stax (Columbia):
I'll Play the Blues For You
144. **TOM T. HALL**, Mercury (Phonogram):
Rhymes & Other Five & Dimers
145. **BILLY COBHAM**, Atlantic:
Spectrum
146. **WAYLON JENNINGS**, RCA:
Honky Tonk Heroes
147. **MORGANA KING**, Paramount (Famous):
New Beginning
148. **SONS OF CHAMPLIN**, Columbia:
Welcome to the Dance
149. **FIRST CHOICE**, Philly Groove (Bell):
Armed and Extremely Dangerous
150. **IGGY & THE STOOGES**, Columbia:
Raw Power
151. **QUEEN**, Elektra:
Queen
152. **WET WILLIE**, Capricorn (Warner Bros.):
Drippin' Wet
153. **GARY GLITTER**, Bell:
Glitter
154. **CHRIS JAGGER**, Asylum (Elektra):
Chris Jagger
155. **LORETTA LYNN**, MCA:
Love Is the Foundation
156. **SONNY TERRY & BROWNIE McGHEE**, A&M:
Sonny & Brownie
157. **ASHFORD & SIMPSON**, Warner Bros.:
Gimme Something Real
158. **ROY WOOD**, United Artists:
Boulders
159. **SHARKS**, MCA:
First Water
160. **LORI LIEBERMAN**, Capitol:
Beginning
161. **PETE SINFIELD**, Manticore (Atlantic):
Still
162. **JESSE WINCHESTER**, Bearsville (Warner Bros.):
Third Down, 110 to Go
163. **DANNY DAVIS & THE NASHVILLE BRASS**, RCA:
Turn on Some Happy
164. **BATDORF & RODNEY**, Asylum (Elektra):
Batdorf & Rodney
165. **CHI COLTRANE**, Columbia:
Chi Coltrane
166. **MIKE OLDFIELD**, Virgin (Atlantic):
Tubular Bells
167. **YOKO ONO**, Apple (Capitol):
Approximately Infinite Universe
168. **JAN AKKERMAN**, Sire (Famous):
Profile
169. **TAJ MAHAL**, Columbia:
Recycling the Blues & Other Related Stuff
170. **ANDY PRATT**, Columbia:
Andy Pratt
171. **THE SWEET**, Bell:
The Sweet
172. **ROBERT KLEIN**, Brut (Buddah):
Child of the Fifties
173. **ROXY MUSIC**, Warner Bros.:
For Your Pleasure
174. **CAL SMITH**, MCA:
I've Found Someone of My Own
175. **MERLE SAUNDERS**, Fantasy:
Fire Up
176. **RARE BIRD**, Polydor:
Epic Forest
177. **RICK GRECH**, RSO (Atlantic):
The Last Five Years
178. **MASON PROFFIT**, Warner Bros.:
Bareback Rider
179. **INCREDIBLE BONGO BAND**, Pride (MGM):
Bongo Rock
180. **CROSS COUNTRY**, Atlantic:
Cross Country
181. **JOHN KAY, DUNHILL**:
My Sporting Life



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Continued from page TA-56

KEY TO ABBREVIATIONS

- (H)—Hot 100
- (PLP)—Top LP
- (S)—Soul Single
- (SLP)—Soul LP
- (C)—Country Single
- (CLP)—Country LP
- (E)—Easy Listening
- (JLP)—Jazz LP
- RIAA—Gold Record Award
- TT—Top 10
- BA—Booking Agent
- PM—Personal Manager

MILLER, ROGER (Vocalist), Columbia; BA: IFA; PM: N. Dann Moss.
 Records: Dear Folks, Sorry I Haven't Written (CLP), Happy's Gone—Mercury (C), I Believe In Sunshine (C), Open Up Your Heart (C, E), Ring For Sale—Mercury (C).

MILLER, STEVE (Vocalist/Guitarist), Capitol; BA/PM: Milton Levy.
 Records: Anthology (PLP), The Joker (H, PLP).

MILSAP, RONNIE (Vocalist), RCA Victor; BA/PM: Jack D. Johnson.
 Records: The Girl Who Waits On Tables (C), I Hate You b/w All Together Now (C-TT), Where My Heart Is (CLP).

MINNELLI, LIZA (Vocalist), Columbia; BA: CMA.
 Records: Live At The London Palladium w/ Judy Garland—Capitol (PLP), Liza With A "Z" (PLP), The Singer (PLP).

MIRACLES (Vocal Group—4), Tamla; BA: Heller-Fischel; PM: Don Foster—Multi-Media in Mich.
 Records: Don't Let It End (H, S), Flying High Together w/ Smokey Robinson (PLP, SLP), I Can't Stand To See You Cry w/ Smokey Robinson (H, S), 1957-1972 w/ Smokey Robinson (PLP), Renaissance (PLP, SLP).

MISSION, Paramount; Contact: John O'Riley.
 Record: Together (E).

MITCHELL, JONI (Vocalist), Asylum; PM: Geffen-Roberts.
 Records: For The Roses (PLP), You Turn Me On, I'm A Radio (H, E).

MIZE, BILLY (Vocalist), United Artists; BA: Americana.
 Record: California Is Just Mississippi (C).

MOCEDADES, TRA, (Also see listing in Spain).
 Record: Eres Tu/Touch The Wind (E).

MOMENTS (Vocal Group—3), Stang; BA: QBC, Universal Attractions.
 Records: Gotta Find A Way (H, S), My Thing (S).

MONTCLAIRS (Vocal Group—5), Paula; BA: Keishval Ent's.; PM: Nat Margo.
 Records: Beggin' Is Hard To Do (S), Prelude To A Heartbreak (S).

MONTGOMERY, MELBA (Vocalist), Elektra; BA: Top Billing.
 Records: A Man Likes Things Like That w/ Charlie Louvin—Capitol (C), Wrap Your Love Around Me (C).

MOODY BLUES (Vocal Group—5), Threshold; PM: Management Three. (Also see listing in United Kingdom).
 Records: Days Of Future Passed—Deram (PLP, TT, RIAA), I'm Just A Singer In A Rock 'N Roll Band (H), Nights In White Satin—Deram (H-TT, E), Seventh Sojourn (PLP-TT, RIAA).

MOORE, DOROTHY, GSF.
 Record: Cry Like A Baby (S).

MOORE, JACKIE (Vocalist), Atlantic; BA: QBC; PM: Ken Greengrass—Greengrass Ent's.
 Records: Both Ends Against The Middle (S), Sweet Charlie Babe (H, S), Time (S).

MOORE, TIM (Vocalist/Guitarist/Pianist), Lotus; BA: Harris Goldberg—Cecada Prod'ns; PM: Harris Goldberg.
 Record: A Fool Like You—Dunhill (H).

MORGAN, GEORGE (Vocalist), MCA; BA: Buddy Lee.
 Records: Makin' Heartaches—Decca (C), Mr. Ting-A-Ling (C).

MORGAN, MISTY, see Jack Blanchard.

MORRIS, LAMAR (Vocalist/Guitarist), MGM; BA: Buddy Lee.
 Record: You Call Everybody Darlin' (C).

MORRISON, VAN (Vocalist), Warner Bros.; BA: William Morris; PM: Caledonia Prod'ns.
 Records: Hard Nose The Highway (PLP), Redwood Tree (H), Saint Dominic's Preview (PLP).

MOSBY, JOHNNY & JONIE (Vocal Duo), Capitol; BA: Americana.
 Record: I've Been There (C).

MOTHERS OF INVENTION (Vocal & Instrumental Group—7), Discreet/Warner Bros.; BA: IFA; PM: Herb Cohen.
 Record: Overnite Sensation (PLP).

MOTT THE HOOPLE (Vocal & Instrumental Group), Columbia; BA: IFA.
 Records: All The Young Dudes (H, PLP), Mott (PLP), One Of The Boys (H).

MOUNTAIN (Vocal & Instrumental Group), Windfall/Columbia; BA: Premier Talent; PM: Gary Kurfist—Windfall Music.
 Record: Best Of (PLP).

MOUTH & MAC NEAL (Vocal Duo), Philips. (Also see listing in Netherlands).
 Record: Hey, You Love (H).

MOVE (Group—3), United Artists; Contact: Don Arden in UK.
 Records: Do Ya (H), Split Ends (PLP).

MULDAUR, MARIA (Vocalist), Reprise; BA: Avalon Prod'ns.
 Record: Maria Muldaur (PLP).

MULLENS, DEA (Vocalist), Triune.
 Record: Circle Me (C).

MULLIGAN, GERRY (Saxophonist).
 Records: Ace Of Steam—A&M (JLP-TT), Live w/ Dave Brubeck—Columbia (JLP).

MULL, MARTIN (Comedian), Capricorn; BA: CMA; PM: Peter Casperson—Castle Music.
 Record: Dueling Tubas (H).

MURPHEY, MICHAEL (Vocalist), Columbia.
 Records: Geronimo's Cadillac—A&M (PLP), Souvenir—A&M (PLP).

MURRAY, ANNE (Vocalist), Capitol; BA: CMA; PM: Allan Strahl—Alive Ent's, USA; Len Rameau—Balmur Ltd., Canada.
 Records: Danny's Song (H-TT, C-TT, E-TT, PLP), Sand A Little Love My Way (H, E-TT), What About Me (H, C, E-TT).

MYSTIC MOODS (Vocal & Instrumental Group), Warner Bros.; PM: Mobile Fidelity.
 Records: Awakening (PLP), Cosmic Sea (H, E).

NAPOLÉON XIV (Vocalist), Warner Bros.
 Record: They're Coming To Take Me Away (H).

NASH, JOHNNY (Vocalist), Epic; BA: ATI.
 Records: I Can See Clearly Now (H-TT, S, E-TT, RIAA), PLP, SLP-TT), My Merry-Go-Round (H, E, PLP, SLP), Ooh What A Feeling (E), Stir It Up (H, E-TT).

NASH, LINDA (Vocalist), Ace Of Hearts.
 Record: Country Boogie Woogie (C).

NASHVILLE BRASS, see Danny Davis.

NATIONAL LAMPOON (Group—4), Banana/Blue Thumb; BA: William Morris.
 Records: Deteriorata (H), Lemmings (PLP), Radio Dinner (PLP).

NAZARETH (Vocal & Instrumental Group—4), A&M; BA: ITA. (Also see listing in United Kingdom).
 Record: Razamanaz (PLP).

NEELY, SAM (Vocalist), Capitol; PM: Koala Mgmt.
 Records: Loving You Just Crossed My Mind (H, E, PLP), Rosalie (H, E-TT), Sam Neely 2 (PLP).

NELSON, RICK, & THE STONE CANYON BAND (Vocalist w/ Vocal & Instrumental Group—4), MCA; BA: Jack Brumiey; PM: Willy Nelson—Orr Mgmt.
 Records: Garden Party—Decca (H-TT, C, E-TT, PLP, CLP), Palace Guard—Decca (H).

NELSON, WILLIE (Vocalist), Atlantic; BA: Moeller Talent; PM: Neil Reshen.
 Records: Shotgun Willie (C, CLP), Stay All Night (C).

A NEW DAY (Vocal & Instrumental Group—4); BA: Charles T. Johnston—Select Artist.

NEW BIRTH (Vocal & Instrumental Group—11), RCA Victor; BA: QBC.
 Records: Birth Day (PLP, SLP-TT), I Can Understand It (H, S-TT), It's Been A Long Time (PLP, SLP), Until It's Time For You To Go (H, S).

NEWBURY, MICKEY (Vocalist), Elektra; BA: Magna Artists; PM: Bert Block.
 Records: Heaven Help The Child (PLP), Sunshine (H, C, E).

NEW CACTUS BAND
 Record: Son Of Cactus—Atco (PLP).

NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE, see Gunther Schuller.

NEWMAN, THUNDERCLAP, MCA.
 Record: Hollywood Dream (PLP).

NEW RIDERS OF THE PURPLE SAGE (Vocal & Instrumental Group—5), Columbia; BA: Magna Artists; PM: Jon McIntire.
 Records: The Adventures Of Panama Red (PLP), Gypsy Cowboy (PLP).

NEW SEEKERS (Vocal Group—5), Verve; BA: CMA. (Also see listing in United Kingdom).
 Records: Come Softly To Me (H, E), Dance, Dance, Dance (E), The Greatest Song I Ever Heard—MGM (E), Pinball Wizard b/w See Me, Feel Me (H, E), Pinball Wizards (PLP).

NEWTON-JOHN, OLIVIA (Vocalist), MCA. (Also see listing in United Kingdom).
 Record: Let Me Be There (H, C, E).

NEWTON, WAYNE (Vocalist), Chelsea; BA: William Morris; PM: Tommy Amato.
 Records: Anthem (H), Can't You Hear The Song (H, E-TT, PLP), Daddy Don't You Walk So Fast (PLP), Pour A Little More Wine (E).

NEW YORK CITY (Vocal Group), Chelsea; PM: Pathways United.
 Records: I'm Doing Fine Now (H, S, E-TT, PLP, SLP), Make Me Twice The Man (H, S).

NEW YORK DOLLS (Group—5), Mercury; PM: Leber-Krebs.
 Record: New York Dolls (PLP).

NIGHTENGAL, OLLIE (Vocalist), Pride; BA: Continental Artists.
 Record: May The Best Man Win (S).

NILSSON (Vocalist), RCA Victor; PM: Richard Perry.
 Records: As Time Goes By (H, E), A Little Touch Of Schmilsson In The Night (PLP), Remember (H, E), Son Of Schmilsson (PLP, RIAA), Space Man (H).

NITE-LITERS, (Instrumental Group), RCA Victor.
 Record: Anal-Y-Sis (SLP).

NITTY GRITTY DIRT BAND (Vocal & Instrumental Group—5), United Artists; BA: AEI; PM: William E. McEuen.
 Records: Grand Ole Opry Sing (C), Will The Circle Be Unbroken (PLP, CLP-TT, RIAA).

NOBLES, CLIFF, Roulette; BA: Universal Attractions; PM: Jesse James.
 Record: Feeling Of Loneliness (S).

NUTTER, MAYF (Vocalist), Capitol; BA: Omac Artists; PM: Doug Cooper.
 Record: Green Door (C).

NYRO, LAURA (Vocalist), Columbia; BA: William Morris.
 Record: First Songs (PLP).

OAK RIDGE BOYS (Vocal & Instrumental Group—8), Columbia; BA: Don Light.
 Record: Praise The Lord & Pass The Soup w/ Johnny Cash & The Carter Family (C).

O'DONNAL, KAREN (Vocalist).
 Record: We Know It's Over w/ Dave Dudley—Mercury (C).

OHIO PLAYERS (Vocal & Instrumental Group—7), Westbound; BA: QBC; PM: Hubert Satchell.
 Records: Ecstasy (H, S, PLP, SLP), Funky Worm (H, S-TT, RIAA), Pleasure (PLP, SLP-TT).

O'JAYS (Vocal Group—3), Philadelphia Int'l; BA: Continental Artists, Joyce Agency; QBC; PM: EWW Mgmt.
 Records: Back Stabbers (PLP-TT, SLP-TT, RIAA), In Philadelphia (PLP, SLP), Love Train (H-TT, S-TT, RIAA), 992 Arguments (H, S), Ship Ahoy (PLP, SLP), Time To Get Down (H, S-TT).

O'KEEFE, DANNY (Vocalist), Atlantic.
 Records: Breezy Stories—Atlantic (PLP), Good Time Charlie's Got The Blues—Signpost (H-TT, C, E-TT), Danny O'Keefe—Signpost (PLP).

OLDFIELD, MIKE (Instrumentalist), Virgin. (Also see listing in United Kingdom).
 Record: Tubular Bells (PLP).

OLIVER, JIMMY, SHOW (Vocal & Instrumental Group—7); BA: Ebony Ent's.

100 PROOF (Vocal & Instrumental Group—5); PM: Creative Attractions.
 Record: Aged In Soul—Hot Wax (SLP).

ONO, YOKO (Vocalist/Pianist), Apple; BA: IFA; PM: Nadya Gruen.
 Record: Approximately Infinite Universe (PLP).

ORLANDO, TONY & DAWN (Vocalist w/ Vocal Group—3), Bell; BA: CMA; PM: Marc Gordon.
 Records: New Ragtime Follies (PLP), Say, Has Anybody Seen My Sweet Gypsy Rose (H-TT, E-TT, RIAA), Tie A Yellow Ribbon Round The Old Oak Tree (H-TT, E-TT, RIAA), Tuneweaving (PLP), Who's In The Strawberry Patch With Sally (H, E), You're A Lady (H).

OSBORNE BROS. (Vocal & Instrumental Group—4), MCA; BA: Atlas Artist.
 Records: Blue Heartache (C), Lizzie Lou (C), Midnight Flyer (C).

OSIBISA (Vocal & Instrumental Group), MCA; BA: ATI.
 Record: Heads—Decca (PLP, SLP).

OSMOND, DONNY (Vocalist), MGM/Kolob; PM: Katz-Gallin-Leffler.
 Records: Alone Together (PLP), My Best To You (PLP, RIAA), Portrait Of Donny (PLP), Too

Young (PLP, RIAA), Twelfth Of Never (H-TT, E-TT, RIAA), Why b/w Lonely Boy (H, E), Young Love (E), Young Love b/w A Million To One (H).

OSMOND, LITTLE JIMMY (Vocalist), MGM; PM: Katz-Gallin-Leffler.
 Records: Killer Joe (PLP), Tweedle Dee (H).

OSMOND, MARIE (Vocalist), MGM/Kolob; PM: Katz-Gallin-Leffler.
 Record: Paper Rose (H-TT, C-TT, E-TT, PLP, CLP-TT).

OSMONDS (Vocal Group—5), MGM/Kolob; PM: Katz-Gallin-Leffler.
 Records: Crazy Horses (H, PLP, RIAA), Goin' Home (E), Let Me In (H, E-TT), Live (PLP, RIAA), The Plan (PLP).

O'SULLIVAN, GILBERT (Vocalist), MAM. (Also see listing in United Kingdom).
 Records: Back To Front (PLP), Clair (H-TT, E-TT, RIAA), Get Down (H-TT, E-TT, RIAA), Himself (PLP), I'm A Writer, Not A Fighter (PLP), Ooh Baby (H, E), Out Of The Question (H, E-TT).

OVATIONS (Vocal Group—4), MGM; BA: Continental Artists; PM: Eddie Davis.
 Record: Having A Party (H, S-TT).

OVERSTREET, TOMMY, & THE NASHVILLE EXPRESS (Vocalist/Guitarist w/ Vocal & Instrumental Group—6), Dot; BA/PM: Jim Halsey.
 Records: Heaven Is My Woman's Love (C-TT, CLP-TT), I'll Never Break These Chains (C-TT), My Friends Call Me T.O. (CLP), Send Me No Roses (C).

OWENS, BUCK (Vocalist/Guitarist), Capitol; BA/PM: Jack McFadden.
 Records: Ain't It Amazing, Gracie (C, CLP), The Good Old Days w/ Susan Raye (C), The Good Old Days (Are Here Again) w/ Susan Raye (CLP), In The Palm Of Your Hand (C), "Live": At The White House (CLP-TT), You Ain't Gonna Have Old Buck To Kick Around Anymore w/ The Puckaroos (C).

PAGAN, RALFI, Vibration.
 Record: Soul Je T'Aime w/ Sylvia (H, S).

PAGE, PATTI (Vocalist); BA: CMA; PM: Jack Rael—Pattack Inc. in Calif.
 Record: Hello, We're Lonely w/ Tom T. Hall—Mercury (C).

PAINTER (Vocal Group), Elektra; PM: Robert Zimmerman—Clean Air.
 Record: West Coast Woman (H).

PARTON, DOLLY (Vocalist), RCA Victor; BA: Top Billing.
 Records: Bubbling Over (CLP), If Teardrops Were Pennies w/ Porter Wagoner (C-TT), Jolene (C), Katy Did w/ Porter Wagoner (C), Love & Music w/ Porter Wagoner (CLP-TT), My Tennessee Mountain Home (C, CLP), Sing's "My Favorite Songwriter, Porter Wagoner" (CLP), Together Always w/ Porter Wagoner (CLP-TT), Travelin' Man (C), We Found It w/ Porter Wagoner (C, CLP).

PARTRIDGE FAMILY, Bell; PM: Ruth Aarons.
 Records: At Home With Their Greatest Hits (PLP, RIAA), Crossword Puzzle (PLP), Friend & A Lover (H), Looking Through The Eyes Of Love (H, E-TT), Notebook (PLP).

PASTE (Vocal Group—3); BA: Ebony Ent's.

PASTOR BROS., Alithia.
 Record: Medley: I Need You/Isn't Life Strange/Without You (E).

PAUL, BILLY (Vocalist), Philadelphia Int'l; BA: ATI; PM: Michael & John Levy.
 Records: Am I Black Enough For You (H, S), Ebony Woman (PLP, SLP), Me & Mrs. Jones (H-TT, S-TT, E-TT, RIAA), 360 Degrees Of (PLP, SLP-TT, RIAA), War Of The Gods (PLP).

(Continued on page TA-60)

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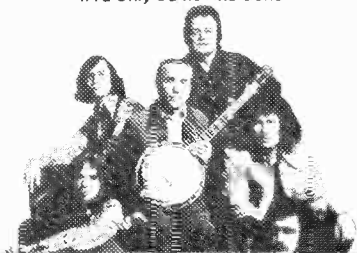
Earl Scruggs is enormously popular, more so than one might think, in a day when the banjo holds such a small corner in a huge music market. But Earl Scruggs has changed all that. Along with his sons Randy, Gary and Steve, Josh Graves and Jody Maphis, Earl has put together a group that is constantly touring, and each tour is more successful than the last. Few, if any, are bigger on the college circuit.

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DAKAR



• Continued from page TA-60

KEY TO ABBREVIATIONS

- (H)—Hot 100
- (PLP)—Top LP
- (S)—Soul Single
- (SLP)—Soul LP
- (C)—Country Single
- (CLP)—Country LP
- (E)—Easy Listening
- (JLP)—Jazz LP
- RIAA—Gold Record Award
- TT—Top 10
- BA—Booking Agent
- PM—Personal Manager

SEALS & CROFTS (Vocal Duo), Warner Bros., BA IFA, PM Day Artists
 Records: Diamond Girl (H-TT, E-TT, PLP, TT, RIAA), Hummingbird (H, E), Summer Breeze (H-TT, E-TT, PLP, TT), We May Never Pass This Way Again (H, E-TT).

SEALS, TROY, Atlantic, Contact David Briggs—Code 615 Prod'ns
 Record: I Got A Thing About You Baby (C)

SEELY, JEANNIE (Vocalist), MCA, BA Top Billing
 Records: Can I Sleep In Your Arms (C-TT), Farm In Pennsylvania b/w Between The King & I—Decca (C)

SEGER, BOB (Vocalist w/Group—5), Palladium/Reprise, BA DMA
 Record: Back In '72 (PLP)

SENAY, EDDIE, Sussex, PM Bill Williams
 Record: Safari (S)

SERRATT, KENNY (Vocalist), MGM
 Records: Goodbyes Come Hard For Me (C), Love & Honor (C), This Ain't No Good Day For Leaving (C)

SESSIONS, RONNIE (Vocalist/Guitarist), MGM, BA Top Billing, AQ Talent
 Records: If The Back Door Could Talk (C), She Feels So Good I Hate To Put Her Down (C), Tossin' & Turnin' (C)

SEVERINSEN, DOC (Trumpeter), RCA Victor, BA William Morris
 Records: Brass, Ivory & Strings w/Henry Mancini (PLP), Last Tango In Paris (E)

SEXTON, ANNE (Vocalist), Seventy Seven
 Record: You're Gonna Miss Me (S)

SHA NA NA (Vocal & Instrumental Group—10), Kama Sutra, BA William Morris, PM Edwin Goodgold
 Record: The Golden Age Of Rock 'N Roll (PLP)

SHANNON, GUY (Vocalist), Cinnamon, BA Joe Taylor, PM Al Embry
 Records: Naughty Girl (C), Soul Deep (C)

SHARKS (Vocal & Instrumental Group—4), MCA, PM Windfall Music
 Record: First Water (PLP)

SHAVER, BILLY JOE, Monument
 Record: Georgia on A Fast Train (C)

SHAW, BRIAN (Vocalist), RCA Victor
 Record: The Devil Is A Woman (C)

SHEPARD, JEAN (Vocalist), United Artists, BA United Talent, AQ Talent
 Record: Slippin' Away (H, C-TT, CLP)

SHERWOOD, HOLLY (Vocalist), Rocky Road, PM Marc Gordon
 Record: Yesterday & You (E)

SIEGEL-SCHWALL BAND (Vocal & Instrumental Group—4), Wooden Nickel, BA Corky Siegel, McMillan & Clary, PM Corky Siegel
 Record: Symphonic Dances From "West Side Story" / Three Pieces For Blues Band w/San Francisco Symp. Orch.—DGG (PLP, JLP)

SIGLER, BUNNY (Vocalist), Philadelphia Int'l, BA Gamble-Huff
 Record: Tossin' & Turnin' (H, S)

SILVER, HORACE (Pianist w/Group—5), Blue Note, BA Smithsonian Institution
 Record: In Pursuit Of The 27th Man (JLP)

SILVERSTEIN, SHEL (Comedian), Columbia, PM Ron Haffkine
 Record: Freakin' At The Freakers' Ball (PLP)

SIMON, CARLY (Vocalist), Elektra, BA CMA, PM Arlyne Rothberg
 Records: No Secrets (PLP, TT, RIAA), The Right Thing To Do (H, E-TT), You're So Vain (H-TT, E-TT, RIAA)

SIMON, JOE (Vocalist), Spring, BA Universal Attractions, PM Roy Rifkind—Guardian Prod'ns
 Records: Best Of—Sound Stage 7 (PLP), Cleopatra Jones (Soundtrack)—Warner Bros. (PLP, SLP), Greatest Hits—Sound Stage 7 (SLP), I Found My Dad (H, S), Misty Blue—Sound Stage 7 (H, S), Power Of (PLP, SLP), River (H, S), Simon Country (SLP), Step By Step (H, S-TT), Theme From "Cleopatra Jones" w/Main Streeters (H, S-TT), Trouble In My Home b/w I Found My Dad (S-TT), Trouble In My Home (H)

SIMON, PAUL (Vocalist/Guitarist), Columbia, PM Mort Lewis
 Records: America w/Garfunkel (H), Greatest Hits w/Garfunkel (PLP, RIAA), Loves Me Like A Rock (H-TT, E-TT, RIAA), Kodachrome (H-TT, E-TT), There Goes Rhymin' Simon (PLP, TT, RIAA)

SIMPSON, RED (Vocalist/Guitarist), Capitol, BA/PM Don Howard—AMB
 Record: Awful Lot To Learn About Truck Drivin' (C)

SIMPSON, VALERIE (Vocalist), Warner Bros., PM Robert Stigwood Org
 Record: Silly Wasn't I—Tamlia (H, S) (Also see Ashford & Simpson)

SINATRA, FRANK (Vocalist), Reprise, Contact Frank Sinatra
 Record: Ol' Blue Eyes Is Back (PLP)

SINFIELD, PETE, Manticore
 Record: Still (PLP)

SKELLERN, PETER (Vocalist/Pianist), London (Also see listing in United Kingdom)
 Record: You're A Lady (H, E)

SKYLARK (Vocal & Instrumental Group), Capitol, BA CMA, PM Ferdinand J. Smith III
 Records: I'll Have To Go Away (E), Skylark (PLP), Wildflower (H-TT, E-TT)

SLADE (Vocal & Instrumental Group—4), Warner Bros., BA Premier Talent, PM Peter Kauf, (Also see listing in United Kingdom)
 Records: Cum On Feel The Noise—Polydor (H), Giddyup T Jane—Polydor (H), Mama Weer All Crazy Now—Polydor (H), Slade Alive—Polydor (PLP), Sladest—Reprise (PLP), Slayed—Polydor (PLP)

SLEDGE, PERCY (Vocalist), Atlantic, BA Paragon Agency, PM Phil Walden
 Record: Sunshine (S)

SLICK, GRACE, Grunt, BA IFA, PM Bill Thompson
 Record: Baron Von Tollbooth & The Chrome Nun w/Paul Kantner, David Frieberg (PLP)

SLY & THE FAMILY STONE (Vocal & Instrumental Group), Epic, PM Ken Roberts
 Records: Fresh (PLP, TT, SLP, TT, RIAA), Frisky (S), If You Want Me To Stay (H, S-TT, RIAA)

SMITH, ARTHUR, Monument
 Record: Battling Banjos (CLP)

SMITH, CAL (Vocalist), MCA, BA Atlas Artist
 Records: Bleep You (C), For My Baby (C), I Can Feel The Leavin' Comin' On/Loved You All Over The World (C), I've Found Someone Of My Own—Decca (PLP, CLP, TT), Lord Knows I'm Drinking—Decca (H, C-TT), Cal Smith (CLP)

SMITH, CARL (Vocalist), Columbia, BA Buddy Lee
 Records: If This Is Goodbye (CLP), I Need Help (C)

SMITH CONNECTION (Vocal Group—3), Music Merchant, PM Creative Attractions
 Record: I've Been A Winner, I've Been A Loser (S)

SMITH, CONNIE (Vocalist), Columbia, BA William Morris
 Records: Ain't Love A Good Thing (C), Dream Painter—RCA Victor (CL, CLP), Greatest Hits, v. 1—RCA Victor (CLP), If It Ain't Love (Let's Leave It Alone)—RCA Victor (C), A Lady Named Smith (CLP), Love Is The Look You're Looking For—RCA Victor (C-TT, CLP)

SMITH, HURRICANE (Vocalist), Capitol (Also see listing in United Kingdom)
 Records: Hurricane Smith (PLP), Oh Babe What Would You Say (H-TT, E-TT), Who Was It? (H, E)

SMITH, JIMMY (Organist), Verve, PM Lola Ward—Jimmy Co
 Record: Portuguese Soul (JLP)

SMITH, SAMMI (Vocalist), Mega, BA Joe Taylor
 Records: The Best Of (CLP), City Of New Orleans (C), I Miss You Most When You Are Here (C), The Toast Of '45 (C, CLP)

SNEED, LOIS, Capitol
 Record: This Little Woman (S)

SNELL, ANETTE (Vocalist), Dial, Contact Dial Recs
 Record: You Oughta Be Here With Me (S)

SNOW, HANK (Vocalist), RCA, BA Moeller Talent
 Record: North To Chicago (C)

SOFT TONES, Avco, BA A&D Prod'ns, PM Rod Armstrong
 Records: Can't Help Fallin' In Love (S), I'm Gonna Prove It (S)

SONNY (Vocalist), MCA, BA William Morris
 Records: Mama Was A Rock & Roll Singer, Papa Used To Write All Her Songs w/Cher (H, PLP), Two Of Us w/Cher—Atco (PLP)

SONOMA, Dunhill, PM Larry Laurence
 Record: Love For You (E)

SONS OF CHAMPLIN (Group—8), Columbia, BA Ken Beales, Jack Rabbitt—Out of Town Tours, PM Walter Haas
 Record: Welcome To The Dance (PLP)

SOUL CHILDREN (Vocal Group—4), Stax, BA Continental Artists
 Records: It Ain't Always What You Do (S), Love Is A Hurtin' Thing (S)

SOULE, GEORGE, Fame, Contact Rick Hall
 Record: Get Involved (S)

SOUL GENERATION (Vocal & Instrumental Group—4), Ebony Sound
 Record: Million Dollars (S)

SOUL SEARCHERS (Instrumental Group—8), Sussex, PM Eleanor S Brown
 Record: Think (S)

SOUTHERN FLAVOR (Vocal & Instrumental Group—8), BA Charles T Johnston—Select Artist

SOUTH SIDE MOVEMENT (Group—8), Wand, BA Paragon Agency
 Records: Can You Get To That (S), I've Been Watching You (H, S), Southside Movement (SLP)

SPINNERS (Vocal Group—5), Atlantic, BA William Morris
 Records: Best Of—Motown (PLP, SLP), Could It Be I'm Falling In Love (H-TT, S-TT, E, RIAA), Ghetto Child (H, S-TT, E), I'll Be Around (H-TT, S-TT, E, RIAA), One Of A Kind (Love Affair) (H, S-TT, E, RIAA), Spinners (PLP, SLP, TT, RIAA), Together We Can Make Such Sweet Music—Motown (H)

SPIRIT (Vocal Group—4), Epic, PM Dennis Elias & Richard Goldstein—Elias & Goldstein
 Records: Best Of (PLP), Mr. Skin (H), Spirit (PLP)

SPOOKY TOOTH (Group—5), Island, BA Premier Talent, PM Chris Blackwell in UK
 Records: Witness (PLP), You Broke My Heart So I Busted Your Jaw—A&M (PLP)

SPRINGFIELD, DUSTY (Vocalist), Dunhill, PM BNB Assoc
 Records: Learn To Say Goodbye (E), Mama's Little Girl (E)

SPRINGFIELD, RICK (Vocalist), Capitol
 Records: Beginnings (PLP), What Would The Children Think (H)

STAEHELY BROS., see Spirit

STAFFORD, JIM (Vocalist), MGM, BA William Morris
 Records: Spiders & Snakes (H), Swamp Witch (H, E)

STAFFORD, TERRY (Vocalist), Atlantic
 Record: Say Has Anybody Seen My Sweet Gypsy Rose (C)

STAMPLEY, JOE (Vocalist), Dot, BA Shorty Lavender, John McMeen—Shorty Lavender, PM Al Gallico
 Records: Bring It On Home (To Your Woman) (C-TT), If You Touch Me (You've Got To Love Me) (CLP), Soul Song (H, C-TT, E, CLP), Too Far Gone (C)

STAPLE SINGERS (Vocal Group—4), Stax, BA William Morris
 Records: Beatitude/Respect Yourself (PLP), Be What You Are (H, S, PLP, SLP), If You're Ready Come Go With Me (H, S), Oh La De Da (H, S-TT)

STAPLES, MAVIS (Vocalist), Volt, BA William Morris
 Record: Endlessly (S)

STARR, EDWIN (Vocalist), BA William Morris
 Records: There You Go—Soul (H, S), You've Got My Soul On Fire—Motown (S)

STARR, KENNY (Vocalist), MCA, BA United Talent
 Records: Ev'ryday Woman (C), That's A Whole Lotta Lovin' (C)

STARR, RINGO (Vocalist), Apple, Contact Apple Corps in UK
 Records: Photograph (H-TT, E-TT), Ringo (PLP)

STATLER BROS. (Vocal & Instrumental Group—6), Mercury, BA Saul Holiff—Volatile Attractions in Canada, Hubert Long, PM Saul Holiff—Volatile Attractions in Canada
 Records: Carry Me Back (C, CLP), Class Of '57

(C-TT), Country Music Then & Now (CLP, TT), Monday Morning Secretary (C), Sing Country Symphonies In London (CLP), Woman Without A Home (C)

STATON, CANDI (Vocalist), Fame, BA Paragon Agency, PM Rodgers Redding—Redding Mgmt
 Records: Do It In The Name Of Love (H, S), Love Chain (S), Lovin' You Lovin' Me (H, S), Something's Burning (S)

STEAGALL, RED (Vocalist/Guitarist), Capitol, BA Don Light, PM Don Williams—Williams & Price
 Records: The Fiddle Man (C), If You've Got The First Time (C), Somewhere My Love (C), True Love (C)

STEALERS WHEEL (Vocal & Instrumental Duo), A&M (Also see listing in United Kingdom)
 Records: Everyone's Agreed That Everything Will Turn Out Fine (H, E), Stealers Wheel (PLP), Stuck In The Middle With You (H-TT, E)

STEELEYE SPAN (Group—5), Chrysalis, BA Premier Talent, PM Jo Lustig in United Kingdom

STEELY DAN (Vocal & Instrumental Group—5), ABC, BA IFA, PM Kudo III
 Records: Can't Buy A Thrill (PLP, RIAA), Count Down To Ecstasy (PLP), Do It Again (H-TT, E), My Old School (H), Reelin' In The Years (H), Show Biz Kids (H)

STEVENS, CAT (Vocalist), A&M, BA CMA
 Records: Catch Bull At Four (PLP, TT, RIAA), Foreigner (PLP, TT, RIAA), The Hurt (H, E), Sitting (H, E), Teaser & The Firecat (PLP, RIAA)

STEVENSON, B. W. (Vocalist/Guitarist), RCA Victor, BA Heller Fischel, PM Jack Dailey—Moon-Hill Mgmt
 Records: My Maria (H-TT, E-TT, PLP), Shambala (H, E)

STEVENS, RAY (Vocalist), Barnaby, BA CMA, PM Don Williams—Williams & Price
 Record: Nashville (C, E)

STEWART, GARY (Vocalist), RCA Victor
 Record: Ramblin' Man (C)

STEWART, ROD (Vocalist), Mercury, BA ATI (Also see listing in United Kingdom)
 Records: Angel (H), Never A Dull Moment (PLP, TT, RIAA), Oh No Not My Baby (H), Sing It Again Rod (PLP, RIAA), Twistin' The Night Away (H)

STEWART, WYNN (Vocalist), RCA Victor
 Records: It's Raining In Seattle (C), Love Ain't Worth A Dime Unless It's Free (C), Paint Me A Rainbow (C)

STILLS, STEPHEN, & MANNASSAS (Vocalist/Guitarist w/Group), Atlantic, BA IFA
 Records: Down The Road (PLP), Isn't It About Time (H), Manassas (PLP, RIAA)

STORIES (Vocal & Instrumental Group—4), Kama Sutra, BA ABC, RD III
 Records: About Us (PLP), Brother Louie (H-TT, S, RIAA), Mammy Blue (H)

STRANGERS (Group), Capitol (Also see Merle Haggard)
 Record: Totally Instrumental With One Exception (CLP)

STRAWBS (Vocal & Instrumental Group—5), A&M, BA Premier Talent (Also see listing in United Kingdom)
 Record: Bursting At The Seams (PLP)

STREET, MEL (Vocalist), Metromedia Country, BA Hubert Long, PM Jim Prater
 Records: Borrowed Angel (CLP), Lovin' On Back Streets (C-TT), Lovin' On Borrowed Time (C), The Town Where You Live (C, CLP), Walk Softly On The Bridges (C)

(Continued on page TA-64)

**We were only waiting
 for this moment
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**Black Byrd:
 Billboard's Top Jazz LP of 1973.**



Blue Note

Excerpted from Blank Tape special Oct. 6, 1973

EVERYBODY LOVES BLANK AUDIO TAPE

By Earl Paige



Motorola has just added it to an accessory line.

Actually, considering that all the major accessory marketers such as Le-Bo, Recoton, Pfanstiehl, Fidelitone and dozens more offer blank tape, it is not surprising that the market is burgeoning.

Just a random examination of the recent summer electronics show exhibitor lists finds these firms offering blank tape: Amertape/Audiosonic, DAK Industries, Dynasound, Magnetic Communications, Melody Recording, Sicom, G. Sizemore, Tape Services, Universal Audio, and of course, the major companies.

How many brands are offered? Well, of course, many firms do not manufacture, even some prominent ones, but the list does not seem to grow shorter. Some prominent companies have had executive changes, and in the case of TDK with George Saddler leaving, a new brand was born, his Toyoto line under his firm Electronic Home. Saddler is ITA treasurer.

Other firms have had organizational changes and changes in the direction they are taking in blank tape. Norelco, for example, is known to be restructuring its blank tape posture under Fred Negin as director of marketing, consumer electronics division. Other firms have been relatively quiet in terms of announcing dramatic new moves—Agfa Gevaert and Mallory, for example. And of course, brands such as Ampex, Audio Magnetics, BASF, Audio Devices, Longines Symphonette (Preferred Sounds), Maxell, Certron, Wabash, Memorex, Columbia Magnetics, Irish, 3M and TDK only encompass the domestic market, primarily. The international market is booming as well, with many of these named firms expanding overseas.

Indeed, 3M has recently gone to metric measurements on its open reel line partly because of the burgeoning overseas business and Ampex's Shad Helmstetter says packaging must now reflect international emphasis with Ampex placing length in numerals as well as words.

Probably as dramatic as any aspect of blank tape growth is the emphasis in advertising on educating the consumer and dramatizing myriad technical improvements, even to such things as screws being tighter because plastic shavings from threads drop into the corners of holes, as Maxell ads point out with its "round screws in square holes" headline.

Of course, merchandising of blank tape has taken on all the punch of detergents or any other item promoted aggressively in the major retail outlets. This reflects the efforts of Ampex to establish brand loyalty and its thinking that the sophisticated consumer is tired of hearing that this brand is better than the next. It also points to the philosophy of 3M, which is that usage should be promoted more than discounts, deals and offers of head cleaners and demagnetizers and other incentives.

As in most product areas, now that blank tape is seen as an item in its own right rather than an accessory, well conceived marketing programs will point to the success of a company, or so believe a growing number of blank tape marketing experts.

INCREASED APPLICATIONS OUTSIDE THE MUSIC FIELD AID THE CONTINUED SALES RISE.

SALES OF BLANK TAPE CONTINUE TO SURGE UPWARD. A major manufacturer's estimate is that audible range will shoot up 25 percent this year from \$100 million in factory level sales to \$125 million.

Videotape increased slightly. Spurring sales are a number of factors including the increased involvement of the mass merchandiser, burgeoning use of blank tape by prerecording duplicators and increasing applications outside the music business.

Just one example of the latter would be BASF's formation of a new division to pursue the premium market. Still other factors include dramatic advances in packaging and merchandising, new forms of distribution with manufacturer reps becoming involved in a major way and improvements in hardware, particularly 8-track recorders, spurring sales of blank cartridges.

There is also the exploding international market. Over all, tape is being improved phenomenally and the consumer is showing more confidence in it and making more imaginative use of it, says experts.

Factory level sales according to one report will go up 17 percent from \$195 mil-

lion to \$230 million this year, with videotape going from \$25 million to \$35 million and computer-instrumentation staying at \$70 million. Audible range is comprised of cassette, 8-track, open reel and tape used by duplicators.

The most recent figures from the International Tape Assn., according to executive director Larry Finley, parallel those of the manufacturer's and show that imports are rising as well.

ITA figures put 1972 factory level sales at \$183,120,000 (including imports) as compared with \$171,000,000 in 1971 and \$164,000,000 in 1970. Imports went up from 12 percent in '70 to 14 percent in '71 to 17 percent in '72, says Finley.

Though industry use seems to have plateaued, new and exciting applications for blank tape continue at a dizzying pace. Only recently Panasonic demonstrated what looks like a fine cassette deck but which actually displays sequences of still color pictures over a standard television set using an ordinary blank cassette. A C-60 size can hold as many as 1,000 pictures.

The mass merchandisers involvement with blank tape is everywhere apparent and blank tape marketers are concentrat-

ing efforts through large stores as never before. Among trends are the tendency to limit the number of brands offered, more knowledge about the consumer, efforts to build brand loyalty in the user of blank tape and offering it in many new areas in concert with promoting usage through themes (Christmas gifts, learn a language) and special merchandising displays.

Marketers are concentrating too on pushing through to smaller stores through combined rep forces who then sell to distributors, though variations exist. Memorex, for instance, goes only through rack jobbers, yet another area where more sales growth is anticipated. It is common for reps such as Howard Roach of Kansas to claim that their organization was built with blank tape. Roach is near the giant religious organizations and reports sales of blank cassettes running into the tens of thousands annually.

The lists of blank tape marketers pushing into mass merchandising channels extends even to otherwise hardware image firms such as Superscope, which now offers blank tape among a variety of products. The giant Sony-affiliated firm is not alone as Hitachi also offers blank tape and

Continued from page TA-62

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- (S)—Soul Single
- (SLP)—Soul LP
- (C)—Country Single
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- (E)—Easy Listening
- (JLP)—Jazz LP
- RIAA—Gold Record Award
- TT—Top 10
- BA—Booking Agent
- PM—Personal Manager

STREISAND, BARBRA (Vocalist), Columbia; PM: Martin Erlichman
 Records: Didn't We (H, E), Live Concert At The Forum (PLP, RIAA), The Way We Were (E).

STRONG, BARRETT (Vocalist), Epic
 Record: Stand Up & Cheer For The Preacher (S).

STRUNK, JUD (Vocalist), MGM; PM: Pierre Cossette
 Records: Daisy A Day (H, C, E-TT, PLP, CLP), Next Door Neighbor's Kid (C, E).

STUCKEY, NAT (Vocalist), RCA Victor; BA: United Talent
 Records: Don't Pay The Ransom (C), Got Leaving On Her Mind (C), I Used It All On You (C).

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Take Time To Love Her (C-TT), Take Time To Love Her/I Used It All On You (CLP).

STYLISTICS (Vocal Group—5), Avco; BA: Universal Attractions; PM: Jack Bart—LAC Mgmt
 Records: Break Up To Make Up (H-TT, S-TT, E, RIAA), I'm Stone In Love With You (H, S-TT, E, RIAA), Round 2 (PLP, SLP-TT, RIAA), Rockin' Roll Baby (H, S), You'll Never Get To Heaven (If You Break My Heart) (H, S-TT, E-TT).

SUPERSAX, Capitol
 Record: Plays Byrd (PLP, JLP).

SUPREMES (Vocal Group—3), Motown; BA: William Morris
 Records: Bad Weather (H, S), I Guess I'll Miss The Man (H, E), Supremes (PLP, SLP).

SUTHERLAND BROS. & QUIVER, Island; BA: IFA
 Records: (I Don't Want To Love You But) You Got Me Anyway (H), Lifeboat (PLP).

SWANN, BETTYE (Vocalist), Fame; BA: Paragon Agency; PM: George Barton
 Records: 'Til I Get It Right—Atlantic (S), Today I Started Loving You Again—Atlantic (H, S).

SWEET (Vocal Group—4), Bell. (Also see listing in United Kingdom)
 Records: Blockbuster (H), Little Willie (H-TT, RIAA), The Sweet (PLP).

SWEET FUNK BAND (Vocal & Instrumental Group—4); BA: Ebony Ents.

SWEET INSPIRATIONS (Vocal & Instrumental Group—7), Stax; PM: Sidney A. Seidenberg
 Record: Estelle, Myrna & Sylvia (SLP).

SYLVERS (Vocal Group—6), Pride; BA: William Morris
 Records: Fool's Paradise (S), Stay Away From Me—MGM (H, S), Stay Away From Me—Pride (S), The Sylvers (PLP, SLP), Sylvers II (PLP, SLP), Wish That I Could Talk To You (H, S-TT).

SYLVERS, FOSTER (Vocalist), BA: William Morris
 Records: Hey Little Girl—MGM (H, S), Misdemeanor (H, S-TT), Foster Sylvers (PLP, SLP).

SYLVIA (Vocalist), Vibration; BA: ABC
 Records: Didn't I (H, S), Pillow Talk (H-TT, S-TT, E, RIAA, PLP, SLP), Soul Je T'Aime w/ Ralfi Pagan (H, S).

SZABO, GABOR (Guitarist), CTI; BA: APA; PM: Artistic Promos
 Record: Mizrab (JLP).

T

T. REX (Group), Reprise; BA: Pinnacle Artists
 Records: A Beginning—A&M (PLP, RIAA), The Slider (PLP), Tanx (PLP).

TAJ MAHAL (Vocalist w/ Instrumental Group—3), Columbia; BA: IFA; PM: Edward S. Fredericks
 Record: Recycling The Blues & Other Related Stuff (PLP).

TAPP, DEMETRISS (Vocalist), ABC; Contact: ABC/Dunhill in Tenn.
 Record: Skinny Dippin' (C).

TAVARES (Vocal Group—6), Capitol; BA: William Morris
 Record: Check It Out (H, S-TT).

TAYLOR, JAMES (Vocalist), Warner Bros.; BA: IFA; PM: Peter Asher
 Records: Don't Let Me Be Lonely Tonight (H, E-TT), One Man Dog (PLP-TT), One Man Parade (H).

TAYLOR, JOHNNIE (Vocalist), Stax; BA: Coplin Org.; Continental Artists; PM: Coplin Org.
 Records: Cheaper To Keep Her (H, S-TT), I Believe In You (H, S-TT, RIAA), Stop Doggin' Me (S), Taylored In Silk (PLP, SLP-TT).

TAYLOR, LITTLE JOHNNY (Vocalist), Ronn; BA: QBC; PM: Nat Margo
 Record: I'll Make It Worth Your While (S).

TAYLOR, LIVINGSTON (Vocalist/Guitarist), Capricorn; BA: Premier Talent
 Record: Over The Rainbow (PLP).

TAYLOR, TED (Vocalist), Ronn; BA: QBC; PM: Nat Margo
 Record: What A Fool (S).

TEMPO, NINO, & THE FIFTH AVENUE SAX, A&M; Contact: Jeff Barry
 Record: Sister James (H, S, E).

TEMPREES (Vocal Group—3), We Produce; BA: Continental Artists; QBC; PM: Jo Bridges
 Records: Dedicated To The One I Love (S), Lovemen (SLP), Love's Maze (S).

TEMPTATIONS (Vocal Group—5), Gordy; BA: William Morris; PM: Don Foster—Multi-Media in Mich.
 Records: All Directions (PLP-TT, SLP-TT), Anthology—Motown (PLP, SLP-TT), Hey Girl (I Like Your Style) (H, S-TT), Masterpiece (H-TT, S-TT, PLP-TT, SLP-TT), Papa Was A Rolling Stone (H-TT, S-TT), Plastic Man (H, S-TT).

10CC (Group—4), UK; Contact: UK Recs. (Also see listing in United Kingdom)
 Record: Rubber Bullets (H).

TENNESSEE PULLYBONE, JMI
 Record: The Door's Always Open (C).

TEN YEARS AFTER (Vocal & Instrumental Group—4), Columbia; BA: Premier Talent. (Also see listing in United Kingdom)
 Records: Choo Choo Mama (H), Recorded Live (PLP), Rock & Roll Music To The World (PLP).

TERRY, SONNY, & BROWNIE MCGHEE (Vocal & Instrumental Duo), A&M; BA: APA
 Record: Sonny & Brownie (PLP).

TEX, JOE (Vocalist), Dial; BA/PM: Coplin Org.
 Record: Woman Stealer (S).

THOMAS, B. J. (Vocalist), Paramount; BA: William Morris
 Record: Songs (E).

THOMAS, IAN (Vocalist), Janus
 Record: Painted Ladies (H).

THOMAS, MARLO (Vocalist), Bell; Contact: Scott Shukat
 Record: Free To Be... You & Me (PLP).

THOMAS, TIMMY (Vocalist/Organist), Glades; BA: Harry Wayne Casey; PM: Harry Wayne Casey—TK Prods.
 Records: Let Me Be Your Eyes (S), People Are Changing (H, S), What Can I Tell Her (S), Why Can't We Live Together (H-TT, S-TT, PLP, SLP-TT).

