

Billboard

Jacket Mfrs. May Up Prices; Costs Soar

By CLAUDE HALL

NEW YORK—Album jackets will cost more during the next few months. This is the consensus of several leading jacket manufacturers. All expect cost of paper to go up between 8-9 percent after the first of the year and all expect costs to continue to rise. Both Floyd Glinert, vice president of marketing for Shorewood Packaging Corp. in New York and Ellis Kern, vice president and sales manager of Ivy Hill Packaging located in suburban Great Neck, came flatout with the statement that "no way" would prices of paper to them level off during the next year as far as they could predict at this time.

During the past year, in spite of the fact that Shorewood had a "very good year," Glinert said that his costs had risen about 11-12 percent "and this is not Kentucky windage," he said, because he'd just conferred with his accountant.

Board Price Up

Howard Hill, general manager of Keysor-Century Corp., Los Angeles, also stated that paper was becoming more and more of a problem. "Definitely, board is tough to get hold of at any price."

Steve Owen, salesman of the custom record divisions of Keysor-Century, said that costs for manufacturing jackets had gone up about 19 percent, "but this includes costs for board, paper, ink and labor." He estimated that paper costs would increase another 9 percent over the next year. "We have government contracts on jackets and I don't want to be left out in the cold on all of the

(Continued on page 6)

Chains' Yule Boom Beats \$\$ Gloom & PVC Shortage

LOS ANGELES—Retail record and tape chain store owners got a double shot of encouragement this Christmas season when business not only hit all-time highs, surpassing 1972 by estimates ranging from 7 to 30 percent, but volume was undaunted by the threatened polyvinyl shortage.

The record holiday business came despite loss of as many as two full workdays shortly before Dec. 25, when crippling snow storms halted traffic in parts of the East Coast and the Carolinas, through large portions of the Midwest and struck especially hard in the Rocky Mountain region during two different storms. Even the RCA pressing plant in Indianapolis was forced to shut down one workday by heavy

(Continued on page 4)

NEW YORK—Despite the rather bleak economic outlook facing the nation, Philadelphia, Ohio, Michigan and New York retailers experienced substantial sales gains as much as 30 percent over last year's Christmas period, according to a Billboard spot check. The survey further shows that the gains were achieved on an across-the-board product basis, without benefit of a superstar or a specific album as catalyst.

Karol Increase

King Karol reported a 30 percent increase in sales over the 1972 Christmas buying season. "Sales were exceptionally good this year," said Ben Karol, partner in the six-store New York chain. He reported "across-the-board" ac-

(Continued on page 35)

'Foggy' 1974 Is Ahead for U.K. Industry; Price Rise, Release Cutback Are Seen

LONDON—As the U.K. recording industry totters through a fog of uncertainty into 1974, facing its worst crisis in history, the only clear policy that emerges is: a cutback on releases.

With demand showing no signs of waning and with the manufacturing, board and materials problems compounded by a three-day week giving less time for production, new artists will have to wait for their break while resources are plunged into established acts.

On the debit side, materials and board continue to be hard to find. Some say the problem is exaggerated, although demand is inevitably pushing up prices. So while the goods supply won't run short, it seems only a matter of time before increases have to be passed on to the consumer.

U.K. manufacturing capacity has long since been outstripped by demand and companies will inevitably have to seek foreign plants and import increasing numbers. Plans for new factories at home won't materialize this year.

With the demand-capacity ratio already out of synchronization, the three-day working week must put

the scales out of balance even further, resulting in greater release cutbacks.

(Continued on page 28)

FORECAST:

Entertainment Product Rosy Despite Rubs

By EARL PAIGE

CHICAGO—The consumer side of the electronics industry with its varied by-products and accessories will continue to expand, believe most experts, despite multiple problems.

One barometer of both expansion and volatile change is the series of trade shows set here for Jan. 10-18, and still larger ones planned later in the year.

Immediate problems sure to be widely discussed by exhibitors and buyers these first few weeks of the year are 1) shortages, 2) rising prices and 3) delivery lags.

Increasing labor costs and currency fluctuations, particularly in

(Continued on page 23)

RETAIL \$\$\$:

Novel Methods Spur Licorice Pizza Growth

LOS ANGELES—An indication of the offbeat way Licorice Pizza chain owner Jim Greenwood does things was his New Year's Eve party for employees of nine stores and Superior Music one-stop plus supporters from throughout the music industry. Engraved invitations were sent out announcing that Greenwood had taken over a mansion in exclusive Bel-Air and would have two bands supplying live entertainment.

And an indication of the success of the Licorice Pizza approach can be seen in its growth from five to nine outlets in 1973. During a year in which many retailers were singing the blues, Licorice Pizza has had its highest grosses ever. Greenwood claims his final 1973 tally will be between \$7 and 8 million, with some three-fourths of it solely from the retail stores.

Making this feat even more impressive is that Greenwood is only 27 and began in the record business five years ago on an investment of about \$750. He opened his first store in Long Beach a few months before graduating from the University of Southern California as a finance major. And he has mushroomed his business with a minimum of outside loans.

"USC isn't far from the Pico Blvd. one-stop row and I used to pick up records there for my own collection and for my friends," Greenwood said. "Soon I worked out that I could undersell even the discount chains if I was running my own store."

(Continued on page 7)

FORECAST:

PVCrisis + Public Taste Arouse A&R

By NAT FREEDLAND

LOS ANGELES—Changing public tastes for more traditional pop records may combine with the vinyl shortage to create a second "Golden Age" of superb rock singles in 1974.

The mid-1960s was one of the most exciting periods in history for high-quality popular music, largely due to a stunning succession of brilliant singles from American and English acts. We may be in for a revival of this trend, as the vinyl shortage removes what has in recent years been considered a new act's

(Continued on page 11)

(Advertisement)

Foghat **Energized**

THIS is the Album That Starts the Year. From Bearville.

José's fire is lit and
that's good news
for the entire record industry.

"I LIKE WHAT YOU GIVE"

AFBO-0204

The hot new single from his
up-coming hot new album.



NCA Records and more

Phonogram Stoking Radio Promo Fires

CHICAGO—An unusually long-running promotion manager contest spanning three months and directed at one single is underway at Phonogram, Inc., pointing up what promotion chief Stan Bly believes is the growing need for greater incentives and expanded communication among promotion and sales personnel.

Bly has directly under him a singles and an LP promotion assistant. He has 12 Phonogram-paid field promotion managers backed up with distributor house promotion men in 10 other markets partially paid by Phonogram. All 22 are wired in via phone to Bly at the office here and via a WATS phone that switches to Bly's home when Phonogram is closed.

The promotion crew keys in additionally with three regional r&b promotion managers under r&b chief Jimmy Brooks, national country promotion chief Frank Mull (in Nashville) and four regional sales

managers under national sales manager Jules Abramson.

Bly has Jimmy Randazzo as his assistant for singles promotion and will name a new man soon for LP promotion replacing Jack Ashton, who left Phonogram.

Markets covered by Phonogram staff promotion men are Washington/Baltimore; New York; Atlanta/Charlotte; Boston; Los Angeles (a new man is being hired there); San Francisco; Detroit; Dallas/Houston; Philadelphia; Seattle; Chicago; and St. Louis/Minneapolis. House men are located in Hartford, Denver, Phoenix, Nashville, Memphis, New Orleans, Cincinnati, Miami, Cleveland/Pittsburgh and Buffalo.

Written Reports

In addition to daily communication via telephone, all contribute to a formalized verbal phone-in report on a designated day, wrapping up all product except classical (this is handled out of New York) and all

(Continued on page 7)

Talent Industry Sees Healthy Year in '74

By SAM SUTHERLAND

NEW YORK—Despite earlier concern over the energy crisis and its potentially severe impact on traveling for acts and freight, major talent agencies, promoters and club owners are projecting a relatively healthy 1974 for live talent.

Recently, most agencies had admitted their concern over the fuel squeeze and its possible effect on talent business. But the emphasis on extreme caution in advance booking seems thus far to be providing the necessary edge for agents, and, while touring logistics are now a central problem, most observers agreed that the over-all volume should at least remain consistent with the past year.

Musical styles in concert were expected by most agents and promoters to follow current trends pointing up an increasingly diversified talent

market. Areas offering new growth for '74 were projected as folk music, contemporary r&b and softer rock styles.

The Fuel Squeeze

While most agents were reluctant to make firm projections for '74, most responses focused on touring logistics as the only real problem area. At Premier Talent, Jane Garrity summarized that stance, commenting "The only real indications for business next year thus far are the problems facing groups who are touring." While those acts now have to take more time on the road, to compensate for fuel shortages and

(Continued on page 9)

Crisis Viewed As Boost for Jukebox Incomes

By EARL PAIGE

CHICAGO—The low-price and convenient leisure entertainment afforded by jukeboxes and games in taverns will help the jukebox business benefit from the energy crisis, said Music Operators of America (MOA) executive vice president Fred Granger, who said MOA's '74 show will be doubled in size. Programmers, seeing a need to be more efficient, may need an association of their own, said several in a spot check.

Other jukebox industry experts have spoken of positive aspects of

(Continued on page 22)

Due to the Holidays, FM-Action is not in this issue, but returns next week.

WEA Opens N.Y. Branch

NEW YORK—WEA Distributing Corp., in a move to consolidate product shipping within the New York and New Jersey markets, has opened a new branch office here in Rockefeller Plaza. The firm's branch operation was previously located in Carlstadt, N.Y.

George Rossi, newly-appointed head of the branch, (see executive turntable) said that branch will maintain 10 sales and five promotion men at the new quarters—the same number of sales and promotion personnel which were at the Carlstadt facilities—and that promotion mail activities, advertising and credit controls, as well as order service people, will be located in the new offices. Warehouse facilities are locally in Cherry Hill, N.J.

Classical: Immune Commune

By ROBERT SOBEL

NEW YORK—By character, choice and necessity the classical field has long been the hardest segment of the music industry. Faced year after year with seemingly unmountable problems ranging from tight budgets to hard-nosed corpora-

tion executives to apathetic distributors and dealers, major and independent labels alike have been forced to build a "community of immunity" based on optimism and stubborn and unswaying idealism. This is the very essence of their longevity, maintaining a stable percentage (5-8 percent of the sales volume) for, lo, these many years, and hoping, not hyping, to make it better.

The year 1974 will be filled with more variations on the same theme. Desire and perseverance, kindled by broader quadrasonic acceptance, special projects, firm declarations on release schedules and a general tone of low-key, designed activity.

London Records, rated by Billboard's chart department as top classical label of 1973, is heading into the new year by not resting on its laurels. It has a reorganized staff "prepared to put more emphasis on promotion and merchandising of classical product," according to a spokesman. At Philips Records, the label will tie in several recordings with Sir Michael Tippett's projected visit in the U.S. Also, conversion of Mercury classics to updated Philips-pressed Mercury Golden Imports will also continue. Continuing, too, will be recordings of Arrau's Schu-

(Continued on page 16)

Wesley Rose Feels Rosy '74 Country Music in Wind

By BILL WILLIAMS

NASHVILLE—Music industry leaders here, concerned but optimistic, see 1974 as a banner year for business, with one specifying a percentage increase.

Wesley Rose, president of the Country Music Association, head of Acuff-Rose Publishing and Hickory Records, said that "everything is positive for the year ahead."

"Especially in the field of country music, I feel the industry will improve 25%," he said. "There are many reasons for it.

The days of bigotry are gone. Country music is now acceptable to all ages, to people of all nations. Even beyond that, the top ranking executives in the recording field now know the value of country music, and react accordingly. The entire picture is changed from the past, and we can't go any way but up."

A qualified optimism was expressed by Glen Snoddy, president

(Continued on page 19)

Book Lists Top Pop Disks

NEW YORK—Record Research has released a revised edition of Joel Whitburn's "Top Pop Records 1955-1972," a reference book which traces the history of some 11,000 singles in terms of chart action on Billboard's Top 100 chart throughout an 18-year period. Singles product by some 2,700 artists are included in the text's reference charts.

Also included in the book is a chronological listing, year by year, of the No. 1 records, showing the date the disk first reached the position and the total weeks it held No. 1; an alphabetical song title cross-reference for the period; a "trivia and factual information" section about the top achievements of artists and disks in the reference section; and a picture section of some 100 artists.

The text retails for \$30, and the chart information it contains is authorized by Billboard's licensing division, which develops working

agreements among publishers, radio syndicators and other organizations which use Billboard copyrighted material. Other Record Research publications include "Top Pop

(Continued on page 7)



Pirate Must Pay \$15,000

COLUMBIA, S.C.—The Court of Common Pleas in Columbia, S.C., has ordered Custom Recording Corp. here to pay CBS, Inc. \$15,000 in damages for the unauthorized use of CBS recorded material and has permanently enjoined the firm, its owner, Charles A. Schafer, and its associates from the manufacture, sale or distribution of CBS product in the U.S.

The order, issued by Judge Julius B. Ness, of the second judicial circuit, formalized an agreement arrived at between plaintiff CBS and defendant Custom Recording. The

(Continued on page 7)



CELEBRATING the signing of Deodato to a long-term contract with MCA Records are, from left: Rick Frio, vice president of marketing; J.K. (Mike) Maitland, president Deodato; Artie Mogull, vice president of artist acquisition; and Bud Prager, personal manager of Deodato.

(Continued on page 14)

FM vs. AM Stirs Radio Creativity

By CLAUDE HALL

LOS ANGELES—Creative radio will make even stronger inroads in mass appeal programming in 1974 than it did in 1973, with FM leaping into dominance in market after market—especially those with population over 500,000—in the younger demographics.

In part, the trend toward more creative radio will be brought about either as a result of the pressures of

(Continued on page 14)

London Ups Distrib Price

NEW YORK—London Records has increased its price to distributors on LP product, effective Jan. 1.

The scheduled increases will result in a 3-cent increase on pop titles and an 11-cent boost for classical product. London will allow credit for returns at the old price levels until March 31, 1974, when credit will be raised to match the new distributor cost.

Chains' Yule Boom Beats Gloom

• Continued from page 1
snow and ice within 10 days of the holiday.

Spending Extends Beyond Dec. 25th

Retailers reached as late as Friday (28) were beaming as they reported that the holiday rush was extending past the holiday with no letdown expected until the schools reopen early in January.

Every retail chain contacted reported no effect on merchandise delivery from the threatened PVC shortage. All said that delivery was 95 percent, with the normal 5 percent back order that comes with the Yule rush especially on a few key items. Feeling was that if the heaviest concentration of business of the year between Nov. 15 and Jan. 1 can weather the shortages, 1974 will not suffer greatly with dealers carefully planning inventory and sales strategies (see separate retailer forecast).

Broad Spread of Buying Generally

Retailers felt this Christmas was exceptionally strong because customers bought an unusually large spread of hot LP's and tapes. The three Croce LP's topped the field, with some chains reporting the same kind of lead volume on all the late artist's four singles. Other hit LP's mentioned widely were Elton John, the Carpenters, John Denver, Steve Miller, the Allmans and Sinatra.

Gamble, Huff, Bell Set Co.

PHILADELPHIA—Mighty Three Music has been formed here as a joint publishing venture by Kenny Gamble, Leon Huff and Thom Bell. All new material by the writer-producers will be channelled into the new firm, although they plan to maintain intact catalogs in other companies in which they have separate or joint interests.

The other firms are Bell's Big Bell Music, Gamble's Downstairs Music, and the Huff and Gamble companies, World War III Music and Razor Stomp Music.

In This Issue

CAMPUS.....	12
CLASSICAL.....	16
COUNTRY.....	19
GOSPEL.....	18
INTERNATIONAL.....	27
JUKEBOX PROGRAMMING.....	22
LATIN.....	21
MARKETPLACE.....	15
RADIO.....	14
SOUL.....	13
TALENT.....	9
TAPE/AUDIO/VIDEO.....	23

FEATURES

Stock Market Quotations.....	8
Vox Jox.....	14

CHARTS

Best Selling Classical LP's.....	16
Best Selling Gospel LP's.....	18
Soul LP's.....	12
Hot Soul Singles.....	13
Hits of the World.....	31
Hot Country LP's.....	19
Hot Country Singles.....	20
Hot 100.....	36
Hot Latin LP's.....	21
Top 50 Easy Listening.....	35
Top LP's.....	38, 40

RECORD REVIEWS

Singles Reviews.....	41
----------------------	----



THE TOWER RECORDS discount chain in San Diego teamed up with KPRI-FM, local progressive station, to promote a new Sopwith Camel album with a contest. The station and in-store promotions asked people to guess the weight of a live camel stationed for a day in the parking lot. Prizes were Sopwith Camel LPs. From left: Warner Bros. promotion executive Bob Stolarski, Tower store manager Rick Briar, and WEA salesman Arnie Hoffman posing at the camel driver. More than 1,300 people entered the contest; three people guessed the camel's weight—1,550 pounds.

NARM Meet Sets Talks by 2 Non-Music Executives

NEW YORK—In keeping with the theme of the 1974 NARM convention, "Partners + Professionalism = Profits," two non-music industry professionals, Lincoln

Zonn, president of Lincoln M. Zonn, Inc. and George Mihaly, president of Gilbert Youth Research, have been named to address the convention March 26.

Zonn, a member of the American Society for Industry Security, will focus his attention on security problems for the retailer and distributor, with special emphasis on in-store security and warehouse security.

Mihaly's address will deal with "The Changing Profile of the Youth Market." Among the topics he will cover are the shift in the youth population: changing attitudes of record buyers as they enter different age groups and the various economic and sociological elements which influence record sales.

100 Tapes Are Grabbed in N.Y.

NEW YORK—Local authorities here seized more than 100 allegedly pirated tapes last week and arrested Erwin Lustfield, owner of Intex International, 55 Liberty St., charging him under New York's antipiracy statute with exporting pirated sound recording. Lustfield was released on his own recognizance pending arraignment Jan. 17.

Sharper Controls Key Chain Retailer Outlook

• Continued from page 3

change to lower costly returns. He saw an end to \$2.99 hot LP leaders. Paul David, Stark Record Service, N. Canton, O., who operate 30-plus stores in seven states, sees more emphasis on advertising dollars spent. Jerry Gladieux recently was appointed to head an expanded house ad section, which includes a house art department, which not only designs all stores, headers and blowups but also creates most radio, newspaper and TV advertising. The coming year appears to be brightest for tv advertising, with radio staying status quo, while newspaper advertising will dip.

John Cohen, Disc Records, Cleveland, 30-plus national chain, will seek even more refining of "our sophisticated inventory and money control." He sees far more responsibility on the shoulders of his store managers. "Store-by-store inventory control is essential or you are courting disaster," Cohen said. Cohen scored the industry for lagging on raising prices. He said he felt that much competitive product, aimed at the same young adult group who buy records and tapes, was priced so as to "be a ripoff, such things as Hong Kong jeans, and belts at \$10.98."

Retail chain owners feel they must maintain a 36 to 38 percent gross profit. In order to do this, Fogelman said he must expect to get more out of employes. All felt that with store hours tightening, they would have fewer employes but would have to hike salaries to meet living cost increases.

Steve Chotin of the 40-store Almar chain felt much of this less-than-two-year-old chain's increase must come from emphasizing that which they have now learned will sell. He intends to accentuate hit product more in 1974.

Bill Lasky, Budget store chain, Denver, feels he must give his franchisees a better break, so he will probably decrease his margin on LP's which list for \$6.98 and up, while his price on \$4.98-\$5.98 product will probably remain the same or go up slightly.

NARAS on Creative 'Q'

NEW YORK—The creative potential of quadrasonic recording for arrangers, producers and artists will be the topic of discussion at the monthly meeting of the New York chapter of NARAS, scheduled for the Electric Lady Studios here Wednesday (9).

Featured on a panel will be organizer E. Power Biggs; producers Tom Dowd, Enoch Light and Tom Shepard; and recording engineer Jack Richardson.

More Late News
See Page 42

area, said he had two miserable storm days that hurt his increase over 1972.

Tape Sales Leap; Pirate Price War

Mack McGlynn, operator of the five-store W. Va.-Ky. Davidson chain, reported tape, especially perked his increase. McGlynn, whose stores are in the heart of heavily pirated areas, said he felt that tape bootleggers in that area were deadlocked in a tape price war that was siphoning off their profits to a point where they were having a tough time operating. He said he was seeing very little encircled P post-Feb. 15, 1972, product being sold by bootleggers.

Executive Turntable



LIPTON



HANNINGTON



SEIGEL

Mike Lipton has been named senior vice president of United Artists Records. In the newly-created post he will supervise sales, marketing, promotion and production. Lipton joined UA in 1965 after 10 years as an independent distributor. His last assignment was as president of the label's UDC Distributing operation.

Geoffrey Hannington has been named general manager, records division, for RCA Ltd. in the U.K. He replaces Kenneth D. Glancy, who was recently named president of RCA Records. Hannington, who for the past three years was manager, marketing, for the label's U.K. operation, began his association with the English recording industry in 1965 when he joined Philips Records in London as assistant sales manager. He became Philips' sales manager in 1968. In his new post, Hannington will report to Robert Summer, division vice president, RCA Records, International.

★ ★ ★

Niles Siegel has been appointed to the newly-created position of associate national promotion director at Famous Music Corporation. Most recently East Coast promotion director for Playboy Records, Siegel will be working under national promotion director Fred Ruppert and will be supporting field personnel on promotional activities. At JMI Records a number of executive realignments have been announced: Allen Reynolds has been promoted to executive vice president with full responsibility for a&r activities; Bob Alou, formerly label promotion manager, has been promoted to vice president and general manager; and Tom Amann has been promoted to director of promotion and artist development.



BUZIAK



CARTER

At Capitol Industries, Charles Tillinghast, assistant general counsel and head of business affairs, has assumed additional duties as director of the company's legal department. In his new capacity, Tillinghast will be responsible for all of Capitol Industries' law department activities. In mid-January, Tillinghast will transfer direction of business affairs to Robert L. Young, who is joining Capitol Records, Inc. as corporate vice president, business affairs. Also, Bob Buziak, formerly a&r producer, has been named manager, artist acquisition and development, for Capitol Records. Buziak came to Capitol in May 1972 as regional FM promotion manager, based in San Francisco; subsequently he served as national FM promotion manager before joining the label's a&r department in March of this year. John Carter, formerly West Coast regional promotion manager, has been named associate manager, artist acquisition, for Capitol. Previously working out of San Francisco, Carter will relocate to Capitol offices in Hollywood. Elaine Corlett, formerly Capitol's artist relations coordinator, has been named national artist relations coordinator. Succeeding Miss Corlett is Laurie Ylvisaker, who will act as Capitol's primary liaison with television. Buziak, Carter and Miss Corlett will all report directly to Stu Yahm, newly-appointed general manager, a&r.

(Continued on page 42)

We'll
Be Making
Music Headlines
In 1974

The New York Times Music Corp.