THOMPSON, HANK, & THE BRAZOS VALLEY BOYS (Vocalist/Guitarist w/Vocal & Instrumental Group—5), Dot; BA/PM: Jim Halsey
 Records: Glow Worm (C), Greatest Hits, v. 1 (CLP), Kindly Keep It Country (C), Roses In The Wine (C).

THOMPSON, SUE (Vocalist), Hickory
 Records: Candy & Roses (C), 'Cause I Love You w/ Don Gibson (C), Go With Me w/ Don Gibson (C), Warm Love w/ Don Gibson (C).

THREE DEGREES (Vocal Group—3), Philadelphia Int'l
 Record: Dirty Ol Man (S).

THREE DOG NIGHT (Vocal & Instrumental Group—7), Dunhill; BA: Pinnacle Artists
 Records: Black & White (E), Cyan (PLP, RIAA), Let Me Serenade You (H), Pieces Of April (H, E-TT), Recorded Live In Concert—Around The World With (PLP, RIAA), Seven Separate Fools (PLP, RIAA), Shambala (H-TT, E-TT, RIAA).

TIERNEY, PATTI (Vocalist), MGM; BA: Top Billing, AQ Talent
 Record: Crying Eyes (C).

TILLIS, MEL, & THE STATESIDERS (Vocalist/Guitarist w/Vocal & Instrumental Group—6), MGM; BA: Roger Talent; PM: Roger Jaudon—Roger Talent
 Records: I Ain't Never (C, CLP), Let's Go All The Way Tonight w/Sherry Bryce (C), Neon Rose (C-TT), On Stage At The Birmingham Municipal Auditorium (CLP), Sawmill (C-TT, CLP), Thank You For Being You (C), Would You Want The Whole World To End (CLP).

TJADER, CAL (Group—5), Prestige; PM: Cal Tjader
 Record: Live At Funky Quarters (JLP).

TODAY'S PEOPLE (Vocal Group—8), 20th Century
 Record: He (H, E).

TOMORROW'S PROMISE, Capitol
 Record: I'm Gonna Give It To You b/w You're Sweet, You're Fine, You're Everything (S).

TOWER OF POWER (Vocal & Instrumental Group—11), Warner Bros.; PM: Ron Barnett
 Records: Bump City (SLP), Down To The Nightclub (H), East Bay Grease—San Francisco (PLP), So Very Hard To Go (H, S, E), This Time It's Real (H, S, E), Tower Of Power (PLP, SLP).

TOWNSHEND, PETER (Vocalist), MCA; PM: Peter Kameron
 Record: Who Came First—Decca (PLP).

TRAFFIC (Vocal & Instrumental Group—6), Island; BA: Premier Talent; PM: Chris Blackwell in UK
 Records: On The Road (PLP), Shoot Out At The Fantasy Factory (PLP-TT, RIAA).

TRAMMPS (Vocal & Instrumental Group—6), Buddha; PM: Basing Street West
 Record: Pray All You Sinners (S).

TRASK, DIANA (Vocalist), Dot; BA/PM: Jim Halsey
 Record: It's A Man's World (C), Say When (C).

TRAVERS, MARY (Vocalist), Warner Bros.; BA: Sutton Artists, William Morris; PM: Shelley Belusar
 Records: All My Choices (PLP), Oh, What A Feeling (E).

TRIBE, ABC; PM: Earl Foster
 Record: Koke (Part I) (S).

TROWER, ROBIN, Chrysalis; BA: Premier Talent
 Record: Twice Removed From Yesterday (PLP).

TUBB, ERNEST (Vocalist), MCA; BA: Atlas Artist
 Records: I've Got All The Heartaches I Can Handle (C), The Ernest Tubb/Loretta Lynn Story (CLP).

TUCKER, MARSHALL, BAND (Vocal & Instrumental Group—6), Capricorn; BA: Paragon Agency; PM: Phil Walden
 Record: Marshall Tucker Band (PLP).

TUCKER, TANYA (Vocalist), Columbia; BA: Pat Kelly—Artist Talent, Buddy Lee; PM: John Kelly
 Records: Blood Red & Goin' Down (H, C-TT), Delta Dawn (CLP), Love's The Answer b/w Jamestown Ferry (C), What's Your Mama's Name (H, CLP-TT).

TUFANO & GIAMMARESE (Vocal Duo), Ode; BA: William Morris
 Record: Music Everywhere (H).

TURNER, IKE & TINA (Vocal & Instrumental Group—13), United Artists; BA: Heller—Fischel, Spud "Nik"; PM: Rhonda Graam—I&T Prods.
 Records: Early One Morning (S), Nutbush City Limits (H, S), World Of (SLP).

TURRENTINE, STANLEY (Tenor Saxophonist), CTI; PM: Peter Paul
 Records: Cherry w/Milt Jackson (JLP-TT), Don't Mess With Mr. T. (JLP-TT).

TWITTY, CONWAY (Vocalist), MCA; BA: United Talent
 Records: Baby's Gone (C-TT), Greatest Hits, v. 1—Decca (CLP), I Can't Stop Loving You (C), I Can't Stop Loving you/(Lost Her Love) On Our Last Date—Decca (CLP-TT), Louisiana Man, Mississippi Woman w/Loretta Lynn (C-TT, PLP, CLP-TT), She Needs Someone To Hold Her—Decca (C-TT, CLP-TT), You've Never Been This Far Before (H, C-TT, E, PLP), You've Never Been This Far Before/Baby's Gone (CLP-TT).

TYNER, McCOY, QUARTET (Instrumental Group—4), Milestone; BA/PM: Jack Walker—Alkebu Lan Prods.
 Records: Extensions—Blue Note (JLP), Songs For My Lady (JLP), Song Of The New World (JLP), You Got Sahara (JLP).

U

UNCLE DOG, MCA; PM: Bud Praeger—Windfall Music
 Record: River Road (H).

UNDISPUTED TRUTH (Vocal & Instrumental Group—4), Gordy; BA: Progressive Booking
 Records: Girl, You're Alright (S), Law Of The Land (S, PLP, SLP), Mama I Got A Brand New Thing (S).

URIAH HEPP (Vocal & Instrumental Group—5), Warner Bros.; BA: ATI. (Also see listing in United Kingdom)
 Records: Blind Eye b/w Sweet Lorraine—Mercury (H), Demons & Wizards—Mercury (PLP, RIAA), Live—Mercury (PLP, RIAA), Magician's Birthday—Mercury (PLP, RIAA), Stealin' (H), Sweet Freedom (PLP).

V

VENTURES (Instrumental Group—4), United Artists; Contact: Ventures
 Record: Skylab (E).

VERNON, KENNY (Vocalist), Capitol
 Records: Feel So Fine (C), Lady (C).

VINTON, BOBBY (Vocalist), Epic; BA: William Morris
 Records: All-Time Greatest Hits (PLP), But I Do (H, E), Hurt (E).

VOGUES (Vocal Group—3), 20th Century
 Record: My Prayer (E).

VOICES OF EAST HARLEM (Vocal Group—12), Just Sunshine; BA: QBC; PM: Sal Scalatro
 Record: Giving love (S).

W

WACKERS (Vocal Group—4) Elektra; Contact: Norman Schwartz. (Also see listing in Canada)
 Record: Day & Night (H).

WAGONER, PORTER (Vocalist), RCA Victor; BA: Top Billing
 Records: Experience (CLP), If Teardrops Were Pennies w/Dolly Parton (C-TT), I'll Keep On Loving You (CLP), Katy Did w/Dolly Parton (C), Lightning The Load (C), Love & Music w/Dolly Parton (CLP-TT), Together Always w/Dolly Parton (CLP-TT), Wake Up Jacob (C), We Found It w/Dolly Parton (C, CLP).

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- RIAA—Gold Record Award
- TT—Top 10
- BA—Booking Agent
- PM—Personal Manager

WAINWRIGHT, LOUDON, III (Vocalist/Guitarist), Columbia, BA, Magna Artists, PM: Milt Kramer
 Records: Dead Skunk (H), Loudon Wainwright III (PLP)

WAKEMAN, RICK, A&M, BA, Premier Talent (Also see listing in United Kingdom)
 Record: Six Wives Of Henry VIII (PLP)

WALKER, BILLY, Featuring COY COOK & THE PREMIERS (Vocalist w/ Vocal & Instrumental Group—9), MGM, BA, A&M Talent
 Records: The Hand Of Love (C), My Mind Hangs On To You (C), Sing Me A Love Song To Baby (C-TT), Too Many Memories (C)

WALKER, CHARLIE (Vocalist), BA, Atlas Artist
 Record: Soft Lips & Hard Liquor—RCA Victor (C)

WALKER, DAVID T. (Bass Guitarist), Ode, BA, William Morris
 Record: Press On (S)

WALKER, JERRY JEFF (Group—6), MCA, BA, AEI, PM: Shadrack Artists
 Record: L.A. Freeway (H)

WALKER, JR., & THE ALL STARS, Soul, Contact, Joan Grant
 Records: Gimme That Beat (S), Peace & Understanding (SLP)

WALLACE, JERRY (Vocalist), MCA, BA, Don M. Howard—AMB, Joe Taylor
 Records: Don't Give Up On Me (C-TT), Do You Know What It's Like To Be Lonesome (C-TT, PLP, CLP-TT), If You Leave Me Tonight I'll Cry—Decca (C), Primrose Lane/Don't Give Up (CLP-TT), Sound Of Goodbye/The Song Nobody Sings (C), Thanks To You For Loving Me—United Artists (C), To Get To You—Decca (CLP)

WALSH, JOE, & BARNSTORM (Vocalist w/ Group) Dunhill, BA, ABC, PM: Irv Azoff—Geffen-Roberts
 Records: Barnstorm (PLP), Rocky Mountain Way (H), The Smoker You Drink, The Player You Get (PLP-TT)

WAMMACK, TRAVIS, Fame, Contact, Rick Hall
 Record: How Can I Tell You (H)

WAR (Vocal & Instrumental Group—7), United Artists, BA, CMA, PM: Steve Gold—Far Out Mgmt.

Records: Cisco Kid (H-TT, S-TT, RIAA), Deliver The Word (PLP, SLP-TT, RIAA), Gypsy Man (H-TT, S-TT), Me & My Baby Brother (S), World Is A Ghetto (H-TT, S-TT, RIAA, PLP-TT, SLP-TT)

WARD, JACKY (Vocalist), Mega, BA, Joe Taylor, Record: Dream Weaver (C)

WARWICKE, DIONNE (Vocalist), Warner Bros., BA, William Morris, PM: Paul Cantor
 Record: Just Being Myself (S, PLP)

WASHINGTON, BABY (Vocalist), Master
 Records: Forever w/Don Gardner (S), Just Can't Get You Out Of My Mind (S)

WASHINGTON, GROVER, JR. (Saxophonist), Kudu, PM: Peter Paul
 Records: All The King's Horses (PLP, SLP, JLP-TT), Inner City Blues (JLP-TT), No Tears In The End (S), Soul Box (PLP, SLP, JLP-TT)

WASHINGTON, JERRY (Vocalist), Excello, BA, Paul Williams
 Records: I Won't Leave You Hanging (S), Right Here Is Where You Belong (S)

WATERS, MUDDY (Vocalist/Guitarist w/ Group), Chess, BA, William Morris, PM: Scott A. Cameron
 Records: Brass & The Blues (LP), Can't Get No Grindin' (LP), Electric Mud (LP), Fathers & Sons (LP), Live At M: Kelly's (LP), London Muddy Waters Sessions (LP), McKinley Morganfield a/k/a Muddy Waters (LP), They Call Me Muddy Waters (LP)

WATSON, DOC, & SON (Vocal & Guitar Duo), United Artists, BA/PM, Folklore Prod'ns
 Records: Bottle Of Wine (C), Then & Now—Poppy (CLP)

WAYNE, JOHN (Actor), RCA Victor, Contact: Billy Liebert—Bertell Prod'ns
 Record: America, Why I Love Her (CLP, PLP)

WEATHER REPORT (Instrumental Group—5), Columbia, BA, A&M, PM: Robert Devere
 Record: Sweetnighter (PLP, SLP, JLP-TT)

WEATHERS, OSCAR, Blue Candle
 Record: Tell It Like It Is (S)

WEISBERG, TIM (Flutist), A&M, PM: Allen Goldblatt
 Record: Hurtwood Edge (JLP)

WEISSBERG, ERIC (Vocalist/Banjoist), Warner Bros., PM: Richard Golub
 Records: Deliverance w/Steve Mandel (Soundtrack) (PLP-TT, RIAA), Dueling Banjos (H-TT, C-TT, E-TT, RIAA), Rural Free Delivery w/Deliverance (PLP)

WELCH, LENNY (Vocalist), Mainstream, PM: Burnie Lang
 Record: Since I Don't Have You (S, E)

WELK, LAWRENCE (Group—40), Ranwood, PM: Sam J. Lutz
 Record: Reminiscing (PLP)

WELLER, FREDDY (Vocalist/Guitarist), Columbia, BA, William Morris, PM: Ken Fritz
 Records: A Perfect Stranger (C), The Roadmaster (CLP), She Loves Me (Right Out Of My Mind) (C), Too Much Monkey Business (CLP)

WEST, BRUCE & LAING (Vocal & Instrumental Group—3), BA, Premier Talent, PM: Windfall Music
 Records: Whatever Turns You On—Columbia (PLP), Why Dontcha—Columbia/Windfall (PLP)

WEST, DOTTIE (Vocalist), RCA Victor, BA, Moeller Talent
 Records: Country Sunshine (H, C-TT, E), If It's All Right With You (H, C), If It's All Right With You/Just What I've Been Looking For (CLP), Just What I've Been Looking For (C)

WE THE PEOPLE (Vocal & Instrumental Group), Lion
 Records: Forgotten Man (S), You Made A Brand New World (S)

WET WILLIE BAND (Group—5), Capricorn, BA, Paragon Agency, PM: Phil Walden
 Record: Drippin' Wet (PLP)

WHATNAUTS (Vocal Group—3), GSF, BA, QBC, PM: Sylvester Herndon
 Record: Instigating (Trouble Making) Fool (S)

WHEELER, ONNIE (Vocalist), Royal American
 Record: John's Been Shuckin' My Corn

WHISPERS (Vocal Group—5), Janus, PM: Lewis Chin
 Records: Life & Breath (SLP), Planets Of Life (SLP), Somebody Loves You (H, S)

WHITE, BARRY (Vocalist), 20th Century, BA, AT&T, PM: George Greif—Greif-Garris
 Records: I'm Gonna Love You Just A Little More Baby (H-TT, S-TT, E, RIAA), I've Got So Much To Give (H, S-TT, E, PLP, SLP-TT), Never, Never Gonna Give You Up (H, S), Stone Gon' (PLP)

WHITEHEAD, BENNY Reprise
 Record: Blue Eyed Jane (C)

WHITLOCK, BOBBY (Vocalist/Guitarist w/ Group—3)
 Record: Raw Velvet—Dunhill (PLP)

WHITMAN, SLIM (Vocalist), United Artists
 Records: Hold Me (C), It's No (Sin) (C), Where The Lilacs Grow (C)

WHO, THE (Vocal & Instrumental Group—4), Track, BA, Premier Talent (Also see listing in United Kingdom)
 Records: Quadrophonia (PLP-TT, RIAA), Relay (H)

WILKINS, DAVID (Vocalist), MCA, BA, Hubert Long
 Records: Love In The Back Street (C), Too Much Hold Back (C)

WILLIAMS, ANDY (Vocalist), Columbia, BA, Chartwell Artists
 Records: Alone Again (Naturally) (PLP), Greatest Hits, v. 2 (PLP), Home Lovin' Man (E), Solitaire (E, PLP)

WILLIAMS, DON (Vocalist/Instrumentalist), JMI, BA, William Morris
 Records: Amanda (C), Atta Way To Go (C), The Shelter Of Your Eyes (C), Don Williams, v. 1 (CLP-TT)

WILLIAMS, HANK, JR. (Vocalist/Pianist/Guitarist/Banjoist), MGM, BA/PM, Buddy Lee
 Records: After You (C), After You (Pride's Not Hard To Swallow) (CLP), Eleven Roses (CLP), Hank (C), The Last Love Song (C), Legend Of Hank Williams In Song & Story (CLP), Pride's Not Hard To Swallow (C-TT), Send Me Some Lovin' & Whole Lotta Loving w/Lois Johnson (CLP), Whole Lotta Loving w/Lois Johnson (C)

WILLIAMS, JOHNNY, Philadelphia Int'l, PM: Gamble-Huff
 Record: Slow Motion, Part I (H, S)

WILLIAMS, LEONA (Vocalist), Hickory, BA, Atlas Artist
 Record: Your Shoe Shine Girl (C)

WILLIAMS, PAUL (Vocalist), A&M, BA, CMA, PM: EAR
 Records: Life Goes On (PLP), I Won't Last A Day (E)

WILLIS, ANDRA (Vocalist), Capitol
 Record: Down Home Lovin' Woman (C)

WILSON, AL (Vocalist), Rocky Road, PM: Marc Gordon
 Record: Show & Tell (H, S, E)

WILSON, BOBBY, Chain
 Record: Here Is Where Love Is (S)

WILSON, HANK (Vocalist), Shelter
 Records: Rollin' In My Sweet Baby's Arms (C), Rollin' In My Sweet Baby's Arms b/w I'm So Lonesome I Could Cry (H), Hank Wilson Is Back, v. 1 (PLP, CLP)
 (Also see Leon Russell.)

WILSON, JACKIE (Vocalist), Brunswick, BA, Rodgers Agency
 Records: Because Of You (S), Send A Little Song (S)

WILSON, NORRO (Vocalist), RCA Victor, BA, Joe Taylor
 Records: Ain't It Good (C), Darlin' Raise The Shade (C), Everybody Needs Lovin' (C)

WILSON, REUBEN (Organist), Groove Merchant, BA, Paul Williams
 Record: Cisco Kid (JLP)

WINCHESTER, JESSE (Vocalist), Bearsville, PM: Albert B. Grossman (Also see listing in Canada)
 Record: Third Down, 110 To Go (PLP)

WINTER, EDGAR (Vocal & Instrumental Group—4), Epic, BA, Premier Talent, PM: Steve Paul, Teddy Slatius
 Records: Frankenstein (H-TT, RIAA), Free Ride (H), They Only Come Out At Night (PLP-TT, RIAA)

WINTER, JOHNNY (Vocalist), Columbia, BA, Premier Talent, PM: Steve Paul, Teddy Slatius
 Record: Still Alive & Well (PLP)

WISHBONE ASH (Vocal & Instrumental Group—4), MCA, BA, ABC (Also see listing in United Kingdom)
 Records: Argus—Decca (PLP), Wishbone Ash 4 (PLP)

WITHERS, BILL (Vocalist), Sussex, BA, IFA, PM: Clarence A. Avant
 Records: Friend Of Mine (H, S), Kissing My Love (H, S), Let Us Love (H, S, E), Live At Carnegie Hall (PLP, SLP-TT), Still Bill (PLP, SLP-TT, RIAA), Use Me (H, S-TT, E, RIAA)

WOMACK, BOBBY & PEACE (Vocalist w/ Instrumental Group—9), United Artists, BA, Paragon Agency, PM: Marshall Brevetz
 Records: Across 110th Street (H, S, PLP, SLP-TT), Facts Of Life (PLP, SLP-TT), Harry Hippie (H, S-TT, RIAA), I'm Through Proving My Love (S), Nobody Wants You When You're Down & Out (H, S-TT), Sweet Caroline (S), Understanding (PLP, SLP-TT)

WONDER, STEVIE (Vocalist), Tamla, BA, William Morris
 Records: Higher Ground (H-TT, S-TT, E), Innervisions (PLP-TT, SLP-TT), Living For The City (H, S), Music Of My Mind (PLP, SLP), Superstition (H-TT, E, S-TT), Talking Book (PLP-TT, SLP-TT), You Are The Sunshine Of My Life (H-TT, S-TT, E-TT)

WOOD, ROY (Vocalist), United Artists (Also see listing in United Kingdom)
 Record: Boulders (PLP)

WRIGHT, BETTY (Vocalist), Alston, BA, Harry Wayne Casey, Continental Artists, Paragon Agency, PM: Willie Clarke—TK Prod'ns
 Records: Baby Sitter (H, S-TT), Hard To Stop (SLP), It's Hard To Stop (Doing Something When It's Good To You) (H, S), Let Me Be Your Lovemaker (H, S-TT)

WRIGHT, BOBBY (Vocalist), ABC, BA, Moeller Talent
 Records: Lovin' Someone On My Mind (C), If Not For You—Decca (C)

WRIGHT, CHARLES (Vocalist), Dunhill, Contact: Ois Smith—ABC/Dunhill in Calif
 Record: Doin' What Comes Naturally (S)

WYNETTE, TAMMY (Vocalist), Epic, BA/PM, Shorty Lavender
 Records: First Songs Of The First Lady (CLP), Kids Say The Darndest Things (H, C-TT, CLP), Let's Build A World Together w/George Jones (C, CLP), Me & The First Lady w/George Jones (CLP), My Man (C-TT, CLP-TT), Old Fashioned Singing w/George Jones (C), Til I Get It Right (C-TT), We're Gonna Hold On w/George Jones (C-TT)

Y

YES (Vocal & Instrumental Group—5), Atlantic, BA, Premier Talent (Also see listing in United Kingdom)
 Records: And You & I (H), Close To The Edge (PLP-TT, RIAA), Fragile (PLP, RIAA), Yessongs (PLP, RIAA)

YOST, DENNIS, & THE CLASSICS IV (Vocalist w/ Vocal & Instrumental Group—5), MGM South, PM: Bill Lowery
 Records: Rosanna (H, E), What Am I Crying For (H, E-TT)

YOUNGBLOODS, Warner Bros., Contact: Stuart Kutchins
 Record: High On A Ridge Top (PLP)

YOUNG, FARON, & THE COUNTRY DEPUTIES (Vocalist w/ Group—6), Mercury, BA/PM, Billy Deaton
 Records: Just What I Had In Mind (C-TT, CLP), She Fights That Lovin' Feeling (C), This Little Girl Of Mine (C), This Time The Hurtin' On Me (CLP)

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 Record: Oh Girl (JLP)

YOUNG, JESSE COLIN (Vocalist/Guitarist), Warner Bros., BA, IFA
 Record: A Song For Julie (PLP)

YOUNG, MIGHTY JOE (Vocalist/Guitarist w/ Group), Ovation, PM: Scott A. Cameron
 Record: Mighty Man (LP)

YOUNG, NEIL (Vocalist/Guitarist), Reprise, BA, Premier Talent, PM: Geffen-Roberts
 Records: Harvest (PLP, RIAA), Journey Through The Past (Soundtrack) (PLP), Time Fades Away (PLP)

YOUNG, TOMMIE (Vocalist), Soul Power, BA, Sound City
 Records: Do You Still Feel The Same Way (S), She Don't Have To See You (S)

Z

ZZ TOP (Vocal & Instrumental Group—3), London, BA, A&M, PM: Bill Ham—BH Assocs.
 Record: Tres Hombres (PLP)

ZION BAPTIST CHURCH CHOIR, Myrrh
 Records: I'll Make It Alright (S), Let's Ride To The Mountain Top (S)

ZULEMA (Vocalist), Sussex, BA, CMA, Contact: Clarence A. Avant
 Record: Tell The World Good Bye (S)

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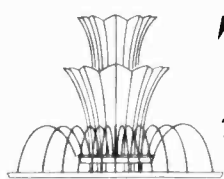
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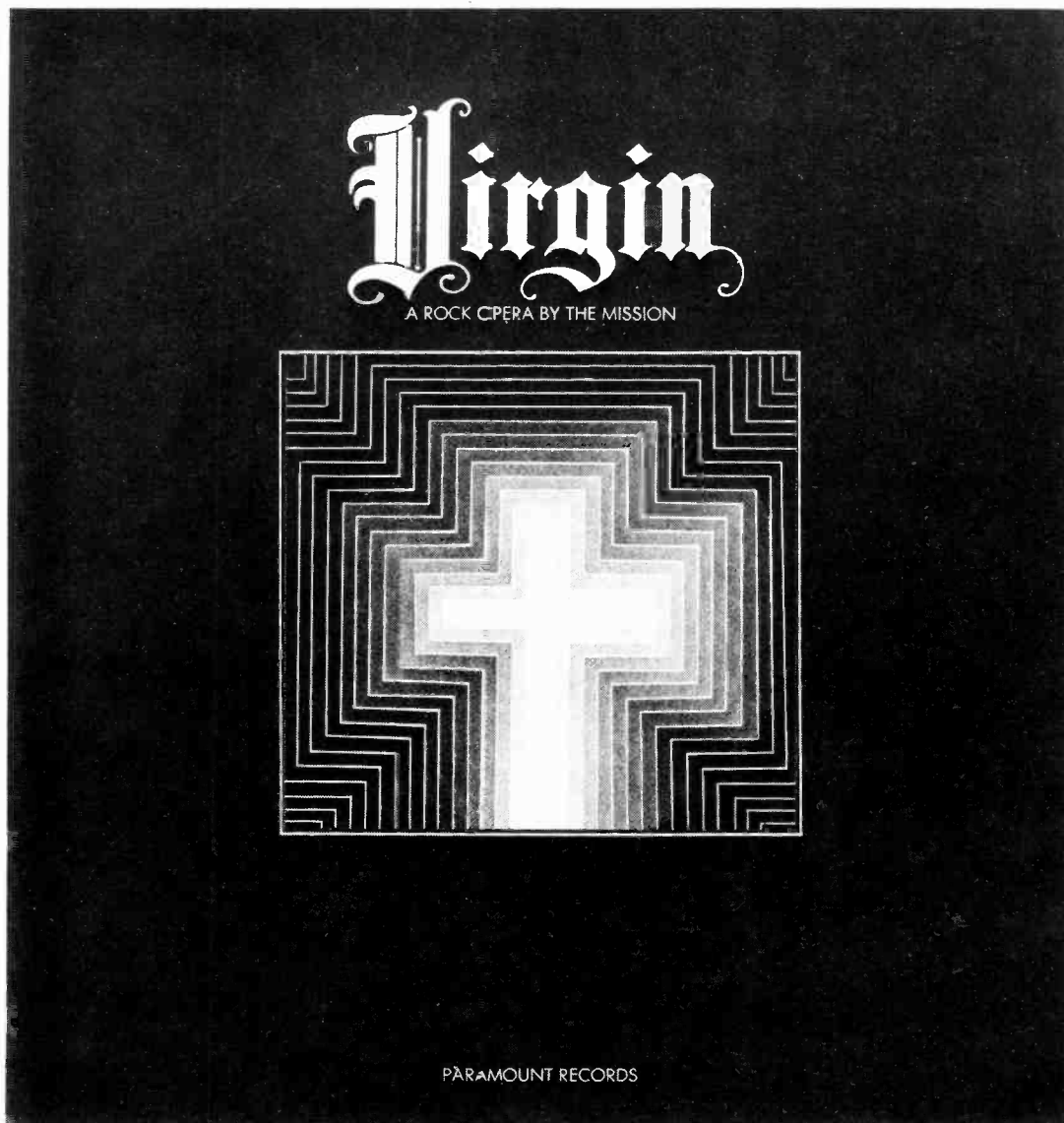
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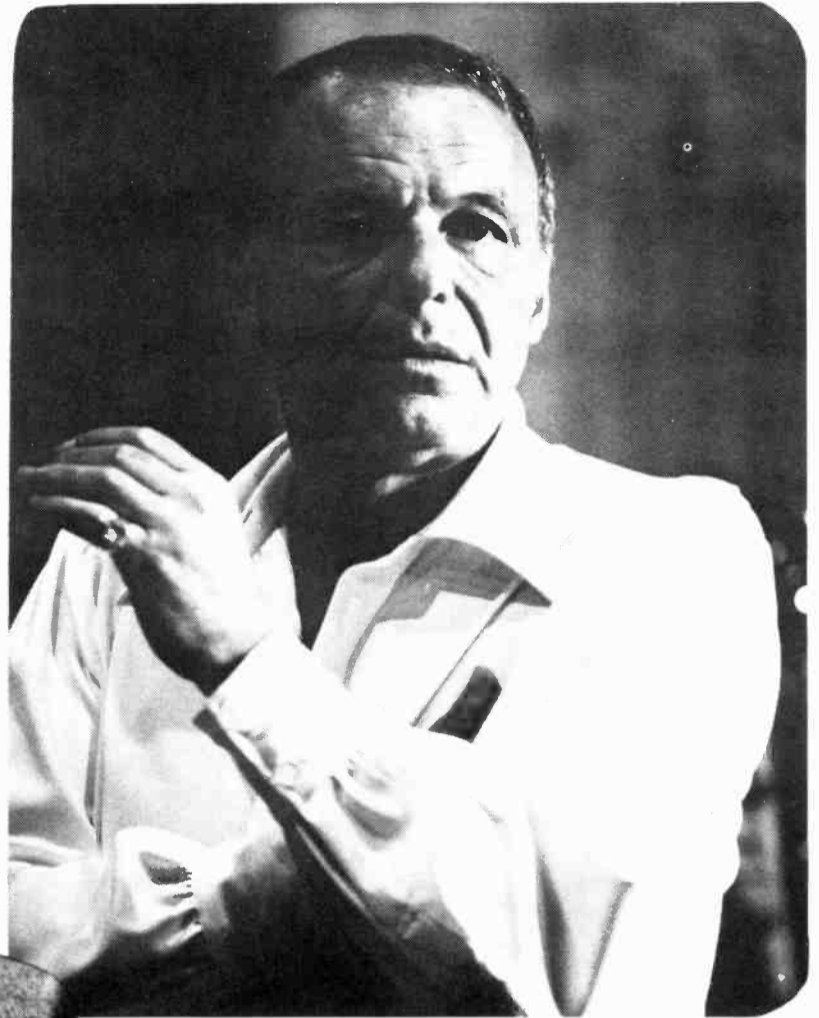
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Retirement Isn't The Life For Francis Albert

So Show Business Regains One Of Its Brightest Lights

Excerpted from Frank Sinatra
special Nov. 24, 1973



Two faces of Sinatra: the bow tie romantic singer (left) of the 40's and The Man today (above).

Frank Sinatra retired nearly two years ago. But he just got plain bored with the life of the casual citizen, so he's back. The following story recalls some of the background events and comments from Sinatra Sr. and members of his family which took place during this two-year period.

By Laura Deni

FRANK SINATRA WAS ABRUPTLY RETIRING after a tumultuous 32-year career. The "Swoon Kid" was hanging it all up. Gossip columnists sharpened their pencils preparing to gloss over his every step as the middle-aged Lothario double timed it through life. As a singer he was "The King," "Chairman of the Board," "Mr. Class." And as a man the archetype of every man's fantasies.

Producer Gregory Peck announces a black tie benefit concert

months before Sinatra announces his retirement. The names on the program are the best of Hollywood: Pearl Bailey, Jack Benny, Mitzi Gaynor, Cary Grant, Bob Hope, Barbra Streisand and Sinatra. People were willing to put down as much as \$250 for a ticket, all proceeds going to the motion picture relief fund charity.

Then Frank announces his retirement decision and the evening becomes Sinatra's farewell. People suddenly scramble, eager to pay \$5,000 for a ticket.

The family gathers. Nancy, husband Hugh Lambert and Frank, Jr. are rehearsing their Las Vegas show at the Hilton Hotel. They fly to Los Angeles. Joe Guercio flies to Los Angeles from Las Vegas to conduct for Barbra Streisand. Barbed tongue Don Rickles, hell bent on disrupting everything, is at his acid fire best.

"Hey, old man," he yells at Sinatra. "What's a 55-year-old man doing here? Why don't you go home, take your teeth out and watch 'Sesame Street?'"

"Hold it down," instructs Guercio. "Your buddy, the star, is trying to get a show on."

The show is at the Ahmanson and Pavillion in downtown Los Angeles, June 13, 1971. The smaller theater is jammed with Sinatra's relatives and special friends. Sinatra has played golf that day. He sits backstage drinking vodka and kidding with Jack Benny and Rickles.

David Frost introduces Barbra Streisand. She does five

numbers. She finishes a rocking version of "Oh, Happy Day" and leaves the remainder of the evening to Frank. The audience is enthusiastic even though the show had run four hours.

Rosalind Russell, glamorous in white crepe, cries at both theaters as she introduces Sinatra, her buddy.

"This assignment is not a happy one for me." She struggles, her voice hesitant, emotions in control. "Our friend has made a decision. His decision is not one we particularly like because we like him. He's worked long and hard for us for 30 years with his head and his voice and especially his heart. He is after all the greatest entertainer of the century. But it's time to put back the Kleenex and stifle the sob, for we still have the man, we still have the blue eyes, those wonderful blue eyes, that smile, for one last time we have the man, the greatest entertainer of the 20th century."

Sinatra comes on waving a finger before his face and cautions, "Don't you cry."

The audience stands in reverence to "The Leader."

Sinatra sings. Memories, plateaus in his life. Lush, green days, flat on your back times, loves of now and then. Lyrics that made sense. The crowd listened and remembered.

"Here's the way it started," Sinatra tells the crowd as he begins "All or Nothing at All." Flashback:

The year is 1939 and it is Sinatra and Harry James. The record sells 8,000 copies. But in 1943 there is a musician's strike and Sinatra's 1939 record gives Columbia its top seller of the year. 1939. Sinatra is 24 years old, married to a good woman. His first child will be born the following year. Back to 1971:

Barely able to control the tears, Sinatra sings "Nancy With the Laughing Face," the song which immortalized his first born's babyhood.

"I'll Never Smile Again," brings tears not only to Sinatra's eyes but to the audience. Written by Ruth Lowe after her husband died and recorded by Sinatra May 23, 1941. It is his first big record.

Sinatra talks: "Cole Porter's shining hour and Nelson Riddle's wonderful arrangement of 'I've Got You Under My Skin.'" His voice caresses the lyrics. Capitol Records in 1956. Nelson Riddle the smooth, unruffled arranger finishing the arrangement on top of a piano during a musician's break.

"Ol' Man River." Sinatra had sung it in 1944. Almost 18 years later he records it in "The Concert Sinatra."

1957 and "Pal Joey." Sinatra as the lovable heel, Joey Evans, hustling for show business and romantic success. Si-

Sinatra electrifies "The Lady Is a Tramp" with his own inimitable brand of flip humor.

Then the ring-a-ding swinger uptempos it with "Fly Me to the Moon."

He has always given more than the best of himself. Power, no excuses, proud, never turn back. The emotional "My Way," and the crowd stands up for another ovation. But Sinatra isn't through. He will end his farewell appearance his way.

"I've built my career," he says softly, "on saloon songs" and he slips into "Angel Eyes." Lonely words and lonely notes. Darkness, a pin point spot. Sinatra in silhouette. Sinatra and loneliness. Sinatra with perspective, which could well be the real man.

Midway through the number he lights a cigarette. Smoke encircles, protects him. Thirty minutes out front to say goodbye. Memories of 58 films, 100 albums and nearly 2,000 recordings.

He comes to the last line of the song, "Excuse me while I ... disappear." And he is gone.

Again the capacity crowd rises and applause thunders. Despite several curtain calls Sinatra is indeed retired, determined not to do an encore. The crowd refuses to stop applauding or sit down. At the Ahmanson Theater Sammy Davis leaps onto the stage, runs back and leads Sinatra out faking anger.

Davis kids about "A whole series of comebacks," and Sinatra retorts, "Then how come I got tickets to South America?"

The two entertainers embrace.

Sinatra thanks the crowd and blows a kiss. Again, he is gone.

Rumors fly. He retired because he is ill, the gossip columnists report. Sinatra is dying. Newspapers swear to it.

"My health is spectacular," replies Sinatra annoyed. "In fact, it's never been better. That's why those goddamn rumors burn me so. It shows the irresponsibility of the American press."

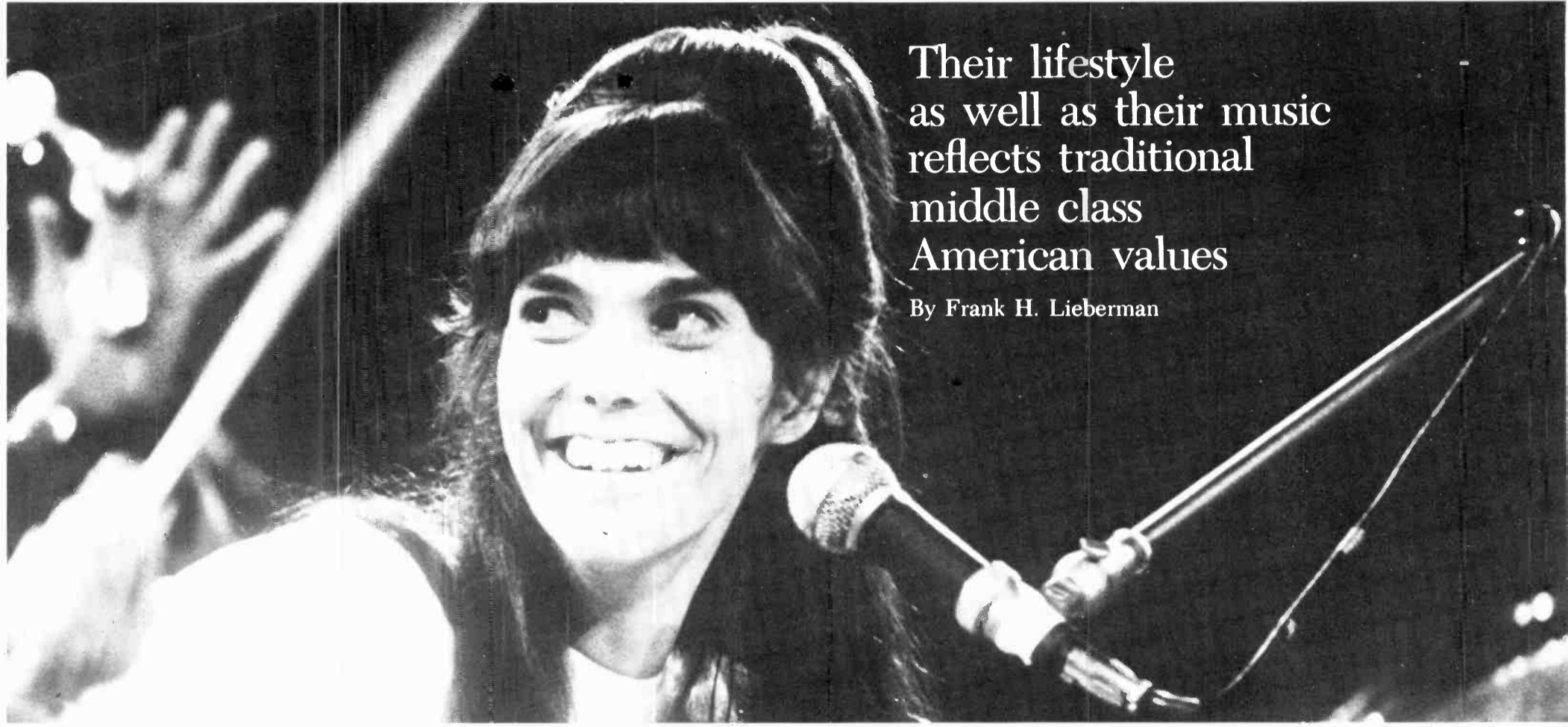
"Honestly, sometimes I get terribly annoyed at being asked questions about my father," says Nancy. "But I am even more annoyed and angered at the things people do to him and say about him and mistreat him. It is so unfair and unjust. No, he isn't sick or dying from an incurable ailment. He's very much alive and well and kicking, thank you. But he says it's the end of an era, and he's right. His kind of show business era has ended. So he's going to take it easy and enjoy himself. And it's about time."

"There is no truth to the rumor that my father has cancer," replies Frank, Jr. "There is nothing wrong with my father. Everyone agreed he looks better than he ever has in his life. I know for a fact that he is just taking it easy. Just eating good food and exercising and drinking a little good whiskey now and again and just sitting in the sun, but hopefully not letting his mind wander. He still reads a great deal and is still practicing his golf swing and things like that."

The Carpenters

A Talented Brother and Sister Act Which Represents Clean, Wholesome Entertainment

Excerpted from
Carpenters special
Nov. 17, 1973



Their lifestyle
as well as their music
reflects traditional
middle class
American values

By Frank H. Lieberman

The career of Richard and Karen Carpenter is a story of blind faith; of being musical mavericks during the heyday of glitter rock, and of waiting and believing in themselves and their sound.

Their music has been called by many labels—soft rock, easy listening, pablum or homogenized rock. Critics shout it's commercial; others say it's reliable. But no matter. It's successful, and despite contrary claims, success is what it's all about.

The Carpenters' popularity increased as a reaction to harsh electronic hard rock began. In contrast to rock's loudness, the Carpenters' musical effect is to soothe, to pep up or to amuse. It is quieter, using the same electric guitars, drums and horns as rock, but not as loudly. In contrast to the angry anti-establishment lyrics of many rock songs, the Carpenters lean to songs that talk about love in the rain or sitting atop the world.

The scene in 1967: Karen on drums, Richard in glasses and short hair, and bassist Wes Jacobs. From here the trio expanded into other formats and then success.



I'm on the top of the world/Looking down on creation/And the only explanation I can find/Is the love I've found Ever since you've been around/Your love's put me at the top of the world.

("Top of The World," by Richard Carpenter and John Bettis, Copyright 1972, Alamo, Inc., Hammer and Nails, Inc., Sweet Harmony Songs.)

The high-living antics and anti-establishment lifestyles of hard rock stars are anathema to the pop crowd. Soft rock stars, like the Carpenters, are proud to belong to the establishment: their lifestyle as well as their music reflect traditional middle class American values.

"We've been called sticky sweet, goody-two shoes and squeaky clean," Richard said in an interview at the time of their first White House appearance. "But it's all relative, isn't it? We came along in '69 right in the middle of acid rock, when all the performers had this negative sort of 'take me as I am' attitude, never concerned about their stage appearance. And then we walk out, just normally clean. I mean, most people shower, right?"

Like most of the acts who score astronomically on both Billboard's Easy Listening and Hot 100 charts, the Carpenters' appeal is largely in their music and partly in their image as just-plain-happy-family-type-folks. It's not personality that sells their records, nor gimmicky theatrical antics on stage. Karen may eat a candy bar for quick energy, but not an amphetamine, and there are no groupies camped out in hotels where the Carpenters stay. Autograph hounds perhaps, but no groupies.

For four consecutive years, the Carpenters' persistence and attention to detail have captivated concert audiences and record buyers. And at age 27 and 23, respectively, the brother and sister combination claim 14 gold records, three Grammy awards, and the loyalty of a huge contingency of fans.

Special section sponsored by the Carpenters



"We've built a large following because it seems that the people understood us, and most critics didn't," states Richard. "I love rock. I enjoy Zappa, the Beatles and dozens more. I know we're not rock. We're pop. But we're not that kind of bland, unimaginative pop music that is so often associated with the term easy listening. We don't just cover (copy) other people's recordings. I think we are a little more creative than that. We do our own arranging, our own orchestration. We try to bring our own interpretation to a song."

Couple their musical intention with their public relations image... and instant establishment success.

"We've had to put up with a great deal of the social image thing with our music coming in second," adds Richard. "It has nothing to do with the music; how we record or play it. It's mostly garbage that came from our early literature. I never cared for it, and still don't... pushing this ridiculously clean image that hardly anybody is."

"We're starting to overcome it, however. Karen and I have reached the point where we can't hide our feelings just because somebody is not going to like it. We are expressing our minds, and I don't think our thoughts vary that much."

TA-75



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• Continued from page TA-76

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BARTON, PAVEL (Vocalist), Supraphon; BA Pragokoncrt.
Records: Gaudeamus (Single), Ma, Ma Te Rad (He Will Be Here) (Single).

CERNOCH, KAREL (Vocalist), Panton; BA Pragokoncrt.
Record: Bledemodry Akvarel (Single).

CERNOCKA, PETRA (Vocalist), Supraphon; BA Pragokoncrt.
Records: A Laska Musi Se Nam Zdat (Single), Koukej Se Mrou Si Pisen Broukej (Single), Pisen Na Pet Radku (Simple Song Of Freedom) (Single), Saxana (Single).

CHLADIL, MILAN (Vocalist), Supraphon; BA Pragokoncrt.
Record: Lasko Lasko Odvata (Blame It On The Summersun) (Single).

COLLEGIUM MUSICUM (Instrumental Group—3), Opus; BA Slovkoncert.
Record: Concerto In D (Single).

DOZOLANSKY, MICHAL (Vocalist), Opus; BA Slovkoncert.
Records: Halo Tam (Hallo A) (Single), Smoliar (Penerman) (Single).

DROBNY, MILAN (Vocalist), Supraphon; BA Pragokoncrt.
Records: Azurove Rano (Freedom Come, Freedom Go) (Single), Dala Jsi Lasku (Beautiful Sunday) (Single), Muzny Vous (Lady Rose) (Single).

DUCHON, KAROL (Vocalist), Opus; BA Slovkoncert.
Records: Chvala Humor (Single), Sen O Miri (Song Of Peace) (Single).

FONTANA (Vocal & Instrumental Group—5), Supraphon; BA Pragokoncrt.
Records: Nevadi, Nevadi (Wakadi Wakadu) (Single).

FRIDL, BOB (Vocalist), Panton; BA Pragokoncrt.
Records: Maminka (La Mama) (Single), Silnce (Single), Zapomen (Single).

GOTT, KAREL (Vocalist), Supraphon; BA Pragokoncrt.
Records: Kavou Si Osladim (Single), Mami Dik (Mamy Blue) (Single), Mistrat (Single), Prijela Pout (Single), Tato, Zusan Aspon Do Vanoc (Daddy Don't You Walk So Fast) (Single).

GREENHORNS, see Zelenaci.

GROSSMAN, JIRI (Vocalist), Panton; BA Pragokoncrt.
Record: Jako Kote Si Prist (Single).

GRUN, DUSAN (Vocalist), Opus; BA Slovkoncert.
Records: Ci Vraviv Mozem (Sta Da Mu Kazem) (Single), Svatobna Piesen (Speak Softly Love) (Single).

JUNIOR (Vocal & Instrumental Group—10), Panton; BA Pragokoncrt.

Record: Zatim Bloudim Dal (We Are Going Down Jordan) (Single).

K T O (Vocal & Instrumental Group), Panton; BA Pragokoncrt.
Record: Pisnicka Pro Cely Rok (Single).

KOCIANOVA, JANA (Vocalist), Opus; BA Slovkoncert.
Records: Akropolis Adieu (Single), Nekonecna Laska (Never Ending Song Of Love) (Single).

KOMETY (Vocal & Instrumental Group—6), Supraphon; BA Pragokoncrt.
Record: Mexico (Single).

KOSTOLANYOVA, EVA (Vocalist), Opus; BA Slovkoncert.
Records: Chvala Humor (Single), Halo Tam (Hallo A) (Single), Ma Si Sam (Single), Smoliar (Penerman) (Single).

LAUFER, JOSEF (Vocalist), Panton; BA Pragokoncrt.
Record: Sylvie (Sylvia's Mother) (Single).

LORENCOVA, ZDENA (Vocalist), Panton; BA Pragokoncrt.
Record: Koukol (Single).

LUKASOVA, ELENA (Vocalist), Supraphon; BA Pragokoncrt.
Records: To Rika Inzerat (Book Of Love) (Single).

MARKYZ, JOHN (Vocal & Instrumental Group—6), Panton; BA Pragokoncrt.
Record: Sacramento (Single).

MARTA & TENA (Vocal Duo), Panton; BA Pragokoncrt.
Records: Dirlada (Oh Dirlada) (Single), I Mytyynia (Talisman) (Single).

MARTON, RONY (Vocalist), Supraphon; BA Pragokoncrt.
Record: Hasrmane, Tatmane (Single).

MATUSKA, WALDEMAR (Vocalist), Supraphon; BA Pragokoncrt.
Records: A Tak Dal Nosis Po Kapsach Sny Miladi (Single), Ja Mam Jodlovani Rad (Single), Modry Sarafan (Single), Rosalie (Single).

MAYER, JAROMIR (Vocalist), Supraphon; BA Pragokoncrt.
Records: Maty Pritel Z Mesta N (The Mouth Organ Boy) (Single), On Ruzi Dal (Dum De Da) (Single).

MOLAVCOVA, JITKA (Vocalist), Supraphon; BA Pragokoncrt.
Records: Hej Tony (Good Morning) (Single), Ted Hadej (Oui, Je T'Aime) (Single), V Maji (Margie) (Single), Vzit Lasku Do Diani (La Maria De Mama) (Single).

MUSTANGOVE (Vocal & Instrumental Group—5), Panton; BA Pragokoncrt.
Record: Ta Slepicka Kropenata A Spol (Single).

MUZIKA BEZ KAPELNIKA (Instrumental Group—12), Panton; BA Pragokoncrt.
Records: Bramborova Placka (Single), Rezni Mi, Tatinku (Single).

NECKAR, VACLAV (Vocalist), Supraphon; BA Pragokoncrt.
Records: Holka Ta Okata (Single), Kdo Vchazi Do Tvych Sny, Ma Lasko (Where Do You Go To My Lovely) (Single), Krokodyl Jeronym (Single).

NOSKO, LUDOVIT (Vocalist), Opus; BA Slovkoncert.
Record: Wigwam Bam (Single).

NOVAK, PAVEL (Vocalist), Panton; BA Pragokoncrt.
Record: Pribeh (Love Story) (Single).

OFFERMANA, GUSTAVA, COMBO (Instrumental Group—6), Opus; BA Slovkoncert.
Records: Mexico (Single), Parizske Tango (Pariser Tango) (Single).

OLYMPIC (Vocal & Instrumental Group—5), Supraphon; BA Pragokoncrt.
Record: Unos (Single).

PILAROVA, EVA (Vocalist), Supraphon; BA Pragokoncrt.
Record: Laska Je Laska (Gira L'Amore) (Single).

PLAVCI (RANGERS) (Vocal & Instrumental Group—6), Panton; BA Pragokoncrt.
Records: Dzin Hej (Single), Nos Pro Trable (Nose For Trouble) (Single), Orchidej (Good Old Fashioned Music) (Single), Otcova Hul (Never Ending Song Of Love) (Single).

RANGERS, see Plavci.

ROBBOVA, JANA (Vocalist); BA Pragokoncrt.
Records: Ptacek Miru—Panton (Single), Strasacek—Supraphon (Single).

ROTTROVA, MARIE (Vocalist), Supraphon; BA Pragokoncrt.
Records: Mamo, Kup Mi Brasku (Single), S Tebou (C Moon) (Single).

SIMONOVA, YVETTA (Vocalist), Supraphon; BA Pragokoncrt.
Records: Butterfly (Single), Zapominam (Il Cuore E Uno Zingaro) (Single).

SKUPINA ALESE SIGMUNDA (Vocal & Instrumental Group—5), BA Pragokoncrt.
Record: Popcorn.

SKUPINA FR. RINGO CECHA (Vocal & Instrumental Group—4), Supraphon; BA Pragokoncrt.
Records: Kocour Ciro (Sjedi Ciro Na Vrh Grane) (Single), Parni Stroj (Na-Ya-Ta-Ta) (Single), Zelena Je Trava (Blue Is The Colour) (Single).

SODOMA, VIKTOR (Vocalist), Supraphon; BA Pragokoncrt.
Records: Angara (Single), Jezek Se Ma (Goody My Love) (Single), Trpaslici Travou Jdoui (Ladli Ladilo) (Single), Zarlivy Kakadu (Wakadi Wakadou) (Single).

SPALENY, PETR (Vocalist), Supraphon; BA Pragokoncrt.
Records: Josefina (Single), Mne Se Zda (Break My Mind) (Single), Tony Rozdavam (Single), Tri Klauni (Bip-Bop) (Single).

SPINAROVA, VERA (Vocalist), Panton; BA Pragokoncrt.
Records: A Tak Dal (Apres Toi) (Single), Volej, Volej (Soley, Soley) (Single).

STEDRON, JIRI (Vocalist), Supraphon; BA Pragokoncrt.
Records: Dzulia (Single), Guantanamo (Single).

TICHA, ALENA (Vocalist), Supraphon; BA Pragokoncrt.
Record: Laska Je Pes (How Do You Do) (Single).

ULM, ALES (Vocalist), Supraphon; BA Pragokoncrt.
Records: Salek Sipkoveho Caj (Single).

ULRYCHOVI, HANA & PETR (Vocal Duo), Panton; BA Pragokoncrt.
Record: Lodka Z Kury (Single).

URBANKOVA, NADA (Vocalist), Supraphon; BA Pragokoncrt.
Records: Rinaldino (Single), Svatebni Pruvod (Does Your Chewing Gum Lose Its Flavor) (Single), Vilem Pece Housky (Single).

VASEK, PETR (Vocalist), Opus; BA Slovkoncert.
Records: Fontany (Sylvia's Mother) (Single), Napis Mi (One Way Wind) (Single).

VELCOVSKEHO, JURAJE, SEXTETO (Instrumental Group—6), Opus; BA Slovkoncert.
Record: Ako Si Ustielies (Single).

VESELA, JARMILA (Vocalist), Panton; BA Pragokoncrt.
Record: Az Rozkvetou Lipy (Single).

VOBORNIKOVA, MILUSKA (Vocalist), Supraphon; BA Pragokoncrt.
Records: Mne Se Zda (Break My Mind) (Single), Stare Ricni Proudly (Good Old Fashioned Music) (Single).

VODOMILOVE (Vocal & Instrumental Group—4), Panton; BA Pragokoncrt.
Record: Divka Z Hor (She Came From The Mountains) (Single).

VONDRACKOVA, HELENA (Vocalist), Supraphon; BA Pragokoncrt.
Records: Cestou Poledni (Single), Jak Mam Spat (Apres Toi) (Single), Kvitek Mandragory (Is This The Way To Amarillo) (Single), Ma Te Rad (Mama Loo) (Single), Ptaci Hnzida (Single).

ZAGOROVA, HANA (Vocalist), Supraphon; BA Pragokoncrt.
Records: Nas Dum Zni Smichem (I've Found My Freedom) (Single).

ZELENACI (GREENHORNS) (Vocal & Instrumental Group—5), Panton; BA Pragokoncrt.
Records: Divnej Smich (Laughing The Blues) (Single), 6 Dni Na Silnici (Six Days On The Road) (Single).

ZELENKOVA, JITKA (Vocalist), Supraphon; BA Pragokoncrt.
Record: Halo, Halo (Hallo A) (Single).

ZICH & PRACHAROVA (Vocal Duo), Supraphon; BA Pragokoncrt.
Record: Prvni Smich—Prvni Plac (Single).

BOOKING AGENTS

PRAGOKONCERT, Maltezske Nam. 1, Prague 1, Tel: 531-841.

SLOVKONCERT, Leningradska 4, Bratislava.

DENMARK ARTISTS

ALICE & RITA (Vocal Duo), EMI; BA Eugen Tajmer.
Record: Hallo Hr. General (Single).

ANTONY, FLEMMING (Vocalist), BA; Tajmer Music.
Records: Dansktop Party 1—PMC (LP), Dansktop Party 2—PMC (LP), Koerlighedens Hus—Telefunken (Single), Lykkelige Jim—Telefunken (Single), Tra-la-la-la Suzy—PMC (Single).

BELLI, PETER (Vocalist), Polydor; BA Eugen Tajmer.
Records: Jeg Gaar Aldrig Paa Udjal Igen (Single), Vi Danser Rock 'N Roll (Single).

BENDIXEN, BO (Vocalist); BA/PM: Ole Mortensen—OM Music.
Records: Deter Vores Bryllupsdag—Philips (Single), En Kort-En Lang—Philips (Single), Jens Hansens Bondegaard—Play (Single).

BJOERN & OKAY (Vocal Group), Polydor; BA Magnet Music.
Record: Frk. Foraar (Single).

BJOERN & SASCHA (Vocal Duo), Polydor; BA Magnet Music.
Record: Det Er Sjout At Vaere Til (Single).

(Continued on page TA-80)

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INTERNATIONAL TALENT

Continued from page TA-78

BLACKBIRDS (Vocal Group—4), Sonet, BA. Sonet. Record: What A Wonderful World (Single).

ips, BA: Magnet Music; PM: Johnny Reimar—Magnet Music. Records: Rock 'N Roll Band (Single), Sha La La (Single), Sunshine (Single), Walkers (LP).

KISU (Vocalist), Columbia, BA. D-Tuotanto. Record: Kun Paljon Antaa (Single).

(Single), Rien Qu'Une Larme (Single), Tout Donne, Tout Repris (Single).

Faut Penser Qu'a Ca (Single), Pas Un Jour Sans Une Ligne (Single).

BOOKING AGENTS

DANSK KONCERT BUREAU, Boserupvej 2, 2700 Broenshoej, Tel: (01) 60-37-60.

PERSONAL MANAGERS & CONTACTS

PAUL BACH, see Sonet. JAN DEGNER, Laederstr. 28, 1201 Copenhagen K. Tel: (01) 11-22-00.

FINLAND ARTISTS

AHLGREN TAISTO (Vocalist), Sonet: Contact: Scandia Musiikki. Record: Pettajantie (Single & LP).

BOOKING AGENTS

ARTISTIT OY, Koskikuja 7 C21, 01600 Myrskylä, Tel: (90) 538-144.

FRANCE ARTISTS

ADAM, C. (Vocalist), AZ. Record: Si Tu Savais Combien Je T'Aime (Single).

FRANCOIS, GEORGES (Vocalist/Guitarist), Philips, PM: Pierre Onteniente.

MATHIEU, MIREILLE (Vocalist), PM: Johnny Starck. Records: Emmene-Moi Demain Avec Toi—Philips (Single), J'Etais Si Jeune—Barclay (Single).

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Studio Personnel Find Mixing Time Is Becoming Less Time-Consuming



4-channel recordings are losing their 'novelty' designation.



By Sam Sutherland

ing control area that provided enough flexibility to accurately position elements in the mix. The first quadrasonic "joy-sticks" were also employed here.

With the second mixing console, control surfaces were reorganized to permit the inclusion of equalization on every channel and a full range of limiting capabilities as well. Another important monitoring function—busses permitting direct switching from mono, 2-track and 4-track modes for quick reference to compatibility—were added. Succeeded, in turn, by RCA's most recent 4-channel room, which offers a console further refined and additional electronic devices such as Delta T digital delay lines, which Dearborn notes have proven vital in filling acoustic "holes" in the 360 degree quadrasonic array.

RCA's rooms also show the evolution of speaker placement—another critical factor in monitoring. Indeed; apart from console modification, and the frequent addition of delay lines, phasers, additional limiting and equalization, speaker placement is the most recurrent problem area in quadrasonic rooms. Virtually every studio with quadrasonic mixing facilities has varied its placement over the past year, in efforts to provide the most convenient yet effective monitoring setup.

Thus, at Elektra Recorders, the Village Recorder, Columbia studios and other rooms, both independent and label-owned, the question of speaker placement continues to be examined.

Individual control rooms have posed different problems, ranging from individual producer's tastes (a studio perennial) to more concrete aspects of 4-channel monitoring such as the need for monitors to be placed at ear level, which often conflicts with the need for space around the console area, and the problem of acoustic reflection from the control room windows. Different solutions to the question of rear speaker placement have been posed, and doubtless will continue to be offered.

Console design is also slightly but significantly altered by the onset of quadrasonic systems. RCA's complement of mixing rooms underscores this point, with monitoring controls there evolving just as they have elsewhere. Columbia's New York studios, for example, have also undergone necessary console changes. Engineer Larry Keyes, a vet-

eran of quadrasonic remixing sessions with 4-channel production manager Al Lawrence, notes that Columbia has moved from standard consoles, slightly modified, to their own 4-channel mixing boards.

Keyes says that all quadrasonic work there is remixing from 16-track masters. Actual live recordings are all handled with basically the same techniques, regardless of their future as quadrasonic SQ releases. When those tapes are mixed for SQ encoding, Keyes notes that his whole approach must be geared to directionality. So Columbia's consoles, like those at other studios handling quadrasonic work, now have more flexible bussing to permit efficient track placement and quick checks for compatibility in all formats.

His comments do point up another area in 4-channel sound—that being live recording. Most product to date represents 4-channel mixes from 16-track masters initially designed for stereo. While all engineers agree that quadrasonic sound poses different problems due to the emphasis on directionality and motion, rather than "color" or texture of combined elements, as in stereo, there is some disagreement about how that final goal affects initial recording.

At the Village Recorder in Los Angeles, engineer Rob Fraboni emphasizes the need to use several tracks for solo instruments slated to figure prominently in the mix. With musical movement a prime goal, that requirement seems obvious, but, as Fraboni quickly points out, the producer and engineer are faced with the problem of track assignments.

Thus, Fraboni notes that additional pre-production work is needed, a view echoed by Dearborn and John Pudwell of RCA, who emphasize quadrasonic sound's demand for careful track assignment and microphone isolation prior to actual recording.

The shortage of tracks created by multiple-tracking on individual instruments would seem to force that hand, as would the dangers set up by leakage between tracks that may not be placed in a natural spatial configuration during mixing.

Yet CBS' Larry Keyes feels that isolation doesn't really pose an additional problem. Pre-production demands have always been important, suggest other engineers, while multiple-tracking of individual voices or instruments has been common for years.

Still, the creative potential of quadrasonic

sound remains one of the largest questions, and nearly every engineer is both eager to see what quadrasonic sound can do and wary of its possible excesses. Fraboni is among those excited by the prospects, but he notes that compatibility continues to be a problem during his QS matrix sessions; Bill Dearborn and John Pudwell note that most established artists are worried that quadrasonic directionality may be overemphasized, resulting in the 4-channel equivalent of those ping-pong stereo spectaculars first recorded to demonstrate that medium; Tom Dowd, Atlantic's production man in Miami and a veteran of 4-channel work at Criteria Studios there, has spent enough time dealing with the conflict of formats and the specific demands of each that leads him to describe quadrasonic sound as "a very delicate engineering toy that in the course of a year or two of practice will change."

Mastering continues to change as rapidly as recording techniques did at the outset of quadrasonic sound. The rate of changes there is indeed dramatic, with Dearborn noting that third-speed mastering is being phased out to accommodate half-speed mastering with a new Neumann cutting head. Yet, as long as speed differences must be utilized to master quadrasonic disks, engineers and mastering engineers must adjust equalization and limiting accordingly. With the development of real time mastering—which some figures claim may be only a year or two away—the rate of change in mastering techniques and equipment may also be expected to level off somewhat, letting the engineer catch his breath and really refine his methodology.

As engineers learn how to work quickly and comfortably with 4-channel sound, we may even see the onset of what many engineers feel will be not only valid, exciting 4-channel product, but clearer stereo product as well.

Technically, the phase problems and critical parameters for distortion involved in 4-channel sound lend some support in that direction. And sessions are already getting shorter, with Keith Holzman of Elektra noting that quadrasonic mixes may even end up taking less time, due to pre-production.

Q

UADRASONIC MIXING TIME is clearly easing back from the long and intense sessions first needed to explore the quite awesome creative potential of 4-channel sound. And techniques for mixing and recording in 4-channel alike are being developed in studios around the country to the point where 4-channel work is no longer a novelty but now business as usual.

Equally important, and one of the keys to the emergence of consistent quadrasonic techniques, is the impact of 4-channel sound on studio design. Many studios which first began installing quadrasonic equipment a year back have now had the time to refine and redesign their facilities for optimum 4-channel monitoring and mixing flexibility.

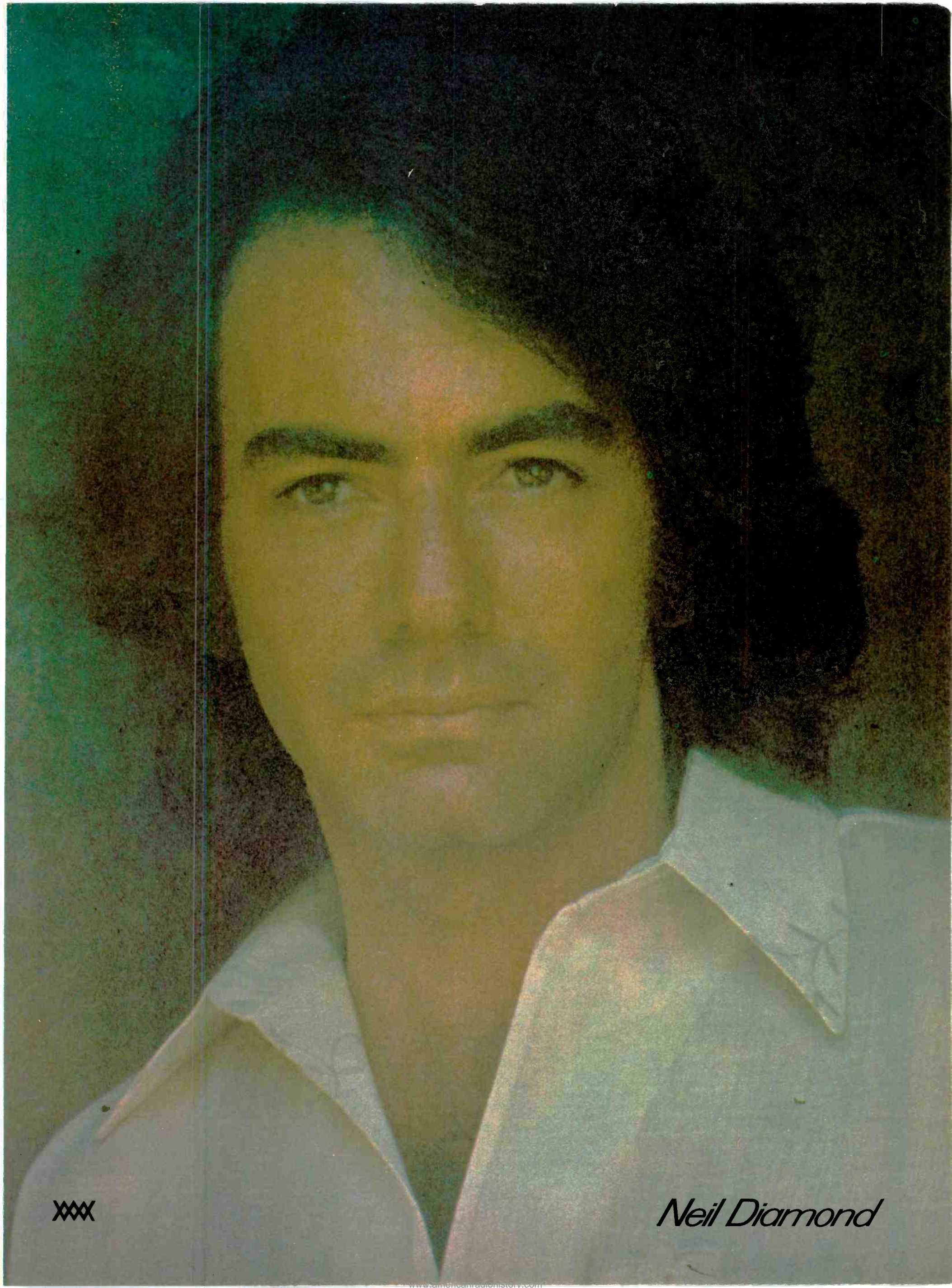
And, concurrent with the discovery of the sophisticated demands of 4-channel work, sophisticated electronic tone control devices have been unveiled that may well prove vital in 4-channel work.

At RCA's New York studio complex, Bill Dearborn has overseen the emergence of quadrasonic studio techniques there. Dearborn can provide a fascinating schematic history of those techniques by simply walking through RCA's three 4-channel mixing rooms, which reflect the evolution of the quadrasonic question from its earliest form, discrete tapes first mixed in 1968.

Thus, the earliest RCA mixing room reflects the need for maximum monitoring flexibility, a key to the use of quadrasonic sound's added directional element. RCA's earliest console is a rebuilt 16-tracker that was trimmed down by eliminating much of its equalization and limiting capability to make room for the necessary monitoring controls.

Each track had a quickly reached monitor-

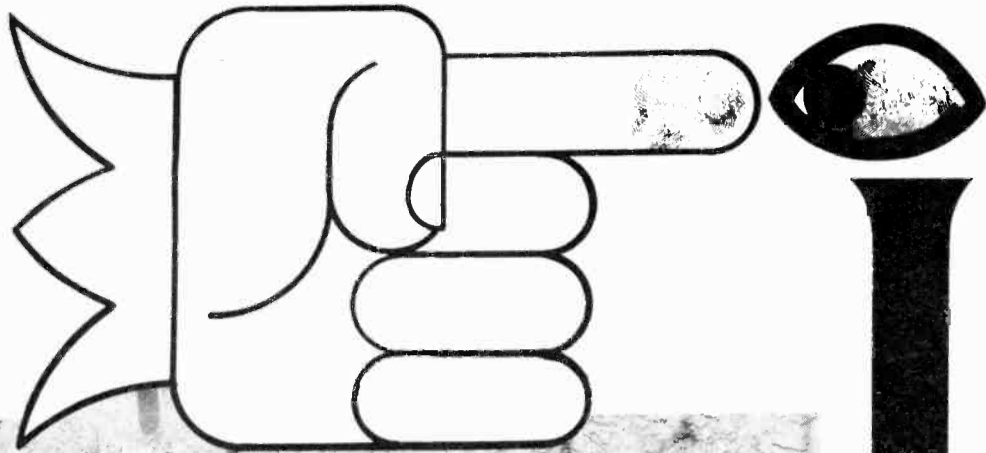
Excerpted from 4-channel special Aug. 4, 1973



XXX

Neil Diamond

The Look of Music



Gribbitt's staff: from left—George Whiteman, Eric Chan, Peter Dempsey, Dennis Lidtke and Mike Mascu-line.

THE INDEPENDENT GRAPHICS STUDIO, usually built around a top-rated designer and idea-man, has been becoming an increasingly important part of the look of music. The independents have been moving with the changes in record packaging and in fact are generally in the forefront of instituting changes.

One of the latest changes for the way independent studio men work with the rest of the industry can be seen in Rod Dyer Inc.'s eight-month tie-in as consultant to Shorewood Graphics, which is in fact a new division of Shorewood Packaging, the Los Angeles company here which developed high-speed direct board printing in 1968.

Shorewood wanted to be able to offer clients a full design service on request, also feeling they would be in a perfect position to overcome the communication problems which sometimes arise when a designer is translating his concepts into manufacturing necessities.

A similar house design operation has also been set up by Queens Litho, a large New York printer who now has designer Glen Ross working for them in Los Angeles.

Because the Shorewood-Dyer teaming is so new, Dyer still gets the bulk of his assignments outside the deal which has him doing all the work for Shorewood Graphics. With a full-time staff of six, Dyer averages three album covers weekly.

The sprawling studio in Dyer's Los Angeles Laurel Canyon home has a complete photographic darkroom as well as a direct line to the ABC Messenger Service. Los Angeles typography and photostat houses average six daily trips to Dyer's studio.

A former Capitol art director who went on his own seven years ago, Dyer feels the most interesting new development in album packaging is Shorewood's interpak process, a high speed automated technique for bonding two different-surfaced papers as inner and outer surface for a double-fold record jacket.

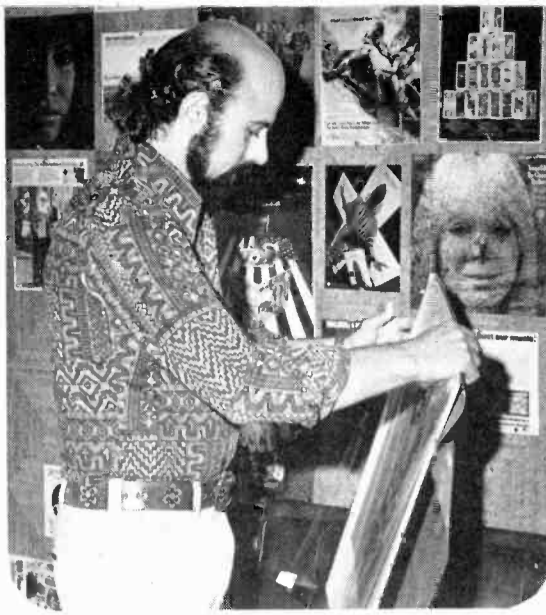
Pacific Eye & Ear in Los Angeles, a partnership of artist Ernie Cefalu and idea salesman Tony Grabois—who met working for New York designer Craig Braun—prefers to average one album cover a week and concentrate on more specialized imaginative projects.

Both for Braun and on their own, they have been noted for wildly shaped album jackets disguised as something else. There was the Alice Cooper "School's Out" classroom desk, the Jefferson Airplane "Long John Silver" cigar box, the Cheech & Chong "Big Bambu" cigarette paper dispenser.

But they have gotten away from the fancy die-cut album packages. Partly because of the paper shortage and partly because they feel the technique is overdone now, they prefer to use less board surfaces and let the boldness of the graphic illustrations make an equally strong statement.

This technique will be widely used during the winter in their new Black Sabbath LP cover, a stylized photographic series about an apparent vampiric orgy which is far different than the solid-color covers on most previous Sabbath albums.

Designer-manager Sid Maurer has seen many record graphics changes since he opened his New York studio in 1949 after two years apiece with Columbia and Decca. For the



David Krieger, DFK's creative director, with several of the campaigns on which his New York agency has worked.

I NDEPENDENT

OWN STAFF

ART DEPARTMENTS

By Nat Freedland

past two years, Maurer has been chairman of the NARAS committee on album graphics.

He has a staff of 11 as well as using outside talent and 95 percent of his output is album covers. Maurer used to specialize in contracting to handle a label's entire output of album covers. He used to do it for Columbia, MGM and Buddah. But the growing trend towards in-house art directors has made this sort of total coverage possible only with smaller labels. Maurer still does all the work for Avco and Bang.

Maurer would like to see a movement where record graphics designers unite and demand royalties for each album, since he feels the illustrations are now nearly as important as musical content in selling records. But he admits there isn't yet enough support to put this idea across.

However, he feels that artists today control their packaging generally and take such interest in design that overdue graphics recognition will eventually come.

Tom Wilkes used to be the West Coast partner of Craig Braun, after leaving as A&M's art director. He has three full-time assistants and averages six LP packages monthly. He is also branching out into promotional music films and has done five so far.

Among his latest efforts were the Ode all-star "Tommy" set and most George Harrison solo LP's including "Living In the Material World" and "Concert For Bangla Desh."

Wilkes feels that record cover illustration is becoming increasingly competitive, as record people get more sophisticated and demanding about LP jackets, thus making the design field more lucrative. Wilkes does a lot of travel for assignments to outlying recording centers and says he enjoys that part of his work.

Alan Hartwell's Artwork studio does a lot of music print book design because of its New York base. Unlike most of the other record designers, Artwork only puts some 25 percent of its output in music projects. The agency began in 1959 and now has a staff of seven.

Artwork just completed designing Vanguard's new Avant-Garde series of contemporary gospel LPs. According to Hartwell, a trend to watch is the increasing concentration on unusual lettering and typography.

David Larkham's two-year-old Teepee Graphics established a solid Los Angeles footing since Larkham came here with his credits as designer of all Elton John's albums. Elton has continued with Larkham and the designer has also done unusual work for Three Dog Night (their boxed "Seven Separate Fools" set) and many others.

Larkham just completed the Neil Diamond "Jonathan Livingston Seagull" package. He is currently moving his studio to his large North Hollywood home, away from the Sunset Strip offices of publicist Norman Winter who sponsored Larkham's U.S. start and was his partner until recently.

"It's no good to have to drive 30 minutes to your studio if you get an idea in the evening," Larkham says in explaining the move. "Most L.A. designers have combination home-studios and that's just the best way."

Larkham and his staff turn down work to maintain their



Bob Miller of Lee-Myles checks a press run of six covers in his print shop.

quality average of one LP a week. Larkham has been working consistently and effectively in tandem with a busy local record photographer, Ed Caraeff. He keeps his own stat machine, to reduce lettering to needed sizes, as a timesaver. This is a somewhat unusual practice, due to the machine's high cost.

In Atlanta, Wonder Graphics has been concentrating on the albums of the increasingly important Southern artists such as the Allman Brothers' "Eat a Peach" and Al Green, Willie Mitchell and Dr. John. Company is owned by two brothers from South Carolina, business manager David Holmes and creative director James Flournoy Holmes.

Gribbitt, a year-old Hollywood partnership between George Whiteman and Dennis Lidtke, stresses its availability for rush assignments. The studio with its staff of six will operate seven days a week, 24 hours a day and complete an album cover in one day if necessary.

Gribbitt has in its two buildings a photo studio, darkroom, headline machines and stat darkroom. The only work they have to go outside for is body type setting. Some 25 percent of its output is devoted to LP covers. It also produces dealer aids and catalogs plus music trade paper ads.

"We become an adjunct to a company's art department," says Whiteman, who has been in the graphics field as a designer and photographer in Los Angeles 14 years. "There's a difference between a freelance art designer and a place like ourselves. The freelancer can disappear for several days; we are open every day."

Lidtke describes another service factor thusly, "staff art people can't handle crash assignments. They quit after 5 p.m. and have to send them out."

The two feel that the art director wants to do the prestigious project and farms out the other jobs including the ancillary items like dealer aids, catalogs, banners, streams, album re-constructions.

INTERNATIONAL TALENT

• Continued from page TA-80

PHONOGRAM, 6 Rue Jenner, 75013 Paris. Tel. (01) 707 75 28.
 JEAN PONS, see Phonogram.
 ROLAND RIBET, 11 Rue d'Artois, 75008 Paris. Tel. (01) 225 81 17.
 RIVIERA RECS., 143 Av. de Neuilly, 92 Neuilly-sur-Seine. Tel. (01) 722 60 30.
 INO SAADA, c/o CBS-Disques, 3 Rue Freycinet, 75016 Paris. Tel. (01) 225 10 47.
 JOHNNY STARCK, 122 Av. de Wagram, 75017 Paris. Tel. (01) 924 23 67.
 VIC TALARD, 11 Rue Chateaubriand, 75008 Paris. Tel. (01) 874 19 41.
 ANDRE TRIVES, 76-78 Av. de Champs-Elysees, 75008 Paris. Tel. (01) 225 53 86.
 VOGUE PIP, 82-84 Rue Maurice Grandcong, 93 Villetaneuse. Tel. 752 73 00.
 A. VUILLERMAN, 25 Rue Caill, 75010 Paris. Tel. (01) 266 90 80.
 JEAN-JACQUES VUILLERMAN, c/o Disques Fleche, 122 Blvd. Exelmans, 75016 Paris. Tel. (01) 525 20 73.

GERMANY, WEST ARTISTS

ADAM & EVE (Vocal Duo), Columbia. Contact: EMI-Electrola. Record: Komm Und Tanz Mit Mir.
 ALEXANDER, PETER (Vocalist), Ariola. Contact: Ariola-Eurodisc. Records: Irgendwo Brennt Fur Jeden Ein Licht (Single), Wir Sind Eine Grosse Familie (LP).
 ANDERS, CHRISTIAN (Vocalist), Chandlers. Contact: EMI-Electrola. Records: Das Schiff Der Grossen Illusionen (Single), Es Fahrt Ein Zug Nach Nirgendwo (Single).
 ANNE-KARIN (Vocalist), Decca. Records: Dreh Dich Weiter, Ballerina (Single), Musik Is Mein Leben (LP).
 BERGER, GABY (Vocalist), Metronome. Contact: Metronome Recs. Records: Deinen Schoenen Augen Kann Man Nicht Vertrauen b/w Lieb Mich Wie Dein Herz Es Will (Single).
 BIRTH CONTROL (Vocal Group), CBS. Contact: CBS. Record: Nostalgie (LP).
 BLACK, ROY (Vocalist), Polydor. Contact: Deutsche Grammophon. Records: Alle Warten Auf Das Glück (Single), Schoen Ist Es Auf Der Welt Zu Sein (Single), Concerto D'Amour (LP).
 BLANCO, ROBERTO (Vocalist), CBS. Contact: CBS. Records: Grosse Und Kleine (Single), Ein Bis-schen Spass Muss Sein (LP).
 BRECK, FREDDY (Vocalist), BASF. Contact: BASF Musik. Records: Rote Rosen (Single), Bianca (Single).
 BRUEHL, HEIDI (Vocalist), Ariola. Contact: Ariola-Eurodisc. Record: Da War Meine Liebe Schoen Vorbei (Single).

CAROL, RENE (Vocalist), Polydor. Contact: Deutsche Grammophon. Record: Ich Habe Sonst Nichts Als Dich (Single).
 CINDY & BERT, (Vocal Duo), BASF. Contact: BASF Musik. Records: Ich Komm Bald Wieder (Single), Hallo Herr Nachbar (Single).
 CLAUSS, ARNO (Vocalist), Metronome. Contact: Metronome Recs. Records: So Kann Das Nicht Weitergehen (Single), Arno Clauss Portrat (LP).
 CLUVER, BERND (Vocalist), Hansa. Contact: Hansa Musik. Records: Der Kleine Prinz (Single), Der Junge Mit Der Mundharmonika (Single & LP).
 CORDALIS, COSTA (Vocalist), CBS. Contact: CBS. Records: Carolina Komm (Single), SOS (Single).
 DREWS, JUERGEN (Vocalist), WEA. Contact: WEA. Records: Geh Nach Hause (Single), Zeit Ist Eine Lange Strasse (Single).
 EBSTEIN, KATJA (Vocalist), United Artists. Contact: United Artists. Records: Der Stern Von Mykonos (Single & LP).
 ETZEL, ROY (Vocalist), Metronome. Contact: Metronome Recs. Records: Vom Westewald Zum Edelweiss (LP), Als Ich Ging, War Ich Ein Fremder (Single).
 EVA (Vocalist), Barclay. Contact: Metronome Recs. Record: Alles Wird Einmal Voruber Gehen b/w Meine Balalaika (Single).
 FLEMING, JOY (Vocalist), Intercord. Contact: Intercord. Record: Halblut (Single).
 GABBAL, ALISA (Vocalist), Metronome. Contact: Metronome Recs. PM: Slezak Musikverlag. Record: Siehst Du Nicht, Horst Du Nicht b/w Lieder Der Illusion (Single).
 GASH (Vocal Group), Brain. Contact: Metronome Recs. Record: A Young Man's Gash (LP).
 GILDO, REX (Vocalist), Ariola. Contact: Ariola-Eurodisc. Record: Verliebt Rex Gildo (LP).
 GOTT, KAREL (Vocalist), Polydor. Records: In Dem Lokal Wird Heut Gefeierrt (Single), Einmal Um Die Ganze Welt (LP).
 GREGER, MAX (Instrumental Group), Polydor. Contact: Deutsche Grammophon. Record: In The Moods For Romantics (LP).
 GROBSCHNITT (Vocal Group), Brain. Contact: Metronome Recs. Record: Grobschnitt (LP).
 HAPPY DAY SINGERS (Vocal Group—12), Audition. Records: Nobody Knows (Single), Road To Heaven (LP).
 HEINO (Vocalist), Columbia. Contact: EMI-Electrola. Record: Edelweiss (Single).
 HOIER, HENNER (Vocalist), Polydor. Contact: Deutsche Grammophon. Records: Ich Hor Musik (Single), Eine Ganze Nacht (LP).
 HOLM, MICHAEL (Vocalist), Ariola. Contact: Ariola-Eurodisc. Records: Baby, Du Bist Nicht Alleine (Single), Stories (LP).

HORTEN, PETER (Vocalist), Intercord. Contact: Intercord. Record: Komm In Die Laube (Single).
 LES HUMPHRIES SINGERS, (Vocal Group—12), Decca. Records: Carnival (Single), Sound 73 (LP).
 ILLIC, BATA (Vocalist), Polydor. Contact: Deutsche Grammophon. Records: Komm Auf Das Schiff Meiner Traume (Single), Michaela (LP).
 JANE (Vocal Group), Brain. Contact: Metronome Recs. Record: Together (LP).
 JUERGENS, UDO (Vocalist), Ariola. Contact: Ariola-Eurodisc. Records: Der Teufel Hat Den Schnaps Gemacht (Single), Es Ist Zeit Fur Die Liebe (LP).
 JUNG, THOMAS (Vocalist), Audition. Contact: Jahreszeiten-Verlag. Record: Nina (Single).
 KALLMANN, GUNTER, CHOR (Vocal Group—6), Polydor. Contact: Deutsche Grammophon. Record: Elisabeth-Serenade (Single).
 KERN, RENATE (Vocalist), Polydor. Contact: Deutsche Grammophon. Records: Andiamo, Amigo (Single), Das Macht Diese Welt Erst Richtig Schoen (LP).
 KRAMER, SU (Vocalist), Telefunken. Records: Kinder Der Liebe (Single), Frei Sein (LP).
 LANZA, RICO (Vocalist), Columbia. Contact: EMI-Electrola. Record: Mama Dolores (Single).
 LAST, JAMES (Instrumental Group—20), Polydor. Contact: Deutsche Grammophon. Records: Last Tango In Paris (Single), Kap't James Auf Allen Meerren (LP).
 LAVI, DALIAH (Vocalist), Polydor. Contact: Deutsche Grammophon. Records: Es Geht Auch So (Single), Willst Du Mit Mir Gehn (LP).
 LEANDROS, VICKY (Vocalist), Philips. PM: Leo Leandros. Records: Auf Wiedersehn, Ihre Freunde Mein (Single), Ich Bin (LP).
 LEISMANN, RENATE & WERNER (Vocal Duo), Ariola. Contact: Ariola-Eurodisc. Records: Ein Schlafsack Und Eine Gitarre (Single), Schlager-Rendezvous (LP).
 LINDENBERG, UDO (Vocalist/Drummer w/Instrumental Group—6), Telefunken. Records: Rock 'n Roll Band (Single), Alles Klar Auf Der Andrea Doria (LP).
 LOVE GENERATION (Vocal Group—5), United Artists. Contact: United Artists. Record: Going Downtown (Single).
 MAERZ, MARION (Vocalist), WEA. Contact: WEA. Record: Weisse Wolken (Single).
 MAFFAY, PETER (Vocalist), Telefunken. Records: Lieder, Freunde Und Wein (Single), Omen (LP).
 MANN, MARTIN (Vocalist), Decca. Records: Bind Ein Blaues Band Um Unseren Birkenbaum (Single), Das Leben Ist Schoen (LP).
 MANUELA (Vocalist), BASF. Contact: BASF Musik. Record: Was Hast Du Gemacht (Single).
 MARCH, PEGGY (Vocalist), Ariola. Contact: Ariola-Eurodisc. Record: Das Sind Die Traume, Die Man So Traumt (Single).

MARCUS, JUERGEN (Vocalist), Telefunken. Records: Schmetterlinge Kommenicht Weinen (Single), Ein Festival Der Liebe (LP).
 MARIA, EVA (Vocalist), Polydor. Contact: Deutsche Grammophon. Record: Pan (Single).
 MARINA, IMCA (Vocalist), Columbia. Contact: EMI-Electrola. Records: Bella Italia (Single), Viva Espana (Single).
 MARSHALL, TONY (Vocalist), Ariola. Contact: Ariola-Eurodisc. Record: Die Welt Ist Schon (Single & LP).
 MARTIN, ULLI (Vocalist), Philips. Contact: Phonogram. Record: Du Bist Das Allerschoenste Madchen (Single).
 MATHIEU, MIREILLE (Vocalist), Ariola. Contact: Ariola-Eurodisc. Records: La Paloma Ade (Single), MM (LP).
 MEY, REINHARD (Vocalist), Intercord. Contact: Intercord. Records: Aber Deine Ruhe Findest Du Nicht Mehr (Single), Mein Achteil Lorbeerblatt (LP).
 MOLINA, OLIVIA (Vocalist), Columbia. Contact: Eike Hwikamp. Record: Das Lied (Single).
 MORELL, MONICA (Vocalist), Columbia. Contact: EMI-Electrola. Record: Spater, Wann Ist Das (Single).
 MYHRE, WENCKE (Vocalist), Polydor. Contact: Deutsche Grammophon. Record: Baden Mit Und Ohne (Single).
 NEU (Vocal Group), Brain. Contact: Metronome Recs. Record: Neu (LP).
 NINA & MIKE (Vocal Duo), Ariola. Contact: Ariola-Eurodisc. Record: Rund Um Die Welt (LP).
 ORLOFF, PETER (Vocalist), Decca. Records: Die Schwarze Galeere Der Einsamkeit (Single), Eliza (LP).
 PARKER, TEDDY (Vocalist), Metronome. Contact: Metronome Recs. Records: In Der Bodaga Von Mexiko b/w Junge Liebe (Single), Portrat (LP).
 PASCAL, PETRA (Vocalist), Metronome. Contact: Metronome Recs. Records: Froh Sein Ist Kein Risiko b/w Ein Tag Ohne Deine Stimme (Single), Starportrat (LP).
 PHIL & JOHN (Vocal Duo), Ariola. Contact: Ariola-Eurodisc. Records: Morgen Wird Die Sonne Fur Dich Wieder Scheinen (Single), Hello Phil Und John (LP).
 POLUXIS, SYLVIA (Vocalist), Maritim. Contact: Maritim Recs. Record: 2 Jahre Und Ein Tag (Single).
 QUINN, FREDDY (Vocalist), Polydor. Contact: Deutsche Grammophon. Records: Atlantis (Single), Erinnerungen An Athen (Single), Uberall Ist Es Schoen (LP).
 RAJTER, DUNJA (Vocalist), Decca. Record: Viva Viva Fiesta (Single).
 REBROFF, IVAN (Vocalist), CBS. Contact: CBS. Records: Festliche Weihnacht (LP), Mein Altes Russland (LP).
 ROBERTS, CHRIS (Vocalist), Polydor. Contact: Deutsche Grammophon. Records: Eine Freude Vertreibt 100 Sorgen (Single), Ich Bin Verliebt In Die Liebe (LP).
 ROOS, MARY (Vocalist), CBS. Contact: CBS. Record: Lieber John (Single).

ROSENBERG, MARIANNE (Vocalist), Philips. Contact: Phonogram. Record: Lass Dir Zeit (Single).
 ROSKI, ULRICH (Vocalist), Telefunken. Records: Lazy Man (Single), Concerto Grosso (LP).
 RUBIN, PETER (Vocalist), BASF. Contact: BASF Musik. Record: Wir Zwei Fahren Irgend Wohin (Single).
 SANDEN, CHRISTIANE (Vocalist), Audition. Contact: Jahreszeiten-Verlag. Record: Spiel Fur Mich Das Lied (Single).
 SCHANZE, MICHAEL (Vocalist), Columbia. Contact: EMI-Electrola. Record: Ich Lass Dich Nie Mehr Aus Den Augen (Single).
 SCHOBERT & BLACK (Vocal Duo), Telefunken. Records: Euch Zullebe (Single), Schobert & Black—Lebend (LP).
 SCHOEDEL, FRANK (Vocalist), Philips. Contact: Phonogram. Record: Ich Geh Vom Nordpol Zum Suedpol (Single).
 SCORPIONS (Vocal Group), Brain. Contact: Metronome Recs. Record: A Lonesome Crow (LP).
 SILVESTER, ERIK (Vocalist), Metronome. Contact: Metronome Recs. Records: Marie, Heute Feiern Wir Ein Freudentest (Single), Weihnacht Wird's Bald Ueberall (Single).
 SIMON, HEINTJE (Vocalist), Ariola. Contact: Ariola-Eurodisc. Record: Ich Denk An Dich (Single).
 SOULFUL DYNAMICS (Vocal & Instrumental Group—4), Decca. Records: Sweet Honeybee (Single), Soul-Soulful-Soulful Dynamics (LP).
 SPIER, BERND (Vocalist), Bellaphon. Contact: Bellaphon Recs. Record: Keine Macht Auf Dieser Welt (Single).
 TRUCK STOP (Vocal & Instrumental Group—6), Telefunken. Record: Truck Stop (LP).
 VALATITIS, LENA (Vocalist), Philips. Contact: Phonogram.
 VALENTE, CATERINA (Vocalist), Decca. Records: Das Glück Braucht Zeit (Single), Wake Up & Shake Up (LP).
 VOICE (Vocal Group—4), Telefunken. Record: Lauf Mal Dem Sonnenschein Entgegen (Single).
 VON KOCZIAN, JOHANNA (Vocalist), Metronome. Contact: Metronome Recs. Record: Der Lord Von Barmbek (Single).
 WALCHER, HEINRICH (Vocalist), Amadeo. Contact: Metronome Recs. Record: Ich Male Meine Welt (LP).
 WARNER, KAI (Instrumental Group), Polydor. Contact: Deutsche Grammophon. Record: A Touch Of Yesterday (LP).
 WINDOWS (Vocal Group), Golden 12. Contact: Golden 12. Metronome Recs. Records: Hand In Hand b/w Ohne Dich (Single), Meet The Windows (LP).
 ZACHARIAS, HELMUT (Violinist), Columbia. Contact: EMI-Electrola. Record: Die Grossen Walzererfolge (LP).

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INTERNATIONAL TALENT

• *Continued from page TA-85*

PERSONAL MANAGERS & CONTACTS

ARIOLA-EURODISC GMBH, Postfach 800149, Steinhäuserstr. 3, 8000 Munich 80. Tel: (0811) 41-361.

B A S F MUSIC & SCHALLPLATTEN PROD'N, Hallerstr. 76, 2000 Hamburg 13. Tel: (0411) 44-10-21.

BELLAPHON RECS., Riedel & KG, 87-89 Mainzer Landstr., 6000 Frankfurt/Main. Tel: (0611) 23-08-01.

C B S SCHALLPLATTEN GMBH, Bleichstr. 64-66a, 6000 Frankfurt/Main 1. Tel: (0611) 13-051.

DECCA, see Teldec Telefonken.

DEUTSCHE GRAMMOPHON GESELLSCHAFT, Rothenbaumchaussee 5, 2000 Hamburg 13. Tel: (0411) 289-41.

E M I-ELECTROLA GMBH, Postfach 450363, Maarweg 149, 5000 Cologne 41. Tel: (021) 4-90-21.

GOLDEN 12, Schoene Aussicht, 2106 Bedestorf. Tel: (04183) 26-36.

HANSA MUSIK PROD'N GMBH, Wittelsbacherstr. 18, 1000 Berlin 31. Tel: (0311) 881-06-81.

EIKE HWITKAMP, Jungfrauenenthal, 2 Hamburg.

INTERCORD TONGESELLSCHAFT MBH, Libanonstr. 3-5, 7000 Stuttgart. Tel: (0711) 46-10-56.

JAHRESZEITEN-VERLAG, Harvestehuder Weg 40, 2 Hamburg 13.

LEO LEANDROS, Alsterchaussee, 2 Hamburg 13.

MARITIM RECS., Pressehaus, 2000 Hamburg 1.

METRONOME RECS. GMBH, Hammerbrookstr. 73, 2000 Hamburg 1. Tel: (040) 24-12-61.

PHONOGRAM GMBH, Monckebergstr. 7, 2000 Hamburg 1. Tel: (0411) 32-971.

SLEZAK MUSIKVERLAG, Frauenthal 11, 2000 Hamburg 13. Tel: (0411) 45-88-53.

TELDEC TELEFUNKEN-DECCA-SCHALLPLATTEN GMBH, Heussweg 25, 2000 Hamburg 19. Tel: (0411) 4-01-91.

TELEFUNKEN, see Teldec Telefonken.

UNITED ARTISTS RECS. GMBH, Postfach Herzog Rudolfstr 3, 8000 Munich 22. Tel: (0811) 22-13-61.

WEA RECS. GMBH, Gustav-Freitagstr. 13, 2000 Hamburg 76. Tel: (0411) 220-14-81.

GREECE ARTISTS

ALEXANDROU, LAKIS (Vocalist).
Records: Amartia—Columbia (Single), Lakis Aleksandrou—HMV (LP), Stile Mou Agapi—Columbia (Single), Ta Helithonia—HMV (Single).

ALEXIOU, HARIS (Vocalist), Minos.
Records: Ephyge To Treno Yia Tin Dysi (Single), Mikra Asia (LP), Pali Monaho To Pedi

(Single), To Prosklitirio (Single), Vyzantinos Esperinos (LP).

ANDREADIS, THEMIS (Vocalist), Columbia.
Records: Diallima (Single), O Tarzan (Single).

ANGELOPOULOS, MANOLIS (Vocalist), Pan Vox.
Records: Aphieroma (LP), Mou Tin Ehis Thosi (Single), Pou Pas Karavani (Single), Ta Philia Ine Photia (Single), Taraboumba (Single).

ARVANITIDES, PASKALIS (Vocalist), Philips.
Records: I Syntrophia Mas (Single), Paskalis (LP), Pateras Ke Ios (Single), Periphani Oli (Single).

BELLOU, SOTIRIA (Vocalist), Lyra.
Records: Sotiria Bellou No. 5 (LP), Then Perisevi Ypomoni (LP).

BITHIKOTSIS, GRIGORIS (Vocalist), Columbia.
Records: O Batris O Loukas (Single), Ouranio Tokso (LP), Phere Mia Zaria Kali (Single), To Thyma O Nikolas (Single).

CHARMS (Vocal Group—6), Polydor.
Records: Festival Tragoudiou Thessalonikis '73 (LP), Na Minoume Oli Pedia (Single).

CHRISTINA (Vocalist), Pan Vox.
Records: Flirt (Single), Maghos (Single).

CHRYSOS, TERIS (Vocalist), Pan Vox.
Records: Arlekinos (Single), Pes Mou Thee Mou (Single), Taka Taka Ta (Single), Theka Hronia (LP).

DAKIS (Vocalist), Minos.
Records: Afto To Kalokeri (Single), Dakis '72 (LP), Mira Pou Me Taksiveves (Single), Special Dakis (LP).

DALLARAS, YIORGOS (Vocalist), Minos.
Records: Ah O Baglamas (Single), Elie Mou Se Parakalo (Single), Elioskopio (LP), Mes Tou Vosporou Ta Stena (Single), Vyzantinos Esperinos (LP).

DENARDOU, KLEO (Vocalist), Philips.
Records: Aghia Sophia (Single), Kleo '73 (LP), Then Etan Nesi (Single).

DIAMANDI, LITSA (Vocalist), Minos.
Records: Anthropina Ke Kathimerina (LP), Apantisie Mou Esis I Dynati (Single), Dodeka Epithyhis (LP), Mykta Stasou (Single), Then Epitrepete (Single).

DIONYSIOU, STRATOS (Vocalist).
Records: Astrapse Ke Skotiniase—HMV (Single), Baglamades Ke Bouzoukia—Columbia (Single), Stratos Dionysiou No. 4—Columbia (LP), Tis Yinekas I Kardia—Columbia (Single).

DOUNIAS, YIANNIS (Vocalist), Polydor.
Records: O Tarzan (Single & LP), Tou Andra Tou Polla Vary (Single).

ELPIDA (Vocalist).
Records: Ksygnitiri—Pan Vox (Single), Syngratissou—Pan Vox (Single), Then Ton Ida—CBS (LP), Then Ton Ida—Pan Vox (Single).

GALANI, DIMITRA (Vocalist), Columbia.
Records: Dimitra Galani (LP), Eivala (Single), Etan Mia Phora Ki Enan Kero (Single), Meres Aghapis (LP).

GEORGIADIS, DOROS (Vocalist), Minos.
Records: An Amoun Plousios (Single & LP), Hovevei (Single).

HADJIS, KOSTAS (Vocalist), Philips.
Records: Den Variese Adelpho (Single), Kolonaki Place (Single), Mia Vradya Stou Kosta Hadji (LP), Oue (LP).

HRISTOU, KOSTIS (Vocalist), HMV.
Records: Kitrino Phyllo (Single), Phyge (Single), To Provlima (Single).

KALANDJIS, YIANNIS (Vocalist), Minos.
Records: Ena Taksidei (LP), Esoun Orea (Single), Etsi Ine I Zoe Pappouli (Single), Koutalianos (Single).

KALOYIANNIS, ANTONIS (Vocalist), Polydor.
Records: Ine Arga (Single), I Taverna (Single), O Stephanos (Single), Yia Mia Stagona Alati (LP).

KARATHANASI, KSANTHIPI (Vocalist), Polydor.
Records: Douni Douni (Single), Ksanthipi Karathanasi (LP), Mas Horisane Ta Volia (Single), Mirotoi (Single).

KAZANTZIDES, STELIOS (Vocalist).
Records: Ante Na Perasi I Mera—Minos (Single), To Tholomeno Myalo—Minos (Single), Yialinos Kosmos—Minos (LP), Yialinos Kosmos—Standard (Single), Yirismos—Minos (LP).

KOH, MARIZA (Vocalist), Minos.
Records: Armenaki (Single), Don Kihotes (Single), Mia Sto Karphi Ke Mia Sto Petalo (LP).

KOKKINOS, PANOS (Vocalist), Pan Vox.
Record: Panos Kokkinos (LP).

KOKOTAS, STAMATIS (Vocalist).
Records: Ego Ksylothika Esi Balothikes—Columbia (Single), Meres Aghapis—Columbia (LP), Pireotaki—Columbia (Single), Rikse Angyra—HMV (Single), Ta Palia Merakia—Columbia (LP).

KONSTANDOPOULOU, NANDIA (Vocalist).
Records: Isos—Columbia (Single), Marilou—Columbia (Single), Nandia '72—HMV (LP).

KOUMIOTI, RENA (Vocalist), Lyra.
Records: Aphenti Mou Leventi Mou (Single), O Kanapes (Single).

KSYLOURIS, NIKOS (Vocalist), Columbia.
Records: Dionyse Kalokeri Mas (Single), O Stratis O Thalassinos (LP), O Tropicos Tis Parthenou (LP), Philedem (Single), Tin Ekona Sou (Single).