Music of the Times Publishing Corp.

Murray Deutch, President,
Chief Executive Officer

27-Yr.-Old Owner Welding LA Store Chain; Eyes Arizona

• Continued from page 1

"Soon I worked out that I could undersell even the discount chains if I was running my own store."

Additional Openings

Greenwood's deeply felt enthusiasm for contemporary records and his recruitment of employees from his own peer group may be the underlying factor of Licorice Pizza's rapid growth. Greenwood intends to add six more branches within the next 12 to 18 months, bringing his total stores to 15 in the greater Los Angeles area.

Next steps for Licorice Pizza will remain in the Southwest U.S. region. He is looking at San Diego and Phoenix, but will not enter these markets until he can open up two or three stores in a city.

Credits Air Spots

This multi-store policy goes along with Licorice Pizza's extremely effective use of co-op advertising, particularly radio spots. Even with the smaller number of outlets Greenwood had several years ago, he was aggressively soliciting co-op funds from the record companies and using them with great impact.

This consistent use of co-op advertising tags is probably the most important single factor of the chain's success. "We proved to the labels that we could help them break new

Stones Tunes To SG-Col

NEW YORK—Screen Gems-Columbia Publications has acquired the print rights to some 100 Rolling Stones songs owned by Abkco Music, Inc., including such selections as "Brown Sugar," "Gimme Shelter" and "(I Can't Get No) Satisfaction."

Frank J. Hackinson, division vice president, who described the acquisition as "one of the most important in the firm's two and a half year history," said that Screen Gems-Columbia will release a number of songbooks which will tie-in with various Rolling Stones' albums. In addition, the firm has begun production on a Rolling Stones anthology.

Audiofidelity Distrib

NEW YORK—Audiofidelity Enterprises has appointed D&H Distributing Co. of Savage, Md., as the distributor of all labels under the AFE banner for the Baltimore, Washington and Richmond, areas. AFE labels include Audio Fidelity, Thimble, Black Lion, Chiaroscuro, World Jazz, Ford, Audio International, Tiger Tail and Harlequin Records.

Pirate Must Pay

• Continued from page 3

only exception to the order is the so-called sound-alike recordings issued by Custom Recording. However, Custom Recording is also barred from using without permission the name of any performer or group under contract to CBS or any other company.

Top Pop Disks

• Continued from page 3

1940-1955," \$20; "Country & Western Records 1949-1971," \$20; "Rhythm & Blues 1949-1971," \$20; and "Top LP's 1945-1972," \$40.

releases in this market, because of our geographic spread of store locations," said Greenwood. "As we finish our expansion to 15 stores this year, I expect to get wider co-op coverage than ever."

The low-pressure radio spots, supervised closely by Licorice Pizza staff, helped impress the identity of the new chain on a far-flung and highly competitive market. The free licorice candy available at each store was cleverly woven into the tags.

Licorice Pizza now plans on radio spots six days a week plus space in every Sunday entertainment section of the L.A. Times. Greenwood continually reviews his radio line-up and is currently using four FM progressive rockers, KLOS-FM, KMET-FM, KNX-FM and KNAC-FM.

Location Important

Licorice Pizza stores have been spaced widely throughout the Los Angeles-Orange county megalopolis. All but one location avoids the central corridor of Downtown-Hollywood-West L.A.-Santa Monica where most area entertainment consumption is supposedly centered.

Instead, the stores are in Central and West San Fernando Valley at North Hollywood and Canoga Park; in three of Orange county's densest population areas, Anaheim, Santa Ana and Costa Mesa; in ocean-front communities Long Beach and Redondo Beach, and at centrally located Downey and the UCLA area of West Los Angeles.

This far-flung network actually forms a wide circle, bringing Licorice Pizza within convenient distance of most of the urban sprawl.

"Demographically, what we look for in locating a store is a community with lots of people aged between teens and 28, without too many competing stores and near a well-known intersection or highway," said Greenwood.

\$50G Store Inventory

Each store maintains about a \$50,000 inventory. "My goal in the stores and the one-stop is to maintain a 95 percent fill of what our customers are asking for," Greenwood said. "We try to set up for maximum sales from a minimum of stock."

As would be expected from a former USC finance-management major, Greenwood is determined to maintain the most sophisticated bookkeeping controls. Titles of every Licorice Pizza sale are recorded and fill is made every two days.

Superior Music was organized by Greenwood some 18 months ago mainly to be Licorice Pizza's one-stop. Without actively soliciting outside clients, Superior now services some smaller retailers and head shop racks. And in 1974 Superior will start competing more visibly with other one-stops for local clients.

Among the Licorice Pizza services is a no-argument customer exchange policy. "We all know that record pressings are very uneven in quality today," Greenwood said. "If one of our customers complains about the sound of an album, he can have another one with no questions asked."

Highlight In-Store Demo

In-store play is a constant at the Licorice Pizza. "We'll open up for store listening practically any record the customer wants, certainly all new releases," said Greenwood. "We return our auditioned records to the distributors. They've gotten used to our firmness about this particular policy."

Five months ago Licorice Pizza

began putting out a weekly news sheet titled "Pizza Platters" which lists the chain's top-selling 30 albums and singles. Also included are upcoming concert dates, major upcoming record releases, well-written reviews of offbeat new albums sent by the salespeople and a highly professional gossip column. About 10,000 of each newsletter are printed and given away from the store counters. Local radio stations and publications receive 100 copies in the mail.

"The whole project costs us about \$300 a week," said Greenwood. "Even though we can't really pinpoint how much the newsletter is affecting sales, we feel it's a valuable tool. Our customer surveys have shown that most people who shop at Licorice Pizza are intense fans who come to the store every week or two. They like to know what's really selling and what are some good releases they might not have heard about."

Chain Promotions

Whenever a record company is willing to come up with a strong enough promotional deal and advertising support, Licorice Pizza will put the entire chain behind a month-long special campaign, with prizes for the store with highest sales and best displays. Manufacturers who have taken advantage of this deal so far include RCA for David Bowie, UA, ABC/Bluesway, Chess/Janus and Capitol for the Beatles super-repackage.

The standard Licorice Pizza bin merchandise price is \$4.98. Most advertised sales titles are \$3.98 with some featured super-specials as low as \$2.98.

Licorice Pizza aims at eight full turns of merchandise yearly. Floor space for the nine stores averages 2,400 square feet. The stores are open 10 a.m. to midnight six days a week and 11 a.m. to 10 p.m. on Sundays.

At least 75 percent of Licorice Pizza sales are in albums, with tape accounting for most of the rest. The stores maintain only top 30 singles racks which account for less than 1 percent of total sales. Budget and cut out albums are some 5 percent of the total gross and the same overall percentage applies to sound accessories, music publications and headshop goods.

Personnel Shortage

Like other successful record merchandisers, Greenwood feels that his biggest stumbling block is lack of high-quality personnel. This is despite a waiting list of applicants who walk in off the street seeking positions at his stores. "I feel that the market is strong enough and our management techniques are effective enough, so that we can now open as many stores as we can find good people to staff," said Greenwood.

Kapp, Uni & Decca LP's Upped to \$5.98

LOS ANGELES—MCA Records has raised its suggested list prices on all remaining warehouse stock of Kapp, Uni and Decca product to \$5.98.

For some time, all new product has been on the MCA label, with a suggested list of \$5.98. Marketing vice president Rick Frio said this suggested list price "will remain the same pending further study."

Price increase was effective Jan. 1 on the older product.

Phonogram Stoking Fires

• Continued from page 3

furnish a written report weekly. All gather and mail in station play lists. Finally, all this information is collated on a master sheet for each recording.

Bly has recently conceived promotion plans for such items as the Burt Reynolds LP (Billboard, Dec. 15) with this one keyed to program directors' wives, girlfriends and secretaries. Several thousand posters were elements in the program.

The newest promotion is a top 40 one on the Heartsfield "Music Eyes" single and involves three phases: 1) Dec. 10-Jan. 10 earning \$25 for securing a hitbound or pick; 2) Dec. 10-Jan. 10, a double bonus, or an-

other \$25, for similar action on incentive stations (especially designated outside usual concentration area); 3) Feb. 10-Mar. 10, \$500 if among first five to bring single to top five at a key station. The contest is limited to actual playlists sent in, not "extra sheets."

Loggins & Messina Gold

NEW YORK — Columbia recording artists Loggins and Messina have struck gold for the fourth time in 1973 with an RIAA certification for their latest album, "Full Sail."

7" - 33's LITTLE LP's

We also make big LP's—45's—8 tracks—cassettes

disk-makers

Write for Price List
New York Office
160 East 56th St. (212) 966-3185
Philadelphia Plant,
925 N. 3rd Street, Philadelphia
(215) MA 7-2277



Talent

Mgt. Service Set by West

LOS ANGELES—Entertainment Services, a new firm that specializes in not only a rehearsal facility but various aspects of road management services, has been opened here by Charles and Lewis West. Charles West has worked with such acts as Canned Heat, Lewis with acts like the Iron Butterfly.

The rehearsal hall is centrally located here. Other services include instrument storage, instrument transportation to performance sites coast-to-coast, limousine service, and travel and hotel accommodation arrangements.

"We're trying to take some of the load off of road managers," Charles West said.

Each Saturday at 8 p.m., the rehearsal hall is opened up for a jam session "and anyone can walk in off the street and get involved. There's a grand piano and a PA system. It's free."

Talent Industry Sees Healthy Year Ahead

• Continued from page 3

Sunday gasoline sales bans, Ms. Garrity was among those agents who see no decline in overall booking activity.

"There's no feeling as yet that there's any real problem," she concluded.

At William Morris, agent Barry Bell agreed, noting, "We're more concerned about routing problems than the promoters. They seem to be offering just as many dates."

ATI vice president Bruce Payne also projected a relatively healthy year. "My guess is that business will be up, at least for us," said Payne, who also denied that the energy crisis had yet to significantly affect ATI's overall business profile.

Recent Billboard surveys (Dec. 8, Dec. 22) had shown most agencies facing the energy crisis by re-evaluating all routing to insure minimal problems in meeting commitments to local promoters. While some ob-

servers warned that the Sunday fuel bans might seriously cripple major arenas that depended on audiences spread over large areas, agents and promoters continue to assert that careful routing and additional public transit allotments in some markets are helping minimize the dent.

Clubs Bounce Back?

Recent years have seen major rock and pop artists moving away from smaller clubs and ballrooms and into major concert halls and arenas. Now there are indications that the energy squeeze may combine with continuing shifts in listeners' tastes and even the vinyl crunch to help revitalize club trade.

While some critics of the Roxy, the L.A. club that appears to be spearheading the return of larger clubs, noted that that room's prices and the potential over-all ticket sales had limited the venue's impact, most agents are now looking to such rooms as a potent new market, particularly for younger acts that will be facing a tougher market for records.

"Ballrooms are definitely coming back," said ATI's Payne, who likened the business potential for the Roxy, New York's Bottom Line and Boston's Performance Center to the success of larger clubs in the late '60's. "Places similar to the old Boston Tea Party will definitely be popular again," Payne projected, noting that strong new acts will now shift their attention to those rooms, where they can receive the exposure no longer available from radio.

Lending strength to that stance is the energy crisis, which will cripple younger acts most, since those bands traditionally tour more regularly to achieve momentum.

At the same time, agents did not foresee major headliners with broad pop audiences playing such clubs with any great regularity. While the Roxy in particular was opened on the premise that many artists now seek a closer, more personal performing situation, most observers echoed Premier's Ms. Garrity, who noted, "Major acts still won't play those clubs because of ticket sales, which can't approach those of really large halls and arena."

Also supporting the club revival is a resurgence in folk music perceived by many agents and complemented by new popularity for softer pop acts. Such acts are particularly suited to such rooms, where louder amplified groups often face sound problems in adjusting their playing to the room.

While projections for continued strength characterized most agents' responses, the economy itself remains threatening. Recent years have seen some stabilization in concert fees, which had spiraled dramatically in the late '60's and the beginning of the decade. Whether or not national economic problems will actually spark new ticket sales, as some hopefuls have suggested, recessive national trends could enforce a ceiling on prices for many acts who might otherwise have enjoyed fee increases in 1974.

Pointing toward that possibility is Don Light, whose Nashville-based talent agency has already decided to freeze rates at last year's level in a move to remain in view of audiences (see separate story in Talent News).

Reduced capital could otherwise force promoters into trimming guarantees and increasing percentages in a move to avoid losses, although most observers again feel it is too early to make such projections, particularly in view of the reported briskness in booking activity.

Talent in Action

EARL "FATHA" HINES MARVA JOSIE

Royal Box, New York

Watching Earl "Fatha" Hines work, after all these years at it, one gets the distinct impression that this is a musician who still truly loves his profession. It's written all over his face. Caught mid-way through a three week run at the Americana's lavish Royal Box, the jazz pianist was in top form, treating the ivories with a lover's tenderness.

His effortless keyboard playing, with its varied styles, was best exemplified on an array of tunes including interpretive versions of "Canadian Sunset," "Lullabye of Broadway" and a musical portrait of Fats Waller. Singing in a mellow baritone, he also performed his own "You Can Depend on Me." Hines' well-oiled rhythm section, which included musicians such as Jack Wilkens on guitar, was given a chance to display its gifts as the "Fatha" wove in and out of tunes, elbowing no one out of the way.

His tunes completed, Hines graciously introduced Marv Josie, a young lady whose been singing with his jazz ensemble for six years now. She is a pleasant singer of pop material with a lucid style and easy delivery, but seemingly capable of more than what she offered. Her sensuous voice was at its best on a slow, breathy, bluesy treatment of "C.C. Rider." Ms. Josie records for Thimble

Records, and can be heard with Earl Hines on the Chiaroscuro label.

PHIL GELORMINE

TERESA BREWER

Rainbow Grill, New York

In an era of "personalities" and image overkill, Teresa Brewer appears committed to a more traditional approach to her craft by subordinating flash to the music itself. While her recent recording activity for Flying Dutchman's Amsterdam label has run the gamut from swing to rock 'n' roll, her Rainbow Grill appearance was devoted to older material to warm the basically MOR crowd.

That approach to song styling pays off, as audience reaction revealed. Backed by Bernard "Pretty" Purdie's tight band, with Bobby Hackett sitting in for several tunes, Ms. Brewer offered vintage Ellington, some moody Gershwin and even "I'd Like To Teach The World To Sing" with equal aplomb. Her sheer energy belies her professionalism, with her vocal stylings carefully developed yet still fresh in feeling. If Ms. Brewer can generate as much excitement with her more contemporary efforts as she does with nightclub dates, then we can expect one of the more distinctive "crossovers" to date.

SAMSUTHERLAND

To HELEN REDDY
and JEFF WALD . . .

Thanks for a great year and

HAPPY HOLIDAYS

From

TURKEYBORE

Road Manager
and families



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.

- ROY ACUFF JR.** (Hickory): Jersey Jubilee, Jersey, Ga., Jan. 26.
- ***LUTHER ALLISON** (Motown): Michigan State University, E. Lansing, Jan. 17-19; Ohio Univ., Athens (25); Wittenberg College, Springfield, Ohio (26).
- ALLMAN BROTHERS BAND** (Capricorn): London, England, Jan. 10; Odeon Theatre, Birmingham, England (12); Free Trade Hall, Manchester, England (14); Appollo, Glasgow, Scotland (16); Rainbow Theatre, London (18-19); Music Hall, Hamburg, Germany (22); Kongress Haus, Zurich, Switzerland (24); Chatelet, Paris (26); Stadthallen, Frankfurt, Germany (28).
- ***BILL ANDERSON SHOW** (MCA): Riverside Auditorium, Dubuque, Iowa, Jan. 12; Stardust, Route 301, Waldorf, Md. (18-19); Post College Auditorium, Brookville, N.Y. (26).
- CASEY ANDERSON** (United Artist): Ramada Inn, Foothills of Denver, Jan. 12-Feb. 6.
- ASHFORD & SIMPSON** (Warner Bros.): Oakland Coliseum, Calif. Jan. 4.
- ROY AYERS UBIQUITY** (Polydor): Coral Reef, Coral Hill, Md. Jan. 1-6; East

- Town, Cleveland, Ohio (8-13); Carnegie Hall, N.Y. (29).
- BLACK NASTY** (Stax): Mr. Mann's Supper Club, Philadelphia, Pa. Jan. 11.
- ***BLACK OAK ARKANSAS** (Atco): W.D. Packard Music Hall, Warren, Ohio, Jan. 16; Masonic Temple, Detroit (17); Chicago, (18); Kent State College, Ohio (19); Done Arena, Rochester, N.Y. (20); Miami, Fla. (26).
- BOBBY BLUE BLAND** (ABC/Dunhill): The Palace, Indianapolis, Ind. Jan. 3-4; Klaymen's Club, Gary, Ind. (5); High Chapparral, Chicago (9-13); Bijou, Philadelphia (16-19).
- JAMES BROWN** (Polydor): Auditorium, Sacramento, Calif. Jan. 1.
- ***JIM ED BROWN** (RCA): Fort Worth, Texas, Jan. 4; Amarillo, Tex. (5); Ramada Inn, Topeka, Kansas (7); Brown Palace Hotel, Denver, Colo. (9); Governor Hotel, Jefferson City, Mo. (10); High School Auditorium, Quincy, Ill. (12); Union Hill Opry, Edgerton, Mo. (13); NCO Club, Lakeview Club, Bryan, Texas (19); National Guard Armory, Beaufort, S.C. (26).
- MARTI BROWN** (Atlantic): Avon's Club, Cleveland, Ohio, Jan. 19; Raddison Hotel, Bloomington, Minn. (26).
- BROWNSVILLE STATION** (Bell): Civic Center, Knoxville, Tenn., Jan. 4; Civic Center, Roanoke, Va. (6); Greensboro Coliseum, N.C. (7); Civic Center, Charleston, W.Va. (13).

- ***DAVE BRUBECK & TWO GENERATIONS OF BRUBECK** (Atlantic): Univ. of Michigan, Ann Arbor, Jan. 17; Ford Auditorium, Detroit (18-19); Hedgcock Hall, Northern Mich. Univ. Marquette (20); Irvine Auditorium, Univ. of Pa., Philadelphia (25); McCarter Theatre, Princeton Univ., N.J. (26).
- SHERRY BRYCE** (MGM): Municipal Auditorium, Charleston, W.Va., Jan. 11; Coliseum, Charlotte, N.C. (12); Macon, Ga. (18); Cliff, N.M. (26).
- ***ROY BUCHANAN** (Polydor): York College, Pa. Jan. 4.
- KENNY BURRELL** (Fantasy): Concerts by The Sea, Redondo Beach, Calif. Jan. 8-20; El Matador, San Francisco (24-Feb. 2).
- ***DAVID BUSKIN** (Epic): Passims, Boston, Jan. 10-13; Quiet Night, Chicago (16-20); North Carolina State College, Raleigh (26).
- JERRY BUTLER** (Mercury): Playboy Club, St. Louis, Mo. Jan. 18-26; Flamboyant Hotel, San Juan, Puerto Rico (29-Feb. 3).
- PAUL BUTTERFIELD/BETTER DAYS** (Bearsville): Academy of Music, N.Y. Jan. 12.
- ***JOHNNY CARVER** (ABC): Showcase Restaurant, Phoenix, Ariz. Jan. 10; Edgewood Garden, Joliet, Ill. (18); High School, Rossville, Ill. (19).
- ***TOMMY CASH** (Epic): Dallas, Texas, Jan. 11; Quincy Jr. High School Auditorium, Ill. (12); Bridgeview Theatre Club, Valparaiso, Ind. (18); Ill. Country Opry, Petersburg, Ill. (26); Arie Crown Theatre, Chicago (27).
- ROY CLARK** (Dot): Frontier Hotel, Las Vegas, Jan. 2-23; Harrah's Club, Reno, Nevada (31-Feb. 20).
- ***JERRY CLOWER** (MCA): Point Clear, Ala. Jan. 8; Exec. Park Motor Hotel, Atlanta, Ga. (10); Memphis, Tenn. (11); Greenwood, Miss. (12); City Auditorium, Bay Minette, Ala. (17); Ralston Hotel, Columbus, Ga. (18); George Count High School, Lucedale, Miss. (19); Abraham Balder, Tifton, Ga. (26); Rivermont, Memphis, Tenn. (28); Andrews, Texas (29); First Baptist Church, Wichita Falls, Texas (30); High School Cafeteria, Troup, Texas (31).
- BRIAN COLLINS** (Dot): Golden Stallion Club, San Antonio, Texas Jan. 25; Lakeview Club, Bryan, Texas (26).
- ***COMMANDER CODY** (Paramount): The Village, San Francisco, Jan. 4-5; J.J.'s San Diego, Calif. (11-13); Ballroom, Univ. of Oregon, Eugene (18); Portland State Univ., Oregon (19); Moor Theatre, Seattle, Wash. (20); Commodore Ballroom, Vancouver, B.C., Canada (25-26).
- ***NORMAN CONNORS** (Buddah): Harper College, Binghamton, N.Y. Jan. 19.
- COUNTRY GAZETTE** (United Artist): McCabes, Santa Monica, Calif. Jan. 4; Ebbets Field, Denver, Colo. (8-13); Minneapolis, Minn. (18-19); Toronto, Canada (26-28-Feb. 2).
- ***COUNTS** (GRC): Exoduc Club, Philadelphia, Jan. 3, 4, 5.
- ***DICK CURLESS** (Capitol): Steep Falls, Maine, Jan. 12; Warwick, R.I. (26); Marlboro, Mass. (27).
- ***DANNY DAVIS & THE NASHVILLE BRASS** (RCA): Reno, Nevada, Jan. 1-2; Hutchin's Memorial Auditorium, Ponca City, Okla. (3); Gadsden Civic Center, Ala. (11); Smyrna, Tenn. (12); Chicago, Ill. (13); Dallas, Texas (18-19); Houston, Texas (25-26).
- ***PENNY DeHAVEN** (Mercury): Texas Tour, Jan. 14-20; Hampton, N.H.
- ***WILLIE DIXON** (Ovation): Quiet Knight, Chicago, Jan. 23-27.
- ***THE DRAMATICS** (Stax): Fort Wayne, Ind. Jan. 18.
- ***BOB DYLAN/THE BAND** (Ashes & Sand/Asylum): Chicago Stadium, Ill. Jan. 3-4; Philadelphia Spec., Pa. (6-7); Toronto-Maple Leaf, Canada (9-10); Montreal Forum, Canada (11-12); Boston Gardens, Mass. (14); Capital Center, Washington, D.C. (15-16); Charlotte College, N.C. (17); Miami Sportatorium, Fla. (19); Atlanta Omni, Ga. (21-22); Memphis Mid South, Tenn. (23); Tarrant, Ft. Worth, Texas (25); Hofheinz, Houston, Texas (26); Nassau Coliseum, N.Y. (28-29); Madison Square Garden, N.Y. (30-31).
- DYNAMIC SUPERIORS** (Motown): West Indian American Center, Hartford, Conn. Jan. 5; Sugar Shack, Boston (7-20).
- BILLY ECKSTINE** (Stax): Mr. Kelly's, Chicago, Jan. 7-20; Thunderbird Hotel, Las Vegas (31-Feb. 20).
- FAIRPORT CONVENTION** (A&M): Troubadour, Los Angeles Jan. 29-Feb. 3.
- DONNA FARGO** (Dot): Memorial Auditorium, Greenville, S.C. Jan. 1; Coliseum, Richmond, Va. (2); Hampton Roads Coliseum, Va. (3); Coliseum, Roanoke,

- Va. (4); Coliseum, Knoxville, Tenn. (5); Carolina Coliseum, Columbia, S.C. (6); Mid-South Coliseum, Memphis, Tenn. (11); Coliseum, Mobile, Ala. (12); Coliseum, Lake Charles, La. (13); Fairgrounds Pavilion, Tulsa, Okla. (19); Dorton Arena, Raleigh, N.C. (25); Carolina Coliseum, Columbia, S.C. (26); Coliseum, Fayetteville, N.C. (27).
- ARTHUR FEIDLER & BOSTON POPS** (Polydor): Kennedy Center, Washington, D.C. Jan. 2-3; Phoenix Symphony, Ariz. (4-6); Jacksonville Symphony, Fla. (8-10); Bangor, Maine (11-12); Tucson Symphony, Ariz. (15-17); Milwaukee Symphony, Wisc. (18-20); Owensboro Symphony, Ky. (21-22).
- EDDIE FLOYD** (Stax): Norfolk, Va. Jan. 15.
- FRANKIE FORD** (Cinnamon): St. Louis, Mo. Jan. 4-5-6-11-12-13-15; The Gateway, New Orleans, La. (17-31).
- FOUR TOPS** (ABC/Dunhill): Koseinenkin Hall, Tokyo, Japan, Jan. 17-18; Koseinenkin Hall, Osaka, Japan (21); Nagoyashi Kokaido, Nagoya, Japan (22); Kobe Bunka Hall, Japan; Yubin Chokin Hall, Hiroshima, Japan; Shimin Hall, Yokusuka, Japan (26); Shinjuku Koseinenkin Hall, Tokyo (27); Sun Plaza Hall, Nakano, Japan (28); Shinjuku Koseinenkin Hall, Japan (29).
- NIKKI GIOVANNI** (Atlantic): Town Hall, N.Y. Jan. 19.
- JACK GREENE/JEANNIE SEELY** (MCA): Memorial Auditorium, Greenville, S.C. Jan. 1; Coliseum, Richmond, Va. (2); Sanford, Conn. (19).
- RAY GRIFF** (Dot): Memorial Auditorium, Greenville, S.C. Jan. 1; Richmond Coliseum, Va. (2); Hampton Roads Coliseum, Va. (3); Coliseum, Roanoke, Va. (4); Coliseum, Knoxville, Tenn. (5); Carolina Coliseum, Columbia, S.C. (6).
- HENRY GROSS** (A&M): Ebbets Field, Denver, Colo. Jan. 8-13.
- CHICO HAMILTON** (Stax): Tour of Rio de Janeiro & Sao Paulo, Brazil, Jan. 6-12.
- CLAY HART** (Ranwood): Phoenix, Ariz. Jan. 12-13; Detroit, Mich. (19); Panama City, Fla. (26-27).
- ***JOHN HARTFORD** (Warner Bros.): Univ. of Tenn., Knoxville, Jan. 12; Grand Valley, Allendale, Mich. (13); N.E. Illinois, Chicago (24).
- URIAH HEPP** (Warner Bros.): Civic Center, El Paso, Texas, Jan. 25; Civic Auditorium, Albuquerque, N.M. (26); Denver Coliseum, Colo. (29).
- WOODY HERMAN** (Fantasy): Great American Music Hall, San Francisco, Jan. 4 & 5; Blighty's Club, Farnworth, England (22); Leas Cliff Hall, Folkestone, England (23); Fairfield Hall, Croydon, England (24); Congress Theatre, Eastbourne, England (24); Pavilion, Hemel Hempstead, England (26); Southport Theatre, England (27); Commodore Club, Nottingham (28); Colston Hall, Nottingham (29); Ronnie Scott's Club, London (30).

(Continued on page 11)

Studio Track

By SAM SUTHERLAND

Among recent arrivals at Studio in the Country, Bogalusa, La., was Johnny Winter. Seems Winter took a brief shot at producing, helping friends from New Orleans band Thunderhead to lay down tracks for two tunes.

Also along was brother Edgar, who participated on one tune with Johnny also helping out.

* * *

Works in Progress: Steely Dan, ABC/Dunhill band, is winding up its third LP at Cherokee Ranch Studios in Hollywood. That makes the Dan the first rock act to use the new 24-track facility. Next album is being produced by the group's producer for their first two sets, Gary Katz; once it's completed, the band will be back on the road, touring. . . . **Bill Withers** finishing his next for Sussex, and **Stevie Wonder** assembling new tracks for Tamla/Motown, both at the Hollywood Record Plant. Meanwhile, **John Lennon** continues his sessions there with **Roy Cicala**.

In Sausalito, the Record Plant is hosting the **New Riders of the Purple Sage** (Columbia), **Joe Walsh and Barnstorm** (ABC) and **Tower of Power** (Warner Bros.), all working on new material.

* * *

Fuller Explanation Dept.: Apparently an item a few weeks back, noting the flow of artists and production people visiting the recently rebuilt **Broadway Recording Studios** in New York, caused a bit of confusion.

Lest this get out of hand, please note that **Eddie Kramer**, erstwhile head honcho for Electric Lady, had not been due in for actual recording. As it was, Kramer's visit to the room had been set up just to check Broadway out, and other commitments eventually prevented that visit anyway.

So, don't make any predictions about Kramer recording exclusively at any New York room; having worked on both sides of the Atlantic, and both Coasts here, the man might pop up anywhere for future projects.



What do
PAUL,
ROBERT,
SCOTT
have in common?

Who/Where/When

• Continued from page 10

DOYLE HOLLY (Capitol): Colorado, Jan. 1-6; Albuquerque, N.M. (7-13); Artesia, N.M. (14-15).
CLINT HOLMES (Epic): San Jeronimo Hotel, San Juan, Puerto Rico, Jan. 4-17; Latin Casino, Cherry Hill, N.J. (21-27).
THE HOT DOGS (Stax): Whiskey A Go Go, Los Angeles, Jan. 16-20.
HYDRA (Capricorn): Eli's, Hickory, N.C. Jan. 26.
THE IMPERIALS (Impact): Overseas Tour, Jan. 1-10; Salem Fairgrounds Auditorium, Oregon (24); Brongham Pavilion, Seattle, Wash. (25); North East Jr. College Gym, Booneville, Miss. (30).
IVORY (Playboy): The Cabaret Theatre, San Francisco, Jan. 7-12; Playboy Club, Los Angeles (21-Feb. 2).
GLORIA JONES (Motown): Detroit Art Institute, Detroit Jan. 11; Prudential Auditorium, Chicago (12); Lotus Theatre, Philadelphia (24); Town Hall, N.Y. (25); Jordan Theatre, Boston (26); Listener Theatre, Wash. Univ., D.C. (27).
QUINCY JONES (A&M): Beverly Hilton Hotel, Los Angeles Jan. 13.
EDDIE KENDRICKS (Motown): Sugar Shack, Boston, Jan. 21-27.
STAN KENTON ORCH. (Phase Four Stereo): The Other Place, Tampa, Fla. Jan. 6; Monte's Pub, Winter Park, Fla. (9); Patrick Air Force Base, Cocoa Beach, Fla. (12); Palmacea Country Club, Tampa, Fla. (13); Pompano

Beach Sr. High School, Fla. (14); Van Wezel Performing Arts Hall, Sarasota, Fla. (15); Dunedin High School, Fla. (16); Campbell College, Buies Creek, N.C. (18); Westover Inn & Golf Club, Norristown, Pa. (20); Carlisle Sr. High School, Pa. (22); Clearfield High School, Pa. (23); Sheraton-Dayton Hotel, Ohio (24); Groves High School, Birmingham, Mich. (27); Ferris State College, Big Rapids, Mich. (28); Brown Derby, Norton, Ohio (29); Sheraton-Westgate Inn, Toledo, Ohio (30).
DOUG KERSHAW (Warner Bros.): Hacienda Hotel, Las Vegas, Jan. 10-30.
MERLE KILGORE (Starday): North Gaston High School Gym, Dallas, N.C. Jan. 4; W. Florence High School Gym, S.C. (5); Coliseum, Greensboro, N.C. (11); Atlanta, Ga. (15-19).
KRIS KRISTOFFERSON (Epic): Civic Auditorium, New Orleans, La. Jan. 19; Knoxville, Tenn. (20); Bismarck, N.D. (23); Univ. of N.D., Grand Folks (24); Masonic Temple, Detroit (25); Toledo, Ohio (26).
GORDON LIGHTFOOT (Reprise): Berkeley Community Theatre, Calif. Jan. 24; San Diego, Calif. (25); Univ. of Calif., Santa Barbara (26); Dorothy Chandler Pavilion, Los Angeles (27).
CHUCK MANGIONE (Mercury): Canandaigua Elementary School, Canandaigua, N.Y. Jan. 3; Eastman Auditorium, Rochester, N.Y. (12); Univ. of Western Ontario-London, Ont. (13); The Bitter End, N.Y. (16-21); Southern Univ. of N.Y., Alfred (23); Georgetown

Univ., Washington, D.C. (25); Exit Inn, Nashville, Tenn. (29-Feb. 2).
MANFRED MANN'S EARTH BAND (Polydor): Civic Center, El Paso, Texas, Jan. 25; Civic Auditorium, Albuquerque, N.M. (26); Coliseum, Denver, Colo. (29).
HUGH MASEKELA (Chisa): Cellar Door, Washington, D.C. Jan. 2-5; Bitter End, N.Y. (9-14); Paul's Mall, Boston (15-20); Bijou, Philadelphia (21-26).
O.B. McCLINTON (Stax): Municipal Auditorium, Greenville, S.C. Jan. 1; Coliseum, Richmond, Va. (2); Hampton Roads Coliseum, Va. (3); Coliseum, Roanoke, Va. (4); Coliseum, Knoxville, Tenn. (5); Coliseum, Memphis, Tenn. (11); Coliseum, Mobile, Ala. (12); Dorton Arena, Raleigh, N.C. (25); Greensboro, N.C. (26); Cumberland Coliseum, Fayetteville, N.C. (27).
MAUREEN McGOVERN (20th Century): Brown Derby, Norton, Ohio Jan. 3-4; Scot's Inn, Columbus, Ohio (7-12); Regency Hyatt House, Atlanta (14-26).
McKENDREE SPRING (MCA): Quiet Night, Chicago Jan. 9-13.
CHARLIE MINGUS (Atlanta): Avery Fisher Hall, N.Y. Jan. 19.
MIRACLES (Motown): Mr. D's, San Francisco Jan. 23-26; Roxy Theatre, Hollywood, Calif. (29-Feb. 2).
GEORGE MORGAN (Decca): Ill. Country Opry, Petersburg, Ill. Jan. 19; Eagles Club Ballroom, Herrin, Ill. (26).
MARIA MULDAUR (Reprise): Ebbets Field, Denver, Colo. Jan. 30-Feb. 2.
NAZARETH (A&M): Vancouver, B.C. Canada, Jan. 18; Jubilee Auditorium, Calgary, Alberta, Canada (19); Jubilee Auditorium, Edmonton, Alberta, Canada (20); Winnipeg, Canada (21).
TRACY NELSON-MOTHER EARTH (Grateful Dead): The Pier, Raleigh, N.C., Jan. 16-20.
RANDY NEWMAN (Warner Bros.): West Washington State, Bellingham, Wash. Jan. 26.
NITTY GRITTY DIRT BAND (United Artist): Brampton, Ont. Jan. 15; Murfreesboro, Tenn. (18); Madison Square Garden (19); Madison College, Va. (20); E. Montana State, Billings, Mont. (27).
DON NIX (Stax): Marco Polo Hotel, Miami Beach, Fla. Jan. 25-31.
ORPHAN (London): Performance Center, Cambridge, Mass. Jan. 21-26.
PATTI PAIGE (Epic): Fairmont Hotel, New Orleans, La. Jan. 1-9; Latin Casino, Camden, N.J. (11-17).
PAINTER (Elektra): Whiskey, Los Angeles, Jan. 9-13.
SHAWN PHILLIPS (A&M): The Forum, Los Angeles Jan. 30; Oakland, Calif. (31).
POINTER SISTERS (Blue Thumb): Midem Gala Concert, Cannes, France, Jan. 20; Palladium, London (27); Caesar's Palace, Las Vegas (31-Feb. 13).
BILLY PRESTON (A&M): San Jose Civic Auditorium, Calif. Jan. 18; Berkeley Community Theatre, Calif. (19).
RARE EARTH (Rare Earth): Arena, Long Beach, Calif. Jan. 4; Auditorium, St. Paul, Minn. (10); Auditorium, Milwaukee, Wisc. (11); Arie Crown Theatre, Chicago (12-13); Expo Center, Madison, Wisc. (15); Convention Center, Louisville, Ky. (20); Grand Junction School Gym, Colo. (24).
RED, WHITE & BLUE (GRASS) (GRC): Luther College, Decorah, Iowa, Jan. 28; Kesabi College, Virginia, Minn. (29);

Bermidji State College, Bermidji, Minn. (30); Univ. of Minn., Crookston (31).
DEL REEVES (United Artist): Ill. Country Opry, Petersburg, Ill. Jan. 12; Civic Auditorium, St. Joseph, Mo. (26).
RETURN TO FOREVER featuring **CHICK COREA** (Polydor): Tivoli Theatre, Indianapolis, Ind. Jan. 25; Univ. of Minn., Minneapolis (30).
BOBBY RICE (Metromedia): Morristown, Tenn. Jan. 11-12; Albuquerque, N.M. (17); Williamsport, Ind. (24); Scottish Rite Cathedral, New Castle, Pa. (26).
CHARLIE RICH (Epic): Miami, Fla. Jan. 3; Coliseum, Jacksonville, Fla. (4); Curtis-Hixon Hall, Tampa, Fla. (5); Packard Music Hall, Warren, Ohio (12); Waukegan, Ill. (14); Hara Arena, Dayton, Ohio (26); McCormick Place, Chicago (27).
JEANNIE C. RILEY (MGM): Atlanta, Ga. Jan. 21-26; So. Florida Fair, W. Palm Beach (28-29).
PAT ROBERTS (Dot): Tacoma, Wash. Jan. 2-5; Walla Walla, Wash. (16-19).
JOHNNY RODRIGUEZ (Stax): Ector County Coliseum, Odessa, Texas Jan. 1-2; Coliseum, Roanoke, Va. (4); Coliseum, Knoxville, Tenn. (5); Coliseum, Memphis, Tenn. (11); Coliseum, Mobile, Ala. (12).
DAVID ROGERS (Atlantic): Springfield, Va. Jan. 1-5; Packard Music Hall, Warren, Ohio (12); Louisville, Ky. (17); Cliff, N.M. (26).
TIMMIE ROGERS (Stax): The O'Keefe Theatre, Toronto, Canada Jan. 14-27; Kennedy Center, Washington, D.C. (28-Feb. 17).
BOBBY RYDELL (Perception): Newport Hotel, Miami Beach, Fla. Jan. 1-7.
EARL SCRUGGS REVUE (Columbia): Appalachia State, N.Y. Jan. 4; Muncie, Ind. (12); Allendale, Mich. (13); Birmingham, Ala. (19); Hobart College, Geneva, N.Y. (25); Martin, Tenn. (29).
SEALS & CROFTS (Warner Bros.): Pa. State Univ., State College, Pa. Jan. 12; Eastern Ky. Univ., Richmond, Va. (15); Univ. of Cincinnati, Ohio (16); Clemson Univ., S.C. (18); Western Ky. Univ., Bowling Green, Ky. (19); Univ. of Mich., Ann Arbor (20); St. Francis College, Loretta, Pa. (24); Univ. of Evansville, Ind. (25); Ball State Univ., Muncie, Ind. (26); Western Ill. Univ., Macomb (28).
DEL SHANNON (United Artist): Friar Tuck, Kent, Ohio Jan. 9; Friar Tuck, Columbus, Ohio (10).
SPINNERS (Atlantic): Latin Casino, Cherry Hill, N.J. Jan. 11.
STATLER BROS. (Stax): Packard Music Hall, Warren, Ohio, Jan. 12; Shrine Mosque, Peoria, Ill. (13).
JOHN STEWART (RCA): Aspen Inn Club, Aspen, Colo. Jan. 7-9.
SYLVESTER (Blue Thumb): Matrix, San Francisco Jan. 3-5; San Jose Civic Auditorium, Calif. (18); Berkeley Community Theatre, Calif. (19).
THE TEMPTATIONS (Motown): St. Croix, Virgin Islands, Jan. 27.
HANK THOMPSON (Dot): Frog Hop Ballroom, St. Joseph, Mo. Jan. 5; Cow Palace, Colorado Springs, Colo. (10); Four Seasons Club, Aurora, Colo. (11-12); Spur, Ft. Collins, Colo. (13-14); Terrace, Salt Lake City, Utah (19).
MEL TILLIS (MGM): Jackson, Miss. Jan. 4; Charleston, W. Va. (11); Charlotte, N.C. (12); Orlando, Fla. (16); Ft. Worth, Texas (31).
TOWER OF POWER (Warner Bros.): Rose Bowl, Pasadena, Calif. Jan. 1;

Sacramento Memorial Auditorium, Calif. (11).
DIANA TRASK (Dot): Frontier Hotel, Las Vegas, Jan. 2-23; March of Dimes, Chattanooga, Tenn. (26-27).
TANYA TUCKER (Columbia): Flint, Mich. Jan. 10; Saginaw, Mich. (11); Lansing, Mich. (12); Ft. Worth, Texas (25-31).
THE PORTER WAGONER SHOW (RCA): Memorial Auditorium, Chattanooga, Tenn. Jan. 11; Doby's-Bennett High School, Kingsport, Tenn. (12); Bluefield Auditorium, W. Va. (13); Municipal Auditorium, Ft. Smith, Ark. (17); Texarkana College Auditorium, Texas (18); Civic Center Theatre, Monroe, La. (19); Albert Thomas Convention Center, Houston, Texas (24-25); S.A. Municipal Auditorium, San Angelo, Texas (26).
WENDY WALDMAN (Warner Bros.): Univ. of Calif., Riverside, Jan. 12; Ind. Univ., Bloomington (18); Max's Kansas City, N.Y. (23-28); Bates College, Lewiston, Maine, (26); Main Point, Bryn Mawr, Pa. (31-Feb. 3).
JERRY JEFF WALKER (MCA): Sam Houston State, Huntsville, Texas Jan. 15; Trinity College, San Antonio, Texas (19); Dinner Playhouse, Austin, Texas (21); Whole Coffee House, Minneapolis, Minn. (24-26).
MUDDY WATERS (Chess): Expo, Portland, Maine Jan. 4; Philharmonic Hall, N.Y. (6); Sir Morgan's Cove, Worcester, Mass. (14-20); St. Francis College, Loretto, Pa. (22); Univ. of Ohio, Toledo (23).
TIM WEISBERG (A&M): Boarding House, San Francisco Jan. 2-6.
HANK WILLIAMS JR. (MGM): N. Gaston High School Gym, Dallas, N.C. Jan. 4; W. Florence High School Gym, S.C. (5); Coliseum, Greensboro, N.C. (11); Atlanta, Ga. (15-19); Overseas Tour (22-31).
FARON YOUNG & THE COUNTRY DEPUTIES (Mercury): Auditorium, Greenville, S.C. Jan. 1; Coliseum, Richmond, Va. (2); Memorial Hall, Joplin, Mo. (4); Century II Hall, Wichita, Kansas (5); Memorial Bldg., Kansas City, Kansas (6).
MIGHTY JOE YOUNG (Ovation): Peanut Barrel, Chicago Jan. 4-5; Wise Fool's, Chicago (9-12).

Creative Trends

MOR-Rock and Soul

Rock to Pace 1974

• Continued from page 1

"inalienable right" to debut with an album that is almost certain to fail commercially.

Now new acts, if they are lucky enough to get signed with a major label, are much more likely to be expected to prove themselves with one or more hit singles before earning the privilege of an album release.

A rising public "singles consciousness," though not yet reflected in album sales transfers, has been fed by current extremely high studio production standards. And this could soon be tolling the death-knell for many of

today's totally self-contained acts. It is a wonderful thing to be able to sing, play, write and produce equally well, but most of today's self-contained artists really can't. And it is not difficult to sense a growing public boredom with the unprofessionalism and repetitiousness of too many current LPs.

MOR Assimilation

Middle of the Road music has been almost totally assimilated into the rock mainstream. Artists like Anne Murray or Jim Croce are the 1970s equivalent of such great '60s singles performers as Petula Clark and Johnny Rivers.

Today's successful single, which sparks a gold album sale, is expected to be every one of these things: impeccably produced, danceable, with strong easy-to-follow lyrics, a theme relevant to adults as well as teens, and overall a heavy attention-grabber.

A new group like Stories, one of the few newcomers to win major 1973 success, is a perfect example of this approach with their psyche-grabbing "Brother Louie" single. Although most of their album cuts stress a mature mastery of rock jamming, Stories has demonstrated its understanding that the way to get a hearing is via super-tight singles that

include bubblegum appeal as part of their universality.

Hot 100 Country

Speeding the amalgamation of country and pop into a new form of catchy urban adult-oriented music is the emergence of Charlie Rich as the first basically country artist in years to attain two no. 1 Hot 100 pop singles. Billboard's Dec. 29 Hot 100 had no less than nine country crossover singles, five of them starred and the majority still on the country charts. And Nashville has consistently been our greatest haven for the non-performing writer and producer.

"Oldies" in country are becoming a force to watch for, as young long-hair groups playing note-for-note revivals of old-time country swing hits, from Commander Cody to Asleep at the Wheel, become more prevalent and accepted by both country and pop audiences. Fiddles, banjos and steel guitars are enjoying a booming revival.

Soul LPs Up

Relatively equal acceptance of a large variety of soul records by the pop mass market dates back to 1970 or 1971.

The larger group with horns and lots of latino-afro percussion seems to be catching the imagination of this market. War has shown the way. And groups like Mandrill or Earth, Wind and Fire are building themselves massive new audiences despite a minimum of singles exposure. In a way, this is a soul replay of the kind of acceptance that rock album acts won by playing live concerts at places like the Fillmore East and West.