KYNOUSIS, YIORGOS (Vocalist), Zodiac.
Records: Kynousis Simera (LP), Oli Tha Zisoume (Single), Prosehe Phile To Koritsi (Single).

LEANDROS, VICKY (Vocalist), Philips.
Records: Alii Mia Phora (Single), Etan Mia Vradya (LP), Ke Mou Lipis (Single), Mono Esi (Single & LP).

LEDA & SPYROS (Vocal Duo), Philips.
Records: Elektrikos Aposperitis (LP), I Mihanis (Single), Otan Tha Gennithi O Yios Sou (Single).

MAD (Vocal Group—5), Minos.
Records: Mad (LP), Ti Zitas Apo Tin Zoe (Single).

MAKOULIS, JIMMY (Vocalist), Philips.
Records: Goodbye My Love Goodbye (Single), Then Ine Arga (Single), Tsigana Kardia (LP).

MANOU, NELLY (Vocalist), Pan Vox.
Record: Mine Konta Mou (Single).

MARINA (Vocalist), Philips.
Records: Ki Ego Boro Ki Esi Boris (Single), Mia Tetia Mera (Single).

MARINELLA (Vocalist), Philips.
Records: Alvania (LP), Athanata Rebetika (LP), Drinki Drinki Mana Mou (Single), Ke Tora (Single), Mia Vradya Me Tin Marinella No. 2 (LP), Then Symphonisame (Single).

MITROPANOS, DIMITRIS (Vocalist), Philips.
Records: Aghios Fefrouanos (LP), Dos Mou Photia (Single), Klei Apopse I Yitonia (Single).

O Dromos Yia Ta Kythira (LP), Vyike O Haros Paganias (Single).

MITSIAS, MANOLIS (Vocalist).
Records: Ehi O Theos—HMV (LP), I Mikri Ralou—Columbia (Single), O Dragoumanos Tou Vezyri—HMV (Single), Ti Na Poume Ti—HMV (Single).

MOSKOLIOU, VICKY (Vocalist), Olympic.
Records: Aspra, Kokkina, Kitrina, Ble (Single), O Alitis (Single), Panagia Mou Grigorousa (Single), Strophes (LP), Synikismos A' (LP).

MOUSKOURI, NANA (Vocalist), Columbia.
Records: Spiti Mou, Spitaki Mou (Single & LP).

NIKOLAOU, PHILIPPOS (Vocalist), Philips.
Records: Hare Mou Yati Then Irthes (Single), Meyiemele (Single), Mir Perimenis Na Yerassoume Parea (Single).

PARIOS, YIANNIS (Vocalist), Minos.
Records: Aganaktisa (Single), Anthropina Ke Kathimerina (LP), Prospise (Single), Ti Thelis Na Kano (LP), To Despinaki (Single).

POULOPOULOS, YIANNIS (Vocalist), Lyra.
Records: I Laika Tragoudia Tou Yianni Ritsou (LP), Marina I Salonika (Single), Mousicorama Zambeta (LP), Rotse Me Margarita (Single), Ta Mahena (Single).

SAKELLARIOU, LITSA (Vocalist), Minos.
Record: Phinoporina (LP).

SAKELLARIOU, RITA (Vocalist), Polydor.
Records: Kala Pername (Single), Mihalis Violaris No. 5 (LP), Ta Ryalia (Single), Thelphinkoritis (Single).

SOCRATES DRANK THE CONIUM (Vocal Group—4), Polydor.
Records: Klise Ta Matia Sou Ke Akou (Single), My Only Fellow (Single), On The Wings (LP), Taste Of Conium (LP).

VANOU, JENNY (Vocalist), Minos.
Records: Agri Mou (LP), Ma Avrio Kyrie (Single), Se Parakalo Siko Ke Phige (Single), Stagona Stagona (Single).

VIOLARIS, MIHALIS (Vocalist), Zodiac.
Records: Kala Pername (Single), Mihalis Violaris No. 5 (LP), Ta Ryalia (Single), Thelphinkoritis (Single).

VOSCOPOULOS, TOLIS (Vocalist), Minos.
Records: Horis Aftin (Single), Pos Tokanes Thee Mou (Single), Stymes Agapis (LP), Yitonissa Hanoumissa (Single).

ZAMBETAS, YIORGOS (Vocalist), Olympic.
Records: I Makedones (Single), Leoforos Zambeta (LP), O Jake (Single).

GENERAL GROUP (Instrumental Group—4), Qualiton; BA: Interconcert.
Record: General Stafeta (General Relay) (LP).

ILLES GROUP (Instrumental Group—4), Qualiton; BA: Interconcert.
Records: Add A Kezed (Give Me Your Hand) (LP), Ne Sirjatok Lanvok (Girls, Don't Cry) (LP).

KONCZ, ZSUZSA, JANA (Vocalist); BA: Interconcert.
Records: Elunk Es Meghalunk (We Live & Die)—Qualiton (LP), Karolj At (Embrace Me)—Pepita (Single), Monddd El Ha Kell (Tell Me If You Must)—Pepita (Single).

KOOS, JANOS (Vocalist), Qualiton; BA: Interconcert.
Record: Az En Utam (My Road) (LP).

KORDA, GYORGY (Vocalist); BA: Interconcert.
Records: Koboroltal (You Were Romping)—Pepita (Single), Napfeny Kell A Viragnak (Flowers Need Sunshine)—Qualiton (LP).

KOVACS, KATI (Vocalist); BA: Interconcert.
Records: Add Mar Uram Az Esot (Lord, Give Us Rain)—Pepita (Single), Autogram Helyett (Instead An Autograph)—Qualiton (LP).

LOCOMOTIV GT (Instrumental Group—4), Qualiton; BA: Interconcert.
Records: Kerpelt Riport Egy Amerikai Popfesztivalrol (Imaginary Report About An American Pop Festival) (LP), Ringasd El Maged (Thouse Yourself) (LP).

MATE, PETER (Vocalist), Pepita; BA: Interconcert.
Record: Hull Az Elsargult Level (Autumn Leaves Are Falling) (Single).

OMEGA GROUP (OMEGA RED STAR) (Instrumental Group—4), Qualiton; BA: Interconcert.
Record: Eio Omega (Living Omega) (LP).

PAYER, ANDRAS (Vocalist), Pepita; BA: Interconcert.
Record: Minden Jot Monika (All The Best Monique) (Single).

ZALATNAY, SAROLTA (CHARLOTTE) (Vocalist), Qualiton; BA: Interconcert.
Record: Almodj Velem (Dream With Me) (LP).

BOOKING AGENT
INTERCONCERT, Vorosmartyer 1, Budapest 5.

IRELAND ARTISTS

BARLEYCORN (Vocal Group—4), PM: Joe McCadden—Release Cabaret.
Records: The Men Behind The Wire—CRC (Single), Sing Irishmen Sing—Solo (Single).

BEGLEY, PHILOMENA (Vocalist), Release; PM: John Fitzsimons—Release Cabaret.
Records: Ramblin' Man (Single), You're The One I Can't Live Without w/Ray Lynam (Single).

BIG TOM & THE MAINLINERS (Vocal & Instrumental Group), Denver; PM: John McCormick.
Record: I Love You Still (Single).

BLACK, GERRY, & THE SEASONS (Vocal & Instrumental Group), Denver; PM: John McCormick.
Records: Meet Me Tonight In Laredo (Single).

COLL, BRIAN (Vocalist), Release; PM: Seamus McCusker—Release Cabaret.
Records: Four Great Irish Hits—cut (Single), Four Great Irish Hits, v. 2—cut (Single).

COTTON MILL BOYS (Vocal Group), Hawk; BA: Tom Costello, PM: Brian Molloy—Tom Costello.

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Records: The Cotton Mill Boys' Super Single (Single), Judy (Single).

CUNNINGHAM, LARRY (Vocalist). Release: PM: Michael Clerkin—Release Cabaret. Records: Four Great Irish Hits—cut (Single), Four Great Irish Hits, v. 2—cut (Single), Good-bye Comes Hard To Me (Single).

DANIELS, ROLY (Vocalist). Release: PM: Mick Quinn. Records: Don't Forget To Say I Love You (Single), Funny Face (Single).

DOYLE, DANNY (Vocalist). Release: PM: Mick Quinn. Records: A Daisy A Day (Single).

DRENNAN, TOMMY (Vocalist). Columbia: Contact: EMI. Records: The Promise & The Dream (Single), Lead Us Through (Single).

DUNCAN, HUGO (Vocalist). Release: PM: Oliver Barry. Record: Cry Cry Cry (Single).

FAMILY PRIDE (Vocal Group—5). Columbia: Contact: Rex Recs. Record: Give Me Your Hand (Single).

FOX, MATTIE (Vocalist). Release: BA: Tom Costello. Record: Does My Ring Hurt Your Finger? (Single).

GRACE, BRENDAN (Vocalist). Solo; Contact: Release Cabaret. Record: Cushy Butterfield (Single).

HEGARTY, DERMOT (Vocalist). Release: Contact: Release Cabaret. Records: After Twenty-one Years—Four Great Irish Hits, v. 2 (Single), Four Great Irish Hits—cut (Single).

HENRY, DERMOT (Vocalist). Columbia: PM: Des Kelly. Records: The Gypsy (Single), The Old Dungan-van Oak (Single).

HORSLIPS (Vocal & Instrumental Group—5). Oats: PM: Michael Denny. Record: Dearg Doom (Single).

HURLEY, RED, & THE NEVADA (Vocal & Instrumental Group). Play: PM: Tommy Hayden. Record: Arkansas (Single).

KELLY & THE NEVADA (Vocal & Instrumental Group). Play: PM: Tommy Hayden. Record: How Great Thou Art (Single).

LYNAM, RAY (Vocalist). Release: PM: Sean Reilly—Release Cabaret. Records: Brand New Mr. Me (Single), You're The One I Can't Live Without w/Philomena Begley (Single).

MacEWAN, CANON SYDNEY, & THE CORK CHILDREN'S CHOIR (Vocal Group). Columbia: Contact: EMI. Record: Suffer Little Children (Single).

MARGO & CO. (Vocal & Instrumental Group). ARA: PM: John McNally. Record: The Shamrock From Glanore (Single).

MAXI & MUSIC BOX (Vocal & Instrumental Group). Release: PM: Mick Quinn. Record: Do I Dream (Single).

MUSHROOM (Vocal & Instrumental Group—5). Hawk: BA: Tom Costello; PM: Brian Molloy—Tom Costello. Record: Devil Among The Tailors (Single).

O'BRIEN, DERMOT (Vocalist). Release: Contact: Release Cabaret. Records: Four Great Irish Hits—cut (Single), Four Great Irish Hits, v. 2—(Single).

PLANXTY (Vocal & Instrumental Group—4). Polydor: PM: Des Kelly. Record: The Cliffs Of Dooneen (Single).

QUINN, BRENDAN (Vocalist). Velvet: BA: Tom Costello. Record: Four In The Morning (Single).

ROCKY TOPS (Vocal & Instrumental Group). Release: PM: Charlie McBrien—Release Cabaret. Record: The Shores Of Lough Bran (Single).

RYAN, BILL, & BUCKSHOT (Vocalist & Group). Play: PM: Connie Lynch. Record: The Key's In The Mailbox (Single).

SHINE, BRENDAN (Vocalist). Play: PM: Noel Carty. Records: Far Too Young (Single), March Of The High Kings (Single), Where The Three Counties Meet (Single).

SMYTH, DES (Vocalist). EMI: Contact: EMI. Record: The Rag & Bone Man (Single).

THE TIMES (Vocal Group). Parlophone: PM: Sid Aughey—EMI. Records: The Entertainer (Single), It All Depends On You (Single).

BOOKING AGENTS, PERSONAL MANAGERS & CONTACTS

SID AUGHEY, see EMI.

OLIVER BARRY, 16 Parnell Sq., Dublin 1. Tel: 43-906.

NOEL CARTY, Mount House, 6 Lower Mount St., Dublin 2. Tel: 63-422.

MICHAEL CLERKIN, see Release Cabaret.

TOM COSTELLO LTD., 65 Lower Leeson St., Dublin 2. Tel: 63-862.

MICHAEL DEENY, 58 Haddington Rd., Dublin 4. Tel: 60-272.

E M I (IRELAND) LTD., 23 Lower Dominick St., Dublin 1. Tel: 46-108.

JOHN FITZSIMONS, see Release Cabaret.

TOMMY HAYDEN, 14 Hawkins St., Dublin 2. Tel: 78-4764, 77-1611, 78-4576.

DES KELLY, 26 Belmont Ave., Donnybrook, Dublin 4. Tel: 69-3115, 69-2133, 69-2331.

CONNIE LYNCH, see Release Cabaret.

CHARLIE MCBRIEN, see Release Cabaret.

JOE MCCADDEN, see Release Cabaret.

JOHN MCCORMICK, The Maple Ballroom, Rock-corry, County Monaghan. Tel: 15.

SEAMUS McCUSKER, see Release Cabaret.

JOHN McNALLY, 5 N. Great George's St., Dublin 1. Tel: 40-194.

BRIAN MOLLOY, see Tom Costello.

MICK QUINN, 106/107 Middle Abbey St., Dublin 1. Tel: 47-235, 40-127, 47-201.

SEAN REILLY, see Release Cabaret.

RELEASE CABARET, 5/6 Lombard St., Dublin 2. Tel: 78-4182.

REX RECS., c/o Irish Rec. Factors, 9/10 Hanover St. E., Dublin 2. Tel: 78-4755.

ISRAEL ARTISTS

ALBERSTEIN, CHAVA (Vocalist). CBS: BA: Et-zion. Records: The Guard Song (Single), Nobody Knew Who She Was (Single), Solvaig (Single), A Woman In A Watermelon (Single).

ALONI, MIRI (Vocalist). Hed Arzi: BA: Matai Amanim; PM: A. Alon. Records: In Nowhere Land (Single), Mona Lisa Of The 20th Century (Single), My Mother (Single), Singing Like The River Jordan (Single), When I Die (Single).

ARTZI, SHLOMO (Vocalist). Israel: BA: Moofa. Records: Her Beauty Is Unknown (Single), Little Jasmine (Single), Little Mother (Single), Mamlinda (Single), Shiri & Me (Single), A Song Early In The Morning (Single), Suddenly After Many Days (LP), They Say There Is A Land (Single).

AZIKRI, ALIZA (Vocalist). CBS: BA: Olympia. PM: Rajwan Sasson. Records: Come Back To Me (Single), Silver Horizon (Single), A Table For Two (Single), There (Single).

BASHAN, YIGAL (Vocalist). Hed Arzi: BA: A. Deshe. Records: Just Released From The Army (Single), Little Romance. Big Romance (Single).

CASPI, MATI (Vocalist). Phonodor: BA: Moofa. Records: Ephraim (Single), Every Day I Go To Your Home (Single).

CAVERET (BEEHIVE) (Vocal Group—6). CBS: BA: A. Deshe. Records: Baruch's Boots (Single), Day & Night (Single), The Dog Is Buried Here (Single), The Grocer Shop (Single), We Didn't Know What To Do (Single).

CLOUDBURST (Vocal Group—4). Israel: BA: Matai Amanim. Records: Facing Reality (Single), Family Album (Single), Valley Of Green (Single).

DON'T CALL ME BLACK (Musical Cast). Hed Arzi: BA: Young Theatre. Records: Day Will Come (Single), Halleluja (Single).

EINSTEIN, ARIK (Vocalist). Phonodor: BA: Hagar. Records: Eretz Israel (LP), Maybe It's Over (Single), Me & You (Single), Mother Earth (Single).

FUCHS, UZI (Vocalist). CBS: BA: Matai Amanim. Records: Black & Beautiful (Single), Sam (Single), To Walk In The Rain & Whistle (Single).

GRIEF, GIDON (Vocalist). Hed Arzi: BA: Matai Amanim. Record: Bring Us To Zion (Single).

HILLEL, MOSHE (Vocalist). CBS: BA: Matai Amanim. Records: Innocent Jacob (Single), Nowhere In The World (Single).

ILANIT (Vocalist). Hataklit: BA: Orot; PM: S. Zach. Records: The Autumn Man (Single), Gulliver (Single), My Israel Celebrates (Single), No Place On The Beach (Single), Senior Avocado (Single), Somewhere (Single), Things We've Said (Single), Why, Why? (Single).

KESHET, SASSIE (Vocalist). Hed Arzi: BA: Orot. Records: A Ballad To The Brave Detective (Single), I'm Flying (Single), The Love Between Us (Single), Masquerade (Single), White Man, Black Man (Single).

LEV, EDNA (Vocalist). Israel: BA: Moofa. Records: A Gift From Heaven (Single), Let's Sing (Single), Must Protect My House (Single), Play The Game (Single), Therese Dimon (Single), Three Donkeys (Single), You & I Were Born In '48 (Single).

LEVI, OSHIK (Vocalist). Phonodor: BA: Solan. Records: Go Home Jonathan (Single), I Was A Man (Single).

NACHAL (Army Group) (Vocal Group—12). Hed Arzi: BA: Israel Army Entertainment. Records: It's Not A Legend (Single), Itzhak Sadeh (Single), Palnachrak (LP), Reply Letter To A Captain (Single).

NAMERI, YONI (Vocalist). Hed Arzi: BA: Moofa. Records: My Best Friend (Single), The Magic Rose (Single), Such A Life (Single).

NAVON, RUTHIE (Vocalist). Hed Arzi: BA: Moofa. Records: Between The Fingers (Single), Electricity In Your Hands (Single).

PIK, TZVIKA (Vocalist). Hed Arzi: BA: Matai Amanim. Records: The Automatic Dancer (Single), Omens (Single), Shma Israel (Single), There's Always Tomorrow (Single), Thoughts (Single), With & Without You (Single).

PURE SOULS (Vocal Group—4). Phonodor: BA: Orot. Records: I'll Wait For You (Single), Little Star (Single), The Night Should Never End (Single).

REUVINI, DORITE (Vocalist). Hed Arzi: BA: Matai Amanim. Records: Everybody's Jerusalem (Single), Sweet Song (Single), The Valley Train (Single).

SHARABI, BOAZ (Vocalist). Hataklit: BA: Orot. Records: I Love You (Single), A Song With No End (Single), You Are A Riddle To Me (Single).

SHARON, ROMAN (Vocalist). Hed Arzi: BA: Moofa. Records: Goddess Of Love (Single), My World & Yours (Single).

SHAVIT, AMI (Vocalist). Hataklit: BA: Matai Amanim; PM: A. Alon. Records: A Day & A Day (Single), If (Single).

SHEVACH, URI (Vocalist). Hed Arzi: BA: Matai Amanim. Record: Jerusalem (Single).

SHOSHAN, GABI (Vocalist). Israel: BA: Matai Amanim. Records: Genesis (Single), I'll Be Gone (Single), This Boy Is Sixteen (Single).

SUSAN & FRAN (Vocal Duo). Hed Arzi: BA: Solan. Records: Lilac Nights (Single), An Old Road (Single).

TAL, MICHAL (Vocalist). Hataklit: BA: Orot. Records: A Fallen Leaf (Single), Little Bird (Single), Too Early To Part (Single).

YANEY, LIOR (Vocalist). Israel: BA: Moofa. Records: A Japanese Tale (Single), A Portuguese Tale (Single).

YARKONI, YAFFA (Vocalist). CBS: BA: Solan. Records: Give Me A Star (Single), My Little Sister (Single).

YUVEL, CHANAN (Vocalist). Hed Arzi: BA: Solan. Records: Before (Single), Colourful Prayer (Single), Good He Didn't Go (Single), Us Together & Apart (Single).

BOOKING AGENTS

MATAI AMANIM, 146 Dizengoff St., Tel Aviv. Tel: (03) 240-731.

A. DESHE, 90 Dizengoff St., Tel Aviv. Tel: (03) 243-812.

ETZIONI, 4 Hanev'im St., Tel Aviv. Tel: (03) 284-671.

HAGAR, 155 Ibn Gvirol St., Tel Aviv. Tel: (03) 241-858.

ISRAEL ARMY ENTERTAINMENT, Hakirya. Tel Aviv.

MOOFA, 90 Ibn Gabirol St., Tel Aviv. Tel: (03) 239-111.

OLYMPIA, 185 Hayarkon St., Tel Aviv. Tel: (03) 446-191.

OROT, 51 Bar Cochba St., Tel Aviv. Tel: (03) 280-844, 288-998.

SOLAN, 20 Bloch St., Tel Aviv. Tel: (03) 247-257.

THE YOUNG THEATRE, 58 Frishman St., Tel Aviv. Tel: (03) 258-050.

PERSONAL MANAGERS

A. ALON, 6 La Salle St., Tel Aviv. Tel: (03) 239-713.

RAJWAN SASSON, 6 Arnon St., Tel Aviv. Tel: (03) 224-630.

S. ZACH, Tel Aviv. Tel: (03) 281-845.

ITALY ARTISTS

ASTARITA, TONY (Vocalist). Zeus. Record: Non Mi Aspettare Questa Sera (Single).

BAGLIONI, CLAUDIO (Vocalist). RCA: Contact: Claudio Baglioni. Records: Amore Bello (Single), Gira Che Ti Rigira Amore Bello (LP), Questo Piccolo Grande Amore (Single & LP).

BALSAMO, UMBERTO (Vocalist). Las Vegas. Records: Amore Mio (Single), Se Fossi Diversa (Single).

BANCO DEL MUTUO SOCCORSO (Vocal & Instrumental Group). Ricordi: PM: Sandro Colombini. Records: Banco Del Mutuo Soccorso (LP), Darwin (LP).

BANO, AL (Vocalist). EMI: BA: Luigi Canzi. Records: La Canzone Di Maria (Single), Tacata Banda (Single).

BATTIATO, FRANCO (Vocalist). Bla Bla: BA: Maurizio Salvadori; PM: Pino Massara. Record: Pollution (LP).

BATTISTI, LUCIO (Vocalist). Numero Uno. Records: I Giardini Di Marzo (Single), Il Mio Canto Libero (Single & LP), Umanamente Uomo: Il Sogno (LP).

BERTI, ORIETTA (Vocalist). Phonogram; BA: Bibi Ballandi; PM: Osvaldo Paterlini. Records: Ancora Un Po Con Sentimento (Single), E Lui Pescava (Single), Piu Italiane Di Me (LP), Stasera Ti Dico Di No (Single).

BUONGUSTO, FRED (Vocalist). Riff. BA: Fausto Paddeu. Records: 4 Colpi Per Petrosino (Single), Alfredo Antonio Carlo Buongusto (LP), Invece No (Single), Non E Un Capriccio D'Agosto (Single).

CAMALEONTI (Vocal & Instrumental Group). CBS/Sugar: BA: Viviano Lega. Records: Come Sei Bella (Single), I Magnifici Camaleonti (LP), Perche Ti Amo (Single).

CARRA, RAFFAELLA (Vocalist). RCA. Record: T'Amazzerei (Single).

CELENTANO, ADRIANO (Vocalist). Clan; BA: Clan Celentano. Records: Un Albero Di Trenta Piani (Single), I Mali Del Secolo (LP), Prisencolmensinaicuisol (Single), L'Unica Chance (Single).

CINQUETTI, GIGLIOLA (Vocalist). CBS/Sugar: BA: Luigi Cinquetti. Records: Io Le Canto Così (LP), Tu Balli Sul Mio Cuore (Single).

(Continued on page TA-88)

There's more to Florida than
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Read about it in Billboard's
Spotlight on Florida in the
March 23 issue.

Ad deadline: March 8

INTERNATIONAL TALENT

Continued from page TA-87

COLLI, OMBRETTA (Vocalist), Carosello, BA/PM: Giorgio Casellato. Record: Salvatore (Single).

MILVA (Vocalist), Ricordi, PM: Berri. Records: E Per Colpa Tua (Single), Da Troppo Tempo (Single).

LUIGI CINQUETTI, Via Pescetti 1, 37100 Verona. Tel. (045) 912.008.

JAPAN ARTISTS ABE, SHIZUE (Vocalist), Canyon, BA/PM: Hikaru Kanematsu—Shinko Music.

NATSUKI, MARI (Vocalist), King, BA/PM: Masachi Yokoyama—Daiwa Kikaku.



To All Japanese Top Artists From: Alex Abramoff Rudy Kunimitsu Kiyoshi Yoshihira

BOOKING AGENTS ATTILIO ALTIERI, Via Domenico Oliva 8, Rome. Tel. (06) 827.1261.

PERSONAL MANAGERS & CONTACTS ALBERTELLI & RICCARDI, c/o Ricordi SpA (Dischi), Via Berchet 2, 20121 Milan.

BOOKING AGENTS & PERSONAL MANAGERS AIES (KK), 4-2B Yotsuya, Shinjuku-ku, Tokyo. Tel. (03) 354-2390.

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INTERNATIONAL TALENT

• Continued from page TA-89

Records: Amarillo Cha Cha—Pioneer (Single & LP), Mabuhay Ang Pilipino Hymn—Plaka Pilipino (Single), Pamulinawen—Plaka Pilipino (Single), Tristes Del Alma—Pioneer (Single & LP).

DECENA, NEDDIE (Vocalist): BA: Uni-Talent Promo, PM: William Leary
Records: Bibilang Ako Ng Tatlo—Plaka Pilipino (Single), Call Me Neddie—Pioneer (LP), Everybody Loves A Lover—Pioneer (Single), I'm Sorry—Pioneer (Single), Your Cheatin Heart—Pioneer (Single).

FILIPINAS SINGERS (Vocal Group—12): Plaka Pilipino. BA/PM: Uni-Talent Promo
Records: Antipolo (Single), Pilipinas (Single & LP).

FOWLER, GRACE (Vocalist): Vicor; BA/PM: Uni-Talent Promo
Record: Then & Only Then (Single).

GAMBOA, HELEN (Vocalist): Vicor; BA/PM: Uni-Talent Promo
Records: Do Me (Single), Love A Little Longer (Single), You Are Everything (Single).

GARCIA, JESUS, JR. (Vocalist): BA/PM: Uni-Talent Promo
Records: Ako'y Mensahero—Plaka Pilipino (Single), Bisikleta—Plaka Pilipino (Single), Buhay Sikista—Plaka Pilipino (Single & LP), King Of The Road—Vicor (Single).

GRANDELLS (Vocal Group—5): Grandeur; BA/PM: Nonoy L. Balboa
Records: The Grandells Bestsellers (LP), The Grandells Golden Songs (LP), The Grandells On Top, v. 3 (LP).

LAGMAN, CENON (Vocalist): BA/PM: Uni-Talent Promo
Records: Dinggin Mo—Badjao (Single), Ikaw Ang Buhay—Badjao (Single), Pandora—Plaka Pilipino (LP).

LAGMAN, TESSIE (Vocalist): Grandeur; BA/PM: Nonoy L. Balboa
Records: As Long As You Love Me (LP), Come Back My Love (Single), La La Love Song (Single), Roses For Me (Single), Summerday (Single).

LAUREL, VICTOR (Vocalist): BA/PM: Uni-Talent Promo
Records: Al Di La—Pioneer (Single), Misty—Pioneer (Single), Vicor Stars—Vicor (LP), Warm—Pioneer (Single).

LEDESMA, NORMA (Vocalist): Vicor; BA/PM: Uni-Talent Promo
Records: When You Said You Love Me (Single), While We Were Still Young (Single).

EL MASCULINO (Vocalist): Grandeur; BA/PM: Nonoy L. Balboa
Records: Heart Of A Man (Single), Love Me Now & Forever (LP), Now I Realize (Single), Right Or Wrong (Single), Searching (Single).

MESA, EDDIE (Vocalist): BA/PM: Uni-Talent Promo
Records: Clair—Pioneer (Single), Jailhouse Rock—Pioneer (Single), Superwoman—Vicor (Single), The Total Performer—Pioneer (LP), When You've Gotta Go—Pioneer (Single).

MIRANDA, ROMEO (Vocalist): BA/PM: Uni-Talent Promo
Records: Don't Leave Me—Vicor (Single) &

LP), Dyesebel—Plaka Pilipino (Single), Love Me Now & Forever—Vicor (Single & LP), Pandora—Plaka Pilipino (Single), Violeta—Vicor (Single).

MOLINA, MERCI (Vocalist): BA/PM: Uni-Talent Promo
Records: Another Lonely Night—Pioneer (Single), I Turn To You—Vicor (Single), Most Merci (LP), Never, Never, Never—Vicor (Single).

MONDRAGON, BOY (Vocalist): Vicor; BA/PM: Uni-Talent Promo
Records: Ben (Single), Goin' Home (Single), Itch & Scratch (Single), Rock Steady (Single), Teardrops On Teardrops (Single).

MORTIZ, EDGAR (Vocalist): BA/PM: Uni-Talent Promo
Records: Bouquet Of Roses—Vicor (Single), Kuwintas Mo Giliw—Plaka Pilipino (Single).

NAKAR, DONDON (Vocalist): Vicor; BA/PM: Uni-Talent Promo
Records: All The Things You Are (Single), Trying to Say Goodbye (Single), Young Love (Single).

NAVARRO, WALTER (Vocalist): Pioneer; BA/PM: Uni-Talent Promo
Records: Beautiful Angel (Single), Close-Up Smile (Single), I Love You More (Single), I (Who Have Nothing) (Single), King of Balladeers (LP).

OBREGON, JULIUS (Vocalist): Vicor; BA/PM: Uni-Talent Promo
Records: Give Her My Love (Single), Julius (LP), So Lucky (Single), Wakarimasen (Single), Wisdom Of A Fool (Single).

PANGKAT KAWAYAN (Instrumental Group—42): Plaka Pilipino. BA: Multi Media; PM: Leonardo Ignacio
Record: Pangkat Kawayan—The Singing Bamboos (LP).

PAREDES, JOJIT (Vocalist): Vicor; BA/PM: Uni-Talent Promo
Records: Beautiful Sunday (Single), Rock & Roll Queen (Single), Rockin' Pneumonia & The Boogie Woogie Flu (Single), Standing On The Inside (Single), Tie A Yellow Ribbon Round The Old Oak Tree (Single).

PATENA, CARMEN (Vocalist): BA/PM: Uni-Talent Promo
Records: A Handful Of Your Love—Vicor (Single), Bagong Umaga—Plaka Pilipino (Single).

ROLDAN, ALEX (Vocalist): Pioneer; BA/PM: Uni-Talent Promo
Records: Cisco Kid (Single), I Believe In Music (Single), Indian Girl (Single), Long Cool Woman (Single), Solitaire (Single).

SALCEDO, SUSAN (Vocalist): Vicor; BA/PM: Uni-Talent Promo
Records: Only You (Can Break My Heart) (Single), Stand (Single).

SANTOS, VILMA (Vocalist): BA/PM: Uni-Talent Promo
Records: Bo Weevil—Vicor (Single), Breaking Up Is Hard To Do—Vicor (Single), Palong-Paloo Ako—Plaka Pilipino (Single), Sing, Vilma, Sing—Vicor (LP), Tweedle Dee—Vicor (Single).

SIGUION-REYNA, ARMIDA (Vocalist): BA/PM: Armida Siguion-Reyna
Records: Aawitan Kita Album 1—Villar (LP), Aawitan Kita Album 2—Villar (LP), Armida—Dyna (LP).

SILVA, RHODORA (Vocalist): BA: Alpha Rec'g System
Records: Lahat Ng Araw b/w Alaala Kita—

Mayon (Single), Loving Is A Way Of Living b/w Trying To Say Goodbye—Alpha (Single), Right Or Wrong b/w Tweedle Dee—Alpha (Single), Sariling Atin—Mayon (LP), Sing b/w Vacation—Alpha (Single).

SORATORIO, LEW (Vocalist): Vicor; BA/PM: Uni-Talent Promo
Record: Walking Back Into The World I Left Behind (Single).

SORIANO, LORD (Vocalist): Vicor; BA/PM: Uni-Talent Promo
Records: Dear Love (Single), Song Of Love (Single).

VILLAME, YOYOY (Vocalist): Dagohoy; BA/PM: Uni-Talent Promo
Records: Guaracha (Single), Isla De Manila (Single), Mister Cowboy (Single), My Homeland (Single), When Christmas Comes (LP).

WOOD, VICTOR (Vocalist): BA/PM: Uni-Talent Promo
Records: 14 Bestsellers—Vicor (LP), Pilipino—Plaka Pilipino (LP), Vicor Stars—Plaka Pilipino (LP), Victor Wood Music—Vicor (LP), Wood I Love You—Vicor (LP).

ZERRUDO, ALICE (Vocalist): Sunshine; BA/PM: Uni-Talent Promo
Record: Yesterday Once More (Single).

BOOKING AGENTS
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POLAND ARTISTS
ALI-BABKI (Vocal Group—6): BA: Pagart
ANDRZEJ & ELIZA (Vocal Duo): BA: Pagart
BEMIBEM (Vocal & Instrumental Group—7): BA: Pagart
BORYS, STAN (Vocalist): BA: Pagart

BRACTWO, KURKOWE (Vocal & Instrumental Group—6): BA: Pagart
BREAKOUT (Vocal & Instrumental Group—5): BA: Pagart
DABROWSKI, ANDRZEJ (Vocalist): BA: Pagart
DEMARCZYK, EWA (Vocalist): BA: Pagart
DWA & JEDEN (Vocal & Instrumental Group): BA: Pagart
FRAMEROWIE (Vocal Duo): BA: Pagart
GRECHUTA, MAREK (Vocal & Instrumental Group—3): BA: Pagart
GRUNWALD, JERZY (Vocalist): BA: Pagart
HAGAW Featuring ANDRZEJ ROSIEWICZ (Vocalist w/Instrumental Group—7): BA: Pagart
HOMO HOMINI (Vocal & Instrumental Group—3): BA: Pagart
JAROCKA, IRENA (Vocalist): BA: Pagart
KOZLOWSKA, STENIA (Vocalist): BA: Pagart
KUNICKA, HALINA (Vocalist): BA: Pagart
LESKA, DANA (Vocalist): BA: Pagart
MAREK & VACEK (Piano Duo): BA: Pagart
MLYNARSKI, WOJCIECH (Vocalist): BA: Pagart
NIEBIESKO-CZARNI (Vocal & Instrumental Group—7): BA: Pagart
NIEMEN (Vocalist): BA: Pagart
NOVI SINGERS (Vocal Group—4): BA: Pagart
PARTITA (Vocal Group—5): BA: Pagart
POLOMSKI, JERZY (Vocalist): BA: Pagart
PRONOK, KRZYSZYNA (Vocalist): BA: Pagart
PRZYBYLSKA, SLAWA (Vocalist): BA: Pagart
RAWIK, JOANNA (Vocalist): BA: Pagart
RODOWICZ, MARYLA (Vocalist): BA: Pagart
RYLSKA, BARBARA (Vocalist): BA: Pagart
SADOWSKI, KRZYSZTOF, Featuring LILIANA URBANSKA (Vocalist w/Instrumental Group—4): BA: Pagart
SANTOR, IRENA (Vocalist): BA: Pagart
SIPINSKA, URSZULA (Vocalist): BA: Pagart
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WARSKA, WANDA (Vocalist): BA: Pagart
WOJNICKI, MIECZYSLAW (Vocalist): BA: Pagart
WOZNIAKOWSKI, TADEUSZ (Vocalist): BA: Pagart
WOZNIAK, TADEUSZ (Vocalist): BA: Pagart
WROBLEWSKA, MARIANNA (Vocalist): BA: Pagart

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JERZY SCHOEN, c/o Polish Jazz Ass'n, Rutkowski 20, 00020 Warsaw. Tel: 27-14-28.

PORTUGAL ARTISTS

AFONSO, JOSE (Vocalist): Orfeu; BA: Arnaldo Trindade
Record: Venham Mais Cinco (LP).

DA FE, MARIA (Vocalist): Estudio; BA: Artur Pereira
Records: A Saudade De Partir (EP), Classico (LP), Primeiro Amor (EP), Sra. D. Lisboa (EP), Valeu A Pena (EP).

DE CARVALHO, PAULO (Vocalist): Orfeu; BA: Arnaldo Trindade
Record: I'll Be There With You (Single).

DE MATOS, TONY (Vocalist): Estudio; BA: Artur Pereira
Records: A Derrapagam (EP & LP), O Primeiro Amor (EP), Os Primeiros Exitos (LP), So Nos Dois (EP).

DO CARMO, CARLOS (Vocalist): Tecla; BA: Tecla Lda
Records: Bairro Alto (Single), Canoas Do Tejo (LP), Duas Lagrimas De Carvalho (Single), Gaivota (LP), Something (Single).

MENDES, CARLOS (Vocalist): Orfeu; BA: Arnaldo Trindade
Record: E Alegre Se Fez Triste (Single).

MENDES, DUARTE (Vocalist): Orfeu; BA: Arnaldo Trindade
Records: Gente (Single), Le Lac Majeur (Single).

DUO OURO NEGRO (Vocal Duo): Columbia; PM: Ouro Negro
Records: Background (LP), Mulowe Afrika (LP), Sob O Signo De Iemanja (LP).

PINTO, JORGE COSTA (Conductor): Tecla; BA: Tecla Lda
Records: Alecrim (LP), April In Portugal (LP), Madragoa (LP), Portugal Desconhecido (Single), Trevo (Single).

QUARTETO IIII (GREEN WINDOWS): (Vocal & Instrumental Group—8); PM: Rui C. Dias
Records: IIII—Columbia (LP), Ode To The Beatles—Columbia (Single), Todo O Mundo E Ninguem—Columbia (Single), Vinte Anos (Twenty Years)—Decca (Single).

RODRIGUES, AMALIA (Vocalist): Columbia; BA: Agencia Int'l Artistica; PM: Joao Belchior Viegas
Records: Amalia No Japao (LP), Com Que Voz (LP), Vou Dar De Beber A Dor (LP).

ROSA MARIA (Vocalist): Fontana; BA/PM: Artur Pereira
Records: Antes De Atuar A Pedra (Single), Folclore (Single).

SALGADO, LUISA (Vocalist): Philips; BA/PM: Artur Pereira
Record: Cancao Do Mar (Single).

SERGIO & MADI (Vocal Duo): Philips; BA: Interartes; PM: Carlos Pires
Record: A Nao Ser Que (Woman) (Single).

SILVA, VALERIO (Vocalist): Estudio; BA: Artur Pereira
Records: Apenas Pensador (EP), Ilusao (Single), Valerio Silva (LP).

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KING CRIMSON (Vocal & Instrumental Group—4), Island; BA: Chrysalis Booking; PM: David Enthoven, Mark Fenwick—EG Mgmt. (Also see listing in USA).
Records: Earthbound (LP), Lark's Tongues In Aspic (LP).

LENNON, JOHN (Vocalist/Guitarist), Apple; BA: Apple Corps. (Also see listing in USA).
Records: Happy Christmas, War Is Over (Single), Imagine (LP), Sometime In New York City (LP).

LEWIS, LINDA, (Vocalist), Raft; BA: Tony Gourvish.
Record: Rock-A-Doodle-Do (Single).

LIEUTENANT PIGEON (Instrumental Group—4), Decca; BA/PM: Nigel Fletcher.
Records: Desperate Dan (Single), Mouldy Old Dough (Single).

LINDISFARNE (Vocal Group—6); BA: Paul Conroy; PM: Tony Stratton-Smith.
Records: All Fall Down—Charisma (Single), Dingly Dell—B&C (LP), Fog On The Tyne—Charisma (LP), Live—Charisma (LP), Nicely Out Of Tune—Charisma (LP).

MAN (Vocal & Instrumental Group—5), United Artists; BA/PM: Barry Marshall—AHA Ltd.
Record: Man Live At The Padget Rooms Penarth (LP).

MANN'S, MANFRED, EARTH BAND (Vocal & Instrumental Group—4), Vertigo; BA: Bron Agency; PM: Harry Malone. (Also see listing in USA).
Record: Joybringer (Single).

MANTOVANI (& HIS ORCH.), Decca; BA/PM: George Elick.
Records: Greatest Hits (LP), World Of (LP), World Of v 2 (LP).

MARTELL, LENA (Vocalist), Decca; BA/PM: George Elick.
Record: World Of (LP).

MCCARTNEY, PAUL (Vocalist/Pianist), Apple; Contact: McCartney Prods. (Also see listing in USA).
Record: Red Rose Speedway w/Wings (LP).

McTELL, RALPH, Reprise; PM: Bruce May.
Record: Not Till Tomorrow (LP).

MEDICINE HEAD (Vocal & Instrumental Duo), Polydor; BA/PM: Patrick Meehan—Worldwide Artists.
Records: One & One Is One (Single), Rising Sun (Single).

MIDDLE OF THE ROAD (Vocal Group—4), RCA; BA: Keith Rossiter.
Record: Samson & Delilah (Single).

MIKI & GRIFF (Vocal Duo), Golden Guinea; BA: Cyril Berlin—London Mgmt.; PM: Miki Griff.
Record: Country Side Of (LP).

MOODY BLUES (Vocal Group—5), Threshold; BA: MAM Agency; PM: Threshold Recs.
Records: Days Of Future Passed—Deram (LP), I'm Just A Singer In A Rock & Roll Band (Single), Nights In White Satin—Deram (Single), Seventh Sojourn (LP).

MOTT THE HOOPLE (Vocal & Instrumental Group—5), CBS; BA/PM: Bob Hirshman. (Also see listing in USA).
Records: All The Way From Memphis (Single), All The Young Dudes (Single & LP), Honoochie Boogie (Single), Mott (LP).

MUD (Vocal & Instrumental Group—4), Rak; BA: MAM Agency, SLA Ents.; PM: Barry Dunning.
Records: Crazy (Single), Hypnosis (Single).

NAZARETH (Vocal & Instrumental Group—4), Mooncrest; PM: Mountain Mgmt.

Records: Bad Bad Bad (Single), Brokendown Angel (Single).

NEW SEEKERS (Vocal Group—5), Polydor; BA/PM: David Joseph—GEM Toby. (Also see listing in USA).
Records: Circles (Single & LP), Come Softly To Me (Single), Goodbye Is Just Another Word (Single), Never Ending Song Of Love (LP), Nevertheless (I'm In Love With You) (Single), Now (LP), Pinball Wizard / See Me, Feel Me (Single), We'd Like To Teach The World To Sing (LP).

NEWTON-JOHN, OLIVIA (Vocalist), Pye; BA/PM: Peter Gormley—Savile Artists. (Also see listing in USA).
Record: Take Me Home Country Roads (Single).

O'CONNOR, DES (Vocalist), Pye; BA: Cyril Berlin—London Mgmt.; PM: Peter Huggett.
Record: Sing A Favourite Song (LP).

OLDFIELD, MIKE (Instrumentalist), Virgin; BA/PM: Richard Branson—Virgin Promos. (Also see listing in USA).
Record: Tubular Bells (LP).

ORNADEL, CYRIL, & THE LONDON SYM. ORCH., Polydor.
Record: The Strauss Family (LP).

OSBOURNE, TONY, SOUND, Philips; BA/PM: Tony Osbourne.
Record: The Shepherd's Song (Single).

O'SULLIVAN, GILBERT (Vocalist), MAM; BA/PM: Gordon Mills—MAM Agency.
Records: Back To Front (LP), Clair (Single), Himself (LP), Ooh Baby (Single).

PARCHMENT (Vocal Group—3), Pye; BA/PM: Key Recs.
Record: Light Up The Fire.

PEARLS (Vocal Duo), Bell; PM: Philip Swern.
Records: You Are Everything (Single), You Came, You Saw, You Conquered (Single).

PETERS & LEE (Vocal Duo), Philips; BA/PM: Laurie Mansfield—International Artists. (Also see listing in USA).
Records: We Can Make It (LP), Welcome Home (Single).

PINK FLOYD (Vocal & Instrumental Group—4); BA/PM: Steve O'Rourke—Nems Ents.
Records: Dark Side Of The Moon—Harvest (LP), Meddle—Harvest (LP), Obscured By Clouds—Harvest (LP), Relics—Starline (LP).

PROCOL HARUM (Vocal & Instrumental Group—6), Chrysalis; BA: Chrysalis Booking; PM: Chris Wright—Chrysalis Booking. (Also see listing in USA).
Record: Conquistador (Single).

PYTHON, MONTY, Charisma; BA/PM: John Gledhill.
Record: Monty Python's Previous Album (LP).

QUINNE, HARLEY (Vocal & Instrumental Group—4), Bell; PM: Harry Barter.
Record: New Orleans (Single).

REID, NEIL (Vocalist), Decca; BA/PM: Dorothy Solomon.
Record: Smile (LP).

RICHARD, CLIFF (Vocalist); BA/PM: Peter Gormley—Savile Artists.
Records: Best Of v 2—Columbia (LP), Help It Along b/w Tomorrow Rising—EMI (Single), Living In Harmony—Columbia (Single), Power To All Our Friends—EMI (Single).

ROLLING STONES (Vocal & Instrumental Group—5), Rolling Stones; PM: Marshall Chess. (Also see listing in USA).
Records: Angie (Single), Exile On Main Street

(LP), Goats Head Soup (LP), Rock 'N' Rolling Stones—Decca (LP).

ROXY MUSIC (Vocal & Instrumental Group—6), Island; BA: Chrysalis Booking; PM: David Enthoven—EG Mgmt. (Also see listing in USA).
Records: For Your Pleasure (LP), Pyjamarama (Single), Roxy Music (LP), Virginia Plain (Single).

ROYAL SCOTS DRAGOON GUARDS BAND, RCA; Contact: Major Ross.
Records: Amazing Grace (Single), Farewell To The Greys (LP), Heykens Serenade b/w The Day Is Over (Single), Little Drummer Boy (Single).

SEASHELLS (Vocal Group—3), CBS; BA/PM: Philip Swern.
Record: Maybe I Know (Single).

SHAG (Vocalist), UK; BA: UK Recs.; PM: Jonathan King.
Record: Loop Di Live (Single).

SIFFRE, LABI (Vocalist), Pye; BA/PM: Peter Gormley—Savile Artists.
Records: Criving, Laughing, Loving, Lying (LP), Watch Me (Single).

SIMON PARK ORCH. (Up to 50 members), Columbia; BA/PM: Rosalind Druce.
Record: Eye Level (Single).

SKELLERN, PETER (Vocalist/Pianist), Decca; BA: MAM Agency; PM: John Stirling.
Record: You're A Lady (Single).

SLADE (Vocal Group—4), Polydor; BA: MAM Agency; PM: Chas. Chandler. (Also see listing in USA).
Records: Cum On Feel The Noize (Single), Gudbuy T Jane (Single), Mama Weer All Crazee Now (Single), Skweeze Me Pleeze Me (Single), Slade Alive (LP), Slayed (LP).

SMITH, HURRICANE (Vocalist), Columbia; BA: MAM Agency; PM: Norman Smith. (Also see listing in USA).
Record: Who Was It (Single).

STATUS QUO (Vocal Group—4); BA: Gaff Mgmt.; PM: Colin Johnson.
Records: Best Of (LP), Caroline—Vertigo (Single), Mean Girl—Pye (Single), Paper Plane—Vertigo (Single), Piledriver—Vertigo (LP).

STEALERS WHEEL (Vocal & Instrumental Duo), A&M; BA: Chrysalis Booking; PM: Ray Williams & Robert Wape—Ricochet. (Also see listing in USA).
Records: Everyone's Agreed That Everything Will Turn Out Fine (Single), Stuck In The Middle With You (Single).

STEVENS, CAT (Vocalist/Guitarist), Island; BA/PM: Barry Krost—BKM Mgmt. (Also see listing in USA).
Records: Can't Keep It In (Single), Foreigner (LP), Tea For The Tillerman (LP), Teaser & The Firecat (LP).

STEWART, ROD (Vocalist), Mercury; BA/PM: Billy Gaff—Gaff Mgmt. (Also see listing in USA).
Records: Angel b/w What Made Milwaukee Famous (Single), Gasoline Alley—Vertigo (LP), Every Picture Tells A Story (LP), I've Been Drinking—Rak Replay (Single), Never A Dull Moment (LP), Oh No Not My Baby (Single), Sing It Again Rod (LP), You Wear It Well (Single).

STRAWBS (Vocal & Instrumental Group—5), A&M; BA: Chrysalis Booking; PM: Mike Dolan & Jim Dawson. (Also see listing in USA).
Records: Bursting At The Seams (LP), Lay Down (Single), Part Of The Union (Single).

SWEET (Vocal & Instrumental Group—4), RCA Victor; PM: Bill Gavon—Gaff Mgmt. (Also see listing in USA).
Records: The Ballroom Blitz (Single), Blockbuster (Single), Hell Raiser (Single), Little Willy (Single), Wig-Wam Bam (Single).

T. REX (Vocal & Instrumental Group—4); BA/PM: Tony Howard—Nems Ents.
Records: A Beard Of Stars/Unicorn—Cube (LP), Bolan Boogie—Fly (LP), Children Of The Revolution—T. Rex (Single), Groover—EMI (Single), The Slider—EMI (LP), Solid Gold Easy Action—EMI (Single), Tanx—EMI (LP), 20th Century Boy—EMI (Single).

10 CC (Vocal Group—4), UK; BA: Kennedy Street; PM: Harvey Lisberg—Kennedy Street. (Also see listing in USA).
Records: The Dean & I (Single), Donna (Single), Rubber Bullets (Single), 10CC (LP).

TEN YEARS AFTER (Vocal & Instrumental Group—4), Chrysalis; BA/PM: Chris Wright—Chrysalis Agency. (Also see listing in USA).
Records: Recorded Live (LP), Rock & Roll (LP).

THIN LIZZY (Vocal & Instrumental Group—3), Decca; BA/PM: Carol Morrison.
Record: Whisky In The Jar (Single).

URIAH HEPP (Vocal & Instrumental Group—5); BA/PM: Gerry Bron—Bron Agency.
Records: Demons & Wizards—Bronze (LP), Live—Bronze (LP), The Magician's Birthday—Bronze (LP), Sweet Freedom—Island (LP).

WAKEMAN, RICK, A&M; BA: Brian Lane—Fragile Artists. (Also see listing in USA).
Record: Six Wives Of Henry VIII (LP).

WARD, CLIFFORD T. (Vocalist/Guitarist), Charisma; PM: Sherwood Mgmt.
Records: Gaye (Single), Home Thoughts (LP).

WARD, MICHAEL (Vocalist), Philips; BA: Michael Cohen—Noel Gay Org.; PM: Richard Armistage—Noel Gay Org.
Record: Let There Be Peace On Earth (Let It Begin With Me) (Single).

WHITE PLAINS (Vocal Group—5), Deram; BA: Barry Collins.
Record: Step Into A Dream (Single).

WHO, THE (Vocal & Instrumental Group—4), BA: Track Int'l. (Also see listing in USA).
Record: The Relay (Single).

WINGS (Vocal & Instrumental Group—5), Apple; Contact: McCartney Prods.
Records: Hi Hi Hi b/w C. Moon (Single), Live & Let Die (Single), May Love (Single).