And, of course, the more theatrical-visual rock groups are still widening their impact. However, musical standards must now be maintained as well as putting on a show. A definite 1974 star pick is Genesis, who recently stunned the Los Angeles rock community at a Roxy engagement that combined David Bowie costumery and mime with outstanding vocals and particularly tight-knit musicianship.

74

TOP QUALITY
8X10
PRINTS

LITHOGRAPHED ON HEAVY GLOSS STOCK

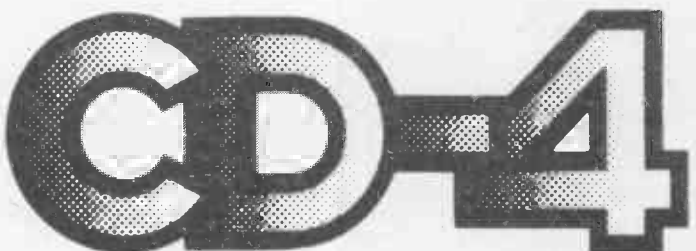
BLACK & WHITE 8x10s
 500--\$22.85 1000--\$35.00

COLOR PRINTS
 1000--\$200.00

SEND FOR SAMPLES AND PRICES

ABC PICTURES
 1867 E. FLORIDA ST.
 SPRINGFIELD, MO. 65803

For Total Capability in Custom Mastering, Plating, Pressing, Printing



(213) 467-1166

JVC

Compatible
Discrete
4-Channel
Records

CONTACT:

JVC Cutting Center, Inc.
 RCA Bldg., Suite 500
 6363 Sunset Boulevard
 Hollywood, California 90028

Campus News

'74: Continued Diversification

By SAM SUTHERLAND

NEW YORK—For the campus marketplace, 1974 should see continued diversification—of musical styles and even media—as common denominator for various aspects of the business.

The predominance of rock, as prime musical style both on record and in concert, was virtually unchallenged in the late '60's and the first years of this decade. But campus tastes, as reflected through on-campus record sales, college radio airplay lists and live talent purchases, have shown a trend toward wider and more disparate styles throughout the past two years.

Challenging that growth, both in terms of the overall dollar volume of business, and the pace at which new styles gain wider audiences, will be the continuing recession and its current key crisis area, the energy crisis, which threaten campus business both at the funding level and also in the availability of music software and strong live talent.

At the same time, the energy crisis may actually accelerate certain areas of change, particularly in terms of which acts appear on-campus.

Volume: Tougher Competition

During the past 18 months, many talent agencies selling musical packages to campuses have perceived some decrease in campus popularity for their acts, particularly at those agencies where rock and pop acts dominate the roster. No overall decline in dollar volume could be effectively demonstrated, however, and institutional funding for such entertainment has yet to show any dramatic dips.

What appears to be creating that added competition is the rapid growth of non-musical entertainment industries, now competing directly with established music agencies for campus dollars. During the past two years, major campus talent gatherings, sponsored by the NEC, ACU-I and ACUCM, as well as by the CEC in Canada, have reflected that development in the dramatic increase in other media properties showcased for campus sales.

Film and video packaging continue to grow, while variety packages and musical acts outside the pop mainstream have competed for campus acceptance in increasing numbers and with increasing success.

Major agencies have found wider acceptance for everything from magicians to ethnic folk acts and special exhibits.

In the Air and On Record

Forecasting the increasing diversity is college radio, which has, in the past 18 months, shown a striking upward trend in non rock programming. Most notable has been the resurgence of jazz, now programmed on many stations and showing new strength in many areas where jazz has effectively been silenced since the mid-'60's. Particularly significant is the way in which college stations are programming jazz: where commercial programmers consistently isolate most jazz from pop music (with the exception of major black stations in urban markets, which are increasingly combining contemporary r&b with mainstream black jazz), more and more campus programmers are replacing traditional musical "blocks" with a freer, integrated approach to music that permits jazz to dovetail neatly with rock, classical, folk and r&b.

That approach is making the top college stations the most promising market for new musical styles and artists, particularly in the current radio market, which continues to show greater restrictions as playlists shrink and oldies formats squeeze out new acts. The past two years have seen a growing awareness on the part of campus stations that they may well enjoy the relative creative freedom enjoyed by progressive-FM stations and prog rock AM'ers in the mid-'60's.

Certain traditional problems in tracing campus record sales continue to inhibit greater cooperation between these stations and manufacturers, however, and, as promotional budgets are trimmed, some record labels may dramatically cut their service to campus stations. Due to the wide variance in available record retail outlets on campus—many campuses have their own

record racks, racked from outside and consequently unresponsive to local radio exposure, which may be generating interest in new acts whose disks are not racked by the particular jobber correlations between airplay and sales are often extremely difficult to establish.

In recent months, manufacturers have taken a harder line against programmers, complaining that such merchandising problems, aggravated by the lack of "professionalism" among college broadcasters, makes involvement in campus service unrewarding. Many labels have enforced significant cuts in their campus service during the past year.

Yet those labels that have maintained campus service the longest continue to support stations. It is significant that those labels have made few cuts if any, particularly where a system of campus representatives or campus-oriented local promotion men can provide the additional manpower to effectively trace sales.

What could decisively increase that much-discussed element of professionalism is the recent interest in campus "networks" of varying proportions and structure. A rekindled interest in such cooperative moves has been witnessed in several Midwest states, where intra-state cooperatives are being formed or already exist. Similarly, California campus stations, both at the college level and at high schools, have already moved beyond theory to begin the task of setting such a collective up.

If those organizations can withstand the eventual inertia some critics feel is certain, due to the departure of the founding fathers who first set the networks, and if they can cooperate effectively with the industry, we can expect those networks to enjoy new power as they offer the industry a vital new breaking ground for product.

Pointing toward that development is the increasing collaboration between campus record co-ops and student owned and operated retail racks, and their respective campus radio stations. As student retailer and broadcaster increase their interdependence we can expect manufacturers to eye the campus market with more optimism, sparked by the increased merchandising input from students themselves.

Live On Campus

Radio and sales both reflect a growing diversity in tastes, and live talent packages, while still following that lead, bear out the trend.

Major rock agencies are finding new enthusiasm for jazz acts. Indeed, the new vitality of jazz, reflected in the larger talent marketplace by the return of jazz to larger concert halls and increased ticket sales, has already made its mark on campus buyers, who are providing jazz agencies and record companies with their major market outside perennial jazz clubs.

The energy crisis may heighten this trend further, according to many agents who project a decline in availability on campus for established rock and pop acts, due to transportation problems created by the current petroleum shortages. With many campuses offering jazz artists the opportunity to balance their performances with more informal student meetings, and many established jazz artists already deeply involved in college clinics, those acts will have a decided advantage over rock acts whose greater equipment

(Continued on page 34)

Billboard SPECIAL SURVEY for Week Ending 1/5/74

Billboard Soul LP's

© Copyright 1973, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	10	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141	31	38	17	TO KNOW YOU IS TO LOVE YOU B.B. King, ABC ABCX 794
2	3	17	LET'S GET IT ON Marvin Gaye, Tamla J 329 VI (Motown)	★32	45	2	LIVIN' FOR YOU Al Green, Hi ASHL-32082 (London)
★9	7	19	UNDER THE INFLUENCE OF Love Unlimited, 20th Century T 414	33	19	18	3 + 3 Isley Brothers, T-Neck KZ 32453 (Columbia)
★4	9	6	STONE GON' Barry White, 20th Century T 423	★34	49	2	LAST TIME I SAW HIM Diana Ross, Motown M 812V1
5	6	9	BLACK & BLUE Harold Melvin & The Blue Notes, Philadelphia International KZ 32407 (Columbia)	35	39	12	GREATEST HITS Main Ingredient, RCA APL 1-0314
6	2	10	JOY Isaac Hayes, Enterprise ENS 5007 (Columbia)	36	41	3	SUPERFUNK Funk Inc., PR 10071 (Fantasy)
7	8	8	DIANA AND MARVIN Diana Ross and Marvin Gaye, Motown M803V1	★37	48	3	OUT HERE ON MY OWN Lamont Dozier, ABC ABCX-804
8	4	18	CHI-LITES Brunswick BL 754197	38	23	11	AT THEIR BEST Crusaders, Motown M 796 VI
★15	7	7	ROCKIN' ROLL BABY Stylistics, Avco AV 11010	39	44	4	NUTBUSH CITY LIMITS Ike & Tina Turner, UA-LA180-F (United Artists)
10	12	13	WILD & PEACEFUL Kool & The Gang, De-Lite DEP 2013 (P.I.P.)	40	28	19	DELIVER THE WORD War, United Artists UA LA128 F
11	13	8	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)	41	43	7	RICHARD PRYOR Reprise RS 6325
12	5	11	EVERYBODY LIKES SOME KIND OF MUSIC Billy Preston, A&M SP 3526	42	31	13	LIVE AT CARNEGIE Shirley Bassey, United Artists UA LA111 H2
13	14	20	BE WHAT YOU ARE Staple Singers, Stax STS 3015 (Columbia)	★43	55	2	SHOW AND TELL Al Wilson, Rocky Road RR 3601 (Bell)
14	11	11	A DRAMATIC EXPERIENCE Dramatics, Volt VDS 6019 (Columbia)	44	32	16	MAIN STREET PEOPLE Four Tops, Dunhill DSX 50144
15	10	13	JUST OUTSIDE OF TOWN Mandrill, Polydor PD 5059	45	33	36	NATURAL HIGH Bloodstone, London XPS 620
16	18	7	WAR OF GODS Billy Paul, Philadelphia International KZ 32409 (Columbia)	46	42	6	FILET OF SOUL Various Artists, Stax STS 3021 (Columbia)
★17	29	5	HIS CALIFORNIA ALBUM Bobby Blue Bland, Dunhill DSX 50163	★47	59	2	PRESS ON David T. Walker, Dde SP 77020 (A&M)
18	17	31	HEAD TO THE SKY Earth, Wind & Fire, Columbia KC 32194	48	54	37	I'VE GOT SO MUCH TO GIVE Barry White, 20th Century T-407
19	21	12	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285	49	47	4	BOOGER BEAR Buddy Miles Express, Columbia KC 32694
★20	25	10	THE DELLS Cadet CA 50046	50	51	3	POWER OF LOVE Jerry Butler, Mercury SRM 1-689 (Phonogram)
21	24	12	GIMME SOMETHING REAL Ashford & Simpson, Warner Brothers BS 2739	51	53	4	CAUGHT IN THE ACT Dick Gregory, Poppy PP-LA176-C2
22	22	14	ECSTASY Ohio Players, Westbound WB 2021 (Chess/Janus)	52	58	2	UNREAL Bloodstone, London XPS 634
23	20	14	FULLY EXPOSED Willie Hutch, Motown M 748 VI	53	60	2	THE SOUNDS OF PHILLY '73 Various Artists, Philadelphia International KZ 32713 (Columbia)
24	26	5	ISLEY'S GREATEST HITS Isley Brothers, T-Neck TNS 3011 (Columbia)	54	—	1	PORTRAIT OF NINA Nina Simone, Trip TLX 9521 (Springboard International)
25	27	9	CREATIVE SOURCE Sussex FRA 8027	55	37	8	UNSUNG HEROES The Crusaders, Blue Thumb BTS 6007
★26	35	2	1990 Temptations, Gordy G-966V1 (Motown)	56	38	8	ANAL-Y-SIS The Nite-Lighters, RCA APL1-0211
27	16	15	GET IT TOGETHER Jackson 5, Motown M 783 VI	57	—	1	DON' WHAT COMES NATURALLY Charles Wright, Dunhill DSD 50162
★28	40	3	THE PAY PACK James Brown, Polydor PD2-3007	58	—	1	SIXTY MINUTES WITH CLARENCE CARTER Clarence Carter, Fame FM-LA 186-F (United Artists)
29	34	21	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)	59	—	1	BIG TIME LOVER Cornelius Brothers & Sister Rose, United Artists UA-LA121-F
30	30	13	SOUL CLASSICS, Vol. II James Brown, Polydor SC 5402	60	—	1	THE HISTORY OF JIMMY REED Jimmy Reed, Trip TLX 9515 (Springboard International)

What do
**NEWMAN,
REDFORD,
JOPLIN**
have in common?

Radio-TV Programming

East Coast Labels Break And Prod LP's Via Video

By JIM MELANSON

NEW YORK—Use of television commercials to break new product on tight radio station playlists, as well as to generate additional sales on charted product, is receiving wider acceptance by a number of East Coast labels, according to William Aucoin, president of Directions Plus, a video production firm here.

Aucoin stated that Directions Plus, which was created close to two years ago, has handled a number of "total concept" commercials for such labels as Buddah Records, Atlantic Records and RCA Records and that, while some are further advanced in their approach to television advertising than the others, all are placing a greater emphasis on television as a valuable promotional and marketing tool. Although the use of commercials is nothing new to the record industry, continued Aucoin, the wider acceptance of nationally-aired pop music programs has prompted the re-thinking by manufacturers regarding promotional campaigns with television spots.

Part of that re-thinking, according to Aucoin, is the spot commercial which is geared to generate interest in new product in the secondary markets surrounding key break-out cities. The results of such a campaign, he said, are multi-fold: it creates consumer interest, which leads to station and retail requests; it hits competitive radio stations within the market—each of whom are looking for new product to pick up first; it reaches account personnel from the distributor down to the record store clerk, thus boosting the identification factor of the act; and it generates interest by both the local promoter and booking agent, which can lead to further exposure for the artist. Aucoin stated that the price tag, in terms of time buys, for such a two week, 20-spot campaign ranges from \$3,000 to \$4,000.

Rate Range

He added that advertising rates for 60-second spots in key cities for the "Midnight Special" show range from a high of \$700 on WNBC, New York City, to a low of \$50 on WDAL, Baltimore. Rates for "Soul Train" range from a high of \$800 on KTTV, Los Angeles, to a low of \$125 on KBHK, San Francisco.

Joyce Biawitz, vice president and associate producer with the firm, said that many labels have shied away from television campaigns in that they feel the costs do not equate with the results, especially considering that a record is not a consumed product. This notion, she continued, is rapidly changing as labels realize the impact possible through television, as well as the relatively low costs of television time buys in comparison to other forms of manufacturer promotional activities. Aside from the cost of time buys, production charges for a 60-second commercial can run anywhere from \$1,500 to \$8,500.

One factor in keeping time buys "low," Biawitz continued, is the placement of spots in late night movie, science fiction program and rerun slots. Prime time costs for spots

are avoided, and, more importantly, according to Biawitz, the age group which has been researched as heavy record buyers makes up the bulk of the viewing audience.

Concept for television commercials plays an important role in the success of any campaign, both Aucoin and Biawitz agreed. They stated that the spot, whether it's 30-seconds or 60-seconds, should present a total visual and audio package, prompting interest in both the act and the product being pushed. In all, the spot and/or spots should take the

(Continued on page 34)



NIGHT-TIME AIR PERSONALITY Paul Allen of WDEE-AM in Detroit, chats with Ray Price, left, and George Jones, right, shortly after a recent WDEE-AM/Dick Blake country music spectacular in Detroit's Cobo Hall.

FM Competition to Spark AM Innovative Formats

• Continued from page 3

FM competition or because of the drift toward FM of some of the nation's more creative and higher-priced personalities. This past year saw the shift of air personalities such



as Robert W. Morgan, Charlie Tuna, Don Steele, Jerry Butler. Scotty Brink, Chick Duna-way, and others following a path paved a few years ago by people such as Scott Muni, Murray the K, Jimmy Rabbitt and B. Mitchell Reed. In many markets, FM radio stations are already No. 1 in 18-24 demographics, especially with men, notably in the evening.

But, FM rock is not the only thing that will show greater strength this year of 1974. You can expect the MOR format that existed perhaps 10 years ago to make a comeback. The old-line MOR format has virtually disappeared from radio, period, except in some rare markets as stations such as KMPC-AM in Los Angeles and WNEW-AM in New York because, slowly, they become virtually contemporary music stations.

Except for a few records, and perhaps a longer playlist, many MOR music stations sounded much like Top 40 stations during the past two to three years. This left an enormous gap not only for the standard MOR artist, such as an Al Martino or Dean Martin, but also gave certain listeners no place to turn to on the dial. The result was that many listeners went "country" or left their FM radio dials set on the station programming lush background music. Some such stations shot to No. 1 positions, especially during midday, but this was because the adult had no other station to listen to or because of the inherent nature of the ratings survey systems, never exactly accurate or representative even at best.

However, many markets are now loaded with FM rockers and FM wall-to-wall background music stations—some will eventually have to shift one direction or another into the standard MOR programming gap in order to survive.

Country Fares Well

Country music on FM is doing well in many markets and may get better into gear in major markets in the next few months—again because of the growing vitality of FM itself and the need for FM owners to find something to do with their programming besides background mu-

sic or rock. Soul, already on a few FM stations, will be adopted by a few more.

As record companies continue to turn out matrix quadrasonic product, you'll find FM stations playing more and more of it in lieu of waiting for the Federal Communications Commission to finally make a decision regarding discrete quadrasonic radio. Matrix takes no special prepa-

ration or equipment. The stations will program the records when they get them and they'll more than likely be SQ records because Sansui hasn't been really pushing their QS system with labels much this past year and there is still not that much QS records available in the states in comparison to SQ, even though the QS matrix disk system is ruled by

(Continued on page 34)

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Jayson O'Neill is no longer album music director of KGRC-FM in Hannibal, Mo. New man is John Rinne. . . Dan McKinnon, president of KSON-AM in San Diego, recently went to bat for music concert promoters in an editorial broadcast six times over the country station. The editorial pointed out that promoters are having to pay extremely high fees for firemen at every concert while sporting events need no such protective measures, nor do non-profit events nor entertainment in hotels, etc. The editorial was called: "The City's Ripoff of Concert Promoters."

★ ★ ★

Peter Mokofer is now music researcher at WNEW-AM in New York as program director John Lund begins a slow and careful revampment of the Metromedia flagship operation. Lund said that Mokofer will be working on several projects; this is just the first one and it will take him several weeks "to find out what is the most popular music of today and yesterday in New York." . . . George Jay called up to ask me to assure everyone that the real George Jay is still in Hollywood at 213-469-5838. . . Tom Straw has left WYSP-FM in Philadelphia and is looking for work: 215-688-5163. . . Kris Erik Stevens is now 9-noon on KKDJ-FM, Los Angeles; he's still pursuing an acting career and writing a column for a publication called Talent Report.

★ ★ ★

Arthur Takeall is now with WNOV-AM in Milwaukee. . . Cutest "Christmas card" this past year? Award goes to Rick Frio at MCA Records for a t-shirt with Merry Christmas on it. . . John Moore, program director of WFAG-AM, Farmville, N.C. is looking for a morning air personality. It's a country music station.

Herman Taylor is the new program director of WKXI-FM, stereo soul station in Jackson, Miss., and the lineup reads: Herb Anderson 5-9 a.m. from KPRS-AM, Kansas City; Taylor 9 a.m.-1 p.m., Herb Kneeland 1-6 p.m. from WDIA-AM in Memphis; Al Luv 6-11 p.m., and Charles Haynes 11 p.m.-5 a.m. J. Alex Bowab is president and he says that station continues to do well in ratings. Sends ratings to prove the station wins in Pulse. . . Gordon Moul, general manager of WRHY-FM in Mount Wolf, Pa., writes that the station plays SQ quadrasonic records; it's a contemporary rock type station and he needs all of the SQ records he can get.

★ ★ ★

Jan Jeffries, production director and mid-day personality at WERC-AM, Birmingham, Ala., has left to become program director of WCRT-AM and WQEZ-FM, Birmingham. General manager of the station is Tom Oslovich and the station needs MOR records. . . Fred Seiden reports in from KBIG-AM, Los Angeles, where he's now director of operations. He'd been with Booneville Program Services, New York. . .

New Paperback on Acoustic Methods

BLUE RIDGE SUMMIT, Pa.—Tab Books has just published a book, "Acoustic Techniques for Home and Studio," that focuses on sound in both broadcast and recording studios.

The book, \$4.95 in paperback, was written by F. Alton Everest and gets into technical aspects including examples of specific acoustic materials such as tile, wood, plaster, etc., used in ways and positions to achieve specific room modes, colorations and reverberations.

Jockapellas: Fifty Bucks!

And just as good as the \$300 jobs from you-know-who. Sung not yelled. Eight voices. Bright top. Full bottom. Send cash, check or money order with Name/Call Letters, Name/Slogan or Name only. For an instant over-the-phone audition call (312) 529-1001

imagineers

The Image Building
Medinah, Illinois 60157
(312) 529-1001/529-1002

What do
PAUL NEWMAN,
ROBERT REDFORD,
SCOTT JOPLIN
have in common?

MARKETPLACE

CHECK TYPE OF AD YOU WANT:

- REGULAR CLASSIFIED—55¢ per word Minimum \$11.00. First line set all caps. Name, address and phone number to be included in word count.
- DISPLAY CLASSIFIED AD—1-time \$27.50 per column inch. 4-time \$24.75 per column inch. 26-time \$23.25 per column inch. 52-time \$20.00 per column inch. Box rule around all ads.
- Box Number, c/o BILLBOARD, figure 10 additional words and include 50¢ service charge for box number and address.

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

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

ADDRESS ALL ADS—Erv Kattus, BILLBOARD, 2160 Patterson St., Cincinnati, Ohio 45214, or telephone Classified Adv. Dept. 513/381-6450. (New York: 212/764-7433.)

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

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

Enclosed is \$ _____ Check Money Order.

PAYMENT MUST ACCOMPANY ORDER

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
Telephone # _____

FOR SALE

BRITISH IS BEST!?

CAROLINE RECORDS EXPORTS LTD.

10, South Wharf Road, London, W.2.

Worldwide wholesalers of UK and European gramophone records and cassette tapes and official international suppliers of all Virgin Records' material.

'Caroline always satisfies'

tfn

45 RPM RECORDS 1955-1970. Collectors only. Write for free list. Wax Age Records, Dept. B, Box 6506, Providence, R.I. 02904. ja5

FOR SALE

BULK LUBE TAPE
EIGHT TRACK & QUAD CARTS
SLEEVES—LABELS
EXACT TIME LOADED BLANKS

PIKES PEAK TAPE

1409 S. 8th St., Colorado Springs, Colo. 80906 (303) 475-1420 tfn

REELS AND BOXES 7" & 5" LARGE and small hubs. Heavy duty white boxes. W.M. Sales, 635 Woolsey, Dallas, Tex. 75224. (214) 942-3460.

2 ELECTRO-SOUND TAPE WINDERS and 2 Electro-Sound 8-track tape splicers, \$2,100. Excellent condition, \$2,100. (212) 962-4966. tfn

8-TRACK BLANKS CUSTOM WOUND to your specifications. Your materials are ours. For further information contact: Richard Gray, Greco Sales, P.O. Box 142, Freeport, Ill. 61032. (815) 233-3687. ja5

BLANK 8-TRACK TAPES. BEST Quality, best price. Features Ampex tape—any length, exact time loaded low as 59¢. Call Norma now (714) 377-4573. American Stereo, Box 333, Inyokern, Calif. 93527. tfn

DISTRIBUTING SERVICES

ATTN: OVERSEAS IMPORTERS

On your purchases from the U.S.A. we provide the following services:
Assemble various orders
Ship at lowest freight rates
Provide new supply sources
Aid you in your visits to N.Y.

Contact:

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

EXPORT ONLY

All brands phonograph records and prerecorded tapes. Also largest selection of attractive close-out offers. 27 years of specialized service to record and tape importers throughout the world.

Dealers and distributors only.
ALBERT SCHULTZ, INC.
116 West 14th St.
New York, N.Y. 10011
Cable: ALBYREP Telex: 236569 eow

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

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

PROFESSIONAL SERVICES

ROXAN SOUND REINFORCEMENT for total sound with JBL and Tascam equipment. RoxAn has done Sammy Davis, Jackson Five, Buck Owens and others. Available for tours or single concerts. Write P.O. Box 191, Nanticoke, Pa. 18634. (717) 735-7192. ja12

D.J. I.D.'S CAN BE HAD FOR FREE. Full orchestral backgrounds in MOR, Rock or C&W style. Write or call Vern Castle for particulars. Castle Productions, P. O. Box 628, Lake Geneva, Wis. 53147. ja5

COMEDY MATERIAL

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

"THE COMEDIAN"
Original Monthly Service—\$45 yr.!

2 issues, \$10—3 for \$12.00
35 "FUNMASTER" Gag Files, \$45
"Anniversary Issue," \$30
"How to Master the Ceremonies," \$5
No C.O.D.'s
"We Teach Standup Comedy"
Remit to: BILLY GLASON
200 W. 54th St.
New York, N.Y. 10019 tfn

DEEJAYS: NEW, SURE-FIRE COMEDY: 11,000 classified one-line gags, \$10. Catalog free! Edmund Orrin, 2786-A West Roberts, Fresno, Calif. 93705. tfn

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

DISTRIBUTORS WANTED

PATCHES \$2.40 A DOZEN. 1000 OTHER NOW items. House of Ripps, 38 N. Mac Quessen Parkway, Mt. Vernon, New York 10550. tfn

CONCERT KITS TM, PIPES, PAPERS, clips, black lights, and other youth oriented items. Contact Linco, 43 Milbar Blvd., Farmingdale, New York 11735. (516) 420-0022. ja5

MISCELLANEOUS

BILLBOARD IS ON MICROFILM:

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

Martin Feely
General Services
Billboard Publications
9000 Sunset Blvd.
Los Angeles, Cal 90069
213/273-7040 tfn

POSTERS, BLACK LIGHTS, INCENSE, beads, patches, stickers and decals. Send for free catalog. (400) 876-4474. H & B Distributors, 951 Peachtree St., N.E., Atlanta, Georgia 30309. tfn

WE EXPORT LATEST 45's AND LP's to all countries. Fast delivery. Manhattan Records, 343 East 30th St., New York, N.Y. 10016. ja12

CLASSIFIED ADVERTISING DOESN'T COST, IT PAYS

WANTED ESTABLISHED REP ORGANIZATION

Covering the metropolitan New York and New Jersey area. Can use an additional line of either Hi Fi or Consumer items. Particularly a phone cartridge line. We know we can do a job for you. We have done it before. Try us and see for yourself.

Replies: BOX 649, c/o Billboard
2160 Patterson St.
Cincinnati, Ohio 45214. ja5

BILLBOARD

Group Subscription Discounts

Save 20% on subscriptions to Billboard for groups of 10 or more. For rates and information write:

BOX 6019
c/o Billboard, 1515 Broadway
New York, N.Y. 10036 tfn

HIGH FIDELITY'S TEST REPORTS—Over 175 currently available audio products. Tests, analyses, prices. Send \$1.95 to High Fidelity's Test Reports, 2160 Patterson St., Cincinnati, Ohio 45214. tfn

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

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

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

WANTED TO BUY

WANTED: TO BE CONTACTED BY manufacturers and reps, selling tapes, players, cases, recorders, LP albums and anything related to the music industry. Contact Robert McCrady, Tape Hut, Rt. 8, 842 Parkwood, New Port Richey, Florida 33552. Corner HWY 52 & Parkwood. ja5

SCHOOLS & INSTRUCTIONS

REI FIVE WEEK COURSE FOR FCC 1ST phone license. Six week course for Radio TV announcer. Call or write today. REI, 52 S. Palm Ave., Sarasota, Fla. 33577. tfn

RADIO-TV mart

If you're a deejay searching for a radio station, or a radio station searching for a deejay, Billboard is your best buy. No other trade publication is read by so many air personalities and program directors, as well as the sharp programming-oriented general managers. Best of all, general managers report that Radio-TV Job Mart ads can draw five times the results of the next leading radio-TV publication.

Rates: "POSITION WANTED" is \$15—in advance—for two times, 2" maximum. Additional space or variation from regular ad style is \$25 per inch, no maximum. No charge for Box numbers.

"POSITIONS OPEN" is \$15—in advance—for one time, 2" maximum. Additional space or variation from regular ad style is \$25 per inch, no maximum. Box number ads asking for tape samples will be charged an added \$1 for handling and postage.

Send money and advertising copy to:
Radio-TV Job Mart, Billboard, 1515 Broadway, N.Y. 10036.

POSITION WANTED

PROGRAM DIRECTOR GIG DESIRED. TOP 40 OR PROGRESSIVE ROCK... Will consider good jock gig with programming or musical directorship possibilities. Experienced, currently employed, tremendous programming knowledge, creative production, tight board, University graduate, first phone, 27, single, willing to relocate almost anywhere. Please contact B.S. Eliot... days (209) 732-1450... nights (209) 732-1350... Available January 16th, 1974.

POSITIONS OPEN

BLACK DISCO JOCK required for the most live wire, sophisticated Discotheque in Australia. We are seeking a top personality D.J., able to switch on packed houses with Black Soul Music in a funky scene. Top salary, transportation and accommodation for 6 months. Send air check, resume and photographs to Beethovens Discotheque, 418 Murray Street, Perth, Western Australia. 1/19

MORNING DRIVER—Because of a planned internal promotion, a major market up tempo adult station has opening for experienced morning personality. Applications from all market size and formats considered. If you have personality, can communicate and enjoy working with professionals in a stable environment, this opening is worth investigating. Position offers excellent starting salary with opportunity for advancement. Final candidates will be called for interview at our expense. Reply in confidence with tape and resume including earnings history and references to: Box 607, Radio-TV Job Mart, Billboard, One Astor Plaza, N.Y., N.Y. 1/5

Arnold Palmer says:



Aim to win...
the fight against birth defects

March of Dimes

Best Selling
Classical LP's

© Copyright 1973, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	9	PUCCINI: TURANDOT Sutherland/Pavarotti/Caballe/Chiaurov/Krause/Pears, (Mehta), London OSA 13108
2	5	27	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Joshua Rifkin, Nonesuch 71248 (Elektra)
3	2	21	PUCCINI: LA BOHEME Pavarotti/Freni/Von Karajan, London OSA 1299
4	4	11	PROKOFIEFF: ROMEO AND JULIET (complete ballet) Cleveland Orchestra (Maazel), London CSA 2313
5	3	27	THE SEA HAWK National Philharmonic Orch. of London (Gerhardt), RCA LSC 3330
6	7	27	SCOTT JOPLIN: THE RED BLACK BOOK Gunther Schuller, Angel S-36060 (Capitol)
7	8	11	CLASSIC FILM SCORES FOR BETTE DAVIS National Philharmonic of London (Gerhardt), RCA ARL 1-0183
8	9	27	BACH: FLUTE SONATAS (complete) Rampal, Odyssey Y2-31925 (Columbia)
9	6	19	PIANO MUSIC BY GEORGE GERSHWIN William Bolcom, piano, Nonesuch E 71284 (Elektra)
10	10	27	VERDI: RIGOLETTO Sutherland/Pavarotti, London Symphony London OSA 13105
11	13	27	MAX STEINER: NOW VOYAGER National Philharmonic of London (Gerhardt), RCA 0136
12	12	7	ROSSINI: WILLIAM TELL (Complete Opera) Caballe/Gardelli, Angel SEL 3793 (Capitol)
13	14	27	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra)
14	11	27	SWITCHED-ON BACH Carlos/Folkman, Columbia MS 7194
15	15	27	DONIZETTI: LUCIA DI LAMMERMOOR Sutherland/Bonyng, London OSA 13103
16	16	27	BACH BRANDENBURG CONCERTOS Ristenpart, Nonesuch 73006 (Elektra)
17	20	11	MUSSORGSKY: PICTURES AT AN EXHIBITION Richter/Szell, Odyssey Y 32223 (Columbia)
18	27	3	KORNGOLD: ELIZABETH & ESSEX National Philharmonic Orchestra (Gerhardt), RCA ARL1-0185
19	23	5	JALOUSIE—MUSIC OF THE THIRTIES Menuhin, Grappelli, Angel SFO 36968 (Capitol)
20	21	5	PRIMO TENORE: LUCIANO PAVAROTTI London OS 26192
21	25	5	BEETHOVEN: PIANO CONCERTOS Ashkenazy, (Solti), London CSA 2404
22	22	15	MAHLER: 5th SYMPHONY Chicago Symphony (Solti), London CSA 2228
23	31	3	BEETHOVEN: SYMPHONY #9 Chicago Symphony (Solti), London CS P8
24	18	27	BIZET: CARMEN M. Horne/J. McCracken/L. Bernstein, DGG 2709 043 (Polydor)
25	17	27	HOLST: THE PLANETS Boston Symphony (Steinberg), DGG 2530102 (Polydor)
26	35	5	E. POWER BIGGS PLAYS SCOTT JOPLIN Columbia M 32495
27	-	2	RACHMANINOFF: VESPERS U.S.S.R. Russian Chorus & Soloists, Melodiya SRB 4124 (Capitol)
28	-	2	SWITCHED ON BACH II Walter Carlos, Columbia KM/KMA/KM 32659
29	19	27	MAHLER: 8th SYMPHONY Chicago Symphony Orchestra (Solti), London OSA 1295
30	-	2	VILLA LOBOS: BACHIANAS BRASILEIRAS Angel S 36979 (Capitol)
31	32	27	HOLST: THE PLANETS Los Angeles Philharmonic (Mehta), London CS 6734
32	28	17	THE LAURITZ MELCHIOR ALBUM Seraphim IB 6086 (Capitol)
33	-	2	BEETHOVEN: MOONLIGHT SONATA SCHUBERT: FOUR IMPROMPTUS Horowitz, Columbia M 32342
34	29	3	PUCCINI: TOSCA Price/Domingo/Milnes, New Philharmonic Orchestra (Mehta), RCA ARL2-0105
35	40	27	BACH: BRANDENBURG CONCERTOS Collegium Aureum, Vics 6023 (Victrola)
36	30	9	COMPLETE RACHMANINOFF, VOL. 1 Rachmaninoff, RCA ARM3-0261
37	34	27	VERDI: GIOVANNA D'ARCO Caballe/Domingo/Levine, Angel SCL 3791 (Capitol)
38	-	2	SOLTI CHICAGO SHOWCASE Chicago Symphony Orch. (Solti), London CS 6800
39	36	11	HOLST: THE PLANETS New York Philharmonic (Bernstein), Columbia M 31125
40	38	25	THE COPLAND ALBUM Columbia MG 30071

Classical Music

Canadian Country Label Adds Classical Wing; 'Brass' Signed

By MARTIN-MELHUIH

TORONTO—It is not very often that a country music label moves into the area of the classics but that is what happened with Boot Records, a Canadian label that had previously been centered on country singer Stompin' Tom Connors. Jury Krytiuk, president of the company, had considered forming a division of the company devoted to the classics but it was nothing but an idea until he had a chance discussion with Eleanor Sniderman, the wife of Canadian record retailer Sam Sniderman, who heads up the Sam the Record Man chain in Canada.

Krytiuk had invited the Snidermans to Prince Edward Island to present Stompin' Tom Connors with his fourth gold record, in his home province. When he drove them from the airport they talked about how much talent there is in the classical music field in Canada and at that point Krytiuk revealed his ideas for the Canadian classical music label.

"As soon as he told us about his idea, I immediately offered my services to pick up talent for the label. Everything seemed to point towards me becoming involved because of my association with the Canadian Music Competitions," Ms. Sniderman said.

The CMC were started four years ago by Madame Bourassa, the wife of Quebec premier Robert Bourassa, and now stretches across Canada. Auditions are held each year in various cities in Canada with European and American adjudicators. The finals are held in a different city and scholarships are handed out to the winner.

Sign Brass

Ms. Sniderman has signed the Boot Master Concert Series' first artists, the Canadian Brass, and has recorded an album with them at Toronto's Manta Sound with engineer David Greene producing. The Canadian Brass, consisting of Ronald Romm and Frederick Mills on trumpet, Graeme Page on french horn, Charles Daellenbach on tuba and Eugene Watts on trombone, besides having a regular brass repertoire also play some Bach and a number of original compositions.

Besides her activities with the

Boot Master Concert Series label, Ms. Sniderman is active in other areas of the music field in Canada. This year, she convinced the CBC television network to include a one-hour segment on New Years' Eve that will pre-empt the usual Guy Lombardo program from Times Square.

Ms. Sniderman, in conjunction with Toronto Mayor Crombie, has also set up a group of concerts in the main council chamber of the city hall with an ensemble consisting of flute, clarinet, cello, violin and pi-

ano, known as Camerata. There will be 15 concerts starting in Jan.

"It is the first time in 70 years that we haven't had a war that takes the cream of the crop of our youth," noted Ms. Sniderman. "Within ten or fifteen years we should have a whole generation of top artists the likes of which the world has never seen before. I am not just referring to classical music when I make that statement. I am referring to all of the forms of music that make up our culture including rock, opera, classical or ballet."

'74 Picture Is Seen Bright; Budget \$\$ Up?

• Continued from page 3

mann and Chopin recordings and works conducted by Colin Davis and Bernard Haitink.

At Polydor, a spokesman said that the company will release 10 LP's this month, nine in February, 10 in March, and seven in April. This approximates the release schedule of the previous year. A first recording by von Karajan of the Mahler 5th is due in March. RCA Records said the company's outlook for 1974 but that precise plans for the year would be announced after the arrival back from Europe this month of the firm's new president, Kenneth Clancy.

Arts Council Fetes ASCAP Composers

NEW YORK—Twenty-nine composer members of the American Society of Composers, Authors and Publishers have been honored by the New York State Council on the Arts with major commissions totalling \$151,890. Described as "unprecedented" in scope, the new program to generate works by native composers was announced by Eric Larrabee, executive director of the Council.

The ASCAP composers in the "serious music field" who have received commissions are: Jacob Druckman, John Croigliano Jr., Stanley Walden, Lukas Foss, David del Tredici, David Diamond, Thomas Pasatieri, George Perle, Lee Hoiby, David Epstein, Louis Weingarden, Al Carmine (Alvin), Emmanuel Ghent, George Rochberg, Warren Benson, Alvin Brehm, Phillips & Renzulli, Barbara Kolb, Morton Gould, Cole-ridge Taylor, Parkinson, Henry Brant, James Reichert, Noel Da Costa, Virgil Thomson and Michael Colgrass.

In the world of popular music, ASCAP members who are receiving grants include: Dizzy Gillespie, Thad Jones, Cecil Bridgewater and Chuck Israels.

Almost all of these creators have been recognized by ASCAP itself in recent years with cash grants by the independent judges of the Society's Standard Awards Panel and Popular Awards Panel. Over the past thirteen years, these panels have distributed in awards a total of more than \$6 million.

At Columbia, the accent will be on special projects, in addition to continuing releases

by Leonard Bernstein, Rudolf Serkin, E. Power Biggs, Isaac Stern and others. Columbia is also looking for major breakthroughs

regarding its new artists Michael Tilson Thomas, Ruth and Jamie Laredo, and Murray Perahia. Important special projects will include the Black Composers Series, the complete music of Webern and Ravel, with Pierre Boulez, as well as commemorative packages for Pablo Casals, Charles Ives and Robert Casadesu. Bernstein will conduct several Mahler recordings as well as continuing to record symphonies of Haydn.

Serkin will continue to record the complete Beethoven sonatas, and the musical possibilities of quadraphonic sound will continue to be explored, championed on record by Biggs, Bernstein and Boulez. Also anticipated are several original cast albums.

Vanguard will increase its classical release schedule some 200 percent, according to Seymour Solomon, head of the firm. Last year the company issued some 30 releases. Of the 90 scheduled, 20 or 30 will be self-produced, the remainder will come under its licensing agreements. Solomon, who sees the vinyl shortage dwindling in the next three months, said he has not experienced any adverse effects regarding the materials crunch. He also predicts a quadraphonic breakthrough for 1974.

Nonesuch is looking towards an excellent year, and will not change drastically its product approach either in its merchandising concept or in repertoire. This is understandable because of its high achievements on the charts (Joplin and Crumb, among others). "We'll continue our wide base, releasing whatever we feel important to the consumer," said Tracy Sterne, Nonesuch chief.

All in all, the classical outlook for 1974 seems to be a bright one, continuation of the renaissance of the past year. Also, look for budget lines to raise their prices by \$1.00.

McCartney Gold

NEW YORK—Paul McCartney and Wings have struck gold with an RIAA certification for the album "Band on the Run." McCartney records for Apple Records, distributed by Capitol.

Scott Joplin The King of Ragtime

The unmistakable sound of Scott Joplin's ragtime music is currently enjoying a long overdue resurgence. "The Sting," a Universal/George Roy Hill film, starring Paul Newman, Robert Redford, and Robert Shaw, features the piano rags of Scott Joplin.



MCA Records recently released The Original Motion Picture Soundtrack from "The Sting," conducted and adapted by Marvin Hamlisch. Hamlisch, notable composer and conductor, not only plays Joplin's piano rags on the album, but also composed three songs for the soundtrack in the Scott Joplin vein. Hamlisch is credited with writing and conducting the musical scores for "Kotch," "Save The Tiger," and the Streisand-Redford film, "The Way We Were."

Join MCA in a deliciously marvelous excursion into our past.

Original Motion Picture Soundtrack
THE STING
featuring the Music of
SCOTT JOPLIN
Produced and Adapted by
MARVIN HAMLISCH

PAUL NEWMAN **ROBERT REDFORD**
ROBERT SHAW

A GEORGE ROY HILL FILM
"THE STING"

Screenplay by DAVID S. WARD
Directed by GEORGE ROY HILL
Produced by TONY BILL, MICHAEL and JULIA PHILLIPS
Music Adapted by MARVIN HAMLISCH



Scott Joplin



The Sting
Original Motion Picture Soundtrack
MCA-290

HSE Owner Scores Distributor Apathy

GREENWOOD, S.C.—A sleeping giant in the religious music business here feels that gospel and spiritual records have been "neglected by the distributors."

Hoyt Sullivan, owner and operator of HSE Records, also has two publishing firms, Horohn Music and Su-Ann.

Not only are these types of records neglected by the distributors, Sullivan insists, but also by many record shops.

Sullivan, who began as a record retailer and bought time on radio stations, then expanded by making tapes and sending them to radio stations.

"I would rather have a good spiritual hit than a rock and roll hit," Sullivan said. "Rock sales last for about five weeks; a good spiritual lasts for years."

He contends that distributors and most record shops have lost millions of dollars by not stocking all of the good religious hits. On the other

hand, several good distributors are doing well with it, such as Bib, Mangold-Bertos in Charlotte, Southland in Atlanta, Stan's in Shreveport, and Schwartz Brothers in Washington and Philadelphia.

Hoyt Sullivan's Enterprises has designed a record rack which reportedly is thief-proof. It has an eight-track compartment which holds some 100 tapes. The 45 rpm compartment will hold 1,000 records, and a special compartment to hold 500 LP's. It is self-designed.

Sullivan says he ran tests in small towns where there are no record shops. "Out of 12 locations, we collected an average of \$100 a month from each rack." He has been unable to get distribution only in Florida.

He says the firm franchises its racks, and sees that every state is worked properly. Anyone interested in such distribution is asked to contact J.R. Enterprises, P.O. Box 6128, in Nashville.

Youth for Christ Offers Syndicated Radio Shows

SAN DIEGO—An innovative new youth oriented radio program available free of charge has begun syndication in San Diego, according to Ken Overstreet of Youth for Christ International.

The program, called "Reality," features non-stop top-40 style Jesus music tied together by Ted Limpic of the Campus Life Staff. Limpic communicates through the use of musical bridges. The approach is designed to cause young people to think about their life style and the reality of spiritual values in a contemporary manner.

Campus Life/Youth for Christ is the nation's largest organization of its type with active clubs on more than 1,800 high school campuses. Founded in 1944 with the Rev. Billy Graham as its first fulltime employee, today more than 4,500 staff members work with over 1 million teenagers each year.

Program directors needing full particulars and a sample of the tape may obtain same by writing to: Communications Divisions, Campus Life, 4589 College Ave., San Diego, Cal. 92115.

GMA Meeting in LA Jan. 7-8

NASHVILLE—For the first time in the history of the Gospel Music Association, members of the board of directors will hold their January quarterly meeting away from here.

The meeting is set for Jan. 7-8 in Los Angeles, at the Disneyland Hotel. The announcement was made by Brock Speer, president. Committee meetings will be held the first day, and the full board will meet the second day.

Walter Heeney, chairman of the GMA editorial committee, and who headed up plans for the West Coast meeting, said the purpose of the change was twofold:

"We want to give recognition to the growth of gospel music on the West Coast," Heeney said, "and we want to hold meetings elsewhere to give a wider scope to the activities of GMA, so people will not think that it is just a Nashville organization."

Committee chairmen are: John T. Benson III, finance; Jim Black, disk jockey; Herman Harper, nominating; Paul Downing, grievance; Elmo Mercer, election procedures; Bob Benson, awards; Don Butler, membership; Norman Odlum, special projects. Members to serve on other committees will be announced later.

Shaped Notes

Ron Blackwood, president of Century II Promotions and the Tom Drake Agency, says his firms have reached an agreement with Klein's Attractions in Palatine, Ill., to sell gospel talent to fairs. . . . The Hames Family Quartet of Gaffney, S.C., already is booked through next March. Then it starts at Carowinds, a park located on the Carolina borders. . . . Joe Wise has a string of albums on the market, dealing with liturgical music. They are mostly albums of music and poetry geared primarily for the Catholic audience, from North American Liturgy Resources in Cincinnati.