WISHBONE ASH (Vocal & Instrumental Group—4), MCA; BA: John Sherry; PM: Pytheon Prods.
Records: Argus (LP), Wishbone Four (LP).

WIZZARD (Vocal Group—7), Harvest; BA/PM: Don Arden—Aquarius Mgmt. (Also see listing in USA).
Records: Angel Fingers (Single), Ball Park Incident (Single), See My Baby (Single), See My Baby Jive (Single & LP).

WOOD, ROY (Vocalist), Harvest; BA/PM: Don Arden—Aquarius Mgmt. (Also see listing in USA).
Records: Boulders (LP), Dear Elaine (Single).

WOODWARD, EDWARD (Vocalist), Jam; PM: Eric Glass.
Record: The Edward Woodward Album (LP).

YES (Vocal & Instrumental Group—5), Atlantic; BA: Worldwide Artists; PM: Keith Goodwin. (Also see listing in USA).
Records: Close To The Edge (LP), Yessongs (LP).

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FRAGILE ARTISTS MGMT., 3 Hill St., London W1. Tel: (01) 629-6341.
G E M TOBY ORG., 252/60 Regent St., London W1. Tel: (01) 434-1881.
BILLY GAFF, see Gaff Mgmt.
GAFF MGMT. LTD., 90 Wardour St., London W1. Tel: (01) 734-4182.
NOEL GAY ORG., 24 Denmark St., London WC2H 8NJ. Tel: (01) 836-3941.
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(Continued on page TA-96)

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SEVEN YEARS ON THE ROAD RESULTS IN THE EMERGENCE OF ROD MCKUEN'S MUSICAL EMPIRE.

By JANE WILKIE

THIS IS THE STORY OF ONE MAN'S DETERMINATION TO SUCCEED.



Frank Sinatra with Rod prior to Sinatra's recording "Love's Been Good To Me."



Rod with Voyle Gilmore (left) and the Kingston Trio recording "Ally, Ally Oxen Free."

THE PARADOX OF ROD MCKUEN is that he is known as the gentle poet, and he is a gentle man—yet in the space of seven years he has built himself and his enterprises into a legend of a modern Horatio Alger.

Rod himself says, "I had to promote myself, to create a demand for Rod McKuen. Nobody else was going to do it."

According to composer Hank Mancini, "McKuen is not the normal business contact. It's hard for a record executive to cope with him. He comes into a plush office wearing sneakers, levis and an old sweatshirt, and this puts VPs off base. In person, Rod gives himself a soft sell, but in business 'soft sell' is not in his vocabulary."

Without a manager to give advice or muscle, McKuen has done it all himself. "All" includes becoming a household word (in several countries besides America) via his talents in sundry directions. To begin with, he is the first poet in history to earn large sums . . . literally millions of dollars. He composes pop songs which have been recorded by leading artists of the industry and provided him with four greatest hits albums. (Examples: Frank Sinatra, Perry Como, Jacques Brel and Petula Clark.) Putting his words and music together, he sings in a sandy voice to sellout audiences in two lengthy tours each year.

These three fields are the nitty gritty of his output. But he hasn't been content with these areas. In addition, he has scored six motion pictures and four TV shows. In 1968 he had his own TV special, "The Loner." He is now deep into classical composition, having written "Concerto for Four Harpsichords & Orchestra," "Symphony No. 1" and "Concerto for Guitar and Orchestra." His "Ballad of Distances" has recently been premiered by Canada's Edmonton Symphony Orchestra, and the Louisville Orchestra has commissioned him to write two new classical works to be premiered in October.

These are an oratorio for voice and orchestra based on McKuen's text and entitled "The City" plus "I Hear America Singing" with text adapted from the writings of Walt Whitman. Both The Saturday Review and the Washington Post have reported McKuen's Stanyan records to be the second largest direct mail order record company in the business, a close second to the Columbia Record Club.

In the coming year McKuen will seek a distribution deal to place the records in stores as well, and this fall will debut a new classical label. Three years ago he became a bona fide publisher, in tandem with Random House, and to date has co-published four

**Excerpted From
McKuen special
May 5, 1973**

dozen Stanyan gift books which are displayed by booksellers on special racks, the most successful gift book line in the country.

He puts together a unique Rod McKuen Calendar and Date Book each year, which, if calendars can be best sellers, have reached that status. To balance the take, he has established his own charitable foundation, Animal Concern, to provide scholarships for students of animal husbandry as well as the preservation of wildlife.

No man creates an empire without a streak of steel in his psyche. Yet those who know him say that McKuen's stunning success stemmed not from the tycoon/tyrant syndrome, but rather an effort to erase the self doubts incurred in his childhood. That was the push that sent him up the ladder. Once he had achieved the top rungs, the work had become his lifestyle . . . and what's more, pure fun.

McKuen has a funky sense of humor which his current status allows him to indulge. As examples, he instigated a secret search of The New York Times' files, out of curiosity to learn how the paper had prepared his obituary. And watching the demolition of a London building, he bought a circular iron staircase on the spot and freighted the tonnage home to California.

Although his future security is assured, he keeps a schedule of endless work; his day covers myriad projects that are shelved only when he finally goes to sleep. None of this frenetic activity is to make money per se; there still lingers the compulsion to prove himself to himself.

Small wonder, considering his early life.

Rod has sometimes, depending on his mood, talked freely about the fact he was illegitimate. It's a word scarcely in use today, but anyone born under such circumstances in 1933 would feel scarred by the fact . . . and a need to become "somebody." No one knew it—none of his schoolmates, none of his friends, but Rod knew it; he deeply felt the lack of a father and very possibly suffered a sense of rejection.

This despite the heroic efforts of his mother, who supported her son for two years before she married a construction worker named Bill Hooper. Her breadwinning days were not over; Hooper was a boisterous, brawling man who drank on the job and was fired repeatedly. The marriage lasted 13 miserable years, Hooper dragging his family across the land scarred by the construction gangs. The western towns were faceless and endless, all of them dusty and dreary and totally without character.

Rod was a loner from the beginning, perhaps without choice, for the family never stayed long enough in one spot to enable him to make lasting friendships. His stepfather rejected him in many ways, not the least of which was an occasional beating. Movies were Rod's only avenue of escape from reality; to earn money for admission he shined shoes and sold newspapers, and spent every dime for magic hours in the movie houses. Before her death in 1971, Clarice Hooper recalled that as a small boy Rod had constructed model theaters from scrap cardboard. Hooper's own son, Bill, had played sandlot baseball; sired by different genes, Rod had been a restless kid given to dreaming.

His love of entertainment led naturally to work in this field. Before he was out of his teens, he had a job as a late night disc jockey at Oakland's KROW, and began reading his poetry on the show. Phyllis Diller, who worked then as a copywriter for KROW, was impressed by the tow headed youth. "He wrote from the heart. He was a kid who covered a basic sadness with joie de vivre—a little like Streisand. He'd had very little education and a ghastly home life, but the brain was the stiletto. If Rod had been born rich he might never have made it."

In 1953 he was drafted into the Army and sent to Korea and Japan. In his two years of service he began singing, devoting his leaves to stints on Tokyo's Ginza Strip belting rock 'n' roll. By the time he was discharged and returned to San Francisco, he had written many songs, and Diller got him an audition at the Purple Onion. It was during this period that Rod began singing his own material, and so impressed columnist Cobina Wright that she convinced him he should try for work in films.

He needed no nudging. He went south to Hollywood and with typical McKuen acumen landed a two-year contract at Universal. The films were less than B—"Rock, Pretty Baby" was his initial movie and the films that followed were sad affairs Rod is still unable to forget. "They come back to haunt me on the late late shows of summer nights."

But at Universal he met Hank Mancini, then on the studio's music staff, and Mancini encouraged him to write more songs. As did Jay Livingston and Ray Evans and one of Rod's first publishers, Bill Donner of MCA Music. "Donner was incredible," says Rod. "He and Kathy Page always assumed I'd be successful and treated me accordingly. I think Bill almost lost his job trying to cram me down Decca's throat, but the results for me were the best workshop I ever had. I was allowed free rein on making demos and trying out new material. From that experience I learned economy in music and what would and wouldn't work in song writing and eventually scoring."

DUKE AND IRVING MILLS:

They Helped Each Other Grow In The Early Years

By Eliot Tiegel

Excerpted from Duke special Feb. 10, 1973

Duke and Irving: a good team helping each other build a musical bridge across the world. Dressed in formal wear, Duke and his "Famous Orchestra" as they were often called, appear onstage at a large theater.



Irving Mills is a spry 79 and he lives comfortably in a sprawling home in Trousdale Estates in Los Angeles along with other people who have struck it rich in the business world. Irving was responsible for introducing Duke Ellington to the white world and for 20 years he worked with the band as its recording director, its agent and publisher.

Jazz helped Mills Music gain a distinction in the publishing world for the company was long identified with hundreds of copyrights recorded by either the Duke or bands using his musicians.

Ellington and his merry band of talented sidemen fit perfectly Irving Mills' needs. "The big publishers had all the top writers under contract and I was making records for a lot of companies," Mills recalls. "I made special label records for the large chain stores and on one date we would make four records by changing leaders, so I needed a lot of material."

Mills' recording activity was a sideline to his music publishing activity which began in 1913 when he started out as a song plugger and then opened his famous publishing empire in 1919.

He used to line up small bands and give them names which all began with Mills. He used to take the best soloists from a number of bands and make them a Mills group for a recording date and those singles would sell for 35 cents or three for \$1 in some large chain store.

One day he was visiting the Kentucky Club on 49th St. in New York City and heard a five-piece band from Washington. "They had everything I wanted. I liked the pianist (who was Ellington), the clarinetist, the trumpeter. So I booked them to do background music" (in the mid-1920s). Irving had run out of names using Mills, so he called this new band the Harlem Footwarmers. And thus began a series of record dates using Duke as the leader, Bubber Miley, Cootie Williams and Barney Bigard, for example, as the leaders.

And they had to write original tunes for each recording session. "They all had the flair for writing and they worked around Duke's style." Irving came up with all the song titles and in many instances the songs were out as instrumentals and then months later a lyric was added. "Stardust was six years without a lyric," Mills says.

Of the songs used in the CBS-TV special airing Feb. 11, six are Mills catalog goodies. "Caravan" is the most played by other musicians followed by "Solitude," "Mood Indigo" and "It Don't Mean A Thing If It Ain't Got That Swing."

In promoting Duke's music, Irving used the slogan "from the pen of Duke Ellington," and in those days promoting a band was a seven day a week affair.

Today, many years after he had ceased working with Ellington, Irving's head regales in stories about their professional life together. There was a melodic and cohesive harmonic magic which Mills says he heard in Duke's music. When was that? He can't recall the exact date. But he knows that Duke's jazz wasn't what the heads of the existing record companies were looking for. "He had heart in his jazz and he developed his men to play it that way."

Mills' aggressiveness prompted him to suggest to the owner of the Cotton Club in Manhattan that he, Mills, be given a chance at putting in a different kind of show other than the regular vaudeville fare. The owner said okay and Mills booked in Ellington augmenting his five pieces to a high of 12.

Some of these players came from the Mills Blue Rhythm Band, an "insurance band" as Irving calls it, of stellar sidemen who would be available to fill a chair in Duke's band if a vacancy occurred.

Since the Ellington crew had a steady gig at the Cotton Club, they had time for records. So they would rehearse before they got to the studio and there was a feeling of cooperation because the musicians knew that each of them would have a crack at being a leader on a date. Recording costs in those days ran from \$300 to \$500 and the players got anywhere from \$12 to \$16 for their work.

When Mills decided to move the band into in-person theater field, he staked them to uniforms and instruments. He says it took a long time to recoup those costs, noting an investment could run from "\$15,000 to \$20,000 to build a band." He and Duke were partners in the Duke Ellington Corp. and they worked together in Cotton Club Productions.

"I saw Duke the last time he played Caesars Palace in Las Vegas. He did one show a night. I recall when he did 30 shows a week at the Palace."

Irving Mills was a pioneer in getting black musicians jobs in the white world and he became



A flyer promoting the orchestra.

known in the black press as Abraham Lincoln Mills.

For one record project for the Victor Co., he put together a historic 24-piece orchestra consisting of Ellington members and members of the Mills Hotsie Totsie Band (like the Dorsey Brothers) plus the Hall Johnson Choir. The record was a 12-inch 78 r.p.m. and on one side was a medley of songs from "Blackbirds Of 1928" like "I Can't Give You Anything But Love" with the flip a lengthy version of "St. Louis Blues."

It was the first time an integrated band was used. The practice had been to keep musicians as segregated as was American society, with singles by black artists sold under the counter in the large chain stores. Mills received a harried call from officials at the Victor Co. and he had to

go out to their corporate headquarters in Camden, N.J. and appear before a board meeting. After being chastized for mixing the races, he told them that if they didn't want to release the single for sale atop the counters, he would find another home for the record. Victor acquiesced to his wishes.

In order to ease the bite of a segregated world, Mills hired people to see that Duke was taken care of when he went on the road. These fieldmen contacted the local black community which opened its doors and hearts to the band. "Yes we ran into segregation but we weathered the storm," is the way Irving categorizes that situation.

Were the musicians frustrated about being denied access to things? Mills says no because they were recognized for their greatness as musicians.

I asked Irving about the paradox of Duke being acclaimed all over the world for his musicianship and his lack of ability to remain a commercial name on recordings. "Duke lost money for every record company," Irving says. The reason according to Mills is that the labels failed to promote him on a continuous basis. "Good music doesn't operate on a calendar" and labels run out of patience because jazz is a sell over a longer period of time than a pop disk click.

When the two worked together on record dates, Irving would listen to the arrangement and "tear it apart" if it needed trimming to make the 2:30 minute single requirement. "Duke would have a skeleton of something when he came in the studio. I would time the tune and make suggestions and he listened. He had a high respect for what I'd do in the recording room. We never fought over an arrangement in the studio. We never had a lead sheet from Duke. We made the arrangements for the sheet music by taking Duke's part off the record."

When the band got to play big theaters Duke started "dressing up" the stage show and Irving got piqued. "I remember telling him to cut out that stuff because it wasn't his style." It don't mean a thing if it ain't got that swing, was the way Irving recalls telling Duke to get back into his swinging brand of jazz. And that was how that one particular song was titled.

During his career, Mills had 34 bands going on records and in-person. Of Ellington, he speaks of him only as a gentlemen who became a father to the members of his band and who built a family type of feeling for his organization.

INTERNATIONAL TALENT

• *Continued from page TA-93*

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(Continued on page TA-99)

NARAS Institute Symposium



(1) Henry Romersa, executive director of the NARAS Institute presides over the first Symposium, held in Nashville. (2) Billboard's Bill Williams, NARAS Institute president, discusses talk with Stanley Gortikov of RIAA. (3) Distribution discussed by Hutch Carlock, Chick Dougherty and Larry Linkin. (4) Bill Lowery of Atlanta, national NARAS president, addresses a luncheon group in the botanical gardens. (5) Jules Malamud of NARM, in a principal address. (6) Sam Louvello and Bob Boatman of Yongestreet Productions. (7) Billy Davis of McCann-Erickson explains

jingle production. (8) Songwriter-singer Mickey Newbury of Elektra explains his philosophies. (9) Tom Rhea demonstrates the Moog to educators. (10) Gil Trythol, head of the Peabody music faculty, and Ruth White, vice president of the NARAS Institute, talk of electronic music. (11) Educators from around the nation listen attentively. (12) Betty Hofer and Bill Hudson in a talk on public relations.

Reprinted from Billboard Sept. 15, 1973

Excerpted from
4-channel special
Aug. 4, 1973

HUGO (QUADFATHER) MONTENEGRO:

After 3 LP's and
one year later
he has a greater
wealth of knowledge
on do's and don't's
when doing
a quadrasonic LP.

By Eliot Tiegel

One year ago, Hugo Montenegro became the first fully involved pop arranger in the quadrasonic field and *Billboard* published a number of Hugo's tips on how to arrange for this new medium. One year later, the *Quadfather*, with three pioneering albums to his credit and further research into quadrasonic, offers fresh reflections on his own experiences.

"EVERYBODY'S BEEN TOO TIMID, including myself, in writing to quadrasonic. We've been a little pompous about exploiting the potential for fear of our work being labelled gimmick," Hugo today feels.

"But it was the gimmick idea which broke open stereo in the late 50's. If we are only going to use one potential—spaciousness—feeling very squeamish about using motion and expansion and contraction—then we're not taking advantage of quadrasonic as a trigger for a new artform."

Montenegro sits in his cheery Palm Springs sun-baked living room, thinking about what mistakes or lessons he's learned. Behind him is a \$4000 4-channel system provided by JVC, which several weeks before had brought him to Japan to do a series of promotional visits in a country where quacs were well accepted.

Back home, 4-channel is still a mystery to listeners and to most record producers. But not to Hugo who now plans his recordings in a more knowledgeable manner, as he explains in this discussion.

"In terms of localization of instruments, I think there's a great deal more freedom and fewer restrictions. I don't believe as I did one year ago that bass should be in the center of all four speakers." Why I ask is he concerned about this?

He answers because he heard one of his songs from a 4-channel LP being played on AM radio and the bass had eight times more presence than everything else. The reason, Hugo explains, is because the sound gets combined from all the quad placements, "and the strings sounded like they were coming from another room." If a quad album has to be mixed with AM airplay a major consideration, then no instrument should be placed on more than one center—the front center or rear center.

"A year ago I took the bass and placed it on the whole 'Godfather LP' on all centers so it was coming from overhead. If there had been facilities to hear it played back as a mono I may have realized how it would sound. I still love the bass in the center. If you're playing it as a stereo you're getting a combine—you're adding the bass from the centers so you're getting maybe four times bass. In mono it's eight times so the perspective is way out of proportion.

"Since I've gotten a quad set in my house, I've listened to a complete LP from one position in the house and then from another position in the house and I've come to the conclusion that presetting an instrumental setup and then maintaining it through the entire album can become a source of monotony and irritation.

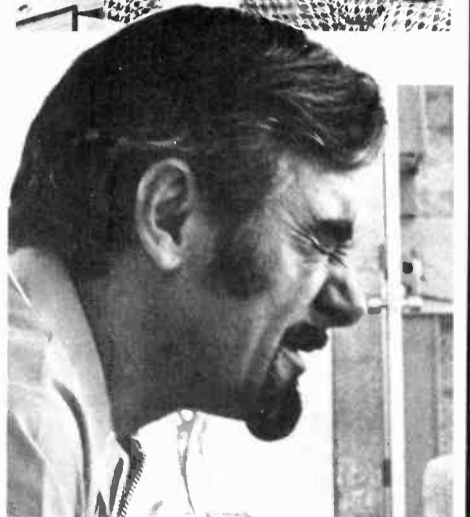
"If I'm sitting next to the left rear speaker and I've placed my guitar in that left rear speaker, and on every tune the guitar is hitting me from that speaker, it will bug me. So in the course of the mix, I feel rhythm instruments should be varied. What's more important is that the person listening is entertained and not irritated. If he's constantly hearing guitar, rhythm piano and background organ coming out of one speaker—especially in an automobile where he is stuck by one speaker, that's all he's going to hear all through his ride. So I would alter it.

"On one tune, put it here, on another, put it there, shift things around. The only thing I would keep constant is my bass and drums in front center because we expect it to be there. I've tried putting them in the rear and it completely disorients the listener. My personal reaction is to want to turn around and face them. It's possible the next generation won't be front-oriented so it can accept sounds coming from the rear.

"I've tried placing strings in the back and solo colors up front and the strange thing is the strings have the same effect on me as the rhythm in the back—I want to turn and face them. So in effect what I'm doing is making the two rear channels the front.

"There's another problem—anything placed on the side centers will double up when played in stereo. You get double the energy because it's two speakers combined. So I've avoided using any side centers and we will continue to avoid using side centers until stereo is phased out and it's all quad.

"There is a very minimal amount of front-to-back leakage and that leakage kind of creates a very soft center so that has to be kept in mind when instruments are placed



Montenegro in four phases of explaining about his own progress in the medium.

along a side wall. I would avoid placing a string section along one side and a brass section along the other side because if you had violins in the front right, cellos in the right rear, the little leakage between the front and rear will tend to make them appear more center.

"On the Neil Diamond LP, the most effective way I found—and I tried several setups—to get separation and not feeling disoriented was to place my strings up front, left and right and brass in the rear separated left and right. I used no ambience on the brass. I feel very strongly that the most effective use of ambience is on strings, voices, and woodwind colors where you want to create a spacious, depth feeling, where the repeat (the sound reflections) don't put a figure out of focus. I don't use ambience on brass except on long tones. . . . I try to enhance my strings by adding the repeats to the rear."

The important thing about using ambience, Hugo says, is that the level of the reflected ambient signal should be low enough so you still perceive the original signal to be coming from where you intended it to be localized.

In other words, strings shouldn't sound as if they were coming out of there (he points to one of the speakers) and there (he points to another) and there (still another) too.

"I've found you can be very daring in the use of combination colors, for instance a synthesizer can be mixed with any color—brass, strings, woodwinds, vocals—and the combination suddenly creates a new color which

has a third dimension of its own. The most effective placement of these colors is on a diagonal, like left front and right rear or right front and left rear."

Hugo speaks more assuredly of quadrasonic potential in terms of expansion and contraction, "from a small listening area to a wide space field," and in terms of motion and localization. He says he's only been working with space and localization.

"Motion, expansion and contraction are not as subtle as space and localization; they are more likely to be called gimmicks, but who cares if it's done in a way that is musically valid."

Hugo plans making greater use of motion by moving sounds like percussion instruments. He tried having "floating clouds" of strings on "Song Sung Blue" in the new Neil Diamond LP but it was very subtle. "If you're going to use a device, give it impact. We've got to try and create something which satisfies us as artists and creative people, but we've got to try and listen with a consumer's ear."

A major problem is charting the instruments when the arrangements are conceived so that time is saved in the mixdown. "And this is the big problem with quadrasonic, it's taking time to develop experience and skillful techniques, so that the costs are out of line."

How to cut costs? Hugo will try to use less instruments than all the grandiose numbers people relate to his orchestral sound.

The Quadfather works with his JVC quadrasonic system. Photos by Bonnie Tiegel.



OKLAHOMA is more than OK

By Bill Williams

Richard Rogers could never properly be accused of understatement, but Oklahoma certainly is more than "OK." The superlatives, rather, would be manifold.

Musically, for many years, Oklahoma was a state about which people sang. Now, with things breaking out all over, it is a state from which people sing, play instruments, make films, do sessions, and become totally involved in the record industry. In this great decentralization process going on, this oil-rich, tradition-rich, friendly state is building from within and without.

Not the least of people responsible for much of this is a young, attractive, articulate Lieutenant Governor named George Nigh. His name rings from every corner of the state where music people gather, as he receives their plaudits for what has been done and what probably will be accomplished. He is entertainment-conscious, and he works overtime to aid his constituents in this respect.

Nigh believes in the music and film industry, and he frequently is singled out as the individual who will bring it to the prominence it is now seeking.

In Tulsa there is a young banker with many of the same identifiable credentials, who is doing essentially the same thing in other avenues. Mike Brooks, vice president of the First National Bank and Trust, is a musician (for the fun of it) and a banker with a scholarly mind.

He knows the music business (indeed, is writing a thesis concerning it for a master's degree in banking) and, with the cooperation of his superiors, has been the prime mover in prime lending. He knows publishing and production and distribution and the like, and the Oklahoma music community is benefiting from this rarity.

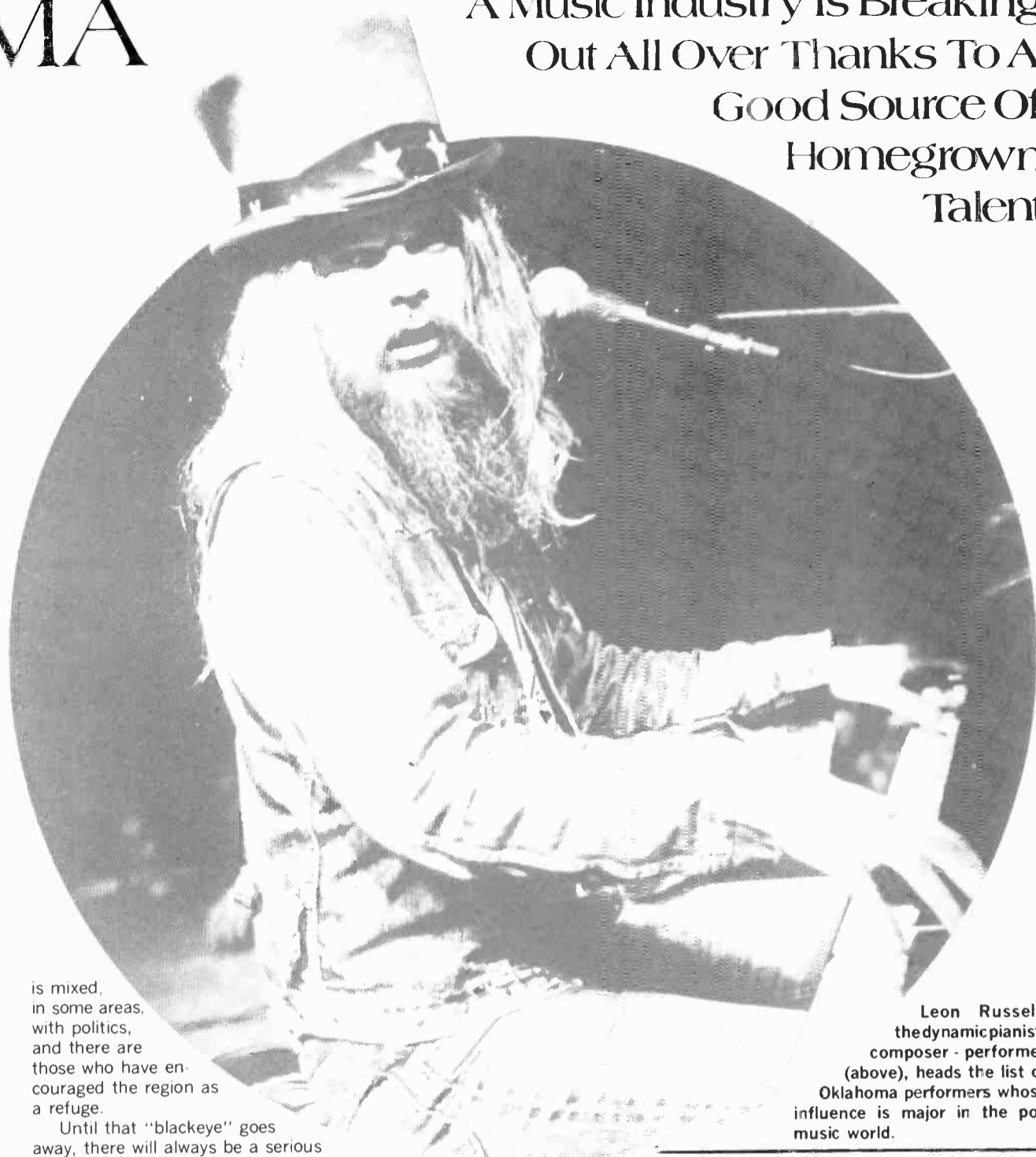
The most prized commodity of all is there: leadership. The name of Jim Halsey is prominent. And there are others: Leon Russell, Tom Hartman, Oral Roberts, Bobby Boyd, Wendell Wightman, Mike Speegle, Ellie Joseph, Larry Benson, and artists Henson Cargill and Hank Thompson. There are others, of course, but these stand out from the crowd.

The state of Oklahoma is one of those areas, when circled, which show a populated source of raw music talent. From those hills and plains have come songwriters such as Jimmy Webb, Eddie Miller, Dallas Frazier, and Gene Sullivan.

In addition to Leon Russell and Cargill Thompson, there have been these artists: David Gates (Bread), Sheb Wooley, Merle Kilgore, Patti Page, Jody Miller, Conway Twitty, Anthony Armstrong Jones, Bobby Barnett, Merle Haggard, Dale Ward, Wanda Jackson, Norma Jean, Jean Shepard, Bob Wills, Tommy Duncan, Tommy Overstreet, Stoney Edwards, Dale Robertson, Anita Bryant, and publisher Bob Beckham. Again, just a sampling.

The reasoning follows that of other music centers: if the talent is there, why not (1) keep it at home, (2) woo it back home, (3) make it grow and prosper. This, in essence, is the philosophy of the Oklahoma leadership.

There is, however, one negative among all the positives which cannot escape mention. To the chagrin of all the legitimate operators in the state, there are the illegitimates. Illegal tape duplication flourishes in Oklahoma, primarily because there is no state law to abate it. Some of the dozens interviewed stated that it is nearly impossible to control because it



Leon Russell, the dynamic pianist-composer-performer (above), heads the list of Oklahoma performers whose influence is major in the pop music world.

is mixed, in some areas, with politics, and there are those who have encouraged the region as a refuge.

Until that "blackeye" goes away, there will always be a serious problem. However, there are those willing to fight, anxious to push for legislation, and ready to offer cooperation.

The two great mushrooming centers of the state are, of course, Tulsa and Oklahoma City, the latter the largest city in the world from the standpoint of square miles.

Tulsa is as different from Oklahoma City as, say, Fort Worth is from Dallas. The population of Tulsa is moving to such an extent that it could become one of the nation's largest within a decade. Yet it is relatively quiet and conservative.

It is, surprisingly, a port city, with barges coming in streams up from the Gulf of Mexico via a couple of rivers. Oklahoma City, on the other hand, has a more extensive night life, is probably more socially active, and is terribly concerned about football activity at Norman, just down the road.

There are common denominators, however. The warmth and friendship of the people is almost unreal. To a man (and a woman) there is a spirit of welcome, of cooperation, of understanding, of trust, of mutual respect and of togetherness which is surpassed nowhere. There is pride, but always tempered with a friendly western smile.

Oklahoma is more than OK. It's really something.

Excerpted from Oklahoma special Nov. 10, 1973

Two of the state's leading musical supporters are songwriter Eddie Miller (below left) and Lt. Gov. George Nigh. In adjoining photo, Oral Roberts (left) greets Johnny Cash on his TV show.



INTERNATIONAL TALENT

• Continued from page TA-96

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URUGUAY ARTISTS

ALDO (Vocalist), De La Planta; BA: De La Planta. Record: Agridulce (LP).
 BALZO, HUGO (Pianist), Ayui; BA: Juventudes Musicales. Record: Recital (LP).
 LA BANDA (Vocal Group—3), Sondor, PM: Ariel Severino. Record: Transparencias b/w Chocho. Va A Llover Alegria (Single).
 CAMERATA (Vocal Group—9), De La Planta; BA: De La Planta. Record: Cafe Concert (LP).
 LOS CAMPOS (Vocal Group—5), De La Planta; BA: De La Planta. Record: Naturaleza Viva (LP).
 CANTACLARO (Vocal Group—5), Sondor, PM: Miguel Livichich. Record: Pedro Tierrajena b/w Pidele (Single).
 CAPELLA, MANUEL (Vocalist), De La Planta; BA: De La Planta. Record: Ahora Se Trata De Caminar (LP).
 CARRASCO, WASHINGTON (Vocalist), Sondor, PM: Martin La Paz. Record: A Mitad De Camino (LP).
 CASTILLOS, OSIRIS RODRIGUEZ (Vocalist), Sondor; BA: Sondor. Record: Cimarrones (LP).
 DARNAUCHANS, EDUARDO (Vocalist), Sondor, PM: Washington Benavides. Record: Cancion De Muchacho (LP).
 DIAS DE BLUES (Vocal Group—3), De La Planta; BA: De La Planta. Record: Dias De Blues (LP).
 ETCHEVERRY, TABARE (Vocalist), RCA; BA: El Porton De San Pedro. Record: La Obra Bienvenida (LP).
 JESUS (Vocalist), Sondor; BA: Sondor. Record: Jesus Con Todos (LP).
 KILLERS (Vocal Group—4), De La Planta; BA: De La Planta. Record: Goodbye (LP).
 MATEO (Vocalist), De La Planta; BA: De La Planta. Record: Mateo Solo Bien Se Lame (LP).

MOONLIGHTS (Vocal Group—5), De La Planta; BA: De La Planta. Record: Moonlights (LP).
 NELSON, BLAS (Vocalist), Sondor; BA: Sondor. Record: Cantos De La Vigilia (LP).
 LOS OLIMARENOS (Vocal Duo), Orfeo; PM: Jose Luis Guerra. Record: Del Templo (LP), Gavilan b/w Al General Leandro Gomez (Single), Rumbo (LP), Yacominza b/w Cuando (Single).
 PASQUET, LUIS (Pianist), Ayui; BA: Tacuabe (Eds.). Record: 12 Tangos En Piano Solo (LP).
 PSIGLO (Vocal Group—5), Clave; BA: Psiglo Prod'ns; PM: Nestor Scorza. Record: I-Deacion (LP), No Pregunten Porque b/w Vuela A Mi Galaxia (Single).
 LAS SANDIAS (Vocal Group—5), Sondor; PM: Elias Buchalter. Record: Jesamine b/w Esto Es Amor (Single), El Mosquito (LP), El Mosquito b/w Nuevamente Solo (Single), Porque Los Sueños Se Van b/w Llamame Otra Vez (Single).
 SEXTETO ELECTRONICO MODERNO (Instrumental Group—6), De La Planta; BA: De La Planta. Record: Desde Mejico (LP).
 SIENRA, VERA (Vocalist), De La Planta; BA: De La Planta. Record: Vera (LP).
 TOSAR, HECTOR (Conductor), Ayui; BA: Sociedad Uruguaya De Musica Contemporanea. Record: Aves Errantes (Stray Birds) (LP).
 TOTEM (Vocal Group—6), De La Planta; PM: Juan Carlos Delmonte. Record: Corrupcion (LP).
 3 PARA EL JAZZ (Instrumental Group—3), Sondor; PM: Jose Quinto. Record: Swing Para Santiago (LP).
 VIGLIETTI, DANIEL (Vocalist), Orfeo; BA: N E Mus. Record: Tropicos (LP), Upa Negrito b/w Pobre Del Cantor (Single).
 ZITARROSA, ALFREDO (Vocalist), Cantares Del Mundo; PM: Ramon Anello. Record: Zitarrosa/7 Adagio En Mi Pais (LP).

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U.S.S.R. ARTISTS

BAGLAENKO, VALENTIN (Vocalist), Melodiya; BA: Gosconcert.
 BREGVADZE, NANNI, see Orera.
 DIELO (Vocal Ensemble w/Instrumental Group), Melodiya; BA: Gosconcert.
 DOBRY MOLODTSY (Vocal & Instrumental Group—9), BA: Rosconcert.
 DRUZHBA (Vocal Ensemble w/Vocalist (Edith Piekha) & Instrumental Group), Melodiya; BA: Gosconcert, Lenconcert.
 GAYA (Vocal Ensemble w/Instrumental Group), Melodiya; BA: Gosconcert.
 GOLUBYE GITARY (Vocal & Instrumental Group—8), Melodiya; BA: Mosconcert.
 GULIAYEV, YURI (Vocalist), Melodiya; BA: Gosconcert, Lenconcert.
 HILL, EDUARD (Vocalist), Melodiya; BA: Gosconcert, Lenconcert.
 KALINKA (Vocal & Instrumental Group—10), Melodiya; BA: Lenconcert.
 KOBZA (Vocal & Instrumental Group), BA: Ukrconcert.
 KODRIANU, MARIYA (Vocalist), Melodiya; BA: Gosconcert.
 KOROLIOV, ANATOLII, see Vesiolye Golosa.
 LAJNE (Vocal Ensemble w/Instrumental Group), Melodiya; BA: Estonskaya Filarmoniya, Gosconcert.
 LENINGRADSKII DIXIELAND (Band—7), Melodiya, Supraphon; BA: Gosconcert, Lenconcert.
 LESHCHENKO, LEV (Vocalist), Melodiya; BA: Gosconcert, Mosconcert.
 LUNDSTREM, OLEG, JAZZ BAND (Band w/Vocalists), Melodiya; BA: Gosconcert, Rosconcert.
 MAGOMAYEV, MUSLIM (Vocalist), Melodiya; BA: Gosconcert.
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 MOSKVITCHI (Vocal & Instrumental Group), BA: Mosconcert.
 MULLERMAN, VADIM (Vocalist), Melodiya; BA: Gosconcert, Mosconcert.
 NENASHEVA, GALINA (Vocalist), Melodiya; BA: Mosconcert.
 OTS, GHEORG (Vocalist), Melodiya; BA: Estonskaya Filarmoniya, Gosconcert.
 ORERA (Vocal Ensemble w/Vocalist (Nanni Bregvadze) & Instrumental Group), Melodiya; BA: Gosconcert, Gruzinskaya Filarmoniya.
 PAKHOMENKO, MARIYA (Vocalist), Melodiya; BA: Gosconcert, Lenconcert.
 PESNIARY (Vocal & Instrumental Group—8), Melodiya; BA: Gosconcert.
 PIEKHA, EDITA, See Druzhba.

POMORY (Vocal & Instrumental Group—8), BA: Archangelskaya Filarmoniya.
 REO (Band w/Vocalists), Melodiya; BA: Gosconcert.
 ROTARU, SOFIA (Vocalist), see Tchervona Ruta.
 SAMOTSVETY (Vocal & Instrumental Group—9), Melodiya; BA: Gosconcert, Mosconcert.
 SLITCHENKO, NIKOLAI (Vocalist), Melodiya; BA: Gosconcert.
 TCHERVONA RUTA GROUP With SOFIA ROTARU (Vocal & Instrumental Group w/Vocalist), Melodiya; BA: Gosconcert, Ukrconcert.
 TCHOKHELLI, GIULLI (Vocalist), Melodiya, Supraphon; BA: Gosconcert.
 VESIOLYE GOLOSA With Anatolii Koroliov (Vocal & Instrumental Group w/Vocalist), Melodiya; BA: Lenconcert.
 VESIOLYE REBIATA (Vocal & Instrumental Group—9), Melodiya; BA: Mosconcert.
 YALLA (Vocal & Instrumental Group); BA: Uzbekkaya Filarmoniya.

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 UKRCONCERT, Pl. Pobedy, Goscirc, Kiev.
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YUGOSLAVIA ARTISTS

AMBASADORI (Vocal & Instrumental Group—5), RK. Record: Srce Te Zeli (Single), Sviraj Mi Sviraj (Single).
 ANTIC, DRAGAN (Vocalist), RTB. Record: Dragan Antic (LP), Ko Te Budi (Single).
 BIZETIC, BORIS (Vocalist), RK. Record: Kako Da Mus Kazem (Single), Kako Si (Single).
 BRUN, DALIBOR (Vocalist), Jugoton. Record: Nevjerna Je Ona Bila (Single), Suze Suze (Single), Voljenoj (LP).
 CETINSKI, MIRKO (Vocalist), Alta. Record: Moje Ludo Srce (Single).
 COLIC, ZDRAVKO (Vocalist), Jugoton. Record: Bling, Blinge, Bling (Single), Gori Natra (Single).
 DAH (Vocal & Instrumental Group—4), Jugoton. Record: Nozna Buka (Single).
 DANCUO, ZARKO (Vocalist), Jugoton. Record: Anita b/w Veceras Cu Ti Doci (Single), Jedina Moja (Single).
 DUBROVACKI, TRUBADURI (Vocal Group—4), Jugoton. Record: Plakala Djevojka Mlada (Single), Spavaj Spavaj Draga (Single).
 GRUPA 777 (Vocal & Instrumental Group—5), Jugoton. Record: Banane.
 HEGEDUSIC, HRVOJE (Vocalist), Jugoton. Record: Elegija (Single).

INDEKSI (Vocal & Instrumental Group—5), Jugoton. Record: Predaj Se Srce (Single), Plima (Single).
 JEVREMOVIC, MIKI (Vocalist). Record: Gubim Te—Jugoton (LP), Ja Zelim Samo Malo Mira—Jugoton (LP), Kad Bih Znao Da Je Sama—RTB (Single), Volim Te Vise Od Muzike—Jugoton (Single).
 KARAKLAJIC, RADMILA (Vocalist), RTB. Record: Arabela (Single), Ti Ces Mi Se Vratiti (Single).
 KESOVIIJA, TEREZA (Vocalist), Jugoton. Record: Govori Tise (Single), Neka Idu Ladje (Single).
 KORNI GRUPA (Vocal & Instrumental Group—5), RTB. Record: Etida (Single), Ivo Lola (Single), Pokloni Tvoj Mi Foto (Single).
 KOVAC, MISO (Vocalist), Suzy. Record: Bijela Ladja (Single), Bit Cu Daleko (Single), Ne Idi, Ne Idi (Single), Nek Teku Sve Vođe (Single), Portret (LP).
 LISAC, JOSIPA (Vocalist), Jugoton. Record: Dnevnik Jedne Ljubavi (LP), Na Na Na (Single).
 LOKIN, DUSKO (Vocalist), Jugoton. Record: Eva Magdalena (Single), Ne Placi Voljena (Single), U Narucju Mom (Single).
 LUTAJUCA SRCA (Vocal Group—3), RTB. Record: Je Fimija (Single), Putnik (Single).
 MARSAN, DJANI (Vocalist), Jugoton. Record: Sama Si (Single).
 MARTIN, LEO (Vocalist), RTB. Record: Ja Te Volim (Single), Odiseja (Single).
 MONTENO, KEMAL (Vocalist), Jugoton. Record: Duso Moja (Single).
 NOVAK, GABI (Vocalist), Jugoton. Record: Zaboravljeni Refren b/w Angelus (Single).
 NOVAKOVIC, LOLA (Vocalist), RTB. Record: Duga Topla Noc (Single), Misli Na Mene (Single).
 PALOS, MAHIR (Vocalist), Jugoton. Record: Cekala Je Majka Sina (Single), Spavaj Cvijete Moje (Single).
 PERUZOVIC, DJORDJII (Vocalist), Jugoton. Record: Djordji Peruzovic (LP), Gala Gala (Single).
 PRO ARTE (Vocal & Instrumental Group—5), Jugoton. Record: Cin Cin b/w Marina (Single), Dolina Naseg Detinjstva (Single), Suzana (Single), Tko Te Ljubi (Single).
 SERFEZI, IVICA (Vocalist), Jugoton. Record: Mihaela (Single), Sviraj Mi Gitara (Single).
 7 MLADIH (Vocal & Instrumental Group—7), RTB. Record: Emina (Single).
 SLABINAC, KICA (Vocalist), Jugoton. Record: Idi (Single), Kico (LP), Plavi Pingvin (Single), Zivot Bez Tebe (Single).
 STEFANOVIC, BOBA (Vocalist), RTB. Record: Mari Mari (Single), Oprostii, Pisi Mi (Single).
 SUBOTA, MILAN (Vocalist), RTB. Record: Franka Franka (Single).
 VELETANLIC, BISERA (Vocalist). Record: Dugo—RTB (Single), Milo Moje b/w A Ja Te Znam—Studio B (Single).
 YU GRUPA (Vocal & Instrumental Group—3), Jugoton. Record: Sta Ce Meni Sada Vatra (Single), Yu Grupa (LP).

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MONTREAL'S ENGLISH POP COMMUNITY STARTS TO MAKE SOME SPARKS

BY JUAN RODRIGUEZ



Excerpted from
Canada special
Sept. 29, 1973

MONTREAL'S ENGLISH speaking population numbers about 800,000 out of the metropolis' total of two and a half million. This statistic alone has played a large part in determining the fate of English music in this overwhelmingly Francophone ambience.

Les Anglais are a large minority and English Montrealers have a difficult time finding an identity in the current surge of nationalism by the six million Quebecois around them. English Montrealers are alienated from the rest of Canada, particularly in the field of recording. (Only one of Canada's majors, Polydor, maintains a head office in Montreal.) As a result, it's not been easy for the city's English speaking singers and musicians to get a hearing.

Recent happenings indicate this situation is changing. The camaraderie between English and French musicians, particularly in the rock and pop fields, has never been more intense than it is now. People are trading off each other's ideas and plenty of distinctly original music is being created. Music that could only be created in Montreal . . . in fact, there are some who liken the city to San Francisco.

The three major English performers in the city are Mahogany Rush, the Wackers and Jesse Winchester. There are many others, but the special contributions of the above-mentioned three have been of particular importance in the development of the city's music.

A poll taken by one of Montreal's largest weeklies, *Le Petit Journal*, established officially that Mahogany Rush is the city's most popular heavy rock group, English or French. The group recently scored what is considered a major coup for local bands with its signing with Westbound of Detroit, for \$250,000, with a mandate to produce five albums within the next 30 months.

Mahogany Rush is spearheaded by guitarist-singer-composer Frank Marino, who is 18 years old. Four years ago, so legend (and fact) has it, Marino was undergoing the after-effects of an acid bummer in a hospital when he picked up a guitar, imagined he was Jerry Garcia playing down a track for an album, and suddenly Frank was playing guitar.

He later became known as "Le Hendrix du Montreal," as his guitar style bore an amazing resemblance to the late Hendrix. The group recorded a 4-track demonstration tape of a Marino tribute to the late Hendrix, titled "Buddy." The recording was crude, but Marino's ode was haunting and his guitar style was downright eerie. The tape made the rounds of local recording companies without much success until it landed in the hands of Robert Nickford, then working as Eastern promotion man for WEA in Montreal. Nickford left WEA, formed his own independent label, Kot'ai (distributed by London Records of Canada), and released "Buddy" b/w "All In Your Mind." Local English stations would not play the disk, but it became a Top 10 on Quebec's large Radio Mutual network (whose flagship station is CJMS in Montreal).

The trio's first album, "Maxoom," was recorded in an at times run down East end Montreal studio but Marino was able to extract a raw sense of style and imagination that made Maxoom reminiscent of an early Stones or, indeed, Hendrix album. Mahogany Rush's debut album was a top chart item throughout last winter and the group was quickly recognized as superstars in Montreal.



Two of Montreal's most successful English speaking rock bands are the Wackers with Randy Bishop flying through the air and Ernie Earnshaw at the drums (top right); and Mahogany Rush, the leading "heavy" rock band (above).

Marino's fascinating style caught the attention of the rock journal, *Creem*, which entitled its expose: "Hendrix Alive In Montreal?" The band made a Detroit appearance early this year and then Nickford engineered the Westbound deal, which gave the group its own label, 9 Records.

The group's first Westbound album has been completed and Marino was (as of writing) mulling over the music. He's a perfectionist, and he knows what directions he wants the band to take. "Our first tour will be in quadrasonic sound and video," he enthused recently. "There's been a lot of three-man rock bands around, so we just have to be different. I consider the Hendrix thing, me supposedly sounding so much like him, to be a drawback but we've overcome that already." (The city's major critics agree with *Creem*, et al, that the group has an original style of its own.)

Mahogany Rush's second album was co-produced by Bob Segarini of the expatriot American rock 'n' roll group, the Wackers. The group played an engagement in a teenage beer parlor, the Mustache Club, a couple of years ago and enjoyed it so much that they decided to move to Montreal. Since then, the California quartet has recorded the bulk of its three Elektra albums in local studios.

Although they remain one of America's largely unknown bands, they are the school and college rock 'n' roll band in the city. They've performed so often during the past couple of years that their stage style has been honed down to a slick (including make-up and extravagant attire) edge that bursts with echos of the Beatles and the Stones. Segarini is a student of rock 'n' roll and quickly realized Montreal's potential as an international recording center:

"I feel we're on the verge of a very exciting situation here. Canada, we've found out, is the only English-speaking community in the world that hasn't reached anywhere near its peak yet. On the other hand, the Quebec music scene is so great because it has its own star system, and I think that should rub off on the rest of the country."

Both Segarini and lead guitarist/vocalist Randy Bishop have provided harmonies for a few local recordings and the Wackers are generally regarded as the city's most colorful (visually) rock act. For now, at least, the Wackers appear content to enjoy this role.

"We're not out to make a whole lot of money performing any more than we would not want to be worked to death to make someone else a lot of money," says Segarini. "We want to stay together as a band, to do that we have to pace ourselves."

Jesse Winchester, meanwhile, has been living in Montreal since 1967, due to his self-imposed exile from the U.S. draft.

At that time the Louisiana-born, Memphis-raised singer-songwriter literally had no other alternative than to seek employment as a musician. He played the small towns of Quebec province with a French-Canadian band for a while, and scuffled around the city's few folk houses performing his own songs ("Yankee Lady," "Payday," "Brand New Tennessee Waltz," etc.), and backing himself up on lone electric guitar. He was nervous, but his presence on stage was undeniable, and his songwriting was remarkable. What happened next—the production of his first Bearsview album by Band guitarist Robbie Robertson and the second, "3rd Down, 110 To Go," last spring—is well known; indeed, Winchester is regarded as one of the leading young singer-composers with as original a style (a strict purity of form) as any.

However, during the period immediately preceding last winter, Winchester had been confined to playing small local gigs over and over again. The performances were erratic, but the Winchester mystique grew. He produced his second album with striking simplicity and then he proceeded to form a rock band, the Wallbangers.

During the past year, Winchester has been performing steadily, including a cross-Canada tour last March-April and another larger Canadian jaunt scheduled for this fall. He's abandoned some introspection and he's become a rocker in the tradition of one of his idols, Jerry Lee Lewis.