An open meeting of the Southern Gospel Music Association will be

held Jan. 21 in Dallas. The group announces that the second annual SGMA convention date has been set for Sept. 13-14-15. . . . At the Convention Center in Dallas this past month one show presented 10 hours of gospel music. . . . Haleyville, Alabama, has declared Jan. 26 "Jake Hess Day." The Statesmen and Wendy Bagwell are scheduled to perform at the festivities when civic dignitaries and others join to honor Jake. . . . Jake, by the way, has signed a recording contract with CAM Records, based in Oklahoma City. . . . Denny Yeary, formerly with Coy Cook and the Premiers, is now singing bass with the Blackwood Singers.

Gospel Gambol

By JOHN SIPPEL

Gospel music can only look upward when it visualizes what might happen in 1974. With Billboard lengthening its top-selling soul singles and LP/tape charts earlier in 1973, more and more gospel product hit the charts. Unfortunately, most of this product hovered between 75 and 100. But the inclusion indicated that gospel has made some heavy inroads.

Such chart positions indicate that gospel has a strong and loyal following, growing with such acts as Andrae Crouch and the Disciples and Rance Allen picking up many new, young devotees. Certainly the Jesus movement shows no decline, another factor that will continue to aid.

GAG Assists

The Gospel Announcers' Guild, fostered by such as Brother Ed Smith of Detroit and Al (Bishop) Hobbs, Indianapolis broadcaster, showed a continued aggressiveness during its several meetings. Radio acknowledges the important public service contribution of gospel. With predictions of more soul radio stations coming in both FM and AM, GAG and gospel followers in localities must vigilantly watch for openings and see that owners and program directors of these new outlets plan gospel schedules.

The Gospel Workshop of America, too, continued its excellent leadership. Each convention tops the preceding year. Under the leadership of Rev. James Cleveland that custom should continue.

More and more pop-oriented record companies are getting on the gospel bandwagon. ABC-Dunhill took over the rich mantle of gospel created by Don Robey. Stax got its foot in the door with a strong pitch from Gospel Truth. Mel Herman's second year at Glori indicated the public can look for formidable releases continually from that firm. Despite Herman Lubinsky's serious illness, Fred Mendelsohn took over the controls and the important gospel major has not faltered.

We can only hope that more and more pop concert promoters and owners of pop-oriented entertainment outlets will experiment with gospel acts.

It's our hope, too, that a "Don Cornelius" of gospel will emerge during the next year to provide a TV showcase. It has been a long time since a network or a strong syndicated series was available. No form of music more richly deserves an audio/visual projection. Perhaps the producers of a late night show, like "In Concert" or "Midnight Special" will use the unusual gospel format to break the monotony of straight rock, as they have done recently with all-country segments. Why not an Easter weekend special on Good Friday night? Kip Walton, Dick Clark and Don Kirschner, who syndicate rock shows, should also be looking into such possibilities.

Internationally, much is to be desired. The one-time gospel festivals which toured the U.K. and Continent annually, are gone. But men like Mervyn Conn are promoting country and sacred tours, so why not gospel? The foreign tours years back were blockbusters.

A healthy and prosperous New Year is our wish to you all.

(Send all gospel news to John Sippel, Billboard, 9000 Sunset Blvd., Los Angeles 90069)

(Published Once A Month)

Billboard SPECIAL SURVEY for Week Ending 1/5/74

Billboard Best Selling Gospel LP's

©Copyright 1973, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	9	INEZ ANDREWS Lord Don't Move That Mountain, Songbird 226 (ABC)
2	7	5	DIXIE HUMMINGBIRDS We Love You Like A Rock, Peacock 178 (ABC)
3	3	5	SENSATIONAL NIGHTENGALES It's Gonna Rain, Peacock PLP 175 (ABC)
4	8	9	JAMES CLEVELAND I'll Do His Will, Savoy 14284
5	4	5	REVEREND C.L. FRANKLIN The Eagle Stirrs Her Nest, Jewel 0083
6	28	5	BEST OF THE MIGHTY CLOUDS OF JOY Peacock PLP 136 (ABC)
7	5	9	BEAUTIFUL ZION CHOIR I'll Make It Alright, Myrrh SP 6514 (Word)
8	-	1	ISSAC DOUGLAS & THE BIRMINGHAM COMMUNITY CHOIR Why Can't I, Creed 3045 (Nashboro)
9	17	5	REVEREND W. LEO DANIELS Sermon—Build Your Own, Daniels 1001 (Jewel)
10	14	5	BROOKLYN ALLSTARS Too Close To Heaven, Nashboro 7114
11	18	9	ISAAC DOUGLAS & THE NEW YORK CITY CHOIR A Little Higher, Creed 3036 (Nashboro)
12	15	9	ERNEST FRANKLIN Close To Thee, Jewel LPS 0063
13	6	9	JAMES CLEVELAND Give Me A Clear Heart, Savoy 14270
14	2	5	ARETHA FRANKLIN AND JAMES CLEVELAND Amazing Grace, Atlantic SD2906
15	33	9	RANCE ALLEN That Will Be Enough For Me, Gospel Truth GTA 1204
16	24	5	SHIRLEY CAESAR SINGERS Get Up My Brother, Hob 2144
17	-	1	PILGRIM JUBILEE SINGERS Don't Let Him Down, Peacock PLP 193 (ABC)
18	-	1	JAMES HERNDON SINGERS Working On The Building, Glori JC 1017
19	29	5	REVEREND C.L. FRANKLIN Heard It Through The Grapevine, Chess CH 73
20	-	1	JAMES CLEVELAND Trust In God, Savoy 14302
21	-	1	THE RANCE ALLEN GROUP Gospel Truth GTS 2701
22	32	5	THE JAMES HERNDON SINGERS Glori 1017
23	13	9	RANCE ALLEN GROUP Truth Is Where It's At, Gospel Truth GTS 2709
24	-	1	DELOIS BARRETT & THE BARRETT SISTERS God So Loved The World, Creed 3035 (Nashboro)
25	12	9	DR. MORGAN BABB I Have A Father Who Can, Nashboro 7112 (Jewel)
26	10	5	ANDRAE CROUCH I Don't Know Why, Light LS 5546 (Word)
27	-	1	THE ANGELIC CHOIR Hold The Light, Savoy 7001
28	34	9	REVEREND MACEO WOODS God Save Your People, Gospel Truth GTS 2706
29	9	9	THE GOSPEL SOUL OF SAM COOKE, Vol. 2 Specialty SPS 2128
30	11	9	THE GOSPEL SOUL OF SAM COOKE, Vol. 1 Specialty SPS 2116
31	16	9	BROOKLYN ALLSTARS I've Got My Ticket, Jewel LPS 0067
32	19	5	THE ORIGINAL SOUL STIRRERS Specialty SPS 2137
33	20	5	BEST OF THE 5 BLIND BOYS Peacock PLP 139 (ABC)
34	21	9	THE B.C. & M. CHOIR Life, Creed 3019 (Nashboro)
35	22	5	THE SOUL STIRRERS FEATURING SAM COOKE Specialty SPS 2106

Country Music

Rose Sees '74 Business in 25% Climb, Despite Crunch

• Continued from page 3

of the Nashville Chapter of NARAS and president of the Woodland Sound Studios:

"The industry has been long overdue for the type of thing that has been happening. The shortages may be just what we have needed. All fields of music have been overpopulated. A lot of product was not really intended to sell. So any cut-backs will be in regard to that type of product. The result will be healthy. I have a very good feeling about the outlook as a whole. Some will feel the pinch, but good product will sell more than ever."

"I personally feel that '74 will be an excellent year for the entire music industry. Due to the shortages, there

will be a re-direction toward higher quality levels and more sane business practices. Everyone will concentrate on quality. The result will be more intelligent procedures for all aspects of the recording industry. I have a good gut feeling that it's going to be a great year."

Mrs. Jo Walker, executive director of CMA, said this:

Nashville Scene

By BILL WILLIAMS

Darrell McCall has signed to record for Atlantic, and will do his sessions in Nashville. . . . Buck Evans has rejoined the Jim Ed Brown band. . . . It was in July of 1949 when Jerry Rivers first appeared on the "Grand Ole Opry" as a member of the Hank Williams band. Last week he was back, backing up Hank Williams Jr.

"All indications are that this will be the biggest year ever for country music. We see it in television, in the movies, and in a Broadway musical in the works. The fuel problem may cause some trouble, but these problems have ways of being solved. There is no indication of any slowdown of our growth; instead, we will keep going upward."

on a broadcast show. . . . Songwriter Hank Cochran made one of his infrequent appearances on the "Opry", doing a medley of some of his hits.

Tex Ritter has covered "The Americans," the Canadian hit. Frank Jones had him rushed into a studio to get it out quickly. . . . The University of Kansas basketball team flew into Nashville early to catch the "Opry" before playing Vanderbilt. But the plane was delayed, and they didn't make it. They also lost the game. . . . The Wilburns haven't recorded in more than a year now. Teddy Wilburn insists it will be some time before he can get around to it. Speaking of the Wilburns, a school in Arkansas has chosen them and their song, "Arkansas" as the theme for its annual, and will feature their pictures.

Talented Kenny O'Dell made his first visit back-stage at the "Opry" and brought along his beautiful wife and his parents. Kenny's father has been in the music business for many years, primarily as a booker. . . . Dottie West is working the Sheraton in Nashville on New Year's Eve, a singular honor. . . . Jeanne Pruett will have a new single out in January and an album out a month later. . . . Ernie Ashworth, frustrated in his efforts with other labels, has formed his own. He will have his first release on B&E Records in January. . . . The big Fifth Annual Duck Hunt of country artists is about to get underway. It involves Jimmy Newman, Charlie Walker, Grandpa Jones, Tex Ritter, Tom T. Hall, Stu Phillips, Bob Luman, "Opry" manager Bud Wendell and National Life executive Neil Craig. . . . Roy Acuff and Shot Jackson hosted their annual pheasant dinner. One guest, Roy Clark, had his guitar lifted at the event. . . . Lonzo & Oscar are rushing back into the studio for another cut because of the success of their first release on GRC.

The Four Guys are set to open at the main room of the International in Las Vegas with super-everything Charley Pride in May. They'll also continue to work Charley's other dates. . . . The flu bug, at one time, hit Vic Willis, Stonewall Jackson and Dolly Parton. . . . Max Barnes has signed an exclusive writer contract with Roy-Tense Publishing, Dallas, owned by Mrs. Charley Pride and her sister, Hortense Jones. . . . Gary Ballard of WCZN in Flint, Mich., points out that a series of three country shows there brought in 16,000 people, with a cast of Pee Wee King, Redd Stewart, Stonewall Jackson, Ken Allen, Collins Sisters, George Morgan, Jimmy Dickens, and Wilma Burgess.

Harold Weakley is back performing and playing on the "Opry" after a four-week layoff for stomach surgery. It marked the first time in 17

300 Advance Registration Moves Radio Meet to Hilton

NASHVILLE—The fifth annual Country Radio Seminar is set here for March 15-16, with headquarters moved to the Hilton Inn.

Pre-registration indications, which likely will exceed 300, necessitated the move to larger facilities.

Last year's agenda chairman, Dave Donahue of WITL, Lansing, Mich., said the seminar again will be geared to "the positive thinkers" from the broadcast industry.

Donahue expressed the opinion that the energy crisis would have no affect on attendance because of the benefits derived from the seminar.

Pre-registration thus far has come from California, Texas, Ohio, and Oregon.

Registration is based upon a \$60.00 fee per person. Further information may be obtained from Charlie Monk at ASCAP here.

Carter Appointed Advisor

WHITE LAKE, N.Y.—Fred Carter Jr., president of Nugget Enterprises, Nashville, has been appointed advisor to the president of Eastern States Country Music, Inc. (ESCM), according to announcement by Mickey Barnett.

Carter will lend his knowledge to the organization, headed by Barnett, to "enhance the promotion of country music in the Northeast."

Carter last year hosted ESCM's guitar workshop, and found the amount of professional interest from the musicians "encouraging."

ESCM, which works closely in conjunction with the Country Music Association, was instrumental in break-throughs for country music in the northeast during the past year. With Barnett pioneering, country music was brought into the Borscht Circuit, with appearances there by Roy Clark and Buck Owens in addition to regional talent. Both appeared at the Monticello Raceway.

Clark also was hosted by Milt and Helen Kutsher of Kutsher's Country Club, the facility in that area which was greatly responsible for the surge of country entertainers.

'73 Great; '74 Future Elates

It's been a great year, with sessions still rising;
And folks making money, which isn't surprising;
More writers and publishers, everything growing;
The prospects ahead must surely be glowing;
All of the biggies, and those independents,
Are making huge sums for themselves and descendants;
Newcomers scoring, and veterans hold strong,
The records are moving and life is a song;
Country music is spreading, it's now everywhere;
The songs of the common folk waft through the air;
And so at year's end, we now pay a tribute,
To those who sing songs, and those who distribute;
To producers and retailers, and to the rackers;
To the new record firms, and all of their backers;
To the creative people, and to engineers;
To all of the writers, who each singer reveres;
To BMI, ASCAP, SESAC and more;
To CMA, NARAS, and groups by the score;
To pressers, to artists, and to annotators,
Arrangers, disk jockeys, and administrators;
To all the beginners, still making demos;
To those secretaries, who write all the memos;
May the new year be prosperous, and one note that's final:
May we all be supplied with plenty of vinyl.

Bill Williams

Billboard

Hot

Country LP's

Billboard SPECIAL SURVEY
for Week Ending 1/5/74

© Copyright 1973. Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Distributing Label)
1	1	37	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
2	2	18	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
3	3	15	SAWMILL—Mel Tillis, MGM SE 4907
4	4	24	COME LIVE WITH ME—Roy Clark, Dot DOS 26010 (Famous)
5	9	7	ROY CLARK'S FAMILY ALBUM—Roy Clark, Dot DOS 26018 (Famous)
6	7	11	SOMETIMES A MEMORY AIN'T ENOUGH—Jerry Lee Lewis, Mercury SRM1-627 (Phonogram)
7	5	10	DON'T CRY NOW—Linda Ronstadt, Asylum SD 5064
8	6	15	ALL I EVER MEANT TO DO WAS SING—Johnny Rodriguez, Mercury SRM 1-686 (Phonogram)
9	8	14	PRIMROSE LANE/DON'T GIVE UP—Jerry Wallace, MCA 366
10	12	8	WHERE MY HEART IS—Ronnie Milsap, RCA APL1-0338
11	10	18	LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355
12	14	23	TOP OF THE WORLD—Lynn Anderson, Columbia KC 32429
13	16	28	SATIN SHEETS—Jeanne Pruett, MCA 338
14	11	22	TRIP TO HEAVEN—Freddie Hart, Capitol ST 11197
15	17	14	FULL MOON—Kris Kristofferson & Rita Coolidge, A&M SP 4403
16	13	13	SUMMER (THE FIRST TIME)—Bobby Goldsboro, United Artist UA LA124 F
17	15	42	ENTERTAINER OF THE YEAR—Loretta Lynn, MCA 300
18	28	3	ALL ABOUT A FEELING—Donna Fargo, Dot DOS 26019 (Famous)
19	20	13	CARRY ME BACK—Statler Bros., Mercury SRM 1-676 (Phonogram)
20	18	14	PAPER ROSES—Marie Osmond, MGM SE 4910
21	23	11	REDNECKS, WHITE SOCKS & BLUE RIBBON BEER—Johnny Russell, RCA APL1-0345
22	25	11	BUBBLING OVER—Dolly Parton, RCA APL1-0286
23	27	10	MY FRIENDS CALL ME T.O.—Tommy Overstreet, Dot DOS 26012 (Famous)
24	22	22	LOVE & MUSIC—Porter Wagoner & Dolly Parton, RCA APL1-0248
25	24	10	BEST OF JIM ED BROWN—RCA APL1-0275
26	46	3	FASTEST HARP IN THE SOUTH—Charlie McCoy, Monument KC 32749 (Columbia)
27	26	11	BEST OF GEORGE JONES VOL. II—RCA APL1-0316
28	33	6	SONG'S FOR EVERYONE—Ray Griff, Dot DOS 2013 (Famous)
29	40	2	IF YOU CAN'T FEEL IT, IT AIN'T THERE—Freddie Hart, Capitol ST-11252
30	35	6	NEW SUNRISE—Brenda Lee, MCA 373
31	44	4	GOD IS ABUNDANT—Connie Smith, Columbia KC-32492
32	42	2	CAN I SLEEP IN YOUR ARMS/LUCKY LADIES—Jeannie Seely, MCA 385
33	19	42	INTRODUCING—Johnny Rodriguez, Mercury SRM 61378 (Phonogram)
34	36	7	GREAT MOMENTS WITH—Jim Reeves, RCA APL 1-0330
35	37	5	THIS IS BRIAN COLLINS—Brian Collins, Dot DOS 26017 (Famous)
36	32	15	JOHNNY CASH & HIS WOMAN—Johnny Cash & June Carter, Columbia KC 32443
37	39	6	THIS IS HENSON CARGILL COUNTRY—Henson Cargill, Atlantic SD 7279
38	48	3	THE MIDNIGHT FEELING—Barbara Mandrell, Columbia KC 32743
39	41	4	CLINGING TO A SAVING HAND—Conway Twitty, MCA 376
40	21	15	HANK WILSON'S BACK, Volume 1—Leon Russell, Shelter SW 8923 (Capitol)
41	43	5	FAREWELL TO THE RYMAN—David Rogers, Atlantic SD 7283
42	47	4	COUNTRY SUNSHINE—Dottie West, RCA APL1-0344
43	29	12	MR. COUNTRY ROCK—Billy Crash Craddock, ABC ABCX 788
44	34	9	CLASS OF 73—Floyd Cramer, RCA APL1-0299
45	50	2	IT'S A MAN'S WORLD—Diana Trask, Dot DOS 26016
46	—	1	SHADES OF STEEL—Lloyd Green, Monument KZ 32532 (Columbia)
47	49	2	AMAZING LOVE—Charley Pride, RCA APL1-0397
48	—	1	I REMEMBER HANK WILLIAMS—Glen Campbell, Capitol SW 11253
49	—	1	BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare, RCA CPL 2-0290
50	—	1	THE UPTOWN POKER CLUB—Jerry Reed, RCA APL 1-0356

years he had missed a performance there, on both Friday and Saturday nights. . . . When Don Gibson was in the studio recently cutting an album, he received word that his special-built Porsche had been delivered. He ordered it a year ago, and finally picked it up in Atlanta. . . . When Sue Thompson was called to tape the

Dean Martin show, they took her to the base of the Grand Canyon to get the proper effect. . . . Troy Shondell wrote the hit song, "Still Loving You", which Bob Luman has re-released and re-popularized, and now Troy has his own recording of the old Little Richard tune, "Rip It Up," on Brite Star.

Latin Music Optimism Is Outlook for 1974; Execs Forecast Increasing Sales

NEW YORK—Optimism for increased sales of Latin music product in the U.S. for 1974 is the keynote to the feelings of many key Latin executives, a Billboard check of major manufacturers here has revealed.

While some expressed concern over the growing vinyl shortage, both here and in South America, all executives canvassed reported plans to step up promotional and marketing activities for the coming year, in the

belief that Latin product is approaching a crest of popularity in the U.S. marketplace. They based their predictions on the growing cross-over potential of a number of top Latin acts: a wider acceptance of Latin music on radio station playlists; the dispersion of a greater number of Spanish-speaking people throughout the U.S.; and the Latin sales accumulated in 1973.

Still others expressed the hope that the recent emphasis by legal authorities to crack down on tape pirates, which have caused serious losses to the Latin industry over the last two years, cannot fail to help the economic picture for Latin manufacturers. The latest crackdown in the growing list of raids on Latin pirates came in Los Angeles, as the 1973 year came to a close (Billboard, Dec. 29).

At Parnaso Records, Mario Oliverio, promotion director, said that the label experienced across-the-board sales increases of approximately 30-35 percent for 1972. He stated that sales growth was reflected both in the U.S. markets, mainly Miami, New York, Los Angeles, and Puerto Rico, and in South America, with Argentina being the standout marketplace. Oliverio placed Parnaso in the top five of record manufacturers in Argentina.

Reporting the top sellers for Parnaso during 1973, Oliverio placed singer Raphael at the head of the list. Close behind were such artists as Leonardo Favio, Los Galos, Los Angeles Negros, and Juan Manuel Ser-

rat. In all, Parnaso released 18 albums for the year and some 50-60 singles.

Looking ahead to 1974, Oliverio said that sales projections are healthy and that Parnaso will continue to expand its market stance, both here and abroad. He also forecasted a wider acceptance for Latin product, citing an increase of Latin music influences in r&b product; the growing exposure of Latin music in motion pictures; and the increase of quality Latin acts available for recording.

Joe Cain, general manager and a&r director of Tico/Alegre Records, also reported successful sales for 1973. While he would not pinpoint the increases, Cain said that there were "definite increases" over 1972 and that the 1973 sales period was "very good." In all, Tico/Alegre and its sister labels of Sabor Records and Mardi Gra Records released 35 albums for the year. Information on single releases was not available.

Cain added that the economic picture in 1973, including the vinyl situation, definitely hurt Latin sales, in that the increases could have been stronger. In 1974, though, continued Cain, the labels plan to continue their growth patterns. He said that a greater emphasis will be placed on exposing top label acts to a wider segment of the American market. He named such artists as Joe Cuba, Charlie Palmieri, Tito Puente, and Hector Rivera as Tico/Alegre acts with the potential to sell well in both the Latin and American markets.

At Fania Records, Jerry Masucci, president, said that sales for 1973 were 20 percent ahead of 1972. Album releases, including product on Fania, Cotique Records, Inca Records, Vaya Records, and International Records, totalled 50.

Masucci stated that Latin music has benefited from a number of black acts and rock acts using Latin influences in their material, as well as the production of Latin oriented films which revolved around solely

Latin music. Fania itself, produced the film "Nuestra Cosa" and has plans for a new version in 1974.

He added that the label will be taking a closer look into diversifying its activities with rock and r&b acts in the coming year.

Ralph Lew, a&r director and general manager of Mericana Records, a subsidiary of Caytronics Corp., also reported a successful 1973. Lew emphasized that Mericana is in the growing stages, being that it was just formed some 11 months ago, but stated that 1974 will be an "exciting" year for the label and its acts. He stated that plans call for the "saturation" of Mericana product throughout the U.S. by way of Caytronics' newly opened branches. Mericana releases for the coming year will be approximately 18 LP's and 25-30 singles. Releases for 1973 were 12 LP's and 22 singles.

Lew was also optimistic for Latin crossover into the American market in 1974. He cited expanding markets in the mid-west, the south-west and the West Coast as examples of the inherent strength that Latin music possesses in the U.S. He also noted that Mericana's group the Latin Dimensions have been receiving increasing airplay from American music oriented radio stations.

Initial plans for 1974, according to Lew, call for the release of five albums from January through March. A spokesman for Caytronics' activities through 1973 was unavailable for comment.

Finally, Harvey Averne, president of Coco Records, reported "good sales" for 1973. He stated that Coco, which has assumed all acts on Averne's now disbanded Mango Records, will also be placing an emphasis on crossover potential for artists such as Eddie Palmieri and Miguelito. Like other Latin executives, Averne said that he would be keeping a close eye on the vinyl situation, but predicted that 1974 could be a solid year for the entire Latin industry.

Billboard SPECIAL SURVEY for Week Ending 1/5/74

Billboard Special Survey Hot Latin LP's™

IN MIAMI			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	GRAN COMBO "#5", EGC 005	6	ROBERTO TORRES "El Castigador," Mericana, MYS 114 (Caytronics)
2	JOHNNY VENTURA "Super Hits," Mate 17	7	EDDIE PALMIERI "Sentido," Mango 103 (Coco)
3	WILLIE COLON "Lo Mato," Fania SLP-00444	8	ISMAEL MIRANDA "Asi Se Compone Un Son," Fania SLP-00437
4	CONJUNTO UNIVERSAL "Mantecado," Velvet 1471	9	ELIO ROCA "Por Fin Logre Tener Tu Amor," Miami 6080
5	TIPCA NOVEL "Se Colo La Tipca," TR-006005	10	CHARLIE PALMIERI "Vuelve El Gigante," Alegre 7008

IN LOS ANGELES			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LUCHA VILLA "Puro Norte #3," Musart 1610	6	LUPITA DALESSIO "Eres Tu," Orfeon 815
2	LOS FREDDYS "Quiero Ser Feliz," Echo 25109	7	VINCENTE FERNANDEZ "La Misma," Caytronics 1359
3	LOS BABYS "Amor Traicionero," Peerless 1699	8	HERMANAS HUERTA "Mejor Matame," Caytronics 1378
4	YOLANDA DEL RIO "Pertenezco A Ti," Arcano 3235	9	RUBEN Y MEMO "RUBEN Y MEMO," Orfeon 12-38021
5	ANGELICA MARIA "Tonto," Sonido International SI-8006	10	WILLIE COLON "Lo Mato," Fania SLP-00444

© Copyright 1973 Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Latin Scene

NEW YORK

NARAS' New York chapter, with the assistance of a number of local Latin artists, producers and executives, has planned a seminar on Latin music for the Cheetah in mid-February. Plans call for the discussion of Latin music's role in the industry, as well as the possibilities of adding a Latin category to the Grammy Awards in 1974. It was reported last week that a number of Latin LP's are eligible for Grammy nominations, but the category is under ethnic recording and not a separate Latin category—something that a number of Latin industry executives are looking forward to. For those interested in becoming involved in the seminar, contact Jean

Kaplow, NARAS (National Association of Recording Arts and Sciences) executive director for the New York chapter.

Mid-eastern Talent, a newly-created booking and talent agency, has started operations in Alexandria, Va. Tom Paris, the firm's president, told Billboard that Latin music has been happening in the Washington, D.C. and Virginia markets and that the firm is looking to become involved with Latin acts. . . . Reports from the Time Square area, as well as in other neighborhoods here, have Latin retail record sales moving well for the Christmas holidays—traditionally a time of the year, along with Mother's Day, when Latin sales reach peaks.

JIM MELANSON

Come to London in May—and attend the most important music conference of 1974

REGISTRATION FORM

Send registration with cheque to: Registrar, IMIC 5, Billboard Publications, 7 Carnaby Street, London W1V 1PG England.



REGISTRATION FEES: (inc. VAT)

CONFERENCE £88 or \$220
WIVES £27.50 or \$68.75

FOR OFFICIAL USE ONLY

DI	
AT	REG. No.

The 5th International Music Industry Conference

May 7th-10th 1974 Grosvenor House, London.

Sponsored by The Billboard Group

Make cheques payable to: "INTERNATIONAL MUSIC INDUSTRY CONFERENCE"

Cheque MUST accompany registration

(Additional registrations can be sent on your letterhead, giving all the information on this form)

CONFERENCE FEE DOES NOT INCLUDE HOTEL ACCOMMODATION

PLEASE COMPLETE IN BLOCK CAPITALS:

Name of registrant

Title

Company

Company address

If accompanied by wife, her first name

Home address

Do you require information on: hotels? air transport?

IMIC 5 - in London



May 7th-10th 1974
Grosvenor House,
London.

Come to Europe's music centre
- and keep your finger on the pulse

Jukebox Programming

Jukebox Spurt Keyed To Energy Lag—Eye Programmer's Group

• Continued from page 3

the energy crisis and the added responsibility. At a recent Midwest convention in Omaha, MOA president Russell Mawdsley said jukeboxes may have to be checked every two or three weeks instead of weekly as is generally done, meaning more advance buying of records.

William Adair, president, Seeburg Sales Corp., was even more specific. He challenged operators to go to 25-cents per side play price by using the dollar bill validator as a transition device by way of bonus pricing. He also said record libraries should be expanded in case shortages in plastic cut back records.



He told the Omaha audience, "You have a \$2 billion a year industry (combined jukeboxes and games gross revenue) and yet you want to give it away" (with less than two for a quarter pricing, sometimes nickel a song pricing).

"We have a responsibility to satisfy the hunger for leisure activities," Adair said, "and the new social centers will be taverns, cafes, restaurants and arcades."

Energy Benefit

Said Granger: "The more aggressive jukebox operators say that if the effort is made to keep jukeboxes well-programmed and in good repair, this industry will prosper in spite of the energy crunch."

The annual jukebox convention this year had an attendance surge of 3,163, up dramatically from 2,600. MOA will use the Conrad Hilton East hall offering 28,000 square feet and will add the West hall, giving the show an additional 25,000 square feet, or expanding about twice, Granger said.

He added that jukeboxes are still the backbone of the show but that games have been a revolutionary spurt. Many firms with two booths now want four.

MOA will continue to go after more label attendance and at its board meeting in San Diego Mar. 22 will study the feasibility of regional seminars and other programs to push the 25-year-old MOA into greater service areas. Granger wants a cost of doing business survey (Billboard, Dec. 29).

Programmer Assn.

As for programming in particular, Mrs. Ruth Sawejka, Beaver Dam, Wis., said she is in favor of a jukebox programmer association. She said there is still far too many defectives, that Christmas samples were embarrassingly late again and that there are still too many overly-long recordings, three areas of dramatic interest in the Billboard jukebox programming.

Another strong advocate of a programmer association is Mrs. Pat Schwartz, Modern Specialty, Madison, Wis. She feels that the whole conference became off-focus by the introduction of home phonograph problems. "We have so many problems totally unique to jukebox programming," she said.

Mrs. Betty Schott, Western Automatic Music, locally, wonders if many programming aspects could be handled at the MOA seminar. But she also said, "Maybe we do need an association of jukebox programmers to keep the labels on their toes."

JANUARY 5, 1974, BILLBOARD

MIDWEST Coin machine show delegate chats with Cinnamon Records saleswoman Barbara Starling (left above) while below operator Stan Dinges and Mike Johansen (right, of Lieberman one-stop) talk. Insert shows Evelyn Dalrymple of Lieberman (new Neb. association president) and Russell Mawdsley (MOA president). Gail Hood of Peabody's, Inc. is shown with firm's football game at first event held by Coin Operated Industries of Neb.



MIAMI:

Soul Strong; Weekly Check, No Oldies

By SARA LANE

MIAMI—Andrew Johnson, programmer and routeman for MarTab, feels secure in buying records based on an artist's reputation and past performances. Whenever a new Aretha Franklin or Joe Simon record is released, Johnson automatically will put it on the majority of his 100 locations—a wide area covering Opa Locka and northwest Miami. Soul, he finds, is exceptionally strong here.

The sites of his locations are varied ranging from pool halls, to bars to grocery stores, restaurants and barber shops—all in predominantly black areas.

He buys from South Atlantic Distributing Company and changes records weekly—two or three new ones on each jukebox. And while nostalgia and the craze for oldies may be sweeping the country, it isn't evidenced by Johnson's locations.

"I use very few oldies," he said. "I find they are very difficult to place except for a jazz record. In most of the locations I service, everyone wants something new every week."

Most of his locations are soul, but he gets calls from 20 to 25 of his locations for the hard-to-find jazz records.

"I use whatever I can get for these—old ones and new ones. This week I am using Ahmad Jamal's "Theme from Mash," for instance, and I'll use most anything by Quincy Jones. In certain spots I get a tremendous amount of play from these artists."

Johnson finds that locally produced Miami artists do well in his locations. Artists such as Henry Stone's Bob Houston, Gwen McRae, Ben E. Latimore and Timmie Thomas. He feels that Thomas' new release "What Can I Tell

Her" and Houston's "Make It With You" will make money on the jukebox. Other records he's using are "I Like to Live the Love" (B.B. King), "Can't Say Nothing" (Curtis Mayfield), "Jungle Boogie" (Kool and the Gang), and "Never Gonna Give You Up" (Barry White).

Most of Johnson's musical knowledge and background stems from constant listening to black radio stations.

"I have the radio on all the time," he said. He also watches the WBBM-AM (Miami soul station) weekly survey, particularly the request line selection, for those are the "comers" he feels, the ones which will make money on the jukeboxes. Johnson seeks advice from Paul Yoss, South Atlantic one-stop manager and will listen to many new releases during his weekly visit. He also listens to the advice of his "baby" 17-year old daughter who is an avid soul-fan.

"My daughter knows what will go well in a kid location," he explained, "but I don't always take her advice for programming adult locations," he grinned and said. "There are certain records adults will play that kids won't. I do find that both adults and kids will play an Aretha Franklin so I cover pretty well with her. And the same goes for 'Cleopatra' by Joe Simon. That is still doing well on the jukeboxes."

Johnson started "at the bottom" with MarTab eight years ago and worked his way up.

"You come into this business as a collector, then see how it's done and you develop a feeling for music and the know-how of which records to place in what location isn't long in coming. I try to give my customers the best available records that will suit their particular clientele."

What's Playing?

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

AKRON, OHIO: EL, POP & COUNTRY PURCHASES

Linda Wykoff
Bell Music Co. Inc.
5333 W. Market 44303
(216) 253-9171

- "Mary Go Lightly." Al Martino. Capitol 3771
- "Bring Back the Sunshine." Trini Lopez. Griffin 508
- "Love's Theme." Love Unlimited Orchestra. 20th Century 2062
- Pop
- "Rainbow Song." America. Warner Brothers 7760
- "Gimme Three Steps." Lynyrd Skynyrd. MCA 40158
- Country
- "Let's Go All the Way Tonight." Mel Tillis/Sherry Bryce. MGM 14660
- "Midnight Race." Tony Booth. Capitol 3795
- "Daddy What If." Bobby Bear. RCA 0197

BEAVER, DAM, WIS.: POLKA PURCHASES



Ruth Sawejka
Coin-Operated Amusement Co.
Rt. 4, Box 67
(414) 885-3187

- "Just for You/Gone Away Polka." Frankie Yanokovic. I-M Enterprises 5508
- "Beer From Iron City/Accordion Man Waltz." Frankie Yanokovic. I-M Enterprises 5509
- Easy Listening
- "My Happiness/Somewhere My Love." Mom & Dads. Crescendo 472
- Country
- "Sleep Walk." Lloyd Green. Monument 8592

CHATTANOOGA, TENN.: "HOT 100" PURCHASES



Lloyd Smalley
Chattanooga Coin Machine Co.
1820 Rossville Ave. 37408
(615) 267-4222

- "Something About Your Song." Kenny Rogers & the First Edition. Jolly Rogers 1006
- "Smoky Pt. 2." Bill Black Combo. Mega 201
- "Joy Pt. 1." Isaac Hayes. Enterprise 9085
- "Without You." Wednesday. Sussex 507
- "Spiders & Snakes." Jim Stafford. MGM 14648
- "You're Sixteen"
- "A Love Song." Anne Murray. Capitol 3776
- "There Won't Be Anymore." Charlie Rich. RCA 0195

INDIANAPOLIS: COUNTRY & POP PURCHASES

Frances Kriner
Lew Jones Distributing
1311 N. Capitol 46202
(317) 635-1593

- "The Uptown Poker Club." Jerry Reed. RCA 0194
- "You Turn Me On." George Morgan. MCA 40159
- "Another Football Year." Jeannie C. Riley. MGM 14666
- Pop
- "Abra-Ca-Dabra." DeFranco Family. Twentieth Century 2070
- "You're Sixteen"
- "Put Your Hands Together." O'Jays. Phila Internat'l 3535

JACKSON, MISS.: SOUL PURCHASES



Marilyn Burkart
Dixie Vending Co. Inc.
112 N. Mill St. 39201
(601) 353-2443

- "I Wish it Was Me." Tyrone Davis. Dakar 4529
- "Coon on the Moon." Howling Wolf Crossover Spinners
- "Let Me Be There"
- "That's the Way Love Goes." Johnny Rodriguez. Mercury 73446
- "Show & Tell"

MANKATO, MINN.: MISC. PURCHASES



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

- Pop
- "You're Sixteen"
- "Let Me Be There"
- "Bicycle Morning." Billy Sans. Atco 6945 (stripped Oct. 17)
- Country
- "There Won't Be Anymore." Charlie Rich. RCA 0195
- Easy Listening
- "You're Gonna Hurt Me." Patu Page. Epic 11072
- Cover. Spinner
- "Time in a Bottle"

NEW ORLEANS: SOUL PURCHASES

John Elm, Jr.
Hap Giarrusso
TAC Amusement
4102 Washington Ave. 70125
(504) 822-1500

- "Joy Pt. 2." Isaac Hayes. Enterprise 9085
- "Don't Blame Me." Willie Hightower. Mercury 73390
- "Baby Come Close." Smokey Robinson. Tamla 54239
- Spinners
- "Show & Tell"
- "Joker"
- "Smokin' in the Boys Room"

ROLLING MEADOWS, ILL.: "HOT 100" PURCHASES

Bob Hesch
A.N. Entertainers
1151 Rohlfing Rd. 60008
(312) 253-8300

- "The Last Time I Saw Him." Diana Ross. Motown 1278
- "Jim Dandy." Black Oak Arkansas. Atco 6984
- "Love's Theme"
- "Midnight Rider." Greg Allman. Capricorn 0035
- Spinners
- "You're Sixteen"
- "Rockin' Roll Baby"
- "The Way We Were"
- "Show & Tell"

TRENTON, MO.: COUNTRY & POP PURCHASES

Art Hunolt, Bill Welch
Automatic Music Co.
320 W. 10th St. 64683

- "Red Rose From the Blue Side of Town." George Morgan. MCA 40159
- "Superskirt." Connie Cato. Capitol 3788
- Pop
- "Teenage Lament." Alice Cooper. Warner Brothers 7762
- "Rainbow Song." America. Warner Brothers 7760
- Spinners
- "Joker"
- "Leave Me Alone"

THE SOUND OF '74



Introducing....
THE LES HUMPHRIES
SINGERS

DECCA

Under contract world-wide to:
TELDEC »TELEFUNKEN-DECCA« SCHALLPLATTEN GMBH, HAMBURG

Congratulations

LES and the SINGERS

TELL MAMA LOO

WE'RE PROUD OF YOU

HANS SIKORSKI, HAMBURG, GERMANY

(...where it all started)



It's the United Nations Set to Music . . .

By Mike Hennessey

For the greater part of Les Humphries' 27 years of involvement with music, he never entertained serious expectations of celebrity, let alone international acclaim.

There seemed little prospect of a glittering musical career when he was kicked out of his piano class at the age of six after confessing that he had no piano at home. When, later on, he was abandoned by a piano teacher as "a hopeless case," a great musical future did not seem any more likely. And when he was living in what he describes as a slum in Balham, South London, and trying to eke out dole money with a few pub gigs in the evening, he didn't seem one little bit closer to getting his name in lights.

A move to Germany in 1968 brought about a change of scene, but not the slightest change in his fortunes. "I couldn't even afford a garret to starve in," Les recalls. But then, in 1970, he formed a vocal group called the Les Humphries Singers . . . and the Les Humphries star at last began to burn brightly in the entertainment firmament.

In the three-year history of the Les Humphries Singers, they have blazed a colorful and highly-acclaimed trail through Germany, Austria, Switzerland, France, Benelux, Italy, Spain, Denmark, Norway, Sweden and Finland. They have even made a tremendous impact as far away as New Zealand. They have played 500 sellout concerts, made more than 100 television appearances and accumulated a dozen gold disks.

For Les Humphries finally found a sound, a unique musical and visual approach to entertainment that, without knowing it, he had probably been searching for all his life. It's the sound of what people have called "the United Nations set to music"; it's the multi-national sound of people in harmony; it's the sound of '74.

Inauspicious beginnings are not exactly uncommon in the annals of show business, but the early life of Les Humphries was marred by grim tragedy. He was born in Army quarters in Croydon, the son of an Irish mother and a Scottish father who was in the Staffordshire Yeomanry. And when Les was four years old and his mother was carrying a daughter, the news came that his father had been killed in a tank during the Normandy landings of 1944.

"That meant," Les recalls, "that we had to move out of our quarters." And that was just about the last straw for Les's mother. Already distraught and inconsolable about the loss of her husband, distressed to have to face the future alone with two children, one still unborn; she was now to be rendered homeless as well.

There was one other life to be cared for—that of an amiable mongrel called "Chum," a present from Les's father to his mother. And Mrs. Humphries' concern for that unprepossessing pup actually saved the lives of them all.

The Germans were bombing Croydon Airport at the time and in a desperate panic, Mrs. Humphries got together a few possessions and then took to the road with Les and the dog. She hitched a life on a truck—with not the vaguest idea of a destination in mind—and they finished up in Alton in Hampshire where a group of Quakers took care of them.

"My mother has told me since," Les says, "that she wanted to get away because whenever there was an air raid we had to go down into the air raid shelter—but they wouldn't let her bring the dog. And she wouldn't leave him behind because he meant so much to her, being a present from my father."

So they left Croydon to settle in Hampshire—and that proved to be a life-saving move; because exactly one week



The Les Humphries group—a colorful, multi-national pageant of soulful singers.

later the Humphries home in Croydon was demolished by a bomb.

Les grew up in Hampshire, his mother managing to provide for him and his sister by working as a caretaker for the Society of Friends' hall. The Humphries has a small cottage next door to the hall.

There was a strong thread of music running through the family. Les's grandfather had been a bandmaster in Newry, Northern Ireland and in her single days Les's mother had been a professional singer. So when a teacher came one day into Les's class to ask if anyone wanted to learn music, Les raised his hand.

For five weeks he took piano lessons—then they discovered that he had no piano at home, so his school music lessons came to an abrupt end. When his mother found out she was so upset that, somehow, she found the money to buy a secondhand piano and pay for Les to have private lessons at home.

So Les studied piano but at this stage he was definitely not shaping up like an infant prodigy. He had a good ear, but like most kids he didn't find piano lessons the most exciting way of passing the time.

But if Les wasn't serious, his mother certainly was—and when she saw a recruiting advertisement for the band of the Royal Marines she realized that this would be a practical way for Les to carry on his musical education—the only way, in fact, which she could really afford to consider.

"I must have been a bit of a headache for her," Les recalls. "She had a job in the post office at this time, but it must have been a struggle for her to provide for my sister and me."

So at the age of 13, Les Humphries became a boy musician in the Royal Marines and started learning piano, clarinet and saxophone. It was a sound and certain way to learn music, but Les could have been excused for thinking that it was the hard way—because it meant committing himself to 17 years in the Marines, and he makes no secret of the fact that he hated the military aspects of service life.

"When I look back on it," Les says, "I realize that the experience probably wasn't bad for me. I learned music and I learned discipline—and discipline is important in creative work. But there are negative aspects, too, the worst of which is the fact that the older men in the services who haven't made it to sergeant or bandmaster, because they're not good enough, think they can keep you down because of their age and experience. Guys of 35 or 40 would try to knock the music out of you because they'd missed out musically themselves."

But Humphries is not short of determination and it took more than a few envious and inadequate fellow bandsmen to deflect him from his goal of becoming an accomplished musician. After a period at the Royal Marines School of Music in Deal, Kent, where he won the Cassel Prize as the outstanding musician of the year, he was posted to Canada and then Singapore. Then he returned to Plymouth in England to join the Group Band.

He was 22 and, naturally, had a healthy interest in the Beach Boys as well as Brahms, in Duke Ellington as well as Debussy, in Sinatra as well as Suppe. So he would work with the group band in the mornings, from 8 a.m. to 1 p.m. and in the evenings he'd play at the Gay Time strip club in a nearby resort with two other bandsmen from the Marines. Then they'd go on to a night club to play from 11 p.m. until two or three in the morning. In this way Les was able to put into practice some of the non-military musical ideas which he had learned from two or three of his fellow students at Deal who were very much into jazz—among them the arranger and conductor Johnny Spence.

Says Les: "We were getting about 3 a night each for these gigs and it was good experience. At this time the Beatles were beginning to make their impact on the music scene, but I was primarily influenced by jazz, even though I couldn't play it all that well at that time."

At weekends Les would travel up to London to visit the Marquee Club where the Dudley Moore Trio made regular appearances. One night the Moore Trio was unable to make the gig and was replaced by the Stan Tracey Trio. And Tracey's piano playing made such an impression on Humphries that he went up to the stand and asked if Stan would give him lessons.

Les recalls: "His playing knocked me out even more than Dudley Moore's had done. Up to that point I'd been chiefly interested in Oscar Peterson because he was the technical genius, but Stan Tracey turned me on to Duke Ellington—he's really the king for me. Stan showed me what a great piano player Ellington is.

"It's hard when you learn music from the age of six to get used to the idea of playing without a written score to develop improvisational technique—but I wanted to get out of the rut of just playing dots."

For two or three years Les took occasional lessons from Tracey for 1 hour and meanwhile he was becoming more and more disenchanted with life in the Marines. Yet if you'd asked him at that time why he was learning piano improvisation, he probably would not have been able to tell you. Because the idea of making his living in civilian life as a musician had still not really crystalized in his mind.

But in 1964, when he was 24, he finally decided to quit service life and bought himself out for 100. "But even when I left the Marines, I was still not particularly set on a musical career. The military approach to music tends to knock music out of you and you can get fed up with it. I suppose I'd originally had some thoughts of becoming a classical pianist or clarinetist—but when you discover that a lot of the guys playing in classical orchestras are almost starving, you soon lose interest in that idea.

"By the time I left the Marines, I really didn't have any musical ambition any more. I had a couple of offers to become an accompanist but I wasn't really interested. So I started alternating between living on the dole and playing gigs in pub lounges around London, earning two or three pounds a night.