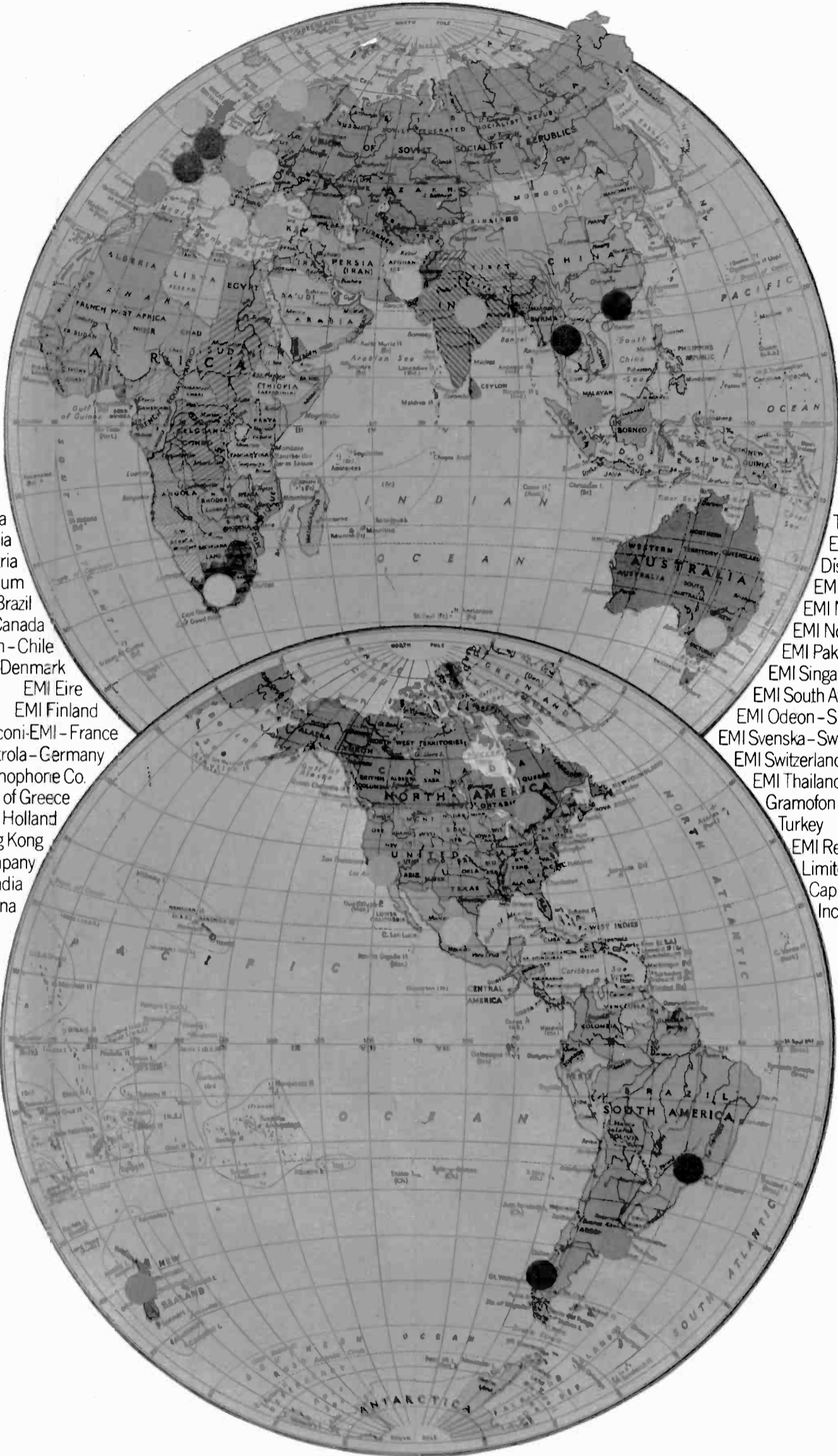
Winchester and the Wallbangers are an exciting act who impress with their musical virtuosity (particularly guitarist Steve Deady) and their devotion to original rock forms. Winchester has become a powerful singer and, perhaps more important, entertainer. He shifts from electric guitar to piano effortlessly and often—the "new" Winchester seems ready to transcend his underground myth as an exiled loner. After the Canadian tour, there's talk of a European tour (where he's popular, particularly in Britain).

Winchester considers himself a Montrealer: "Sometimes I wish people would forget I ever came from the States. Obviously you can't escape your past, but it never crosses my mind that I came from America. I don't spend my time thinking about it. You can't live in a place like Montreal for six years and not grow to love it and be affected by it."

Winchester has written songs for several French-Canadian recording stars and he's involved himself in some local production work. With his own modestly equipped studio to work in, Winchester has been able to make decisions regarding his career without the pressure of grinding out a reputation in his native land.

The solid status of Mahogany Rush, the Wackers and Jesse Winchester has given the English rock and pop musicians the kind of atmosphere that's been lacking from the English scene during the time that the Quebecois star system made its spectacular rise.

Where in the World is EMI?



- EMI Odeon - Argentina
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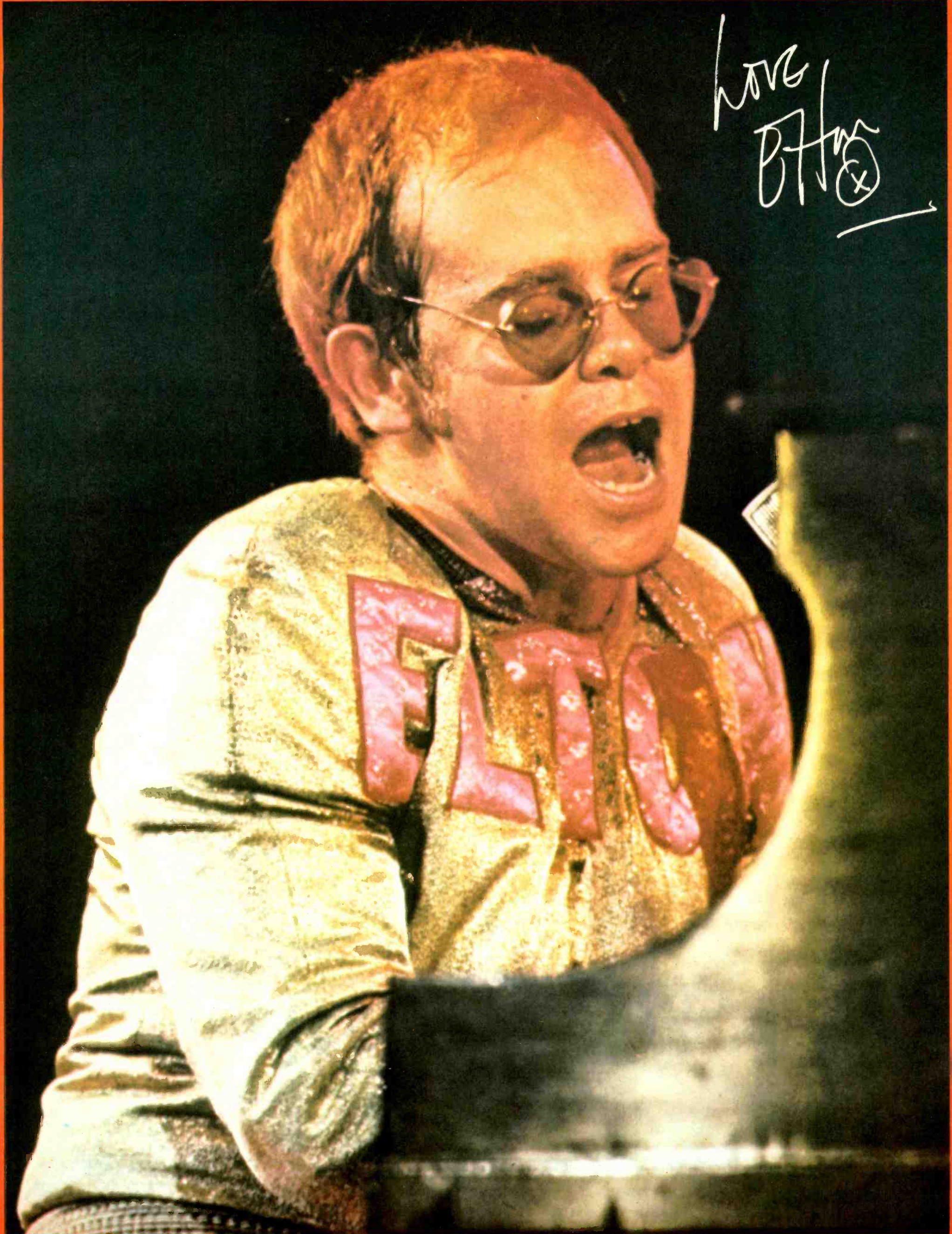
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- EMI Thailand
- Gramofon Ltd. - Turkey
- EMI Records Limited - U.K.
- Capitol Records Inc. USA

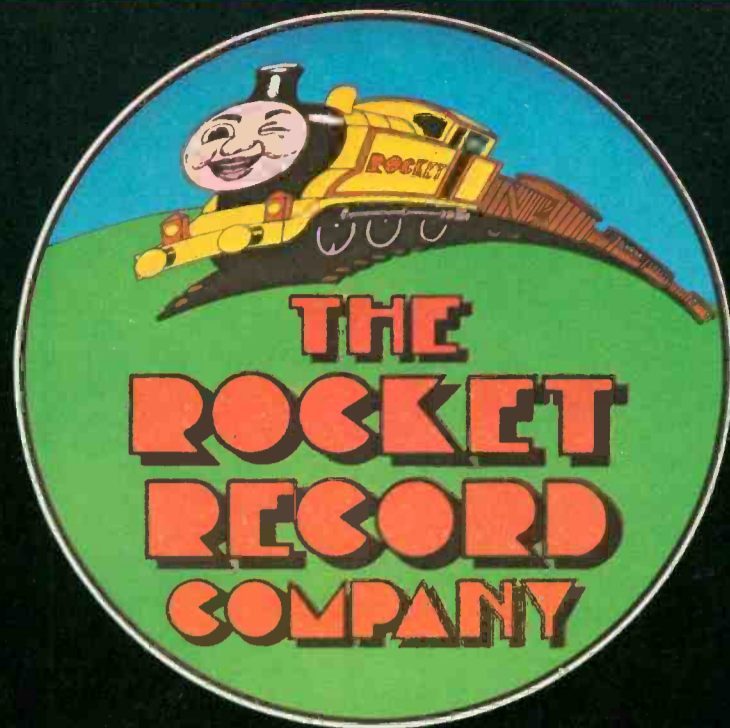
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These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	5	6	TIME IN A BOTTLE Jim Croce, ABC 11405 (ABC, ASCAP)
2	1	8	LEAVE ME ALONE (Ruby Red Dress) Helen Reddy, Capitol 3768 (Anne-Rachel/Brooklyn, ASCAP)
3	4	12	LET ME BE THERE Olivia Newton-John, MCA 40191 (Gallico, BMI)
4	3	8	WHO'S IN THE STRAWBERRY PATCH WITH SALLY Tony Orlando & Dawn, Bell 45,424 (Levine & Brown, BMI)
5	7	11	THE WAY WE WERE Barbra Streisand, Columbia 4-45944 (Colgems, ASCAP)
6	2	14	THE MOST BEAUTIFUL GIRL Charlie Rich, Epic 5-11040 (Columbia) (Gallico/Algee, BMI)
7	10	9	GOODBYE YELLOW BRICK ROAD Elton John, MCA 40148 (Dick James, none)
8	8	13	JUST YOU 'N' ME Chicago, Columbia 4-45933 (Big Elk, ASCAP)
9	6	12	PHOTOGRAPH Ringo Starr, Apple 1865 (Capitol) (Richoroony, BMI)
10	15	7	SHOW AND TELL Al Wilson, Rocky Road 30073 (Bell), (Fullness, BMI)
11	9	13	TOP OF THE WORLD Carpenters, A&M 1468 (Almo/Hammers & Nails, ASCAP)
12	14	7	ERES TU/TOUCH THE WIND Mocedades, TRA 100 Tara/Famous Music, (Radmus, ASCAP)
13	12	8	MY MUSIC Loggins & Messina, Columbia 4-45952, (Jasperilla/Gnossos, ASCAP)
14	13	11	CORAZON Carole King, Ode 66039 (A&M) (Colgems, ASCAP)
15	11	10	BE Neil Diamond, Columbia 4-45942 (Stonebridge, ASCAP)
16	16	10	CRUNCHY GRANOLA SUITE Percy Faith, Columbia 4-45945 (Prophet, ASCAP)
17	22	9	HELLO, IT'S ME Todd Rundgren, Bearsville 0009 (Warner Bros.) (Screen Gems-Columbia, BMI)
18	26	8	A SONG I'D LIKE TO SING Kris Kristofferson/Rita Coolidge, A&M 4403 (Combine Music, BMI)
19	17	14	I GOT A NAME Jim Croce, ABC 11389 (Fox/Fanfare, BMI)
20	35	3	LOVE'S THEME Love Unlimited Orchestra, 21st Century 2069, (Sa-Vette, January, BMI)
21	19	16	PAPER ROSES Marie Osmond, MGM 14609 (Lewis, ASCAP)
22	20	10	COME LIVE WITH ME Ray Charles, Crossover 973 (House of Bryant, BMI)
23	25	4	TELL HER SHE'S LOVELY El Chicano, MCA 40104 (Shwer and I, ASCAP)
24	24	6	LET ME TRY AGAIN Frank Sinatra, Reprise 1181 (Spanka, ASCAP)
25	40	2	YOU'RE SIXTEEN Ringo, Apple 1870, (Capitol), (Viva, BMI)
26	28	6	INSPIRATION Paul Williams, A&M 1479, (A&M, ASCAP)
27	30	3	AMERICAN TUNE Paul Simon, Columbia 45900 (Paul Simon, BMI)
28	29	6	PAINTED LADIES Ian Thomas, Janus 224, (Cenith, BMI)
29	32	5	HALF A MILLION MILES Albert Hammond, Mums 76024, (Columbia) (Landers, Roberts/April, ASCAP)
30	36	3	MY SWEET LADY Cliff De Young, MCA 40156 (Cherry Lane, ASCAP)
31	-	1	LAST TIME I SAW HIM Diana Ross, Motown 1278, (Jobete, ASCAP)
32	31	4	WHEN I FALL IN LOVE/ARE YOU LONESOME TONIGHT Donny Osmond, Kolob 14677 (MGM), (Northern, ASCAP)
33	33	5	MIND GAMES John Lennon, Apple 1868 (Capitol), (John Lennon, BMI)
34	38	5	RIVER OF LOVE B.W. Stevenson, RCA 0171, (ABC/Dunhill, Speed, BMI)
35	39	3	LOVE SONG Anne Murray, Capitol 3776, (Portofino/Gnossos, ASCAP)
36	37	4	FLASHBACK 5th Dimension, Bell 45,425 (Zapata, ASCAP)
37	-	1	IF WE MAKE IT THROUGH DECEMBER Merle Haggard, Capitol 3745 (Shade Tree, BMI)
38	42	4	PRETTY LADY Lighthouse, Polydor 14198 (CAM-USA/Mediatrix, BMI)
39	34	8	LOVE FOR YOU Sonoma, Dunhill 4365 (ABC-Hello There, ASCAP)
40	41	4	SPIDERS AND SNAKES Jim Stafford, MGM 14648 (Kaiser, ASCAP)
41	43	3	BIFF, THE PURPLE BEAR Dick Fedler, United Artists 316, (Tree, BMI)
42	44	2	LOVE HAS NO PRIDE Linda Ronstadt, Asylum 11026, (Walden/Glasco, ASCAP)
43	45	2	EYE LEVEL Simon Park Orchestra, Vanguard 35175, (De Wolfe, ASCAP)
44	48	2	LIFE IS A SONG WORTH SINGING Johnny Mathis, Columbia 4-45975, (Mighty Tree, BMI)
45	50	2	TOUCH THE WIND (Eres Tu) Eydie Gorme, MGM 14681, (Radmus, ASCAP)
46	46	5	ROCKIN' ROLL BABY Stylistics, Avco 4625, (Mighty Tree, BMI)
47	49	2	DADDY, WHAT IF Bobby Bare, RCA 0197, (Ewl Eye, BMI)
48	-	1	I LOVE Tom T. Hall, Mercury 73436, (Phonogram), (Hallnote, BMI)
49	-	1	I SHALL SING Garfunkel, Columbia 4-45983, (Warner-Tamertane, Caledonius Soul, BMI)
50	-	1	THE LOVE I LOST (Part 1) Harold Melvin & the Blue Notes, Philadelphia International 73533, (Columbia), (Mighty Tree, BMI)

Classical Music

Osaka Fest In Japan April 5-24

By HIDEO EGUCHI

TOKYO—The 17th Osaka International Festival of Arts, to be held in Japan's second largest city from April 5 through April 24, will feature three classical soloists and five artistic groups including the Concertgebouw Orchestra, Amsterdam, according to the sponsoring society's 1974 program.

In a gala premiere on April 5 and another show the following day, the 40-member Aztlan Ballet of Mexico, directed by Silvia Lozano, will present more than seven dances, the Osaka International Festival Society said here last week in announcing the 1974 program of events.

Anna Moffo will sing selections from Rossini's "Barber of Seville," Verdi's "La Traviata" and other arias to the accompaniment of the Osaka Philharmonic Orchestra under the baton of Takashi Asahina in an operatic concert on April 9, the society announced. The American soprano will also sing on April 12, it added, at the 2,800-seat Osaka Festival Hall.

Les Percussions de Strasbourg will play Kabelac's "Eight Inventions" and two other pieces on April 13, the society said, noting that the six-member French ensemble can play about 140 different pieces of percussion music.

In a competitive display of traditional Japanese dramatic art, the two schools of Kita and Kanze will render selections of Noh, such as "Hachiki" and "Momijigari," on April 14 according to the 1974 program of events.

The Stuttgart Bach Chorus & Orchestra under the baton of Helmuth Rilling will appear at Osaka's Festival Hall, April 16-17, the sponsoring society said.

Chen Pi-hsien, a Taiwanese pianist, will play Beethoven's Concerto No. 4 with the Osaka Philharmonic, Yukinori Tezuka conducting, the society said.

Rafael Orozco will present a recital on April 23, according to the society's 1974 program. The Spanish pianist, who made his Japan debut last year with William Steinberg and the Pittsburgh Symphony Orchestra at Festival Hall, is expected to play Mozart's Sonata No. 11 in A Major and Chopin's Ballade No. 1.

Four concerts are scheduled for April 20, 21, 22 and 24 by the Concertgebouw Orchestra, Amsterdam, Bernard Haitink conducting. The April 22 concert will also feature Chen Pi-hsien in Mozart's Concerto No. 26 (Coronation) and the April 24 concert will serve as the finale to the 17th Osaka International Festival's program of events.

Vanguard/CBS Intl Enter Pact

NEW YORK—Vanguard Records and CBS International have entered into a licensing agreement under which Vanguard will distribute in this country, selected popular, jazz, ethnic and classical product on CBS affiliated labels throughout the world.

Initial releases under the agreement will include Hans Hotter in a program of German lieder; Japanese jazzman, Sadao Watanabe, with sidemen Chick Corea, Miroslav Vitous and Jack DeJohnette; and double LPs by Yves Montand and Ivan Rebroff with the Don Cossack Choir.



PRIME MINISTER Edward Heath was the guest of honor at a concert held in the Festival Hall, London, which climaxed EMI's celebrations of its 75th anniversary year. The Premier, right, is with EMI Records managing director, Gerry Oord, and his wife, Maria, and chairman Sir Joseph Lockwood. The concert was attended by representatives of all sides of the recording and leisure industries. Organized by Peter Andry, head of EMI's international classical division, the concert opened with a special "Happy Birthday" fanfare, composed by Sir William Walton. Andre Previn was featured as conductor of the London Symphony Orchestra and as piano soloist under the baton of Sir Adrian Boult. Yehudi Menuhin was another featured soloist. Singing was handled by Anneliese Rothenberger and John Brecknock. Proceeds of the concert will be given to the new Henry Wood rehearsal hall.

Esoteric Indie Sees Black Ink Within Another 50 LP's

By CLAUDE HALL

LOS ANGELES—In this day of conglomerates and gigantic corporations, Klavier Records dares to compete on the same level and for the same customer dollar with RCA's prestigious Red Seal line Angel and DG. Harold L. Powell, head of the independent record company that has distributors such as Schwartz Bros. in Washington and Philadelphia, Taylor Electric in Milwaukee, Seaboard in Hartford, and Sam Goody in New York, has about 18 releases a year. To date, he has about 50 albums on the market—all selling slow, but steadily and mostly all classical in nature. He expects to be in the black about the time he gets 100 albums on the market.

Until then, he occasionally scores with an album such as "Great Scott! Ragtime on the Harpsichord" featuring Scott Joplin tunes by Wm. Neil Roberts, an album that has chalked up more than 10,000 in sales. Another Joplin LP is doing fairly well and a George Gershwin LP is selling good. Most of the material is produced in the U.S. The Klavier

Patrician series features the City of Birmingham, England, Symphony Orchestra, which is released on the HMV label in the U.K.

Powell, a veteran recording engineer for radio networks, recording studios, and movies in Los Angeles, got into the record business when a record company, for whom he was producing, neglected to pay him his royalties. So, he released 13 albums of piano music. "That first release, virtually a collector's series, made money. But in those days we didn't give too much thought to competitive album jackets and so we've repackaged over half of those LP's."

Striving for even greater acoustic impact, he has adopted the CBS SQ matrix system and plans to have a series of quadrasonic LPs out in the near future. He has already released a limited edition of an album using the noise reduction system of DBX, which requires a decoder at the playback level but assures the listeners of a virtually noise-free disk (see separate story in Tape/Audio Section).



First Montreux award for "Historic Document" to Angel/Seraphim Records' Furtwangler "Ring." In the U.S., Angel Records receives the official award: Left to right: Brad Engel, national Classical merchandising manager; Brown Meggs, executive vice president; Raoul Montano, national Classical sales manager; George Sponhaltz, Seraphim a&r producer/director.

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.

ATLANTA: WRAS-FM, Drew Murray
BABYLON, N.Y.: WBAM-FM, Kathy Cunningham
CINCINNATI: WEBN-FM, Mary Deciccio
DALLAS: KAFM-FM, Loretta Angeline
DENVER: KCFR-FM, Jeff Pollack
EUGENE: KFMV-FM, Janice Whitaker

KENT: WKNT-FM, Harry Suttmiller
LONG BEACH: KNAC-FM, Ron McCoy
MILWAUKEE: WZMF-FM, Steve Stevens
NEW YORK: WNEW-FM, Dennis Elsas
NORFOLK: WOWI-FM, Larry Dinger
PHILADELPHIA: WMMR-FM, Dennis Wilen

PROVIDENCE: WBRU-FM, Marc Kirkeby
ROCHESTER: WCMF-FM, Bernie Kimball
SAN DIEGO: KGB-FM & AM, Art Schroeder
SAN JOSE: KSJO-FM, Douglas Droese
ST. LOUIS: KSHE-FM, Shelley Grafman

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

THE BEACH BOYS, "In Concert," Brother/Reprise: KGB-FM & AM
BLOODSTONE, "Unreal," London: WBAB-FM
DAVE BRUBECK, "Two Generations Of..." Atlantic: WRAS-FM, WOWI-FM
BUFFALO SPRINGFIELD, Atco: WEBN-FM
HARRY CHAPIN, "Short Stories," Elektra: KSHE-FM
BILLY COBHAM, "Spectrum," Atlantic: WNEW-FM
ALICE COOPER, "Muscle Of Love," Warner Bros.: WEBN-FM
JIM CROCE, "I Got A Name," ABC: WEBN-FM, KGB-FM & AM
DESMOND DEKKER, "You Can Get It If You Really Want It," Trojan (Import): WOUR-FM
BOB DYLAN, "Dylan," Columbia: WZMF-FM, KNAC-FM, WRAS-FM, KCFR-FM, WOWI-FM
JONATHAN EDWARDS, "Have A Good Time For Me," Atco: CHUM-FM
ELECTRIC LIGHT ORCHESTRA, "On The Third Day," United Artists: WRAS-FM, WKNT-FM, WVVS-FM, KSJO-FM, KFMV-FM, WOWI-FM
DAVID ESSEX, "Rock On," Columbia: WEBN-FM, KFMV-FM
GARY FARR, "Addressed To The Censors Of Love," Atco: WGLF-FM
FIFTY YEARS OF FILM MUSIC, Warner Bros.: WMMR-FM
FOCUS, "Live At The Rainbow," Sire: KGB-FM & AM
GENESIS, "Selling England By The Pound," Charisma: KGB-FM & AM, WZMF-FM, KSHE-FM, KAFM-FM
AL GREEN, "Livin' For You," Hi: WNEW-FM, WBAB-FM, WBRU-FM, KSJO-FM, WOUR-FM
HENRY GROSS, A&M: WZMF-FM, KFMV-FM
HERBIE HANCOCK, "Headhunters," Columbia: CHUM-FM

BO HANSON, "Magicians Hat," Charisma (Import): KSHE-FM, WKNT-FM
ALEX HARVEY BAND, "Next," Vertigo: WRAS-FM, WVVS-FM
HEARTSFIELD, Mercury: WRAS-FM
HOT DOGS, "Say What You Mean," Ardent: WOUR-FM
JAMBALAYA, "High Roller & Other Ladies," A&M: WZMF-FM
JAMES GANG, "Bang," Atco: KNAC-FM, WBRU-FM, WVVS-FM, WRAS-FM, CHUM-FM, WGLF-FM
OLIVIA NEWTON-JOHN, "Let Me Be There," MCA: WBAB-FM
JO JO GUNNE, "Jumpin' The Gunne," Asylum: WNEW-FM
JONSEY, "Growing," Dawn (Import): KNAC-FM
ALVIN LEE & MYLON LEFVRE, "On The Road To Freedom," Columbia: WRAS-FM, KNAC-FM, WOUR-FM, WOWI-FM
DEKE LEONARD, "Iceberg," United Artists (Import): WOUR-FM
JERRY LEE LEWIS, "Southern Roots," Mercury: WNEW-FM, WBRU-FM, KFMV-FM
PAUL McCARTNEY & WINGS, "Band On The Run," Apple: KAFM-FM, KGB-FM & AM
MAHAVISHNU ORCHESTRA LIVE, "Between Nothingness & Eternity," Columbia: KNAC-FM, WRAS-FM, KCFR-FM, WOWI-FM
BARRY MANILOW, Bell: WBAB-FM
BETTE MIDLER, Atlantic: KFMV-FM
MONTROSE, Warner Bros.: WRAS-FM, WZMF-FM
JACKIE MOORE, "Sweet Charlie Babe," Atlantic: WOUR-FM
NAZARETH, "Loud & Proud," Crest (Import): KNAC-FM
MICKY NEWBURY, "Live At Montezuma Hall—Looks Like Rain," Elektra: WOWI-FM
STU NUNNERY, Evolution: KSHE-FM
THE OZARK MOUNTAIN DAREDEVILS, A&M: WOUR-FM
PAINTER, Elektra: KFMV-FM

PINK FAIRIES, "Kings Of Oblivion," Polydor: WKNT-FM
SHAWN PHILLIPS, "Bright White," A&M: KSHE-FM, WZMF-FM
PINK FLOYD, "A Nice Pair," Harvest: CHUM-FM, WZMF-FM, KCFR-FM
QUEEN, Elektra: KAIM-FM
R.E.O. SPEEDWAGON, "Ridin' The Storm Out," Epic: KNAC-FM
REUBEN & THE JETS, "Con Safos," Mercury: WRAS-FM
SCORPIANS, "Lonesome Crow," Billingsgate: WOUR-FM
DON SEBESKY, "Giant Box," CTI: WNEW-FM
THE SIR DOUGLAS BAND, "Texas Tornado," Atlantic: KSJO-FM, WBRU-FM, WVVS-FM
STEALERS WHEEL, "Ferguslie Park," A&M: WGLF-FM, KSHE-FM
ROD STEWART & FACES LIVE, "Coast To Coast Overture & Beginners," Mercury: WBAB-FM, WNEW-FM, WMMR-FM, KAFM-FM
STRAY DOG, Manticore: WGLF-FM
SUGARLOAF, "I Got A Song," Brut: WVVS-FM
SYLVESTER & THE HOT BAND, "Bazaar," Blue Thumb: KFMV-FM
TEMPTATIONS, "1990," Gordy: WNEW-FM, WVVS-FM, WBAB-FM
10 c.c., London: WZMF-FM
TIDBITS, "Greetings From Jamaica," Family Productions: WOUR-FM
THE TRIP, "Atlantide," Italian RCA (Import): KNAC-FM
VARIOUS ARTISTS, "The Blues—Live At Newport," Buddah: WOWI-FM
TIM WEISBERG, "Dreamspeaker," A&M: WNEW-FM
MICHAEL WHITE, "The Land Of Spirit And Light," Impulse: KGB-FM & AM
YES, "Tails From Topographic Oceans," Atlantic (Import): KNAC-FM
YS, "Balletto DiBronzo," Polydor (Import): KNAC-FM

101—CAN THIS BE REAL, Natural Four, Curton 1990 (Buddah)
102—BOTH ENDS AGAINST THE MIDDLE, Jackie Moore, Atlantic 45-2989
103—ERES TU (TOUCH THE WIND), Hocesades, Tara 100 (Famous)
104—WHAT CAN I TELL HER, Timmy Thomas, Glades 1717
105—I'M THE MIDNIGHT SPECIAL, Clarence Carter, Fame 330 (United Artists)
106—BIFF, THE FRIENDLY PURPLE BEAR, Dick Feller, United Artists 316
107—LET ME GET TO KNOW YOU, Paul Anka, Fame 345 (United Artists)

Bubbling Under The HOT 100

108—BEST YEARS OF MY LIFE, General Crook, Wand 11260 (Scepter)
109—TIME FADES AWAY, Neil Young, Reprise 1184
110—I MISS YOU, The Dells, Cadet 5700 (Chess/Janus)
111—INSPIRATION, Paul Williams, A&M 1479

112—LOVE FOR YOU, Sonoma, Dunhill 4365
113—SOFT SOUL BOOGIE WOOGIE, Wilson Pickett, RCA 0174
114—GOOD OLD SONG, Dobie Gray, MCA 40153
115—IF YOU DON'T GET IT THE FIRST TIME, BACK UP AND TRY IT AGAIN, Fred Wesley and the JB's, People 627 (Polydor)
116—MEADOWS, Joe Walsh, Dunhill 4373
117—I'D KNOW YOU ANYWHERE, Ashford & Simpson, Warner Bros. 7745

201—CREATIVE SOURCE, Sussex SXBS 8027
202—OSIBISA, Happy Children, Warner Brothers BS 2732
203—BURT BACHARACH, Living Together, A&M SP 3527
204—FIRST CHOICE, Armed & Extremely Dangerous, Philly Groove 1400 (Bell)
205—10 C.C., U.K. 53105 (London)
206—BILLY JOEL, Piano Man, Columbia KC 32544

Bubbling Under The Top LP's

207—THE WAILERS, Burnin', Island SW 9338 (Capitol)
208—GATO BARBIERI, Chapter One: Latin America, Impulse AS 9248 (ABC)
209—IAN THOMAS, Janus JLS 3058 (Chess/Janus)
210—GUESS WHO, Best of Vol. 2, RCA APL1-0269

211—LIZA MINNELLI, Foursider, A&M SP 3524
212—MAIN INGREDIENT, Greatest Hits, RCA APL1-0314
213—DELBERT AND GLEN, Subject to Change, Clean CN 602 (Atlantic)
214—MORGANA KING, New Beginnings, Paramount PAS 6067 (Famous)
215—LOUDON WAINWRIGHT III, Attempted Moustache, Columbia KC 32710
216—BARRY MANILOW, Bell 1129

Vox Jox

Continued from page 23

hero," said Gallis, regarding of going early on records. "There's a lot of product that people want to hear—not some dumb record over and over again all day. This doesn't mean that Indianapolis is a left field market, they're just aware." Gallis, who sponsors a midwest radio conference, said he plans the next one in the spring. He reps Hickory, BASF and CTI labels, but concentrates to a great extent on music publishers.

Robert W. (Bob Hooper) Roush writes that he has left KSTT-AM in Davenport, Iowa, to join the Bartell station in St. Louis. . . . Tony Scott, program director of WBVP-AM in Beaver Falls, Pa., points out that his version of a Top 40 format is called "Something New" and each new record album or single is introduced as such along with background information. Station sometimes adds as many as 11 new records a week.

Bill Kauffman has been named music director of WHP-AM-FM in Harrisburg, Pa., and "We are the best MOR in the seven-county area." Lineup has Ron Drake 5-9 a.m., Mike Tome 2-6 a.m., and Kauffman 2-6 p.m. "And I hope I can be like Ron Drake and last 28 years. WHP-AM-FM is a great place to work." . . . Steve Silverman, just out of college, is looking for a news job somewhere. 219-938-3612. Has

done work at WIFE-AM in Indianapolis and other stations while attending school. . . . Ed Riley, program director of KFEQ-AM in St. Joseph, Mo., reports that a local record store has expanded its country stock since the station went country and a local department store is now stocking the station's top 20 singles. Fantastic. Closer rapport between radio stations and local retail outlets can really benefit both.

Wayne R. Erickson writes that he has left WQIK-AM-FM in Jacksonville, Fla., for work on WSUN-AM, an MOR station in St. Petersburg, Fla. Chuck Andrews, a weekend man, has replaced him in the full-time slot at WQIK-AM-FM. Adds: "I have found the plaque, sign, and/or bumper sticker of the year. It says (in appropriate old-fashion script) "Illegitimi Non Carborundum" and, while it looks dignified, means "Don't let the illegitimate offsprings wear you down."

William Flood writes me that Bob Hillman, who does the 10 a.m.-3 p.m. show on WHSL-AM in Wilmington, N.C., is not getting the recognition he deserves. That complaint sounds a little bit familiar for some reason or other, William. Rest of lineup on the rocker includes B.J. 6-10 a.m., Larry Thomas 3-7 p.m., Chris Todd 7-midnight, Bot Pittman all night, and Lee Carr on weekends. . . . The firm of Charles Michelson

Inc., New York, which may be a little bit prejudiced about the matter admittedly since they syndicate these old-time radio dramas, has released information from a study of 482 radio stations. To wit: 23 percent of the stations carrying drama schedule three half-hour series weekly; 14 percent play five half-hours weekly; 6 percent run five hours of dramas weekly, 57 percent use a half-hour weekly. And 42 percent of the station carrying dramas are MOR in format, 23 percent rock, 18 percent country, 9 percent progressive and 8 percent various.

Everybody take notes on this and keep them in your hip pocket: Patricia J. Grace has been named director of placement of the National Association of Broadcasters' Employment Clearing House, 1771 N. Street, N.W., Washington, D.C. 20036. It's a new office of the NAB to coordinate people and jobs, especially to assist radio and television stations in finding minority members to fill jobs that radio stations and television stations MUST fill.

Les Garland, program director of KYNO-AM, Fresno, Calif., is searching for an air personality. . . . And in Sacramento at KNDE-AM you'll find general manager Steve Rosetta and program director Jack Hayes. Air staff includes Hayes 6-9 a.m., Steve Moore 9-noon, Dudley noon-4 p.m., David Williams 4-8

p.m., Gene Lane 8-midnight and Don Wright midnight-6 a.m. Hayes says it's the best staff he's had to work with in a long time. Okay, Hayes, but how come Dudley can't afford a second name? Even so, I guess he's better than the Greaseman at WRC-AM in Washington who can't even afford a real name such as Johnny Holliday or Johnny Dark. Still, the Greaseman is reported tearing up Washington, just as his program director Dan Clayton, is reportedly tearing up New York one way or another.

Don't try to read something between the lines up there. I don't understand what I said myself.

Tom Star (his real name, believe it or not, John Records Landecker and Gary (Gary Stevens) Grossman) is now the program director of WCOU-AM in Lewiston, Me. He'd been the music director of WHIM-AM-FM, East Providence, R.I. WCOU-AM-FM is a new country operation and the address is 223 Lisbon St. and Star would like to be put on all record mailing lists for country music. . . . Actually, Star, I've been wondering about that REAL in front on Don Steele's name for some time but I just haven't been able to iron the matter out. But I've got an idea. Let's have a contest. The first

man who calls me with the real name of William B. Williams, Jess Cain, Gary Owens and Joe Smith will win a copy of the Increase Records show of Robert W. Morgan on KHJ-AM, Los Angeles, produced by Ron Jacobs. Overseas people can compete, too. Write a letter with the information. I'll give my personal copy of that LP to the man who writes from the furthest distance with the closest answer. And, by the way, the Joe Smith mentioned above is a former air personality who, in my humble but godly opinion, could still be No. 1 in just about any market.

Nelson Views

Continued from page 22

rectional facility. As to the future of country programming, I think that great country stations will exist for a long time. And bad country stations will fall by the wayside, just like in any other format. Again, that's why we're trying to build an institution with WIRE-AM. Trying to be a great radio station.

HALL: Do you like most of the country records coming out of Nashville now?

NELSON: I can't answer because I only hear the best of what's coming out of Nashville. By the time it gets to me, I don't know what didn't get to me.

EDITOR'S NOTE: Continued in a future issue.

Utah Dist. Building Indies—Home, Car

By BOB KIRSCH

LOS ANGELES—The distributor still plays an extremely important role in the home electronics business, especially the distributor who covers a wide geographical area and is building a business from independent accounts. Mountain West Distributors, headquartered in Salt Lake City, is one such distributor.

Owner of the distributorship is Marvin Crapo, who has built the business in the past 12 years to the point where he now handles the Panasonic auto sound line, home entertainment products from Sanyo, Lloyds, Miida and Brother and records and tapes from MCA, RCA, London, ABC/Dunhill and GRT.

Crapo's main office, with 14 employees, is in Salt Lake City, along with his warehouse facilities. He also has five men in the field. His territory covers all of Montana, Idaho, parts of Nevada, Wyoming, Colorado and Utah.

Crapo handles some major accounts, but finds that his business is growing most in the independent accounts, such as small town drug

stores and electronic shops. These outlets, according to Crapo, "are picking up on home entertainment and records and tapes to a great degree. In a number of instances, we've found drug stores removing their soda fountain areas to set up home entertainment displays."

What is moving best for Crapo in his 150 odd accounts? "All of the auto products are moving very well," he said, "especially the 8-track units. One of the reasons for the growth in auto sound is the new car dealer interest in it," Crapo said. "We've had to go out and sell these accounts, but it's been worth it. It is also from these accounts that we are seeing the huge growth of in-dash 8-track equipment with AM-FM radio. As far as cassette is concerned, it hasn't gained any but it certainly hasn't lost anything." Crapo also noted that the recreational vehicle market is doing quite well.

'Q' Sales Up

Of the home entertainment goods, Crapo pointed out that quadrasonic is up substantially from last year, "at least 15 percent. I think this is due to several factors," he said. "One is the increasing amount of 4-channel software available. Another is that consumers and dealers are beginning to recognize that quadrasonic is a salable feature and not just a gimmick."

In other home entertainment goods, Crapo finds that most of his accounts, from the smallest independent to the larger chains are doing very well with compacts with built-in tape of some type, especially in the mid-price range.

Another strong factor in Crapo's operation is the installation business for auto equipment. A great many dealers, Crapo said, are having him do their installation for them.

What about education for the retail accounts? "We have sales meetings in Salt Lake City twice a year," he said, "but these often turn into

(Continued on page 31)

EIA to Act Soon on 45's Quality Guide

CHICAGO—Home phonograph manufacturers' frustration with 45 rpm disks will be eliminated after years of efforts if the recording companies act on recommendations being made by an industry standards committee special group to meet here Jan. 11, said C. E. Bedford, a GE engineer whose efforts won him a Billboard Trendsetter award.

Bedford, based in Decatur, Ill., came into the picture almost a year ago when he consulted with engineers from various phonograph manufacturer members of the Electronics Industries Association (EIA). Bedford drafted a letter complaining of low coefficient of friction between disks and drag force variations from what he found should be a norm.

The letter was sent to 1,200 recording companies.

The efforts by Bedford and others inside EIA that had worked also for years to develop better standards for software dovetailed with Billboard's jukebox programming conference and resulted in a dynamic session here May 20, when jukebox people complained bitterly of too-thin and poorly made recordings.

Subsequent meetings defined the problem areas and Recording Industries Association of America (RIAA) president Stanley Gortikov asked that recommendations be made for consideration by RIAA's member recording manufacturers.

Orlando Taraborrelli, head of EIA's P8.2 committee for developing standards for home phonographs, picked an ad hoc committee to draw up recommendations. Members consist of Ralph Cousino, Capitol Records; Harry Jarrett, GE (who works for Bedford); John Kuykendall, Magnavox; Brant Albright, MCA Records; Philip O'Connell, RCA Records. The group also has invited the participation of William Findlay, Rock-Ola jukebox engineer. Also, Han Tendeloo, Polygram, Baarn, Holland, and Vic

(Continued on page 31)

Blank Giants Remap Hardware Wollensak's Focus on High End BASF to Push Music, Blanks

By EARL PAIGE

By RADCLIFFE JOE

ST. PAUL—A new marketing and sales team at 3M's Mincom division here is taking a long look at the company's position in hardware. Officials point out that for several months the line has been trimmed down and concentration will be in high end cassette and cartridge units, probably less emphasis in open reel and continued strong emphasis in audio/visual.

It was also pointed out that the Wollensak line has been the focus for dramatic design with Dolbyized units for 8-track cartridge recording function and soon set for production one machine with tape equalization for an entirely new blank tape formula 3M is developing (see separate story).

The new team here is actually functioning in a slightly different way too. Prior to this and before the departure

(Continued on page 32)

BEDFORD, Mass.—BASF Systems, Inc. has launched a major reorganizational program that will place increased emphasis on the development and marketing of its records, and prerecorded and blank tape lines, while phasing out its line of consumer audio tape equipment.

The phaseout of the equipment line comes after just about two years on the U.S. consumer market, and less than six months after two high end cassette decks and portables upgraded with switching equipment for chromium dioxide tapes were introduced at the 1973 Summer Consumer Electronics Show.

The line, built by Aiwa to BASF's specifications, though rugged and superior in quality to similar products developed by competing companies, fell victim to the economic crunch of devalued currencies, spiralling

(Continued on page 32)

NEW CARTRIDGE

Audio Devices Re-uses Solvent

GLENBROOK, Conn.—The installation of a \$1 million solvent recovery system at Audio Devices manufacturing facilities here, will not only insulate the company against adverse effects of the solvents shortage, but will also permit

the firm to expand its involvement in the blank tape market, according to Anthony Cunha, Audio Devices president.

The solvent recovery system, expected to be put into full operation by April next year, will permit Audio Devices to recover up to 95 percent of its solvents, Cunha claims.

Decision to invest in the system was, according to Cunha, not predicted on the current raw materials shortage as it was made prior to the present crisis, but was designed to reduce air pollution at the firm's plant. "The fact that it is bailing us out in the shortage, is considered a bonus," said Cunha.

Cunha disclosed that the common practice in the tape industry was to dispose of solvents, especially by burning, after just one use.

Audio Devices relative security in a market buffeted by raw materials shortages, has permitted the firm to map a major expansion plan that includes significant involvement in the blank videotape market.

Videocassette Mfg.

The firm is reported to be in the middle of negotiations with the Sony Corp. for the manufacture of U-Matic videocassettes for the Sony TVC system. Initial product, based on the success of the negotiations will be available, primarily to the duplicating market, early in 1974.

Audio Devices is also said to be working on a cobalt-doped, zinc-stabilized tape for the RCA Mag-Tape system, as well as master disks for the TED videodisk system, which it is developing in conjunction with Teldec technicians.

3M Coating

ST. PAUL—A new proprietary coating formulation is being developed by 3M for marketing about mid-'74 that is ferric oxide. Officials, while unable to disclose more details, described it as different from the cobalt energized tape used in 3M's high end line. Looking ahead, the Wollensak hardware division has already developed a player with an equalization switch for the new formulation.

W. GERMANY

Music Cassettes 40% Up; 8-track Needs Promotion; See 25% Hardware Rise

By WOLFGANG SPAHR

COLOGNE—Cassettes have been enjoying a considerable increase in popularity here the last two years. Today, EMI-Electrola simultaneously produces a cassette with every album, and 8-tracks of the best sellers. The market for cassettes has increased at 40 percent per year, of which light music and pop account for 85 percent.

The most important reasons for this market increase probably lie with the customers themselves. They fall into three groups: young mobile customers who play cassettes on portables and radio combinations; the in-car entertainment market, and the more demanding customers expensive stereo recorders.

Marketing experts expect a 25 percent annual sales growth of hardware. It is estimated that at the end of 1973 there will be about seven million tape recorders in West Germany divided among 21 million families. Almost every third family has equipment and is therefore a potential cassette customer.



KOSS' \$1.1 million loan to finance expansion is dramatized by the firm's president, John C. Koss at the Milwaukee factory, where it marked a third \$1 million sales month in its 15-year history.

Data Packaging New Ariz. Site; No Lag Seen

CAMBRIDGE, Mass. — Data Packaging Corp. is pushing ahead with plans for the construction of a manufacturing plant in Phoenix, Ariz., despite confessed feelings of nervousness about the scarcity of essential base materials.

The firm is one of the nation's leading producers of cassette and cartridge housings, as well as a major OEM supplier of blank loaded tapes and duplicating services.

Data Packaging which, according to Larry Hockemeyer, the firm's sales manager, is aiming at increasing its productivity by about 50 percent next year, and, rather than consider retrenching people, is actually hiring personnel for a second shift at its 85,000 square foot Kinnebank Port, Maine, plant.

The Phoenix plant, already advanced beyond the blueprint stage will initially provide Data Packaging with 40,000 square feet of manufacturing and warehousing space. It will sit on a 35 acre site, allowing the company more than enough room for future growth.

According to Dr. Otto Morningstar, Data Packaging's president, the plant, which will go into operation by the spring of 1974, will initially be used for the manufacture of cassette and cartridge shells. The manufacture of private label products will be added later.

Dr. Morningstar explained that Data Packaging was basing much of

(Continued on page 30)

RepRap

The Electronic Representatives Association (ERA) local chapters have initiated an open door program for non members to become familiar with the rep organizations. said Bob Sargent, L-C-A Sales, Co., Tuckahoe, N.Y., ERA national membership committee chairman. Non-member firms are being invited for "ERA National Night" presentations. The push, aimed at increasing ERA membership, will stress the several benefits of ERA membership:

- **Employee benefits** (group insurance coverage from life and major medical through long-term disability and dental and profit sharing)

- **Business management** (financial survey, uniform chart of accounts, personnel evaluation, National Credit Office, government contracts)

- **Contracts** (guidelines for contracts between reps and manufacturers, reps and their salesmen, stocking rep agreements)

- **Line Prospecting** (listing in ERA's "Lines Available" service, line referral cards, representative and principal evaluation forms)

- **Education** (ERA's "Interface" conferences, such as the recent management seminars and the upcoming national meeting in Madrid Jan. 27-Feb. 3)

- **Mass Purchasing** (association discounts for auto leasing, office equipment, tires, batteries, safety devices, hotel reservations.

electronic data processing and united buying service)

- **Manuals, directories and newsletters.** More details are available by contacting Ray Hall, ERA executive director, at 233 E. Erie, Chicago 60611 or (312) 649-1333.

Stephen H. Olson, president, announced the expansion of Olson Sales into larger quarters at 1185 Chess Dr., Foster City, Ca. 94404 (415) 573-1600. Associated with the expanding rep firm are Norman Olson, vice-president; salesmen John Rubino and David Block, office manager Carol Ann Szaf-ranski, and office assistant Susan Devlin. Lines repped in n. Cal. include Toshiba, Lear Jet, Empire, Maxwell and Casio.

Why don't they hold the Winter CES in Miami, Pat Klise, salesman for Ripley & Assoc., 8053 E. Bloomington Freeway, Minneapolis, Minn. 55420 (612) 881-8282, questioned. He and Terry Ripley, president, as well as new associate Dick Caswell, see plenty of snow in their areas of Minn., N.D., S.D., and w. Wis. repping for Kenwood, SAE, PE, Audiovox, and ADC. "We have a new super girl, Dorothy Jansen, with lots of rep experience, as office manager." Klise reports. "Business is up over last year. One retailer is having good luck with quadrasonic, offering a package listing at \$1,300 for \$849. Over-all, pricing is molding quadrasonic up." Klise felt.

One or two lucky reps from Dobbs-Stanford Corp. will get to leave sunny Cal. for the Winter CES in blustery Chicago. Gail Baird, office girl, confided. The n. Cal. firm reps Crown, Uher Tape Recorders, Videotone, Yamaha, MB Microphones and headphones, and Infonies Tape Duplicators, with personnel Fred Dobbs, president, John Dobbs, vice-president, and Douglas Blackwell, from offices at 569 Laurel St., San Carlos, Cal. 94070 (415) 592-5958.

"We try harder" could be the rallying cry for Johnson & Associates, Inc., 5700 N. Portland, Oklahoma City, Okla. (405) 947-6433, who were No. 2 rep last quarter for Audio Magnetics, and are trying to reach the No. 1 spot for this quarter. Audio Magnetics was recently added to the S. Tex. and La. territories, as well as normally covered areas of Okla., Tex. and Ark. Owen Johnson, prez, works out of the Okla. City office, with Dick Flora quartered at the 604 Business Pky, Dallas, showroom: Bob Heard, at the 2920

Weslayan, Houston, branch; and Ray Messina, covering the New Orleans area. Other lines handled are Mercury Pax, Westbury, Jersey Products, Applied Physics, Metro car sound, Far Eastern Xtal, Toshiba, Acoustic Fibre, Peerless Packaging and Solar Audio.

Agreements between reps and manufacturers are becoming more sophisticated, said Ray Hall, ERA executive director, in detailing some aspects of the association's revised "Guidelines for Negotiating an Agreement Between Sale-Sales Representatives and Manufacturers." For example, the agreement portion covering products should indicate, in addition to listing what lines are being handled and what are not and spelling out the product rather than the model number, should also indicate whether or not the following are to be included:

- Orders for engineering;
- Research and development;
- Non-recurring start-up costs;
- Cancellation charges;
- Tooling;
- Environmental qualification and specification;
- Compliance testing;
- Drawings and handbooks;
- Documentation;
- Packaging;
- Repair Repair and reworks

Under the section covering compensation, there are six points of negotiation. These will be spelled out in part in subsequent Rep Rap columns, but briefly they touch on such areas as 1) commission based on "net invoice price"; 2) monthly retainer fee or draw against commissions actually earned; 3) retainer fee to be paid in addition to commissions on sales; 4) accelerated commission on sales exceeding certain volume levels; 5) establishment of a rep fund for deposit by manufacturer of a percentage of commissions; 6) opportunity for rep to use portion of earned monies to purchase stock of the manufacturer.

Data Packaging

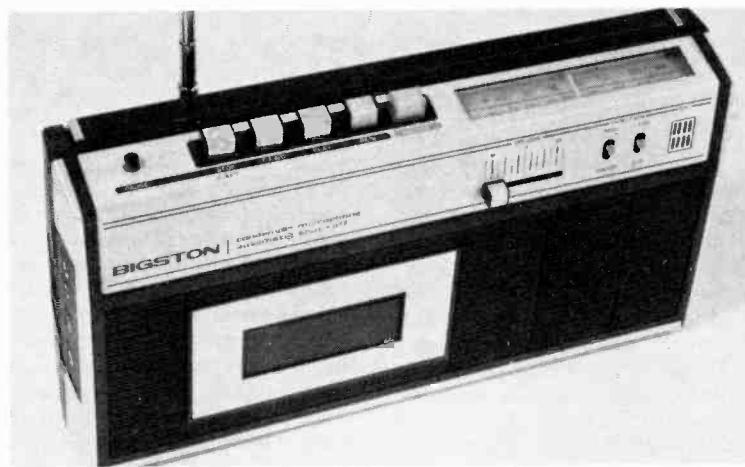
• Continued from page 29

its optimism on the feeling that the shortage of raw materials would be relatively short-lived. He also felt that as the energy situation forced Americans to restyle their lives, more time would be spent at home with music systems, and the viability of tape products would automatically be increased.

He said, "Up to the present time we have been able to rely on our suppliers for materials, and they have given us the assurance that they would continue to fill our needs. Based on this we have, in turn, been able to meet our commitments, and hope not only to continue doing so, but to proceed with our expansion plans as well."

Meanwhile, the company has also entered a non-exclusive licensing agreement with the Sony Corp. of America for the manufacture of U-Matic videocassettes for the Sony TVC system.

New Products



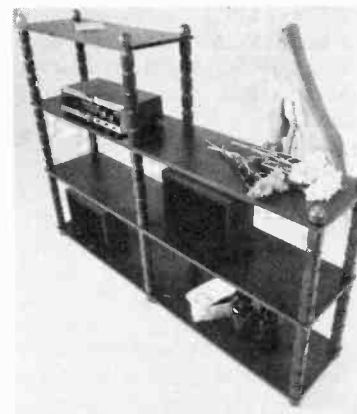
BIGSTON CORP.'s KRD-1520 AM/FM compact radio and cassette recorder features a condenser microphone, automatic shut-off and pause control. At suggested \$74.95 price, unit includes shorting plug for automatic erase.



BSR 710/X automatic transcription turntable, at \$205.80 retail, incorporates sequential drive shaft mechanism in walnut grained base.



EVR Systems' Video Diffusion Medica/Promaman network provides training programs for nurses, doctors, and expectant mothers.



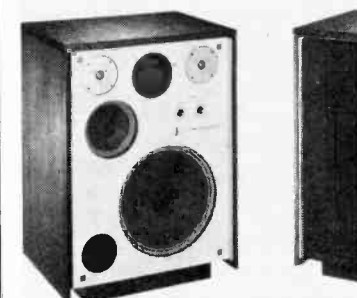
EMCO SPECIALTIES offers a free-standing knock-down shelving unit in seven styles, in Early American or Mediterranean, walnut or pecan finish. Faced and edge banded with melamine, shelves are 14 in. wide.



STANTON MAGNETICS prices its Dynaphase 60 headphones at \$59.95 retail. Each earpiece includes a separate dynamic woofer and tweeter and L-C crossover network.



TELEDYNE PACKARD BELL Fantasia II includes a matrix 4-channel amplifier (40 watts rms with 1% or less distortion), AM/FM stereo, cassette player and recorder, turntable, headphones, and the same speakers and bookshelf-type cabinet as the K10205. The R20203 carries \$399.95 price tag.



JENSEN SOUND Model 15 speaker system has a 15 in. low frequency woofer (with 11 lb. ceramic magnet), an 8 in. midrange driver, a 5 in. rear damped tweeter, and two ultratweeters at \$426 retail. Cabinet sides and back are hand-rubbed walnut; the top is black slate.



MORSE ELECTRO PRODUCTS Quadri-Stereo W92612K includes 8-track recorder/player, AM/FM stereo radio, BSR changer, two microphones, dust cover, and two 6 in. fullrange speakers. The Electro-phonics matrix system retails at \$209.95.

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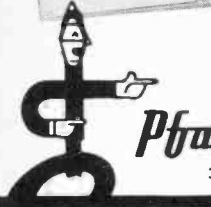
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DuMont Revived

NEW YORK—National Union Electric and the Capehart Corp. have entered into an agreement in principle under which Capehart will manufacture and market consumer electronics equipment under the DuMont brand name.

NUE which until about a year ago manufactured and marketed two lines of home entertainment equipment under the Emerson and DuMont brand names, recently licensed Major Electronics to revive the Emerson name. (See Billboard 12-15.)

Although DuMont was best known for its TV products it also produced some home stereo equipment. Although Capehart officials were not immediately available for comment, it is not believed that the company would revive DuMont's TV products, but would concentrate instead, on the audio products.

Contingent on the firming of the pact, Capehart is expected to market the DuMont line through a chain of independent distributors, a shift from its present policy of direct marketing.

Car Stereo

UTAH DIST.

• Continued from page 29

educational seminars as well. Another thing we do when we have new product is to gather the dealers from a specific area together and let them know about the merchandise."

Crapo also mails out as much literature as possible, and will work with accounts in setting up racks and other types of displays, as well as letting each account know what the display most suited to his needs is.

There is one employee responsible for building displays. Most of the work in this area is handled by his field representatives.

Another facet of Crapo's operation is records and tapes, handled for the most part by Jo Prickett, record and tape department manager.

"We've found that a lot of our accounts have taken on both the hardware and software lines from us," Ms. Prickett said. "In that whole area, the thing that I notice most is the large growth in 8-track tapes, especially in the country field. This goes for all size accounts, from the mass merchant to the smallest independent. In fact, our biggest growth area has been in the smaller accounts." Ms. Prickett added that in many cases, tapes are overtaking disks in sales.

The vinyl shortage has not yet been a factor in obtaining product, but Ms. Prickett does show some concern over it. However, she says that things are moving well enough now and there has been no lack of merchandise during the holiday season.



IN-DASH line by Mitsubishi/MGA is demonstrated by Ann Albrecht at recent auto parts show.

Glenburn Expects 30% '74 CEM

FRANKLIN LAKES, N.Y. — Glenburn/McDonald, Inc. is expanding its manufacturing facilities world-wide in a move designed to capture a substantial—estimated to be one-third of the OEM record changer market in this country, according to William McDaid, president of the company. The firm also hopes to command at least one-tenth on the retail changer sales in the U.S. within the next year.

McDaid estimates that the fledgling firm—Glenburn/McDonald was formed in the U.S. last year by Dr. Daniel McDonald, former head of BSR—will penetrate 30 percent of the OEM and 10 percent of the retail

market in 1974. About 80 percent of the firm's over-all output will be funneled into the OEM market.

Glenburn/McDonald owns and operates seven changer manufacturing plants in the U.K. and Germany. The facilities spread out over 1.5 million square feet of space, and turns out some 100,000 record changers, and 40,000 8-track players weekly.

McDaid further disclosed that the firm was already supplying Sears, Roebuck, and Montgomery Ward with private label merchandise. Its OEM customers include Philco, Warwick and Admiral.

In its single year of operations in this country, the firm netted well over \$4 million in business, according to McDaid.

Glenburn/McDonald has also established a regional office in Chicago. It is headed by Paul Shulte, midwestern sales manager, with George Kolomayets, as resident engineer.

Coinciding with its expansion program Glenburn/McDonald has introduced two new changer models, a top-of-the-line model 2130 listing for \$95.90, and the model 1120 with ceramic cartridge and damped cueing for \$59.95.

EIA Action Soon on 45's Quality

• Continued from page 29

Goh, JVC, have promised to supply standards from Europe and Asia for cross reference purpose.

No Small-Hole

Early considerations included a push for a small-hole disk most likely with a punch-out center for jukebox use, but the plastic shortage plus disenchantment by jukebox interests rule out this step, Bedford said (see separate story in Jukebox Programming).

Home phonograph interests want the small-hole feature to eliminate the spindle and to afford better stability. Rackjobbers also want it.

Recommendations will include a proposal for a standard heat test aimed at developing a disk no thinner than .04-in. Current RIAA specs allow for as thin as .026. Others in-

clude a proposed raised drive area near the disk center and/or a drive rim that is serrated to solve the friction problem on automatic home phonographs. Another is for a materials specification since various mixes of polystyrene and polyvinylchloride create a variation away from the desired 3.5 grams of drag force at 7 grams tracking force Bedford recommends. Yet another would seek standard sit-down diameter.

Plastic Crunch

Skip Cypert, advertising director, Richardson Co., a major supplier of polystyrene pellets to recording companies, said recently that indeed companies' requests for ingredients

vary. He said there are several ingredients used including a rare wax from Brazil (not, however, the source of the nickname associated with records). Richardson has developed a new styrene compound that hopefully will double the life of recordings (Billboard, Dec. 22).

Jukebox interests have expressed concern that the current plastic shortage will force more recycling of returned records than is normal and already off-color disks have turned up at wholesaler outlets (Billboard, Dec. 15). Bedford, therefore, believes the material specification proposal may be one of the more crucial ones the P8.2 ad hoc group will present RIAA.

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Precision to Delay Mfg. of Budget Tape

LONDON — Precision's low-priced tape releases for November were postponed until late December because the company's factory is manufacturing at top capacity full-priced product for the Christmas demand. In all, 39 albums were affected.

Managing director Walter Woyda said it would be better to concentrate on producing full-price material. It was felt dealers needed these tapes more.

Cassettes and 8-tracks affected include releases from A&M, B&C, Trojan, DJM, Walt Disney, Pye, Spark, and Precision's new licensor, Transatlantic. Precision has announced that Transatlantic, now on tape for the first time, will be full-priced material.

Audio Devices Designs Tape

• Continued from page 29

The firm which claims to be the world's largest manufacturer of 8-track cartridges has also designed a new cartridge which Audio Devices technicians feel may provide at least a partial answer to the plastic shortage.

The design is said to allow for the doubling of playing time of tape in the cartridge without reducing the tape's thickness or modifying the hardware. A patent for the design will soon be applied for by Frank Diaz, Audio Devices director of research and development.

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Tape Duplicator

Ampex has renewed its contract with EMI Belgium for distribution of cassettes and cartridges in Belgium for a third year. Stanley Robins, managing director of EMI, Belgium, reported.

Mantra Corporation, San Mateo,

Calif., has added audio and video cassette production and duplication facilities to already existing audio equipment. Full service now available includes development of a concept, script writing, narration in 55 languages, and production. Equip-

ment includes the Sony D-100 video tape duplicator, multi-track recording studio, in-house and mobile video production facilities, and audio cassette duplication. Frank R. Matteroli, vice-president, sales, was named by George Woodley, president, Mantra Corp., and Eugene N. Davie, director. The Institute Lan-Franco, as coordinator for joint projects involving international marketing and communications.

Matteroli stated that teaming the audio and video facilities of Mantra, and the teaching, translating and interpreting facilities of The Institute, will stimulate international projects in educating, training, informing, documenting, entertaining and advertising.

George Johnson, president, Audio Magnetics, Gardena, Calif., has issued a statement guaranteeing product in 1974 to long standing customers, but the firm will no longer supply competitors with cassette or 8-track tape, or parts, such as housings, liners and boxes.

Forecasting for 1974, Bob Harris, senior vice-president, Industrial Products Division, sees a 25 percent increase in tape duplicator and record manufacturer products, especially in 8-track blank loop tape and housings, with a 20 percent increase in cassette and 10 percent in open reel. A 40 percent increase is expected in the export market, notably to Europe, South America, and the Orient, including Japan, a 40 percent increase is also expected in the international market. "Maneuvering on the international market is more profitable, because Phase IV price controls do not apply. However, growth of exports means less product available to U.S. consumers," he said.

Wollensak Pushes Top Line

Continued from page 29

from Mincom of Dick Merriman, he was sales manager but really functioned in a dual capacity of sales and marketing. Now the division is structured with Bob R. Boatman, national sales manager, Thomas W. Kenny as marketing manager of what is called the consumer and pro audio division, and Robert F. Burnett as sales manager of the consumer and pro audio wing.

Consumer items are thus handled along with units for profession use such as studio recording equipment.

Basically all cassette units, all imported, below \$100 retail have been set for phase out. The one unit below \$100 remaining in the line is model 4765, a cassette machine in the mini, hand-held design, that retails at a suggested \$99.95.

Models being sold off, some at discounts, include: 4150, 4155, 4055, 4068A, 4350 and 4515, the only one with AM/FM radio.

New Tape

The strengthening of the top-end model lineup will include the introduction soon of a cartridge recorder unit, model 8075, in the \$300 range

that will include Dolby circuits and a tape equalization switch for 3M's proprietary ferric oxide tape.

Another model set for late spring release is the 8080, a 2-channel 8-track record unit that will play back 4-channel cartridges. It will be around \$300.

Also set for early '74 introduction is a cassette deck with Dolby circuitry.

The most recent addition to the line has been the model 4765 cassette with Dolby circuitry and FM stereo radio. It lists for \$329.95.

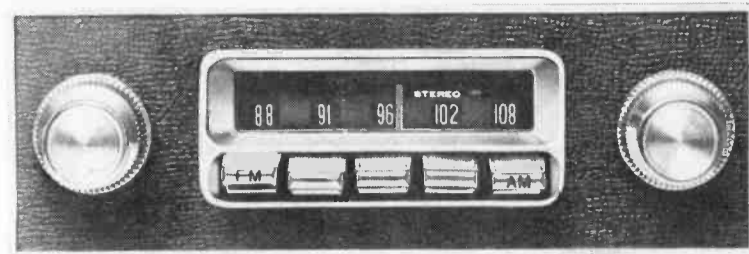
Currently in the consumer line are three other cassette ten models and three 8-track decks.

Open reel & A/V

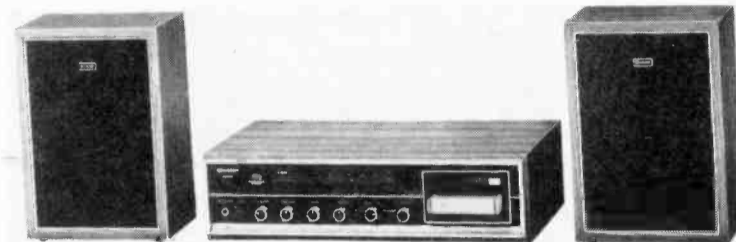
The marketing and sales team is also studying the redefinition of the consumer open reel lineup with at least one new model set for introduction.

Mincom will continue its stress in the A/V field where it offers 21 models ranging from cassette units to open reels machines and in addition multi-image units, duplicating machines and such items as wireless microphones.

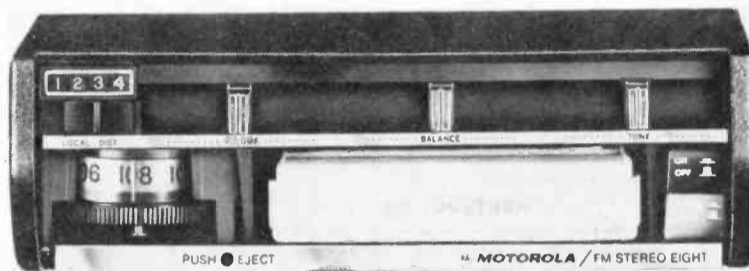
New Products



MODEL APX-2334 AM/FM stereo from Automatic Radio features adjustable control shafts for custom-type installation. Retail price: \$119.95.



THREE-PIECE unit, AM/FM stereo tuner with 8-track player and two speakers is the Sharp STA-100, carrying \$169.95 suggested price.



MOTOROLA FM car stereo and 8-track tape player, the TF752S, was designed with wood-grained tambour door which hides controls. List price: \$99.95.

BASF Pushes Music, Blanks

Continued from page 29

labor costs and the inflated prices of raw materials. Consequently, list prices on the products shot up by more than one third, and the line, little known on the consumer market failed to get off the ground.

However, BASF officials do not subscribe to the view that the death knell of the line has been sounded. Gerard Berberian, national sales manager, BASF audio/video products, feels there is every possibility that the line would be revived if the economy and market trends take a turn for the better.

Meanwhile BASF's record division with product and label manager, Woody Howard at its head, has launched an all out drive to develop the status of the label's image in this country to that of its European counterpart.

Develops Label Image

In its quest for this position, the label will utilize a sizable percentage of the A/V division's \$2 million pro-

motional budget for 1974, to merchandise and promote the line.

BASF Records is aiming at releasing an estimated 50 albums a year, with the hope for an overall total of 180 Lps by 1976. To achieve this aim, the label has allocated an undisclosed sum of a&r monies for the acquisition of U.S. properties which it will develop in addition to product from its European parent.

The firm already appointed regional managers in Philadelphia, Chicago, and Los Angeles, as well as 19 independent distributors.

BASF does not anticipate any curtailment of its growth plans for either its record or tape product, because, as Berberian pointed out, the firm's parent company in Germany is one of the world's leading suppliers of plastics.

However, the company does anticipate that it would have to petition the Cost of Living Council for an increase in the price of its album product to cope with the increased cost of record pressing.

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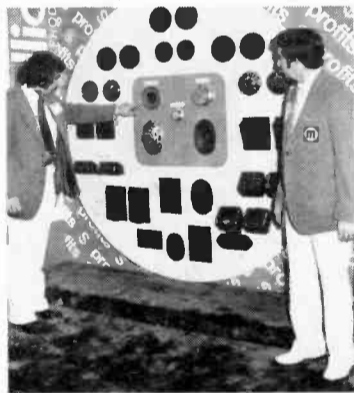
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Cigarette lighter 12-volt atchmt. for 150, 1420	7.05	Foot control for 150 & 1420	7.95
Telephone Pickup Coil (plugs into mike input)	5.95	Carrying Case for 150 (w/storage compartment)	4.95
Replacement mike for 150, 1420	4.95	CCY-150 "Y" Cable for 150 & 1420	7.50
BE-22 Adaptor for 1100 Carry-Player	5.95	AC Adaptor for 1320, 1440, (BE-70)	6.00
BP-2204 Battery Pack for #150 or #1420	19.50	80¢ "C" Size Alkaline Battery	.53

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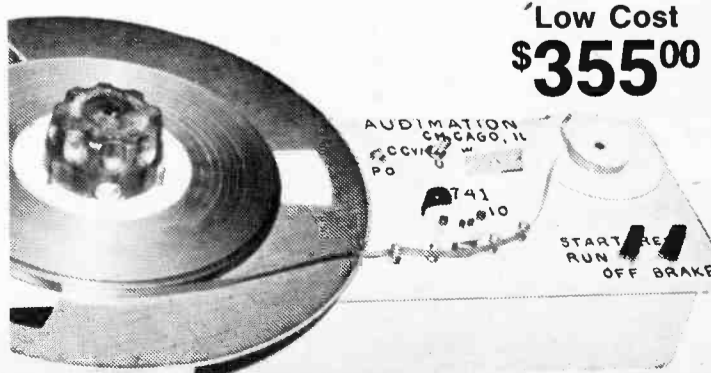
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From the Music Capitals of the World

TORONTO

A&M's Greg Adams is writing the musical score for the film "Quiet Day in Belfast." ... **Bob Koetke** is the new product buyer for Tape Distributors in Edmonton. He will report to the manager, **Ken Jordan**. ... **Doug Rawlinson** is the new music director at CJME, Regina. **Dave Mitchell** leaves that station to go to CHAM, Hamilton. ... Quality Records putting a big push on the new single by **Sugar Cane**, "Champagne Body." The group is on the Celebration label, distributed by Quality. Quality promotion people dropped by Canadian stations with a bottle of champagne and a ticket good for a mug of root beer at their local A&W. There is a line in the song, "You may have a champagne body, but you've only got a root-beer heart." ... CKBB, Barrie's syndicated country music deejay, **Fred Traynor**, is recovering from a motorcycle accident, and will soon be off to Nashville to gather some interviews for his syndicated radio show.

Capitol Records reports that because of the vinyl shortage, Capitol (U.S.) will have to hold off on the release of **Bill King** and **Flying Circus** in the U.S. market. ... **True North** recording artist, **Murray Mc-Lauchlan** will play his debut concert at Toronto's Massey Hall on Jan. 26. His latest album, "Day To Day Dust" is expected to be released in the U.S. on Columbia sometime in Jan. **Bruce Cockburn**, also on True North, distributed in Canada by Columbia, will play the Maissoneuve Theatre of Montreal's Place des Arts on Feb. 19, according to label head, **Bernie Finklestein**. ... **Larry Green** of WEA was the MC for the Dec. 14 **Alice Cooper/ZZ Top** concert at

Hampshire U.S. Jaunt

TORONTO—A&M Records artist Keith Hampshire who is represented on the Billboard chart with the single, "Big Time Operator," has been spending the last few weeks on a promotion jaunt through Baltimore, Washington, Detroit, Columbus, Buffalo and the Carolinas. Hampshire, who has had two minor hits with "Day Time, Night Time" and "The First Cut Is the Deepest" has learned, too, that his weekly television show on the CBC Network in Canada called "Music Machine" has been renewed for an additional 13 weeks.

Hampshire was formerly a deejay on the English pirate radio station Radio Caroline and became a celebrity in that country with his program, "Keefer's Uprising" and "Keefer's Commotion." When the Broadcasting and Offences Act was passed in England in 1967, effectively closing down all pirate operations in that country, Hampshire returned to Canada where he was hired as a deejay by CKFH in Toronto. From there he went into television and stage work.

Hampshire's recording career began when he met Bill Misener who was at that time a staff producer at RCA in Toronto. Misener produced his first single for RCA, "Ebenezer." The record didn't sell well and RCA dropped him. Soon after A&M (Canada) signed him with Misener as his producer.

Maple Leaf Gardens. Green almost upstaged Cooper when he came on wearing an oversized Toronto Maple Leaf hockey sweater and a pair of muckluks. Looked like a beatnik Eskimo hockey player.

Helen Reddy's "Delta Dawn" was certified as gold for sales in excess of 75,000 in Canada in Dec. ... **Merle Haggard's** album, "Okie From Muskogee" also certified gold. ... There is a distinct possibility that a number of record companies and radio stations will receive subpoenas to appear at the upcoming trial of **Jack Thomson**, former president of Barco Media, the company that booked most of the talent into the Grandstand of the Canadian National Exhibition last summer. Thomson was arrested recently and charged with theft and fraud arising from charges that he withheld money from the **Guess Who**, **Charley Pride** and **Tom Jones** and that he disposed of 3,000 Grandstand tickets valued at \$15,000. It is the latter charge that concerns the record companies and radio stations. Thomson said that he can account for all the tickets, for he kept a record of all the complimentary tickets that he gave away to record and radio people, an action that he felt was normal practice in the concert promotion business.

Studio 3 Productions of Vancouver has set up a new label, Sweetwater Records. **Buddy Knox** was the label's first signing. Knox along with his band, **Nechako** have just completed an album entitled, "Buddy Knox Rocks." The second release for the label will come from **Michael Palmer**. Studio 3 also owns Stamp Records. ... WEA expecting big things from **Mickey Posner** whose new single, "I'm Gonna Get Out" is picking up playlists and charts across Canada. Early believers are CFQC, Saskatoon; CFCE, Montreal; CFCH, North Bay and CKBC, Bathurst. ... **Stampeders'** latest album, "Wild Fire," on Music World Creations, distributed in Canada by Quality Records, is selling like the album title suggests. The band will headline this year's Winter Pop show at Maple Leaf Gardens in Toronto with **Seals and Crofts**, **Crowbar**, **Greaseball Boogie Band** and **England Don** and **John Ford Coley**. The show is produced by Concert Productions International.

Alice Koury from London Records' (Canada) head office in Montreal was in Toronto recently with product manager **Ken Verdone** to meet the press and introduce Verdone to London personnel in Toronto. ... **Ian Thomas**, whose single "Painted Ladies" is high on the charts in the U.S. and Canada, is being represented by **Richard Gersh Associates** in New York for public relations. ... **Mark Stern**, the head of Levinson Associates New York office, is an expatriate Canadian from Montreal. Stern is a classical pianist and left Canada because of the lack of opportunity in this country at that time. Levinson Associates is now representing Polydor artist **Ken Tobias** for public relations in the U.S. ... **Bobby Blue Bland** will appear at Toronto's Colonial Tavern from March 4-9. ... **Kelly Jay** of **Crowbar** and **Diane Brooks** joined **David Clayton Thomas** for a set when he appeared at MacKenzie's Corner House in Toronto recently. ... **Georgia** and **Kim Berly** had their first child, a girl, whom they named **Jessica**. ... **Les Emmerson** has just finished producing **Chester's** next single at Nanta Sound in Toronto.

Gary & Dave Feted for Sales

TORONTO—Gary & Dave, Axe recording artists, have been presented with an award for outstanding sales of their latest record "Could You Ever Love Me Again" (on London Records in the U.S.). The record has sold over 65,000 copies in Canada so far. Axe president, Greg Hambleton presented the three-piece band—Gary Weeks, Dave Beckett and "Sugar cane" Clark—with the award at a get-together of people in the industry who had helped the band along the way. Guests included Paul Clinch: Terry Brown; members of the Stampeders; Peter Goodale; Skip Fox; Judy Castleman and Peter Baines of Radio CKEY Toronto; Mark Robbins and various London Record's personnel.

An award was also presented to Roy Hennessey of Radio CKLG in Vancouver for breaking the record in the Canadian market.

The song "Could You Ever Love Me Again" has been released in the French-Canadian market under the title, "Reste Encore Apres De Moi" and sung by 12-year old Michel Lesage. Lesage was discovered by London Record's Quebec manager, Yvan Dufresne, on a local television talent show. The record will be released there on Axe and distributed by London.

Gary & Dave's next single will be "I Fell In Love With You Sometime" taken from their album, "Gary & Dave."

CRIA Weighs Embargo Idea

• Continued from page 1

CRIA as an account, noted, "The maximum penalty for this offense is a \$500 fine with the seizure of the tapes. The copyright laws are being revised in this country but it could be five years before they are finally put through."

Sam Sniderman, head of one of Canada's largest record retailing chains in Canada, Sam the Record Man, sees the problem with pirate tapes as one that the industry in Canada has brought upon itself.

Sell to Anyone

"Most record companies will sell to anyone who will put a buck across the counter. In a business that is so free and easy, it is not surprising that there would be this type of problem. If these companies would stick with their own distributors and sell only to reputable accounts, this problem wouldn't exist. Rackjobbing is the lazy man's way of getting distribution to accounts. If the jobbers were cut out, it would be easier to police the industry and keep the bootleggers out."

Sniderman also stated that he felt that a recent statement by Arnold Gosewich, the president of Capitol Records (Canada) and also president of the CRIA, that industry losses from pirate tapes was well over \$5 million, is a great exaggeration.

"Arnold Gosewich has made some sweeping statements about a situation which our organization hasn't been made aware of yet. It certainly isn't interfering with the business at my stores. Gosewich is either exaggerating or his facts are better than mine."

Gosewich retorted, "When I announced that the industry was losing \$5.5 million a year in sales, I think that I was understating the amount. Sam Sniderman has shown his lack of knowledge of the situation. He

Tight Playlist Seen Hurting Trade, Radio

By MARTIN MELHUISE

OTTAWA—C. Alexander Brown, concert promoter, songwriter and an official in the Canadian government's Department of the Secretary of State told a private "invitations only" seminar of writers and broadcasters that the restricted playlist format that many radio stations have adopted will harm the whole music industry, including the radio stations themselves.

Said Brown, "Relationships in the music business are symbiotic, with each branch of the business supporting the others. Record companies provide a base and a distribution system for performers, and material for radio stations to use. Radio stations seem, paradoxically, to forget this latter point sometimes. Live performances by established performers generate interest at the local level, as the request patterns at radio stations and the localized trend of album sales show, whenever well-known artists do live concerts."

Brown told the seminar that restricting any important branch of the business will cause an undermining of the other branches.

"Eventually the radio stations will suffer too, and I predict that audience ratings will fall off," continued Brown. "First to suffer will be the pop music stations, which will lose their audience to the MOR, the

country music and the soul programmers, and even, marginally, to the esoteric so-called underground FM programmers, because, basically the severely restricted pop format is boring. I see indications that the public is beginning to get tired of it."

Brown later indicated his surprise at the shortsightedness of broadcasters.

"Of all the businessmen I deal with, they are the easiest to go into a panic and charge off in one illogical direction after another." Brown is a broadcaster and has worked with the Canadian Broadcasting Corp., HET in Los Angeles and the Bushnell Communications Corp. in Ontario.

Gold, Platinum To Anne Murray

TORONTO—Anne Murray has received a gold record in Canada for the album, "Danny's Song" and a platinum record, also in Canada, for her first album for Capitol, "This Way Is My Way." The official presentation was made at the Capitol Record's Christmas party in Toronto on Dec. 14. Anne's previous albums have been: "Danny's Song," "Annie," "Talk it Over in the Morning," "Honey, Wheat and Laughter," "Straight, Clean and Simple," "This Way Is My Way," and "Anne Murray—Glen Campbell Album."

Anne is at Eastern Sound in Toronto working on the next album tentatively called, "Love Song," which is also the title of her new single on the Billboard chart.

Before arriving in Toronto, she had a much publicized opening and week's stint at the Troubadour in Los Angeles, then a five-night engagement at the Cave in Vancouver, where she received \$20,000, a record guarantee for that club.

Radio Rogers' License is OK'd, But With Conditions

OTTAWA—An application by Radio Rogers Ltd. to the Canadian Radio-Television Commission for renewal of its broadcasting license for CFTR, Toronto, has been approved for a period to commence on April 1, 1974, and ending March 31, 1976, but subject to certain conditions.

The Commission feels that CFTR has not lived up to the commitments made in the written and oral portions of their applications and certain discrepancies between the Commission's log checks of CFTR's programming and the station's previous "Promise of Performance." The Commission concluded though

that the discrepancies were caused by careless logging on the part of the station and pointed out the requirements of accuracy under the Commission's regulations.

The Commission is also not satisfied that the programming provided by CFTR has fulfilled its commitments to include an extensive news service and an announcing staff that would impart to their listeners an awareness of a great variety of subjects of interest to the community.

For these reasons only a short period of renewal has been granted, during which time the Commission will closely follow the measures taken by CFTR to improve these areas of programming.

Tournier to Hachette

PARIS—Gerard Tournier, who signed the Beatles for France on his own account after Philips turned them down, has signed a 50-50 agreement with Hachette-Sonopresse. Since he left Philips he has launched his own group, L'Agence Musicale Internationale, and he hopes that with a company as powerful as Hachette behind him he will soon move into the top class along with Philips, CBS and EMI.

Tournier will concentrate on French songs and artists, since the latest statistics show that the Anglo Saxons, as the British and American singers and numbers are called in Paris, are losing out.

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

U.K. Disk Cos. Face 15% Cut in Materials

LONDON—Major record companies supplied with raw material for making disks by ICI have been told supplies they expected in the first quarter of next year must be cut by 15 percent. Fears were expressed that the situation could be much worse later in the new year, as the oil crisis can only mean greater cutbacks and/or higher prices.

The 15 percent cut follows the increasingly critical situation regarding shortages—on top of the already serious world shortage of PVC comes the Middle East oil cutbacks. In June, record companies being supplied co-polymer by ICI were told how much they could expect next year. The oil crisis shattered these rough estimates, although the

Mogull Deal on 'Paper Roses'

NEW YORK, N.Y.—Ivan Mogull has acquired publishing rights to the Marie Osmond hit "Paper Roses" from Lewis Music Publishing Co., Inc., for the territories of Japan, Mexico and Czechoslovakia. Each territory is preparing local lyrics for local recordings, as well as promoting Marie Osmond's MGM recording. The deal was concluded between Al Ashley, owner of Lewis Music Publishing Co., Inc., and Ivan Mogull Jazz unit.

15 percent cut is mainly due to breakdowns at one of ICI's plants which has hampered production of co-polymer.

Just how seriously the raw material shortage and oil cutbacks will affect supplies for the whole of next year however is anyone's guess. "The situation is extremely fluid," an ICI spokesman said. One of the basic raw materials of the petrochemical industry, naphtha, has so far been excluded from the Government's 90 percent oil allocation policy. From naphtha, through various chemical processes, homo polymer and co-polymer, used to make records, are produced. Co-polymer is manufactured using vinyl chloride monomer and vinyl acetate monomer. The latter is in extremely short supply, and, if supplies can be found, costs at least double the \$250 a ton price it did a year ago. On the black market, VAM has sold for up to \$1750—bought by firms desperate to keep their customers supplied.

Now, however, it appears the basic raw material, naphtha, may be allocated. This could happen early next year. A BP spokesman pointed out that the industry had made a strong plea to the Government to exclude naphtha from the cutback list. This it had done so far. "But if there isn't the material in the future, no amount of priorities will make any difference."

Severest Crisis Looms in The U.K. Record Industry

• Continued from page 1

and although it would not have affected supplies of records imported from common market countries, it would have been a serious blow to companies like Pickwick and RCA which have been bringing in vast quantities of albums from America.

Geoffrey Bridge, director of the BPI, summed up feelings generally by stating, "It is tragic to think that an industry which has developed like ours in the past two years or so should be given this body blow."

He added, "Inevitably, companies will have to review the whole of their release patterns which will make it progressively more difficult to experiment with new artists and new trends. I also envisage that catalogues will be severely trimmed of slow-moving material and it looks as though small labels will suffer through pressing and distribution problems."

It seemed likely that there would be a special meeting of BPI members later in the week for a general review of the situation and possibly a move towards some sort of pooling of resources.

One early effect of the emergency was a decision taken by EMI's chief executive John Read to cancel all planned Christmas celebrations throughout the group. A spokesman for EMI Records commented, "It seemed better under current conditions to save the money which might help towards avoiding laying off factory staff."

Initial reaction from companies as the mini-budget news came through was consistent.

EMI has drawn up detailed plans until Jan. 2 but because of the constantly changing situation is not finalizing working arrangements for beyond that date.

General promotions manager, Alan Kaupe, said: "Last weekend we worked normally regarding both production and distribution and we are up to date on all distribution."

"Production and distribution will continue as normal this week but we foresee a situation where there will be no resumption of work after the Christmas break until Jan. 2."

He said the normal ansaphone service will be in operation during this period to take dealers' orders. But Kaupe urged dealers to mail orders where possible because of the

inevitable burden on the ansaphone system while the direct phone ordering system is out of action.

He said EMI would be even more vigilant over the use of product, cutting back on free samples and making artists aware of the problems. Receptions are banned until further notice to save money.

EMI's HMV shops will open as normal this week but as from Saturday they will be subject to hours dictated by the power supply situation according to their location.

Kaupe said: "We hope the position will become clearer by the first week in January and until that happens there has to be a certain amount of vagueness."

Steve Gottlieb, chairman of Polygram, said he planned to contact the BPI to see if it is worth asking the Government for exemption from the emergency measures.

"So much entertainment, like TV, will be restricted that it seems unfair to the public to reduce their leisure activities even further."

Gottlieb said everything will be done to maintain business at the highest possible level within the limits set by the Government.

But all companies will have no margin for breaking new acts because economics dictate that available resources go to established artists, he said.

"We will produce the maximum we can in this country. Our job is to keep all our people employed and short of bankrupting ourselves will do this."

Even before the Heath bombshell, CBS had decided to close its factory for the Thursday and Friday after Christmas. Said managing director, Dick Asher: "This was done basically because the people in the factory have done a magnificent job and it is a good time for them to have a rest."

He said that reducing the factory to a three day week would reduce production by 40 per cent. However, he insisted: As long as there is business to be done we will operate as near as possible to five days on the office side." He said that although it would only be possible to use heat and light on three days, during the hours of daylight on the remaining two as much work as possible would be done as long as it did not get too cold.

He promised as good a service as possible to the dealer although he

admitted that it might be a little slower. "I would like, when all this is over, for the dealer to feel we did as well as we could for them. We are prepared to do some things which are not particularly economic to help the dealers. I would be grateful for any suggestions from dealers as to how we can improve service during the coming period."

Des Brown, Warner Bros.: As long as we can cope with production difficulties, I don't think demand will be affected too much. We are certainly budgeting to sustain our present level of sales next year. People are going to have more leisure time and I think almost inevitably they will therefore be spending more money on leisure products including records.

Of course there are going to be difficulties although I wonder whether the vinyl shortage is quite as bad as some people make out. As far as art board for sleeves is concerned, we have guaranteed stocks for next year.

Releases will probably have to be cut down and certainly it is going to be tougher for new talent at least while the production restrictions are in operation. Record companies are going to be far more reluctant to take a gamble and there has got to be an ease-down in signing of new talent.

Chesebrough, Hud in Split

TORONTO—Lorence Hud, A&M Records artist, has split with Paul Chesebrough and Timbre Sound, his former management. The parting was "amicable and of mutual consent."

Hud, whose latest album "Dancing in My Head" has just been released with the single "Guilty of Rock and Roll" being taken from it, has spent the last few weeks in the Ottawa-Montreal area promoting the new record with A&M's Eastern Canada promotion rep. Charley Provost.

Hud appeared at the Karma Coffee House in Montreal from Dec. 12-16 and Le Hibou in Ottawa from Dec. 19-22. He will soon tape the new Global TV Network show, "Sing a Good Song." The show, hosted by Cliff Edwards, will be shown early in the new year."

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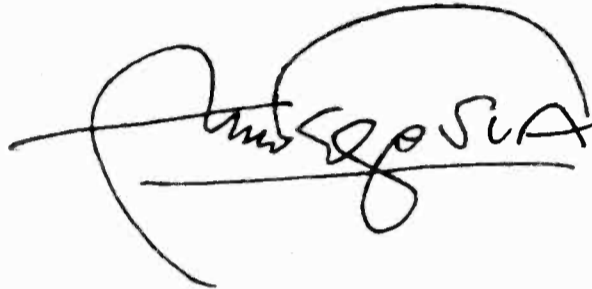
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From the Music Capitals of the World

LONDON

CBS is launching a major promotion to support the current discotheque trend centering on **The Philly Sound**. Philly Sound, on the American Philadelphia International label, became popular with the chart success of Robert Knight's "Love on a Mountain Top."

The promotion, under the auspices of CBS' new field promotions manager, **Arthur Sheriff**, is being run at 250 of the country's top discos and ballrooms. CBS is supplying the records and promotional material and leaving it up to the DJ's to invent ideas, the best of which will win prizes.

Albums and cassettes of "Music for a Royal Wedding" have sold over 60,000 copies. BBC Records' sales and marketing manager, **Roy Tempest**, said this week. A further 100,000 sleeves have been printed for the anticipated Christmas surge

in sales. ... The Sweet have been awarded the 1973 Hitachi Sound Award for "popularity in the field of light entertainment," for their three number ones, "Blockbuster," "Hell Raieser" and "Ballroom Blitz." ... **Derek Sinclair** has been appointed to the newly-created post of managing director of World Records. He was previously general manager, and his promotion follows the company's recent change of name from World Records Club.

Music publisher and instrument manufacturer **Boosey & Hawkes** turned in a pre-tax profit in the six months period to June 30, this year, of £347,000—up from £279,000 in the previous six months. Turnover for the period was also up—from £3 million to £3.6 million. ... Warner Brothers Music has concluded a deal with **Jerry Brandt** to co-publish with Brandt's Pierrot Music firm all songs written by Elektra singer/songwriter, Jobriath, who has a new

single, "Take Me, I'm Yours." ... United Artists has announced a general price increase from Jan. 1. Most significant jump is in the special low-priced double-album sets, which go up from about \$7.20 to \$8.40, and similar increases continue down the range from delux albums to singles. ... Monty Presky, managing director of Damont Records, has concluded three overseas deals under which the Stereo Gold Award will be given territorial identity. In Spain it will be launched through Hispavox, in South Africa through CBS, and for New Zealand, SGA has been placed with **Houghton Hughes**.

Elton John, recently visited Pye's Mitcham, Surrey, plant for a tour of the factory. During his look-in at the various departments he stopped off at the pressing plant and helped to press the 150,000th copy of his double album, "Goodbye, Yellow Brick Road."

Warner Brothers has launched a major promotion campaign geared to **Frank Sinatra's** return to recording after an absence of almost two years. The campaign centers on the album "Ol' Blue Eyes Is Back," and will include a series of full-page advertisements in the music press, and tv and radio advertising. The Sun newspaper is running a Sinatra competition and there is also an intensive sales campaign with girls dressed in T-shirts and denims 32 retailers with field promotion representatives. **MARIA ARACIL**

TOKYO

The recordings of "Jazz at the Philharmonic" have been in demand throughout the islands of Japan ever since **Norman Granz** brought his all-star group to this music capital 20 years ago. Now, scheduled for release here early next year under his new Pablo label is "Jazz at the Santa Monica Civic, '72." Pablo Records will be represented in Japan by Polydor X.X., with whom both MGM and Verve have signed long-term foreign record licensing agreements. The set of three LPs and other albums may have to be imported into this country, however, if Polydor is unable to meet the increased costs of manufacturing and shortages of materials here. ... The seven leading Japanese groups are expected to stage the biggest bash of the year at the "All Night Jazz Festival '73-'74" to be held here from 9 p.m. New Year's Eve to 5 a.m. the next day. According to Ai Music, every seat will cost 3,000 yen (\$10.70), exactly 10 times the admission for JATP in 1953. ... **Harry Belafonte** will perform for a full 2½ hours at each of the nine recitals scheduled for him on his Japan concert tour March 3-18 according to Universal Orient Promotions. ... **Murray Spooner** (formerly with **David Crosby**) added the "international" touch to a Japanese rock concert here Dec. 15. It was organized by Sophia University's international alumni and student associations to raise funds for improving its educational facilities. BSR Japan was among the sponsors. ... No international recording artists were due for special appearances at this year's Christmas and New Year shows at the Japanese hotels. ... **Akiko Kosaka**, who won the Grand Prix at the World Popular Song Festival in Tokyo '73, made her debut as a recording artist Dec. 21 on a Warner-Pioneer single of "Anata" (I Wish You Were Here With Me), the song that she wrote and sang to win the \$1,400 top prize.

HIDEO EGUCHI

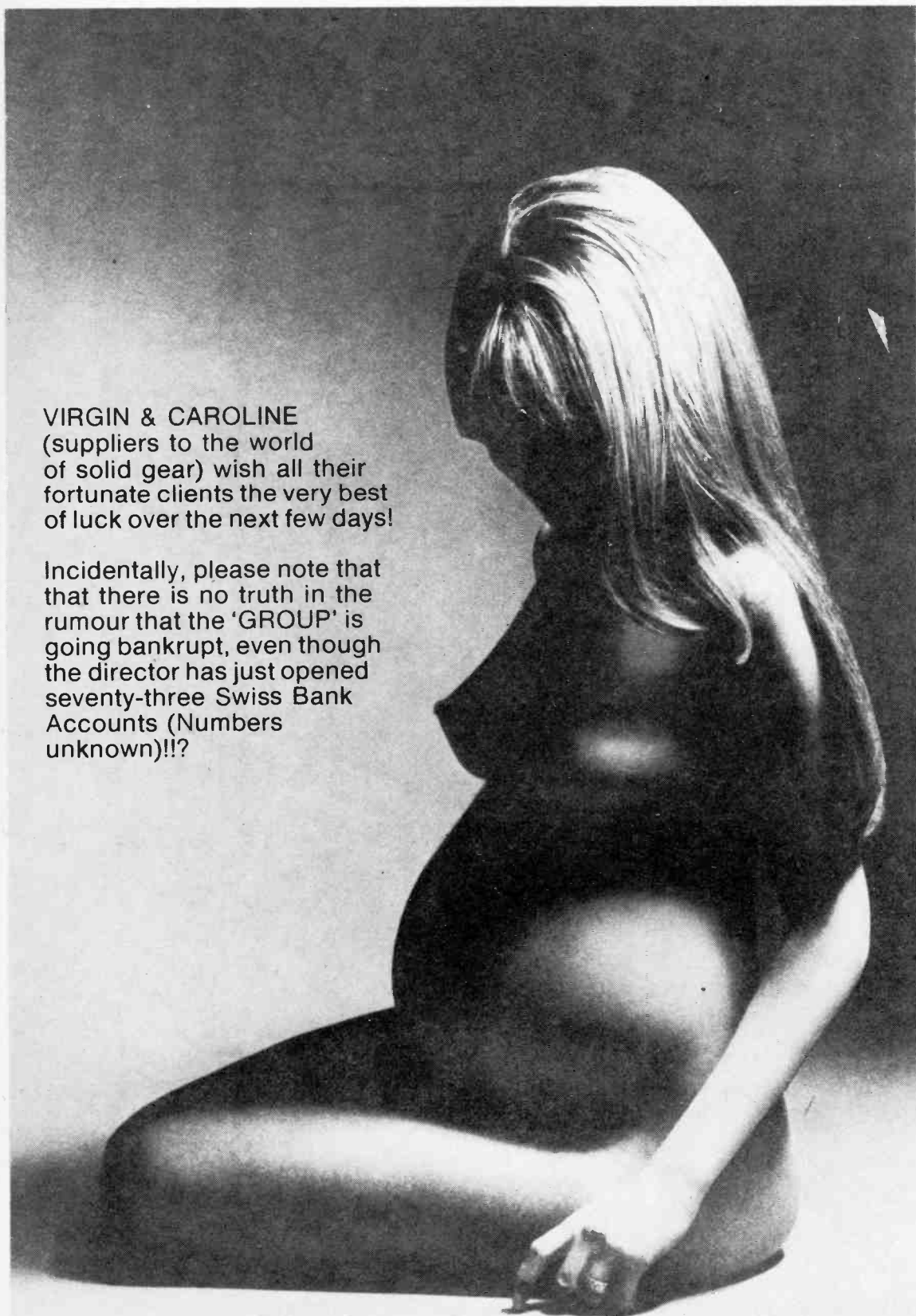
PARIS

Mort Shuman, who is looking for a retirement house in the South of France for five or six years hence, is considering writing a rock opera with lyricist **Etienne Roda-Gil**. ... Medical student **Nicolas Peyrac** has had one of his compositions "Tant Qu'il Aura Des Chevsux," sung by **Marie Laforet** and released on Polydor. ... **Georges Moustski** is on tour in Belgium on behalf of the scout movement. ... Polydor has announced the imminent release of **Michel Legrand's** music for "The Three Musketeers," featuring **Faye Dunaway** and **Raquel Welsh**. ... **Astor Piazzola**, whose double-album "Histoire du Tango" has just been released by Polydor will star at a MIDEM gala. ... An inquiry has been set to investigate destruction of Chatelet Municipal Theatre by fans at a one-off pop concert which the police said they had not been informed about.

Bruno Coquatrix has denied the Olympia Musichall is to be demolished and has announced that top-selling recording artist **Sheila** has been booked for her first public appearance in Paris at the venue sometime next year. ... Philips is releasing a 1936-43 **Edith Piaf** album including 17 previously unreleased titles recently discovered by accident in the vaults. ... Polydor has released a **Serge Reggiana** album comprising 12 songs, one of which, "L'an Mil Neuf Cent soante et Ruit," was written by his son **Stephan**. ... **Duke Ellington** came in for criticism when he attended a gala dinner in aid of charity and only tinkled with the piano for 15 minutes. Guests had paid \$110 for the benefit of the spectacle. ... **Aldo Ceccato** will direct a new production of "La Boheme" at the Paris Opera. **HENRY KAHN**

STOCKHOLM

Jamaican-born bass player **Ron Simmons**, formerly with **Johnny Johnson** and the **Bandwagon**, is now with Swedish group **Lena Marie & Sweet Wine** which recently had a No. 1 with "Hideaway" on Philips. ... On a recent visit here British act **Deep Purple** were presented with five gold records by EMI Sweden. The awards—each representing a 25,000 sale—were made in respect of "In Rock," "Fireball," "Machine Head," "Made in Japan" and "Who Do We Think We Are." Altogether the group has sold more than 200,000 albums and 40,000 concert tickets here. ... Radio Sweden broadcast the BBC Radio One series on the **Rolling Stones** over four days at Christmas. **LEIF SHULMAN**



VIRGIN & CAROLINE (suppliers to the world of solid gear) wish all their fortunate clients the very best of luck over the next few days!

Incidentally, please note that that there is no truth in the rumour that the 'GROUP' is going bankrupt, even though the director has just opened seventy-three Swiss Bank Accounts (Numbers unknown)!!?

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STANLEY ROBINS, managing director of EMI Belgium, left, presented gold disks to **Bernard Brown** of Apple Records U.K., center, to mark sales in excess of 25,000 in Belgium of the Beatles' two double albums—1962-1966 and 1967-1970. On right is EMI international sales manager **Brian Jeffrey**.

DECEMBER 29, 1973, **BILLBOARD**

Billboard Hits of the World

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AUSTRALIA

(Courtesy of GO-SET)
SINGLES

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|----------------------------------|
| 1 | | ANGIE | Rolling Stones (Rolling Stones) |
| 2 | | HE DID IT WITH ME | Vickie Lawrence (Stateside) |
| 3 | | DANCING ON A SATURDAY NIGHT | Barry Blue (Bell) |
| 4 | | RUBBER BULLETS | 10 C.C. (Decca) |
| 5 | | ROCK AND ROLL | Kevin Johnson (Good Thyme) |
| 6 | | 48 CRASH | Suzi Quatro (RAK) |
| 7 | | SUMMER (The First Time) | Bobby Goldsboro (United Artists) |
| 8 | | CASSANDRA | Sherbet (Infinity) |
| 9 | | BALLROOM BLITZ | Sweet (RCA) |
| 10 | | KNOCKIN' ON HEAVEN'S DOOR | Bob Dylan (CBS) |
| 11 | | PHOTOGRAPH | Ringo Starr (Apple) |
| 12 | | FOR THE GOOD TIMES | Perry Como (RCA) |
| 13 | | I AM PEGASUS | Ross Ryan (EMI) |
| 14 | | LEADER OF THE GANG | Gary Glitter (Bell) |
| 15 | | LEAVE ME ALONE | Helen Reddy (Capitol) |
| 16 | | MONSTER MASH | Bobby "Boris" Pickett (London) |
| 17 | | LIKE SISTER LIKE BROTHER | Drifters (Philips) |
| 18 | | SAY, HAS ANYBODY SEEN MY SWEET GYPSY ROSE | Dawn (Bell) |
| 19 | | LET ME BE THERE | Olivia Newton-John (Interfusion) |
| 20 | | CAN THE CAN | Suzi Quatro (RAK) |

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- | This Week | Last Week | Title | Artist |
|-----------|-----------|-------------------------------------|--|
| 1 | | MERRY XMAS EVERYBODY | Slade (Polydor)—Barn (Chas Chandler) |
| 2 | 1 | I LOVE YOU LOVE ME LOVE | Gary Glitter (Bell)—Leeds (Mike Leander) |
| 3 | 4 | MY COO-CA-CHOO | Alvin Stardust (Magnet)—Magnet (Peter Shelley) |
| 4 | 3 | YOU WON'T FIND ANOTHER FOOL LIKE ME | New Seekers |

- | | | | |
|----|----|---------------------------------------|---|
| 5 | 2 | PAPER ROSES | Marie Osmond (MGM)—Leeds (Sonny James) |
| 6 | 19 | I WISH IT COULD BE CHRISTMAS EVERYDAY | Wizzard (Harvest)—Roy Wood/Carlin (R. Wood) |
| 7 | 7 | LAMPLIGHT | David Essex (CBS)—Jeff Wayne (Jeff Wayne) |
| 8 | 8 | ROLL AWAY THE STONE | Mott the Hoople (CBS)—Island (Mott the Hoople) |
| 9 | 11 | STREET LIFE | Roxy Music (Island)—E.H. Music (Chris Thomas) |
| 10 | 9 | WHY OH WHY OH WHY | Gilbert O'Sullivan (MAM)—MAM (Gordon Mills) |
| 11 | 6 | DYNAMITE | Mud (RAK)—Chinnichap/RAK (M. Chapman/N. Chinn) |
| 12 | 12 | WHEN I FALL IN LOVE | Donny Osmond (MGM)—Chappell (Mike Curb/Don Costa) |
| 13 | 16 | AMOUREUSE | Kiki Dee (Rocket)—Warner Bros. (Elton John/Clive Franks) |
| 14 | 13 | TRUCK ON (TYKE) | T. Rex (EMI)—Wizzard (Tony Visconti) |
| 15 | 15 | HELEN WHEELS | Paul McCartney & Wings (Apple)—ATV/McCartney (Paul McCartney) |
| 16 | 5 | LET ME IN | Osmonds (MGM)—Intersong (Alan Osmond) |
| 17 | 22 | LOVE ON A MOUNTAIN TOP | Robert Knight (Monument)—KPM (B. Cayson/M. Gayden) |
| 18 | 24 | KEEP ON TRUCKIN' | Eddie Kendricks (Tamla Motown)—Jobetes London (F. Wilson/L. Caston) |
| 19 | 10 | DO YOU WANNA DANCE | Barry Blue (Bell)—ATV (Barry Blue) |
| 20 | 17 | TOP OF THE WORLD | Carpenters (A&M)—Rondor (Carpenters/Jack Daugherty) |
| 21 | 21 | FOR THE GOOD TIMES | Perry Como (RCA)—Valentine (Chet Atkins) |
| 22 | 39 | VADO VIA | Drupi (A&M)—ATV |
| 23 | 35 | VAYA CON DIOS | Millican & Nesbitt (Pye)—E.H. Morris (Terry Brown) |

- | | | | |
|----|----|--|--|
| 24 | | THE SHOW MUST GO ON | Leo Sayer (Chrysalis)—Blanedit/Compass (A. Faith/D. Courtney) |
| 25 | 42 | STEP INTO CHRISTMAS | Elton John (DJM)—DJM/Big Pig (Gus Dudgeon) |
| 26 | 38 | POOL HALL RICHARD/I WISH IT WOULD RAIN | Faces (Warner Bros.)—Warner Bros./Jobete London (Mike Bobak) |
| 27 | 48 | GAUDETE | Steeleye Span (Chrysalis)—Steeleye Span/Chrysalis (Steeleye Span/Jerry Boys) |
| 28 | 20 | SORROW | David Bowie (RCA)—Dorinion (D. Bowie/K. Scott) |
| 29 | 25 | EYE LEVEL | Simon Park Orchestra (Columbia)—De Wolfe |
| 30 | 23 | DAYDREAMER/PUPPY SONG | David Cassidy (Bell)—Palace/Sunbury (Rick Harrard) |
| 31 | 32 | FOREVER | Roy Wood (Harvest)—Roy Wood/Carlin (Roy Wood) |
| 32 | 28 | AND YOU SMILED | Matt Monro (EMI)—De Wolfe (John Burgess) |
| 33 | 26 | MIND GAMES | John Lennon (Apple)—John Lennon (John Lennon) |
| 34 | 29 | SWEET UNDERSTANDING LOVE | Four Tops (Probe)—Ampar (Tony Scott) |
| 35 | 14 | PHOTOGRAPH | Ringo Starr (Apple)—Richoony (Richard Perry) |
| 36 | 33 | LONELY DAYS LONELY NIGHTS | Don Downing (People)—ATV (T. Bongiovi/M. Monardo) |
| 37 | 44 | RADAR LOVE | Golden Earring (Track)—Britico/Louvigny Marquee (Golden Earring) |
| 38 | 46 | DANCE WITH THE DEVIL | Cozy Powell (RAK)—RAK (Mickie Most) |
| 39 | 40 | TAKE ME HIGH | Cliff Richard (EMI)—KPM (David Mackay) |
| 40 | 47 | WALK RIGHT BACK | Perry Como (RCA)—Leeds (Chet Atkins) |
| 41 | 27 | THIS FLIGHT TONIGHT | Nazareth (Mooncrest)—Warner Bros. (R. Glover) |
| 42 | 43 | GOODBYE YELLOW BRICK ROAD | Elton John (DJM)—DJM (Gus Dudgeon) |

- | | | | |
|----|----|--|---|
| 43 | 31 | DECK OF CARDS | Wink Marindale (Dot)—Campbell Connelly (Randy Wood) |
| 44 | 50 | THE OLD FASHIONED WAY | Charles Aznavour (Earclay)—Chappell/Britico (C. Aznavour) |
| 45 | 18 | DAYTONA DEMON | Suzi Quatro (RAK)—Chinnichap/RAK (Mickie Most) |
| 46 | 49 | SOLITAIRE | Andy Williams (CBS)—Kirshner/Warner Bros. |
| 47 | 34 | DECK OF CARDS | Max Bygraves (Pye)—Campbell Connelly (Cyril Stapleton) |
| 48 | 36 | RAISED ON ROCK | Elvis Presley (RCA)—Screen Gems-Columbia |
| 49 | | GALLOPING HOME | London String Chorus (Polydor)—Weekend |
| 50 | | LET THERE BE PEACE ON EARTH (LET IT BEGIN WITH ME) | Michael Ward (Philips)—Pedro/Cyril Shane (Norman Newell) |

JAPAN

(Courtesy of Music Labo, Inc.)
*Denotes local origin

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---------------------------|---|
| 1 | | KANDA GAWA | Kousetsu Minami & Kaguyahime (Panam)—C.M.P., P.M.P. |
| 2 | | SHIROI GUITAR | Cherish (Victor)—Victor |
| 3 | | FUYU NO TABI | Shinichi Mori (Victor)—Watanabe |
| 4 | | KOJIN JIGYO | Finger 5 (Philips) Nichion, Tokyo Music |
| 5 | | CHISANA KOI NO MONOGATARI | Agnes Chan (Warner)—Watanabe |
| 6 | | KOKORO MOYOU | Yosui Inoue (Polydor)—Tokyo |
| 7 | | MISERARETA YORU | Kenji Sawada (Polydor)—Watanabe |
| 8 | | MIZUIRO NO TEGAMI | Shizue Abe (Canyon)—Fuji, Tokai Pack |
| 9 | | MONA LISA NO HIMITSU | Hiroshi Goh (CBS/Sony)—Standard |
| 10 | | YOZORA | Hiroshi Itsuki (Minoruphone) |
| 11 | | AI NO JUJKA | Hideki Saijo (RCA)—Nichion |
| 12 | | YESTERDAY ONCE MORE | Carpenters (A&M) P.M.P. |

- | | | | |
|----|--|------------------------|-----------------------------------|
| 13 | | HANA MONOGATARI | Junko Sakurada (Victor) Sun Music |
| 14 | | ALPES NO SHOUJO | Megumi Asaoka (Victor) J&K |
| 15 | | KINJIRARETA ASOBI | Momoe Yamaguchi (CBS/Sony) Tokyo |
| 16 | | AISAZU NI IRARENAI | Goro Noguchi (Polydor) Fuji |
| 17 | | HITOKAKEPA NO JUNJO | Saori Minami (CBS/Sony) Nichion |
| 18 | | HITORI BOTTCHI NO HEYA | Masa Takagi (Aard-vark) Yamaha |
| 19 | | AI NO KURASHI | Tikiko Kato (Polydor), Music Ace |
| 20 | | SORA IPPAI NO SHIAWASE | Mari Amachi (CBS/Sony) Watanabe |

WEST GERMANY

(Courtesy Musikmarkt)
*Denotes local origin

- | This Week | Last Week | Title | Artist |
|-----------|-----------|-------------------------------|---|
| 1 | | I'D LOVE YOU TO WANT ME | Lobo (Phonogram)—Melodie der Welt |
| 2 | | DER KLEINE PRINZ | Bernd Cluver (Hansa/Ariola)—Troja/Intro |
| 3 | | THE BALLROOM BLITZ | The Sweet (RCA)—Melodie der Welt |
| 4 | | LA PALOMA ADE | Mireille Mathieu (Ariola)—Siegel Musik |
| 5 | | MY FRIEND STAN | Slade (Polydor)—Slezak |
| 6 | | NUTBUSH CITY LIMITS | Ike & Tina Turner (United Artists)—UA Musik |
| 7 | | ANGIE | The Rolling Stones (WEA)—Essex/Gerig |
| 8 | | SCHOENES MAEDCHEN AUD ARCADIA | Demis Roussos (Phonogram)—Hanseatic/Aberbach |
| 9 | | DAYTONA DEMON | Suzi Quatro (RAK/Electrola)—Melodie der Welt |
| 10 | | 48 CRASH | Suzi Quatro (RAK/Electrola)—Melodie der Welt |
| 11 | | ROTE ROSEN | Freddy Breck (BASF/Cornet)—Rialto/Gerig |
| 12 | | RADAR LOVE | Golden Earring (Polydor)—Dayglow |
| 13 | | RISING SUN | Medicine Head (Polydor)—Francis Day & Hunter |
| 14 | | EDELWEISS | Heino (Electrola)—Montana |
| 15 | | DAN THE BANJO MAN | Dan The Banjo Man (Rare Earth/Electrola)—Aberbach |



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Among the most important national artists

ORIETTA BERTI
ORME
FAUSTO LEALI
MAURO PELOSI
LATTE E MIELE
LARA ST. PAUL
I NUOVI ANGELI
MAURIZIO
JUMBO
MERSIA
PATRICK SAMSON
GENS

Billboard's Top Album Picks

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Number of LP's reviewed this week **70** Last week **46**



Pop Spotlight

ROD STEWART/FACES—Live Coast to Coast Overture and Beginners, Mercury SRM 1-697 (Phonogram). A top notch effort, featuring far better recording than normally found in live efforts, including the jesting with the audience and a selection of material from Stewart's solo efforts and the band on the whole. New material from the band, such as a reworked "I Wish It Would Rain," hits like "Borstal Boys" and "Every Picture Tells a Story" and "It's All Over Now" come off perfectly, with Stewart's raspy voice bouncing off the band's extremely tight playing. Ron Wood stands out on guitar. One of the better examples of what can be done with a live LP, with a selection of fine songs including hits and simply favorites.

MANTOVANI—The Incomparable Mantovani Plays The All Time Greatest Hits Vol. 1, Phase 4 XPS 906 (London). The beauty of popular music over the past 30 years is graphically brought to life by this masterful large orchestral work. Sweeping strings, rich, romantic cellos, punchy trumpets, they are work cogently together under Mantovani's leadership in creating a flowing sound to "Maria," "Moon River," "They Say It's Wonderful" and seven other well known titles. This is music for a peaceful moment, for escape from harshness.

BACHMAN-TURNER OVERDRIVE—II, Mercury SRM 1-696 (Phonogram). Everything that's good about rock is represented here: strong solo vocals by Randy Bachman; tight, three-part harmonies by the other members of the band; clear, clean drumming by Rob Bachman and songs like "Let It Ride" which combine all these ingredients. Uniformity of tempos allows the quartet to build in strength, with "Give It Time" recalling somewhat Creedence Clearwater Revival.

HANK CRAWFORD—Wildflower, Kudu 15 (CTI). This is a primer on how to take pop tunes and make them palatable to the pop and jazz fields alike. A key answer here is Bob James' masterful arrangements which call for a commercially funky rhythm feel and for Crawford's alto sax to wail, glide and caress the main melody lines. There is ample room for soloing, with the ensemble playing from the reeds and brass laying down perky bursts. "Corazon" is a sensible marriage of Crawford with some bluesy lines. "Mr. Blues" is the authentic thing, but done with slickness.

ESTHER PHILLIPS—Black Eyed Blues, Kudu KU 14 (CTI). This is a case of a good performance outshining poor material. Esther is a distinct stylist, with a voice immediately recognizable. She makes the blues a stirring experience. "Too Many Roads" is one of better songs, with some pretty guitar work by Charlie Brown, and pretty string charts from Bob James. "You Could Have Had Me, Baby" is slow and sad and full of beauty because Esther knows how to sing the blues and she engulfs the listener in the experience.

FREDDIE HUBBARD—Keep Your Soul Together, CTI 6036. This LP represents a tour de force showcase for the trumpeter's facile fingering and his power to keep lines flowing. The four tunes are all by Hubbard, who contrasts a mel-low sound on "Brigitte" with a more punching, biting attack on "Spirits of Trane." The title tune features some fine tenor sax blowing by Junior Cook. This is hardlines stuff, in which open space is cushioned with a constant array of sounds—mellifluous figures from Hubbard and spurts and burst from the various percussionists.



PERRY COMO, And I Love You So, RCA APD1-0100 (CD-4 discrete Quadrasonic). In a sense, this album is both an artistic success and quadrasonically a success despite what has to be considered a lack-luster quadrasonic presentation. "And I Love You So" starts off with a guitar from rear, but most of the music in this entire album is up front, including the orchestra and the vocal harmony. Chet Atkins produced a very excellent album; it's just that spectrum available to him—360 degrees—was not used to its best advantage. "I Believe in Music" is a little better with more stamina from the rear, but over-all this LP is only slightly better than ordinary stereo.

TOM JOHNSON & GUY DRAKE, Carry It on, Ovation OVQD/1434 (Sansui QS matrix). It's frustrating to listen to an album that has so much potential yet so little real quadrasonic drama. Because only on the last cut of side two with "Party Song" does the LP really illustrate acoustically what the QS system offers—sounds flood you like a real party in progress from all directions. The only other song that does do a little more quadrasonically is the title tune.



THE MIKE CURB CONGREGATION—It's a Small World, Vista 5006. This is a good compilation of pop tunes with a child in mind. The Curb group sings them with its controlled softness and finesse. Its name alone should stop parents wandering along record bins. But the music, arranged by Don Costa, is delightful and full of entertainment value, not only for moppets, but for their parents as well. The tunes are all from Disney releases and include "When You Wish Upon a Star," "Snow White Medley," "Zip-A-Dee-Doo-Dah," "Mary Poppins Medley."

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions; Review editor—Eliot Tiegel; reviewers: Nat Freedland, Bob Kirsch, Claude Hall, Bill Williams, Is Horowitz; Duncan McDonald, Tom Moran.

Billboard's Recommended LP's

pop

RUBEN AND THE JETS—Con Safos, Mercury SRM 1-694 (Phonogram). A 50's revival band with the likes of the instrumental "Honky Tonk" and tunes and sounds of that era. you have to have fond memories of this period for this music, but there seem to be enough persons around looking for days gone by.

THE CRICKETS—Remnants, Vertigo VEL 1020 (Phonogram). Soft rock with a country undercoating. That's the formula here as the group goes to Nashville for its inspiration. "Decoy Baker" has boogie woogie piano and an infectious beat. A variety of tempos and moods keeps the listener on his guard.

GIGI ORIGINAL BROADWAY CAST, RCA ABL 1-0404. Alfred Drake's fine theatrical voice heads the cast of this new production of this old play which includes four new Lerner and Loewe tunes. "The Earth and Other Minor Things" is the best of them. However memories can be rekindled by "Thank Heavens For Little Girls," "I Remember It Well" and "Gigi."

R.E.O. SPEEDWAGON—Ridin' Out the Storm, Epic KE 32378 (Columbia). Quintet's vocal prowess and guitar-organ energy parts indicate its potential. Sessions are helped by Joe Walsh's slide guitar on several cuts. "The Storm Out" has some interesting electronic sounds.

jazz

EARL HINES—Quintessential Continued, Chiaroscuro CR 120 (Audiofidelity). Relaxed and flowing solo piano sets up a comfortable mood for examining his technical virtuosity. "Deep Forest" lays it all down.

classical

DVORAK: HUMORESQUES, OP. 101; MAZURKAS, OP. 56—Rudolf Firkusny, piano, Candide CE-31070. Piano collectors looking for unhackneyed repertoire not available elsewhere will relish these light, folk-influenced pieces, interpreted here with deceptive simplicity by a master pianist.

BACH: LUTHERAN ORGAN MASS—Anthony Newman, Columbia M2Q 32497. Essentially a collection of Bach chorales, preceded where appropriate by earlier chants and followed by settings for organ. Instructive listening for the curious, but a marginally saleable concept were it not for the considerable Newman following. Super bright organ sound.

HAYDN: 12 SALOMON SYMPHONIES—London Philharmonic Orch. (Jochum), DGG 2720 064 10 (6 LPs). Among DG's anniversary release of giant symphony packages none seems to have greater longevity potential as an integral edition than this collection of Haydn's last 12 works in the form. The symphonies are among Haydn's greatest, Jochum's direction outstandingly communicative, and the recordings notable for clarity and warmth. Buyers are more likely to pick and choose among competing version of separate works in the other DG

symphonic sets—devoted to Schubert, Dvorak, Mendelssohn and Sibelius—and rate the Haydn less a compromise and more a valid first choice for the entire batch of 12.

RODRIGO: CONCIERTO de ARANJUEZ; FANTASIA—Alexandre Lagoya/Orch. National del Opera de Monte-Carlo (De Almeida), Philips 6500 454. Great popularity of both pieces may attract fair sales among guitar buffs, especially those who remember fondly the fine guitar duos Lagoya once recorded with his late wife, Ida Presti. But here, neither the playing nor the recordings are at levels of competing separate versions.

HANDEL: CONCERTI GROSSI, OP. 3—English Chamber Orch. (Leppard), Philips 6700 050 (2 LPs). Two additional concertos, plus four unattached shorter pieces, complement the six concertos from Opus 3 in this attractive package. It is a generous grouping in content, and Handelians will be struck by the expert performances and beautifully detailed recorded sound.

LOGY: PARTITA IN A MINOR; BARON: SUITE NO. 2; WEISS: Suite II—William Matthews, guitar, Turnabout 34538. Matthews wisely wows the guitar public with rare but attractive baroque repertoire. He is a straightforward player, with a clean technique and engaging rhythmic vitality. This record will move if exposed.

Bristow, Scott Set Up Firm

NEW YORK—Rod Bristow and vocalist Freddie Scott have formed Freddie Scott Concepts, Inc. here as a full-service recording and production operation.

Projected as key activities under FSC's corporate umbrella are a record label (FSC Records), production, publishing, career guidance, public relations, advertising, and the development of production facilities.

Scott has recorded for Colpix, Columbia, Shout, Probe and Vanguard Records. His first album on the new FSC label will be "Time Has Come."

Co-president Rod Bristow was editor and advertising director of Soul Sounds magazine. Freddie Scott Concepts will be headquartered in the Bronx.

Billboard's Top Single Picks

Number of singles reviewed this week **60** Last week **73**

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Country

TANYA TUCKER—Would You Lay With Me in a Field of Stone (2:23); producer: Billy Sherrill; writer: David Allen Coe; Window (BMI); Columbia 4-45991. One might question the matter of a 16-year-old girl singing a song with these adult lyrics, but Tanya can do it. It's another smash for her, stronger than her previous successes. Flip: no info available.

MEL TILLIS—Midnight, Me and the Blues (2:46); producer: Jim Vienneau; writer: Jerry House; Sawgrass (BMI); MGM 14689. In one of those rare songs sung by Mel which he didn't write, he comes through with full voice and feeling in a solid country blues number. Flip: no info available.

TROY SEALS—Star of the Bar (2:36); producer: David Paul Briggs; writers: Troy Seals & Jo Ann Campbell; Danor (BMI); Atlantic 4013. Great jukebox song, which should get more

than its share of airplay. Taken from his album, it's the one the jocks wanted. Flip: "You Can't Judge A Book By The Cover," producer: same; writer: W. Dixon; Arc (BMI).

HANK WILSON—A Six Pack To Go (2:20); producers: Leon Russell, J.J. Cale, Audie Ashworth, D. Cordell; writers: Thompson, Lowe, Hart; Brazos Valley (BMI); Shelter 7338. Leon Russell (alias Hank Wilson) takes another single from his successful country album, getting good mileage out of the old song of his fellow Oklahoman, Hank Thompson. Flip: no info available.

recommended

SUE RICHARDS—I Just Had You On My Mind (2:57); producer: Milton Blackford; writer: Sue Richards; Ensign (BMI); Dot 17481.

MEL McDANIEL—Roll Your Own (2:59); producer: D.J. Productions; writer: Mel McDaniel; Maple (ASCAP); American Country 010.

ALF McPHERSON—Hot Lips (2:35); producer: Wild Flower Prod.; writer: Alf McPherson; Plowboy (ASCAP); Old Masters 711-3.

TERRY RAY BRADLEY—I'd Be Willing to Try (2:44); producer: Farah Prod.; writers: Roddy Holmes, Dennis Helton; Lincoln Road (BMI); Toast 321.

ROGER BOWLING—I Want to See You One More Time (3:16); producer: George Richey; writers: Roger Bowling, Harry Carlson; Broughan Hall (BMI); Sigler (ASCAP); Fraternity 1230.

IVORY JOE HUNTER—San Antonio Rose (2:31); producer: Bettye Berger; writer: Bob Wills; Bourne (ASCAP); Paramount 0253.



recommended

SLY & THE FAMILY STONE—If It Were Left Up to Me (1:58); producer: Sly Stone; writer: S. Stewart; publisher: Stoneflower, BMI. Epic 5-11060 (Columbia).

BEVERLY BREMERS—Sing a Happy Song (3:05); producers: Paul Naumann, Fred Frank; writers: P. Naumann, K. Laguna; publisher: It Ain't Easy, BMI. Scepter 12391.



recommended

LEON HAYWOOD—Keep It in the Family (2:47); producer: Leon Haywood; writer: Leon Haywood; publisher: Jim Edd, BMI. 20th Century 2065.

ARCHIE BELL & THE DRELLS—Girls Grow Up Faster Than Boys (3:15); producer: not listed; writer: Phillip Mitchell; publisher: Muscle Shoals, BMI. Glades 1718.

LITTLE BEAVER—Wish I Had a Girl Like You (3:20); producer: Rich Finch; writer: W. Hale; publisher: Sherlyn BMI. Cat 1991.

Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Eliot Tiegel.

DECEMBER 29, 1973, BILLBOARD

VMI Raises 'Q' Disk Price

TOKYO—The retail prices of all CD-4 quadradisks were raised on Dec. 16 by Victor Musical Industries. The phonograph record/music tape distribution/sales subsidiary of the Victor Co. of Japan also boosted the price of budget albums by 30 percent. Only singles were excluded from price increases. Similar "upward adjustments" were made the same day by Toshiba-EMI. Other member manufacturers of the Japan Phonograph Record Association were expected to follow suit.

The new retail price of each CD-4 album manufactured by JVC and distributed for sale in this country by VMI is 2,500 yen or about \$8.93 at the current exchange rate. Previous

By HIDEO EGUCHI

list prices were 2,200 yen (\$7.86) for the R4J-7000 series, 2,300 yen (\$8.21) for the R4P-5000 popular and R4C-2000 classical series released in Japan under the RCA label. The new retail price of 2,500 yen

Wayne Pub, April Deal

LONDON—April Music has won the five-cornered fight to get a co-publishing deal with Jeff Wayne Music.

The agreement is for three years and covers the world. The prize possession in the Wayne stable is David Essex and the deal will cover all his material on CBS, including "Rock On" and "Lamplight," from the day of signing.

After months of negotiations, the balance swung dramatically in the last week.

Wayne said: "I was all set to sign with the KPM Music Group who had made a very good offer. But April came along at the last minute with a couple of new points which I considered important."

KPM and April led the run-in from a strong field which also comprised, said Wayne, Chappells, Stigwood and Essex Music.

Wayne would not talk about the finances of the deal—although he recently disclosed to Music Week that he rejected an offer from an un-named organisation, for a \$7.5 million total takeover of his empire—his publishing and production companies and other interests.

He said: "If I reveal the money involved in this deal it could prejudice any future negotiations April may have with other companies. But it is a 50-50 co-publishing deal."

also went into effect for all CD-4 quadradisks released under Japan Victor's own label.

Similarly the new retail price of all budget records released by VMI is a flat 1,300 yen (\$4.64) though previous list prices were 1,000 yen (\$3.57) or 1,100 yen (\$3.93) according to artists and repertoire. On an average, the retail prices of all 12-inch LP albums were raised 20 percent by VMI, 15 percent by TOEMI. And, as previously reported, all new CBS/Sony albums including SQ quadraphonic records are scheduled for a 10 percent increase in list prices Feb. 21.



SEEN UPON arrival in Rio de Janeiro for the Brazilian leg of his South American tour, Columbia Records artist Johnny Mathis is greeted by local disk jockeys and press. Other Brazilian stops included Sao Paulo, Brasilia and Porto Allegro.

EMI Hikes Dealer Price

LONDON—EMI, previously not allowed by the Price Commission to raise its prices, has finally been given the go-ahead. Dealer prices will increase by an average of 4.69 percent.

The effect on retail costs from Jan. 1 will be: singles \$1.20 to \$1.25; standard albums, \$5.35 to \$5.60; deluxe albums, \$5.90 to \$6.08.

Mid-price albums, \$3.52 to \$3.75; budget albums \$2.38 to \$2.48; cassettes and cartridges, \$5.84 to \$6.08.

EMI's budget subsidiary, Music For Pleasure is also implementing a price increase from Jan. 1. The Classics for Pleasure range will go up from \$2.12 to \$2.48. Albums on the MFP label go from \$1.68 to \$1.86. Recently launched Sounds Superb line stays at \$2.48.

Farrell Commercials Wing Whistling a Happy \$\$ Tune

NEW YORK—The Wes Farrell commercials wing is jingling the pockets for its umbrella company to the tune of "a little over seven figures in gross income this year," according to Steve Bedell, head of the division and executive vice president of the Wes Farrell Organization.

Bedell attributes such a positive income picture to the fact that the firm has a stable of more than 40 writers writing up a storm of youth-oriented spots, based upon their own hit-making abilities. Composers who crank out hits for such artists as David Cassidy and the Partridge Family, Wayne Newton, Vikki Carr and Dawn, also write jingles for Coca-Cola, Mobil Oil, Coty, Schick,

Maxwell House Coffee and Lever Brothers, Bedell said.

"These writers have universal appeal because they've been able to reach the market on a worldwide basis with their own songs. These are not just jingle writers but accomplished musicians who create for a similar market.

"The product itself comes from the writer's artistic thinking. He has 100 percent control over what he writes after we have evaluated the kind of tune and lyrics that are good for the product we are trying to sell. We will not take work that is damaging to the writer, nor will we assign to him a product which we feel is not suitable to his artistic tastes," Bedell said.

Outside writers and arrangers are also used, depending on the particular circumstances. "We have some 15 or 20 outside writers and arrangers who are available to us for special assignments."

The division, which is three years old, has already garnered a national award. It won third prize in this year's Andy Awards of the Advertising Club of New York, for Mr. Pibb, for which the division created seven variations of the same musical theme. The first and second prize winners were not for music campaigns.

RCA to Bow Numbering System

LONDON—RCA is to introduce a new international numbering system for all new record and tape product released on the firm's labels from Jan. 1. The change will not affect existing catalog material which retains present numbers and prefixes or distributed lines such as Barclay, Vanguard, Aries, Prestige and Rockfield.

The new system will be used throughout the world by RCA and supersedes the various local numbering systems in use in the various territories that the company's product is available.

The system comprises eight characters split into two lots of four—the prefix and the suffix. The suffix comprises four figures and is the actual catalog number of the album concerned.

The prefix comprises three letters followed by a figure. The first letter denotes the country of origin of the album which is defined as the country in which the artist featured was signed. As most of the product issued by RCA here features either British or American artists, record dealers in this country will see the system start mainly with either the letter A, denoting American origin, or E for the U.K.

The second letter denotes which of RCA's labels the album has been released on—Victor, Red Seal, International or Victrola.

The third letter denotes the product medium—12-inch stereo LP (L), 12-inch mono LP (M), 8-track cartridge (S), musicassette (K) and Quadradisc (D).

The figure in the prefix denotes the number of actual records or tapes in the release. If it is an ordinary single album, this figure is 1; if it is a double-album or two-LP tape, it is 2; and if it is a multi-record set, the number is however many units are in the pack.

Suddah, Directions Plus Receive TV Award for Spot

NEW YORK — The Buddah Records Group and Directions Plus, a video production company here, have received a silver award for the television commercial "The Black Motion Picture Experience," created to advertise Cecil Holmes' album of the same title. The presentation was made at the 16th Annual International Film and Television Festival, held at the Americana Hotel here in November.

The new system also applies to singles which will follow the same formula with the product medium being denoted by the letter A while the fourth character is the figure 0.

The system was devised by RCA in America and the firm's European affiliates and a letter is being sent out to all dealers this week explaining the changes.

Majors Apathetic to Crisis: Viewlex Exec

• Continued from page 1

the problem, though serious, is not insurmountable, and that the majors could play an important role in easing the crunch by lobbying for a two percent increase in the list prices of LP product in which pressing plants would share.

This increase, if approved by the Cost of Living Council, would be used by independent pressing plants to pay the higher prices being asked by PVC suppliers for their products. That extra buying power, according to Charlston, could play an important role in helping to keep the independent record labels and pressing plants in business.

However, the Viewlex executive charged that many of the majors, primarily because of their size, are insensitive to the problems, and lackadaisical about making the moves needed to alleviate them.

He said too that while the small independent is hurting, and may be forced out of business because of the crunch, the apparent indifference of the majors could be traced back to the fact that with some minor belt-tightening, they could probably ride out the PVC problem.

Charlston described the majors—many of whom not only press their own products, but have intermittent romances with custom pressing during slow periods—as having no real interest in the profit levels of custom pressing. He further charged that the majors used custom pressing merely as a vehicle to cover pressing plant overhead expenses.

Charlston said that these same profit margins at which the majors thumbed their noses were vital to the survival of the independent for essentials like PVC, new plants and machinery, and additional warehouses to store surplus board jackets, which had replaced paper printing, and were fast becoming the nightmare of the independent record pressing plant with little space to spare.

The Viewlex executive said that, primarily because of the present market situation, the nation's record pressing plants had in the past six months been allowed a five to 10 percent price increase. He added, however, that this came after years of price stagnation and has done little to ease the overall problems of the independent.

Charlston continued, "The increase does not adequately handle the expenses of the independent, and with majors undercutting prices, the independent is forced to absorb additional costs rather than pass them on."

Charlston predicts that the present shortages affecting the petrochemical industry could languish for as much as a decade, and warned that in that time, unless urgent pricing corrections are made, many independents would be gone, and with them, much of the dynamism and creativity they generated.

FCC Seeks Study Time

• Continued from page 3

including its use in network transmission, and with movie films having both optical and magnetic sound-tracks.

The FCC also hopes for a broader "consensus" of participant industries before making a final decision. A number of broadcasters and the networks have objected to the whole idea of video encoding as possibly "degrading" the picture—but not too long ago, TV networks suggested a way they could use their network-to-affiliate "cue" signalling to include other information, invisible to the viewer. The FCC gave this an emphatic "no." (Billboard April 21.) The FCC thinks aural encoding might also do for television program identification.

One other aspect of the encoding will concern the broadcaster, and will be taken care of at a later date, in a different action, the FCC says. This concerns the question of who is responsible for the content and technical acceptability of subliminal material, about which the licensee can have very little knowledge, and exert almost no control.

MGM To Market Own Tapes In '74

LOS ANGELES—MGM will market its own cassette and 8-track tapes through the 28 Phondisc sales branches and 6 regional facilities, starting Jan. 15.

Four new country tapes will debut at that time. The remainder of the tape catalog will gradually move to Phondisc before Feb. 15.

MGM has been marketed tapewise through GRT.

'Godfather' Ace:

Ruddy to Produce Soul Music Movie

LOS ANGELES—A forthcoming novel about the black music scene, "No. 1 With A Bullet," will be made into a film in spring 1974 by "Godfather" producer Al Ruddy.

Written by former music publicist Elaine Jesmer, the behind-the-scenes story of record promotion is a book club selection for next spring and will be released in paperback by

Bantam. Film script is being prepared by "Sounder" writer Lonnie Elder III.

It's understood that Paramount will probably distribute the film.

Osmond Single Gold

NEW YORK—The Marie Osmond single, "Paper Roses," has been certified gold by the RIAA. Ms. Osmond records for Kolob, distributed by MGM.

Records Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

STAR PERFORMER: Star designates record showing greatest upward movement compared to previous week's position.

Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding data for 100 songs.

Sheet music suppliers listed are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; HAN = Hansen Pub; MCA = MCA Music; TMK = Triangle Music/Kane; PLY = Plymouth Music; PSP = Peer-Southern Pub.; SGC = Screen Gems/Columbia; WBM = Warner Bros. Music; FMC = Frank Music Corp.; CRIT = Criterion Music Corp.; ALF = Alfred Publishing Co., Inc.; BELL = Bellwin Mills.

HOT 100 A-Z - (Publisher-Licensee) listing songs and their publishers/licenses.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

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LET'S HEAR IT FOR...

AMERICAN'S
OVER 1 MILLION ORDERED
THE FIRST TEN DAYS

* **CKLW'S Byron MacGregor**
narrates the most timely statement
ever produced - it's creating the
highest telephone and mail response
ever recorded by CKLW Radio.....

(AMERICAN'S)* W222

Written by Gordon Sinclair

* **Royalties Donated to the American Red Cross**
on **WESTBOUND RECORDS**



Westbound Records are nationally distributed by Chess/Janus Records, a Division of RT Corporation, 1301 Avenue of the Americas, New York, N.Y. 10019.

Billboard TOP LP's & TAPE

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Main table with columns for 'THIS WEEK', 'LAST WEEK', 'Weeks on Chart', 'ARTIST', 'SUGGESTED LIST PRICE', and 'REEL TO REEL' for three different sections of top LPs and tapes.

**“Listeners
are calling my
office to thank
us for playing
the record.”**

It's the most requested record in
over a year. The most totally
positive record we've
programmed during KNUS-FM's
tenure as a rock radio station.”

Ken Dowe, General Manager KNUS



“Daddy What If”

APBO-0197

Bobby Bare and Bobby Bare Jr.'s new single.



**“The record is fantastic.
An out and out smash.”**

Randy Robins, Music Director KLIF

Bobby Bare stars on
“The Midnight Special” December 28th.

RCA Records and Tapes

THE ORIGINAL RECORD OF

“The
Americans”
(A CANADIAN'S OPINION)

(AV-4628)

WRITTEN AND NARRATED BY

Gordon
Sinclair

IS ON

 AVCO

RECORDS

FOR YOUR INFORMATION:

Mr. Sinclair's speech has been duplicated by someone else and is being circulated by another label.

To cover a record is one thing. To cover a man's thoughts, words and heart is quite another.

We think this stinks. *Hugo + Luigi*

AFTRA Bucks Ruling Outlawing Unfair List

• Continued from page 1

The case began back in the spring of 1971, when LK Productions, which has artists lip-synch their recordings on the Bandstand-type shows, rejected an AFTRA collective bargaining agreement requiring minimum compensation to artists. AFTRA promptly put LK Productions and Kane on the unfair list, notified its members, the record companies and some 140 artists' agents. Kane took his case to the NLRB and got a favorable ruling at the regional NLRB level.

The National Labor Relations Board in the nation's capital will decide whether to uphold, modify or vacate the administrative law judge's ruling. Final decisions by the

Board can be challenged in the U.S. Court of Appeals.

AFTRA challenges the breadth of the Buchanan ruling as going far beyond the Kane case. In fact, Judge Buchanan said the unfair list constitutes a "threat" to anyone on it, and banned its use by AFTRA "where the object is to force an employer or other person to cease doing business with an employer who lawfully refuses to enter into an agreement" with a union or its local. AFTRA responds by saying the NLRB ruling orders the union to stop engaging in primary rightful activity with anyone and everyone, although the instant case had been argued only on the LK Productions situation.

AFTRA also takes exceptions to Judge Buchanan's criticism of the union's warning that disciplinary action may be taken against members who work for employers on an "unfair" list. AFTRA holds that most courts, and the federal National Labor Relations Board itself, have been very "reluctant" to interfere with the internal workings of unions and their locals.

The administrative law judge had also ordered AFTRA to notify all record companies and artists' agents contacted by the union, as well as its members, that LK Productions was not on the "unfair" list. AFTRA denies it was indulging in a "secondary boycott," in violation of the labor law, and claims the notices were only part of its proper duty to protect its members by listing unfair employers, and passing the notice on to the record companies and artist agents.

Bobby Darin Dead at 37

LOS ANGELES—Bobby Darin, 37, died here Thursday (20) following second open heart surgery within a two-year period,

Darin, who recorded for Decca, Atco, Capitol and Motown, was known for such hits as "Mack the Knife," "18 Yellow Roses," "If I Were A Carpenter" and "Splish Splash." He wrote hits like "Dream Lover," "18 Yellow Roses" and "Sing A Song of Freedom." He had two different prime TV show series in the early seventies. He also scored and starred in a number of motion pictures.

Executive Turntable

• Continued from page 10

bels' production since last summer, was previously involved with RCA Records production in Los Angeles. . . . **Chuck Offutt** has been named United Artists Records soul promotion director for the midwest. He was previously with Capitol Records and Columbia Records. Offutt headquarters in Chicago.

★ ★ ★

Steve Rosenzweig has joined Polygram Corporation's audit staff. He comes to the firm from the Hertz Corporation, where held the position of field analyst. . . . **Brad McCuen** has joined the Peer Southern Organization's Nashville office. He will be concentrating on acquiring new country and blues material for the firm. McCuen was most recently president of Mega Records. . . . **Dr. William E. Glenn, Jr.** has been appointed vice president and director of research for CBS Laboratories, a division of Columbia Broadcasting System, Inc. He will be working with CBS staff in the development of advanced techniques and concepts for incorporation in the organization's commercial and military projects.

★ ★ ★

At Longines Wittnauer, Inc., a major reorganization of that firm's a&r function for all its music businesses, including the Longines Symphonette Society and the Capitol Music Service, has brought **William Bell**, former vice president, music marketing, for the Columbia House arm of CBS, into the post of vice president, a&r, for the Longines Wittnauer complex. Also named is **Eugene Lowell**, appointed senior producer, who will advise and consult with Bell in the planning of all musical product. **Dick Jacobs** has been appointed vice president, a&r, for the Longines Symphonette Society, reporting to Bell; **Peter Kline** has been appointed vice president, a&r, for Capitol Music Service; and **Robert Ciotti** has been appointed director, a&r, administration, for Longines Wittnauer, Inc. All three are veterans of the Longines Wittnauer organization.

★ ★ ★

Rick Willard has joined WEA as eastern regional marketing director. He will represent WEA, servicing both branch and customer needs in the WEA Atlantic, Boston, New York, Philadelphia, and Washington, D.C. markets. Willard was most recently director of merchandising for Atlantic Records, a post he has held for the past six years.

Inside Track



ROLLING STONES

The Rolling Stones may headline in Las Vegas in 1974, according to **Peter Rudge**, who coordinated their recent European concert tour. Rudge added that he dislikes playing the huge arenas, stadiums and racetracks. "I'd prefer to go out in tents," he said. The Stones last toured the U.S. in the summer of 1972 and sold out every venue they played.

Tony Bennett has been named an honorary trustee of Entertainment for the Blind, an organization which supplies free theater, film and concert tickets to sightless individuals. . . . Upcoming tour of **Bob Dylan** and **The Band** has already sold out every facility on the itinerary. The entourage will travel across the U.S. in the specially chartered luxury plane, *Starship I*. . . . Fire in a record sleeve manufacturing plant in Sussex, England, caused delay of shipment of **Emerson, Lake & Palmer** albums in the U.K. for Christmas delivery. . . . **Pleasure Records** will use a white label to identify the "A" side of all future single releases and a black label for the "B" side. The move is designed for ease of identification and is psychologically appealing to the eye, according to **Rick Bleiweiss**, general manager of the label. . . . **ASCAP** members **John M. Hagen**, **Larry Shay** and **Harry Warren** celebrating 50 years in the society. . . . **Earl Scruggs** wrote the background score for the motion picture "Where the Lilies Bloom." . . . **Black Sabbath** manager **Pat Meehan Jr.** has formed a label for World Wide Artists, Ltd., in London, called **WWA Records**. . . . **Bell Records** has acquired, for U.S. release, **Terry Jack's** Canadian hit, "Seasons in the Sun," written by **Jacques Brel** with English lyrics by **Rod McKuen**. And **Columbia** has purchased the master by **Gloria Taylor** of "Deep Inside of You," originally released on **Selector Sound**. . . . **McFadden, Strauss & Irwin** has been retained by **ABC/Dunhill** as national corporate public relations. . . . **Hohner Harmonica** has introduced its latest model, the **Super 64 Chromonica**—a four-octave instrument featuring a silver-plated mouthpiece which resists oxidation and discoloration. It joins the more than 50 harmonica models available from the company. . . . **David Bowie's** "Sorrow" was first recorded by **Rick Derringer** and the **McCoys** on **Bang Records** as a "B" side. . . . **Tony Bennett** performing with the **Berklee College of Music Jazz Orchestra**. . . . **Fania's Larry Harlow** and his orchestra working **Puerto Rico's** school dances, hotels and **La Princesa**—a San Juan prison. . . . The **RCA** sign, which towers 850 feet above the streets of mid-town Manhattan, was darkened for the first time since World War II as part of **RCA's** nationwide energy conservation program

at Moundsville for the third consecutive year last week-end.

Rick Nelson will star in a forthcoming "Don Kirshner's Rock Concert" 90-minute special, marking his first television appearance since an "Andy Williams Show" in 1970. The **MCA** artist will be joined by his **Stone Canyon Band** on the program, set for early next year. Discussions are also under way for Nelson to star in a major network series under the Kirshner banner. . . . **Bell's Al Wilson** recently lost his money, watch, rings, a garment bag full of clothes and the coat off his back, to holdup men who accosted him at a Detroit club where he was playing. . . . **Eddy Arnold** will host the **CBS-TV** country music special, "Nashville Hit Parade," on Feb. 5. . . . **Slade's** "Merry Xmas" single in England was certified gold before its release. It's the group's eighth gold single in the U.K. . . . **Mitchell Rothblatt**, coming off a tour with **Focus**, provided lighting and sound for **Harry Chapin's** concert at **Fordham U.** Rothblatt heads his own firm, **Joy Lighting**. . . . **Richard Pryor** unveiled his discovery, **Rodney Winfield**, at the **Comedy Store** on **Sunset Strip**. . . . **Carl Maduri**, partner of **Midwest** promoter **Mike Belkin**, to produce **Columbia's** next **Liza Minnelli** sessions. . . . **Marjoe, Leon Russell** and **Bill McEuen** lunching at **Lost On Larrabee**. . . . **Jana Laurence**, Italian love song singer, set to sign with a major. . . . **Jazz** organist **Charles Barland's** kung fu soundtrack for "Black Belt Brothers" to be released on **Blue Note**. . . . **Writer Henry Edwards** created the special prologue for the **CBS-TV** Christmas special, "A Child's Christmas in Wales," a performance of the **Dylan Thomas** classic by the **National Theatre of the Deaf**, produced by **Bob Weiner**. **Sir Michael Redgrave** narrated.



WATSON



ANDERSON



MCLEAN

Greg Garrison's new TV series, "Music Country U.S.A.," the **Dean Martin** summer replacement, premiering on **NBC-TV** Jan. 17, will have a distinct country flavor on location, in and around **Nashville, Chattanooga, Memphis, Savannah** and **New York**. Signed for appearances so far are **Lynn Anderson, Charlie Rich, Donna Fargo, Ray Stevens, Jerry Reed** and **Doug Kershaw**. . . . **Doc Watson** personally received a gold record for his contributions to the **Nitty Gritty Dirt Band's** "Will the Circle Be Unbroken" package. Presentation was made at an **Ebbetts Field** show. . . . **Don McLean** will be one of the many international recording artists starring in the five-hour **Grand Gala du Disque** in **Amsterdam** Feb. 15. The show has been an annual event in **Holland** since 1952. The **UA** artist will also host a **CBS-TV** special for children, to be aired in the spring. . . . **Ivan Chandler**, **April Music U.K.**, has finalized an exclusive world-wide publishing deal with singer-songwriter-guitarist, **Gordon Giltrap**, who is working on a concerto for steel string guitar and medieval instruments. . . . **The Spinners** are planning to take over the **Greek-Liner Anna Maria** for a 10-day cruise to the **Virgin Islands** as performers and vacationers. . . . **Santana**, back from Europe, play **San Francisco's** **Winterland** **New Year's Eve**. . . . "The **Tex Fenster Show**" can now be seen in **New York** on **Telepromter & Sterling** cable television. **Fenster** is seeking "show biz" type guests for his variety half hour.

Allie Wrubel, 68, composer of **Academy-Award-winning** 1947 song, "Zippadee Doo Dah," died last week in **Palm Springs**. . . . **Talk** is that **Hot Tuna** group may tour **England** and **Europe** in 1974, but no dates have been confirmed yet. . . . **Joe Csida**, onetime editor of **Billboard** and more recently active in educational music publishing, is convalescing from open-heart surgery in **Los Angeles**. . . . Watch for a major acquisition announcement at **MIDEM** by an important **U.S.** record firm. . . . **RCA** releasing early **Elvis** takes for a "legendary master" album release next month. . . . **Gary Kellgren**, co-owner of the **Record Plant** in **Los Angeles**, flew to **London** to mix the **Rod Stewart** and **Faces** album, which the group recorded in **Hollywood**. Meanwhile, **Joe Walsh** is producing **Dan Fogelberg** at the **L.A.** studio.

The Japanese edition of **Billboard's** "More About this Business of Music," has been named "Best Translated Publication of 1973" by the **Japanese Translators Association**.

At a reception following the **Madison Square Garden** concert by **Atlantic's** **J. Geils Band**, their first as headliners at that venue, **Atlantic** executive vice president **Jerry Wexler** presented the band members with gold LP's for their last album, "Bloodshot," recently certified gold by the **RIAA**. Also receiving the disks: **Dee and Bill Anthony**, of the band's management firm, **Bandana**; **Mario "Big M" Medicus**, former regional promo man for **Atlantic** now heading up the **U.S.** operation of the **Manticore** label; and **Frank Barsalona**, head of **Premier Talent**.



THOMAS



NELSON

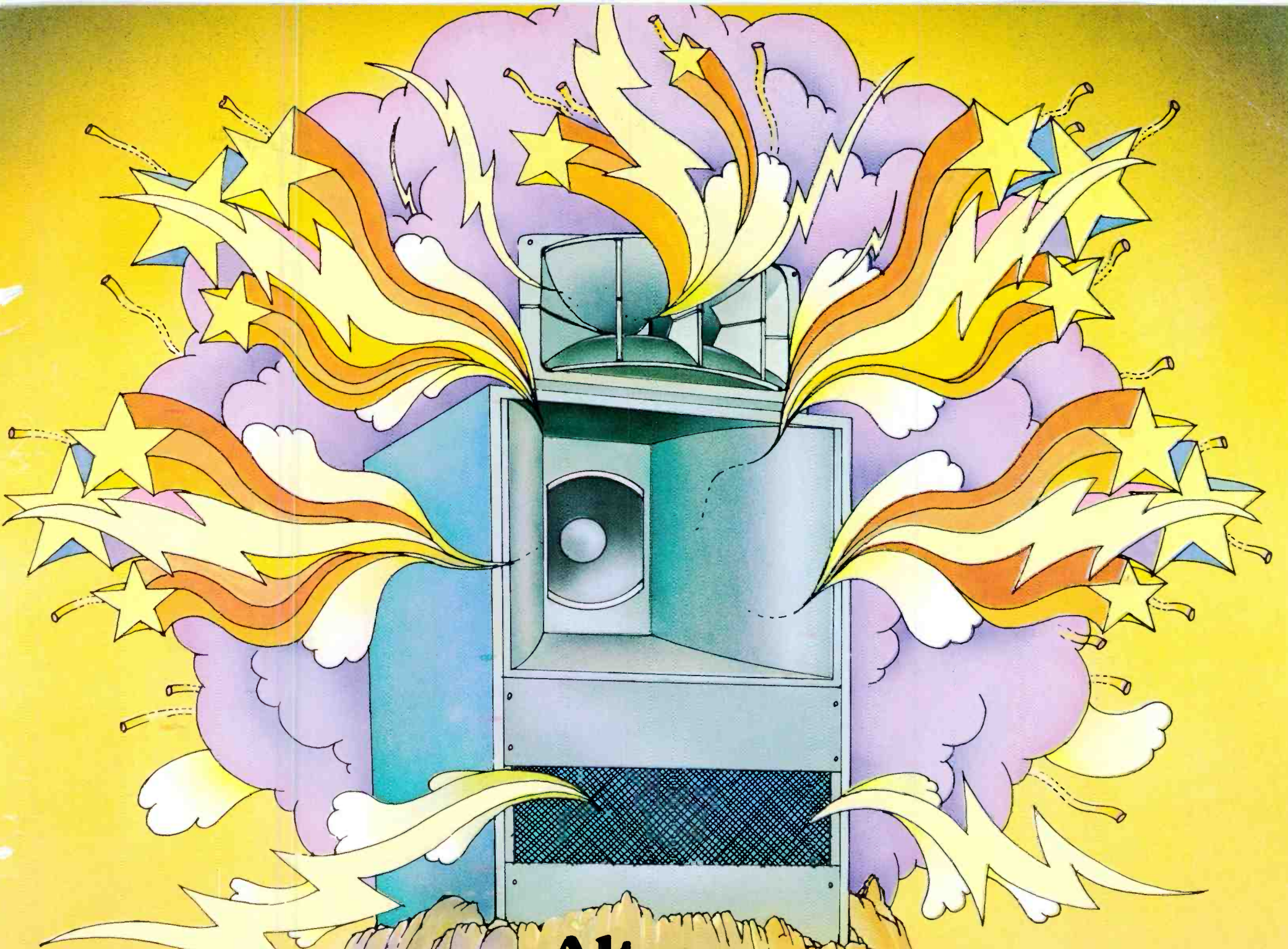


ARNOLD

Danny Thomas on his **Word Records** album: "The important thing about my album is that all of the songs were written by young composers. It galls me when I hear young Americans termed delinquents or bums." All proceeds from the LP will go to **Thomas' charity, St. Jude's Research Center** in **Memphis**. The **Word** publishing and music company gave the veteran entertainer a \$50,000 advance which, he stated, is the only reason he cut the record. On working constantly, **Thomas** replied: "I have to do it or die."

Will Motown now release the last song ever recorded by the late **Bobby Darin**? A **Bob Crewe** production with a **Charles Fox** arrangement, it's said to be one of **Darin's** finest vocals. Ironically it is the **Paul Williams** tune, "I Won't Last a Day Without You."

WABC-TV's "Like It Is" series will feature on Sunday (30), "The Polished Performer," an all-musical program focusing on the ingredients which go into "polished acts" as seen on the stage by the public with **Gladys Knight and the Pips, Freda Payne, the Pointer Sisters, the Temptations, Sly and the Family Stone, Stevie Wonder** and **Curtis Mayfield**. . . . The **Jack D. Johns Trio** opens at the **Stardust Hotel** next month while a new album on **Arogee**, "Together," is released at that time. . . . **Screen Gems'** radio station **WWVA** in **Wheeling, W. Va.**, broadcast its **Saturday** night country music show, "Jamboree U.S.A." live from the **W. Va. Maximum Security Prison**



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