"By this time I could play jazz piano—I'd learned all Stan Tracey's phrases—and I half-heartedly inquired about a gig at Ronnie Scott's jazz club; but I chickened out in the end and finally took a job at the 400 Club in Leicester Square with a vocal and instrumental group, the Summer Set.

"It was a pretty exclusive club—they used to get people like Princess Margaret, the Shah of Persia and Paul Getty coming in—and the band was under orders to play discreetly. It was frustrating—you couldn't play very loud."

The Summer Set played the current pop hits of the day and for the first time in his life Les was required to sing as well as play piano. "When I did the audition and they asked me to sing, I just happened to know the words to 'All My Loving' because a singer at the strip club in Devon had done it every night while we were there."

But Les's main contribution was as a pianist and arranger. He could work out harmonies quickly and this became particularly important when the group started doing Beach Boys material. Although the last to join, Les became the key man.

Yet he still had no particular ambition. "I was going through a kind of reaction period I suppose, living from week to week, enjoying the freedom from the restrictions of Marine life, from the initiative-sapping certainty of four meals a day, a bed at night and pay every week.

"We stayed at the 400 Club for about a year. Our manager took us to see Decca where we did an audition—and failed. But we weren't too dismayed about that because, we told ourselves, they'd also turned down the Beatles. In any case we weren't really thinking about the big time because none of us had a solo voice."

However Les was developing his interest in choral singing and making a keen study of the harmonies of the Beach Boys' (Continued on page LH-5)

THE LES HUMPHRIES SINGERS SOUND '73

**...the most successful
tour we ever have
promoted on the
European continent.**

THE LES HUMPHRIES SINGERS SOUND '74

**...the European tour
we are looking
forward to.**

Represented by: Lippmann & Rau, Concertbüro, GMBH, KG,
Hollerkopfstr.6, 6-Frankfurt 50, West Germany

Phone: 58 10 41 (4lines)

Telex: 4 11 589 LUR D

Cable: LIPPRAUCON



"... If you stick to it long enough, have real talent and believe in yourself, you'll make it in the end."



More gold disks for Les, this time presented by the president of Schleswig Holstein (left).

It's the United Nations Set to Music . . .

• Continued from page LH-3

recordings and he became very adept at working out the parts. The Summer Set gigged around at clubs like the Cromwellian, the Bag O' Nails and the Speakeasy, then joined Harold Pendleton's Marquee Agency.

It was through this agency that Les Humphries had his first introduction to Germany—which was to be the scene of his first major breakthrough. The Summer Set were booked for gigs in Berlin, Hamburg, Hanover and Munich and Les welcomed the opportunity to work outside England.

"There were too many groups in England at this time and I think the Marquee Agency was happy to get us out of the country. I was happy, too, because I was getting sick of driving up and down the M1 motorway on one-nighters, unloading all the gear, then driving all the guys home—I was the only one who could drive."

The band had a four-week gig at the Top Ten in Hamburg—and this was something Les appreciated because it meant a welcome break from the rigors of the road. Hamburg at this time was a Mecca for British groups following in the wake of the Beatles. "We were happy to be there—even though it meant working six and seven hours a night, one hour on and one hour off. British groups were enjoying quite a bit of prestige at that time."

But after their return to Britain, the band broke up "probably," says Les, "because I was a bit too much of a perfectionist and I wanted every harmony to be exactly right. I suppose I still had some of my military attitude and I'd tend to ball them out when I thought they were being unprofessional."

The Summer Set re-formed without Les and were given another booking at the Hamburg Top Ten. When they opened, Les was in Hamburg to see them work. "I had no money, but a girl friend had paid my fare over—somehow I felt destined to come back to Hamburg."

The Summer Set, however, lost the Top Ten gig and broke up once again. Immediately Les signed up the drummer and the two of them linked up with three more musicians to form a new Summer Set.

"We came back to the Top Ten and this time we had a really good singer up front, and a very good bass player—Dave Brian, who is in my group today."

The band played some more gigs around Germany—but tensions developed and once more the group broke up. In those days break-ups happened at the rate of a dozen a week as groups of musicians formed and re-formed in an effort to find the key to the kind of trail-blazing success that the Beatles were enjoying.

The Summer Set bandwagon finally came to a grinding halt in the Frankfurt area and Les found himself band-less once again, and with just about enough money to get back to Hamburg. He arrived at the main station, put his Hammond organ into left luggage because he had no money to get it out, and then made his way to the night life district of Hamburg—St. Pauli—where he had many friends.

A former member of the top German group, the Rattles, was newly out of the Army after his national service and was assembling a new group to be called the Wonderland. Les got the job of organist "for the very good reason that I had a Hammond, which they had to bail out from Hamburg railway station."

Les worked with the group for about 18 months and Wonderland managed to notch up a hit record called "Moscow." While working in Germany, Les began to appreciate the fact that good arrangers were few and far between—and he knew that with his basic musical knowledge and experience plus a little guidance from an established arranger, he could develop his talents and become a much sought-after arranger himself.

At this time James Last was producing the Wonderland—so Les telephoned him. At one o'clock in the morning. "I want to learn how to arrange," he said. "Can I come and see you?" Last was encouragingly receptive. Les Humphries joined him in the music room and looked through some of the famous Last scores.

"I learned a lot from James," Les says. "He told me, for example, that his first arrangement for Polydor had been a catastrophe. He'd used every instrument under the sun and it had been a musical disaster. He said: 'Your first arrangement will be terrible—but get it over with and keep learning from your mistakes.'"

"You really can't teach arranging—you have to learn by trial and error and go through the mill."

Humphries learned fast, and he was soon being commissioned by record companies to provide arrangements for vocalists. He earned 4,000 marks doing the charts for a Heidi Bruhl LP for Philips. "I worked for two weeks, day and night, because I wanted those arrangements to be good. And it paid off because they attracted some attention and that led to more work."

By 1969, Les Humphries was doing pretty well as an arranger, but he still hadn't thought of getting a singing act together. And, as so often happens in the entertainment world, the major turning point in the career of Leslie Humphries, one time boy musician, Marine bandsman, strip club pianist, dole-queuer, would-be jazz pianist, vocalist and arranger, came about quite by accident.

"We needed a good studio choir to do some recordings and as good, versatile choirs were few and far between in Germany, I decided to put my own choir together—just for studio work. It so happened that a touring production of 'Hair' had just wound up in Hamburg and some of the cast were available. We added a couple of German girls and I brought in Jimmy Bilsbury, a guy from Liverpool whom I'd known from the Star Club and Top Ten days.

"We were making cover version albums and doing them pretty well and we started to get a good reputation around the record business. Eventually I decided that we should do a record in our own right. This was around the time of the great success of 'Oh Happy Day' by the Edwin Hawkins Singers and this influenced me to make a gospel LP which we called 'I Believe.'"

And that album was the springboard to success. Les Humphries had finally found his niche in the entertainment world.

It is typical of his absolute candor and honesty that Les Humphries makes no claim to "having known all along that we were going to make it." He had no such expectation. It would be great for the publicity office if it could be truthfully said that Les assembled his multi-national singing group just to show the world that people of all nations could live and work in harmony etc., etc. But, not so. Says Les: "It was a total accident; we chose the singers because they were there and could do the job." But he's ready to admit that since those early days the multi-racial character of the group has been a great asset, both visually and aurally.

"We started being called the Singing UNO—and that did us no harm at all," says Les.

At this stage there was no question of personal appearances for the group. They were just a studio aggregation and Les had no reason to suppose they'd ever be otherwise. However he reckoned without the devoted persistence of a disk jockey with the Dutch offshore station, Radio Veronica. She kept on playing one of the tracks from the "I Believe" album—"To My Father's House"—and it became No. 1 in the Dutch and Belgian charts for 11 weeks.

"We were nothing in Germany at this time," Les says. "But the group created so much interest in Holland that we were invited there to take part in a musical religious program. When we got there we found it was going to be a live transmission—so we had to get a backing group and we had to work out some kind of stage routine. It was pretty bad because we had no amplification system—but there was a good response to the show. And as it was videotaped and later shown in Scandinavia, we realized that it was time we got a stage act together."

So they got a public-address system with money Les had earned from arranging, and worked out some simple routines. It was only at this point, late in 1970, that Les Humphries began to see the real potential of this colorful, talented, exuberant and versatile band of singers. The Les Humphries Singers went on the road and, as a result of a spill-over of the Dutch interest, began also to get TV "warm-up" dates in Germany.

They enlarged their repertoire range to include current hit material as well as folk and gospel music and in addition Les Humphries began writing original material for the singers with Jimmy Bilsbury.

Says Les—once again with rare humility and candor—"We wrote a lot of stuff which never got published—but then we produced a number called 'We'll Fly You To The Promised Land'—and this became a big hit in Germany. And once you have a hit, it is not so hard to write more hits because people start believing in you."

From that point on it all started happening for the Les Humphries Singers whose fantastic two-and-a-half-hour act has since won them tumultuous applause all over Europe.

"It's a long show, but we hold audiences right to the end because I think people are maybe a little tired of watching solo acts all the time. We have a strong visual appeal and I think we can reach people of all ages.

"How would I describe our music? Well, you can't put it into any category because we're a group of 14 people all with different styles and personalities. We're 14 people working together but also doing our own individual thing. We're not folk, pop, gospel, rock, jazz or easy listening—yet all these elements come into our music. And we certainly have our own sound—put any of our records on the turntable and you know it's the Les Humphries Singers after four bars."

Over the last four years the Les Humphries Singers have produced a string of single and LP hits, one of the biggest being "Mexico," a Humphries reworking of the traditional song, "The Battle of New Orleans." This sold 900,000 in Germany alone; and another huge hit has been "Mama Loo" which hit the charts in many European countries.

Intent on preserving the group's unique sound, Les Humphries is highly fastidious about the quality of the Singers' recordings and painstaking in trying to preserve that sound on concert appearances. Normally the Singers work with a backing group that comprises guitar, bass guitar and two drummers, and Les himself on keyboards.

Les admits that one of the hazards of such a big group is the possibility of singers leaving to make a career in their own right. But he says that this represents less of a problem now

(Continued on page LH-7)

Les (right) with his production team of Jack Martin (left) and Gunter Gayer (center).



**LONDON RECORDS
Inc., USA**

and

**LONDON RECORDS
of CANADA**

congratulate

**LES HUMPHRIES
AND THE LES HUMPHRIES SINGERS**

on their great success

33 German Dates Set For Sound '74 Tour

The Les Humphries Singers hit the road again on Jan. 1 on the first leg of their 100-day tour which entails 33 German dates. They are:

Jan. 16: Kiel Ostseehalle; **Jan. 17:** Hamburg Congress Centrum; **Jan. 18:** Lubeck Hansehalle; **Jan. 19:** Berlin Deutschland-Halle; **Jan. 20:** Dusseldorf Philipshalle; **Jan. 24:** Wiesbaden Rhein-Main-Halle; **Jan. 26:** Frankfurt Festhalle; **Jan. 27:** Essen Grugahalle; **Jan. 28:** Munster Halle Munsterland; **Jan. 29:** Siegen Siegerlandhalle; **Jan. 30:** Brunswick Stadthalle; **Jan. 31:** Kaunitz Ostwestfalenhalle.

Feb. 1: Stadthagen Festhalle; **Feb. 2:** Luneburg Nordlandhalle; **Feb. 3:** Wolfsburg Stadthalle; **Feb. 4:** Fallingbostal Heidemarkhalle; **Feb. 5:** Hannover Kuppelsaal; **Feb. 6:** Saarbrücken Saarlandhalle; **Feb. 7:** Karlsruhe, Schwarzwaldhalle; **Feb. 8:** Munich, Olympiahalle; **Feb. 10:** Cologne Sporthalle; **Feb. 11:** Duisburg Mecarthorhalle; **Feb. 12:** Lauda Stadthalle; **Feb. 13:** Passau Nibelungenhalle; **Feb. 14:** Nuremberg Meistersingerhalle; **Feb. 15:** Augsburg Sporthalle; **Feb. 16:** Kirrlach Rheintalhalle; **Feb. 17:** Dortmund Westfalenhalle; **Feb. 18:** Recklinghausen Westlandhalle; **Feb. 19:** Stuttgart Liederhalle; **Feb. 20:** Ravensburg Stadthalle; **Feb. 21:** Heilbronn Harmonie; **Feb. 28:** Flensburg Deutsche Haus.

It's the United Nations Set to Music . . .

• Continued from page LH-5

that the group is well-established because he can pay the singers more and because the reputation of the act means that it is far less difficult now to replace a singer should one decide to pursue a solo career.

The Singers today have a five-year plan which is in its second year. This calls for a 100-day tour each year—and the next one will be starting this month. Meanwhile the group has completed a film—a German-Spanish-Italian co-production which will be released in all three language versions and which, it is hoped, will help to break the Singers in South America. But most of all Les wants to spread his musical message to the U.K., U.S.A. and Japan.

Looking back on the days when, just out of the Marines, he was struggling to make a living as a pub musician, Les Humphries says: "It's funny but so many of the acts that went through the Marquee Agency have made it—and I must be one of the last. When I was involved there I'd meet up with people like Rod Stewart, John Baldry, Keith Emerson, Roy Wood and Carl Wayne and David Bowie. None of them was particularly big then . . . but they've all made it since. I suppose it shows that if you stick at it long enough, have real talent and believe in yourself, you'll make it in the end."

The funny thing is that it took so long for Les Humphries to believe in himself—at least to the extent of making it as a top-selling international artist. He still feels he has been pretty lucky and gives unstinted credit to the boys and girls in his group. But it would be much more appropriate for the group to give credit to Les Humphries—the musician-arranger-composer who put their disparate talents together and came up with a fresh and vital sound that has given intense musical pleasure to millions of people. The sound of happy people in harmony. The sound of success. The Sound of '74.

Germans Go Wild About That LH Sound

By Wolfgang Spahr

The normally cool and collected Hamburg fans were leaping and dancing in their seats; in Munich the concerts were sold out weeks in advance; and in Berlin people queued more than five hours for tickets. That typifies the German reaction to the Les Humphries Singers—the exciting group that is following in the wake of James Last and winning new fans every day all over the world.

In more than 100 European concerts, the 14 singers have entertained more than 400,000 fans. Of the last tour, promoter Fritz Rau said: "We could have filled the halls twice over."

On Jan. 16 the Singers start their 1974 tour in Kiel under the banner "Sound '74." Today Europe . . . tomorrow the world!

It all began with the LP "I Believe." The Teldec record company was looking for an act to compete with Polydor's James Last. The company found that act in the Les Humphries Singers with their mixture of gospel, blues, soul and pop, arranged by Les himself and produced by Jack Martin and Gunter Gayer.

The success of the group depends very much on the singers' maintaining a group philosophy—all for one, one for all. That's why, when a couple of the singers, early on, went in for a bit of self-promotion, Les fired them on the spot and brought in replacements who proved to be even better than the originals.

German television has been a strong element in the development of the group's popularity. The first producer to recognize their potential was Sigmar Borner of the Nord Deutscher Rundfunk. He made the film, "Good Luck, Les Humphries" which was sold to many other countries. And in 1972 Gunter Hassert produced a 45-minute show called "Les Humphries Singers—the Anatomy of a Group." Last year Ottokar Runze produced the documentary, "Les Humphries—The Programmed Success."

Certainly the LH program has been successful. So far Teldec has released 19 albums, 20 cassettes, 19 8-track cartridges and seven singles—and all have been big sellers. To spread his musical message soon after the group's formation, Les Humphries took it on the road and gave a number of free concerts.

Says sound engineer Henning Ruethe: "The music is perfect—and it is superbly presented by the group."

In pop polls and newspaper surveys, the Les Humphries Singers habitually beat such major acts as the Sweet, the Slade and the Stones in the "group" category. And Germany radio regularly features entire programs devoted to the music of the group.

A big contribution to the promotion of the group has been made by the Sikorski music publishing organization in Hamburg, publisher of Les Humphries own compositions.

For the forthcoming tour Teldec and Sikorski will pool resources for a massive promotion campaign, using the widest possible range of media. Well aware of the growing potential of the group, Teldec directors Kurt Richter and Gerhard Schulze have put them under contract until 1978. The past three years have been wonderful for the Les Humphries Singers; the next five promise to be even better.



Les Humphries meets the West German Chancellor, Herr Willy Brandt.

. . . And a Send-Off From Willy Brandt!

It will be a golden occasion on Jan. 15 in the Teldec Studios in Hamburg when, during a general rehearsal for the Sound '74 operation, the Les Humphries Singers will be presented by Teldec with five gold LP's, two gold singles and one gold cassette for their spectacular sales in Germany.

At a party attended by top television and radio personalities and leading entertainment writers, the Les Humphries Singers will add these trophies to a collection which already comprises nine gold albums, three gold singles and two gold cassettes. In addition gold disks will be presented by two other European countries.

The Les Humphries Singers begin their mammoth European tour the following day. They are also set to make an appearance in the MIDEM gala in Cannes on Jan. 23. In this way one of the world's most multi-national groups—it includes singers from Britain, Germany, Sweden, West Indies, USA and Korea—will be playing before one of the world's most international audiences (music industry representatives from 45 countries will be at this year's MIDEM).

Said Walter Scheel, vice chancellor of the German Ministry of Foreign Affairs, writing in the 1973 Les Humphries tour programme: "Youth overcomes borders, music builds bridges—where could this be better demonstrated than in a choir whose young members come from all parts of the world. For their European tour, which will be enjoyed by people in the North, South, East and West, I wish them luck and success."

This year a note for the programme will be contributed by West German Chancellor Willy Brandt.

There's more to Florida than
sunshine and orange juice.

Read about it in Billboard's
Spotlight on Florida in the
March 23 issue.

Ad deadline: March 8

CONGRATULATIONS TO THE LES HUMPHRIES SINGERS

FROM YOUR FRIENDS AT



Gallo

(AFRICA) LTD.

JOHANNESBURG

SOUTH AFRICA



祝 CONGRATULATIONS!

the LES HUMPHRIES SINGERS

《ママ・ルー/レス・ハンフリーズ・シンガーズ》



LONDON RECORDS
KING RECORDS

Les Is Set to Conquer Britain This Year

By Rex Anderson

Recently Elton John celebrated the sale of three million albums world-wide in three years. Les Humphries has sold twice as many on the European continent alone in only two and a half years. His estimated world sales for the same period total 17 million. Yet in the U.K. he has still to make a really massive impact, "largely," says producer Jack Martin, "because we haven't yet had time to break the U.K. market. We've been happy to build our reputation on the continent; now, though, we feel it is time to make our mark on the British market."

The last Les Humphries album to be released here, "The World of Les Humphries," has sold 30,000 in the U.K., according to Decca's Marcel Stellman. Yet the same album, imported into Germany, has sold nearly 200,000.

To date the Les Humphries Singers have done one TV special and a couple of concerts in the U.K. All were favorably reviewed by the media but they scarcely gave the group enough exposure to give them the mass appeal they have achieved on the continent.

Now, however, it is felt that 1974 could be the U.K. breakthrough year. The 100-day European tour which the group start on January 16 will culminate in a date at the Rainbow in London—and this could prove a key engagement.

German law forbids the Les Humphries Singers to have a manager, but his press agent in the U.K. Garry James, believes that the group's lack of success here is due largely to inadequate promotion. A contract with a new record label in the U.K. will, it is hoped, change the situation dramatically and give the group a whole new start. "We're sure he can be a big-seller in the U.K." says Jack Martin. "After all, the repertoire of the group is entirely Anglo-American—and Les himself is as British as they come."

Negotiations are going ahead to arrange two weeks of concerts for the group in the U.K., but Garry James points out that there is a severe lack of suitable venues here. In Germany the group are used to performing to audiences of 12,000-14,000. The Wembley Stadium is about the only location that can handle that sort of attendance. And big audiences are necessary because the 14-strong band of singers, plus musicians make for a very large payroll. The British are not ready to pay the kind of ticket prices that are common on the continent—so really large crowds are indispensable. With the right promotion, James reckons, Les Humphries can pull big crowds. However, to help break his records here, Les has agreed to make live performances for half his normal fee.

James has recently spent in the region of \$40,000 on new mixers and PA equipment for the 100-day Les Humphries tour and the group's appearance at the MIDEM gala on Jan. 23 will certainly help establish their name within the industry.

The Les Humphries British appearances are being promoted by Robert Paterson.

Dutch Were the First To Turn on to Les

By Bas Hageman

Holland has a claim to being the first country really to switch on to the Les Humphries Singers—for it was the song "To My Father's House" from the group's first LP, "I Believe," that won them first radio then television exposure.

"To My Father's House" was No. 1 in the Dutch charts for 11 weeks and it sold 150,000 copies. As a result the group were invited to do their first television show—in a Dutch religious music festival.

Phonogram in Holland has released all the Les Humphries repertoire and all the LP's have sold well. The group has made a big impact on the easy listening market and Phonogram calculates total sales to date at more than 300,000 albums and 450,000 singles. As well as "To My Father's House," the group had another best-selling single with "I Believe."

Since that first television program, the Les Humphries Singers have appeared on a half dozen Dutch TV shows, making a big impression with their visually colorful act.

Says Jaap Stamer of Phonogram's a&r department: "They are a fantastic group and Les himself is a thorough professional and a natural born leader. He is extremely musical, and the whole group, being multi-national, make a special appeal to the Dutch people because in Holland there is a powerful feeling for racial peace and harmony."

And Will Luikinga, Radio Veronica presenter, says:

"The Les Humphries Singers have such a warm and melodic approach that their music is suitable for all hours of the day. They also appeal to a wide range of ages and their hits have a long life. We still get many requests for their early numbers as well as for their current material."

JANUARY 5, 1974, BILLBOARD

Sensation in Denmark

By Knud Orsted

The Les Humphries Singers are a singing sensation in Denmark. Just a few short years ago they were completely unknown here—but then the song, "We Are Goin' Down Jordan" became a smash hit. And since then the group have had a string of hits in Denmark.

Nordisk Polyphon report total sales of 76,000 albums (21 titles have been released), the biggest of which has been "Mama Loo" which has sold 13,000. "We Are Going Down Jordan" was the next biggest seller with 10,000.

The Les Humphries concerts in Denmark in October last year drew a total attendance of 28,000 people. The 14-concert tour was organized by Knud Thorbjørnsen of the Scandinavian Booking Agency. He has brought the Les Humphries Singers to Scandinavia four times in the last two years.

"The first concert tour was the biggest success," says Thorbjørnsen, "but already then I knew that it was an act that was going places. With one or two minor exceptions all the concerts in Denmark have had packed houses and I have no doubt that it will be an SRO situation when the Singers come back here on tour in February. Then they will be playing dates in Gothenburg, Stockholm, Copenhagen, Hostelbro and Fredericia.

The Les Humphries Singers are currently the biggest group act on the Danish scene where their popularity has been stimulated by a number of television appearances. As well as Danish TV shows, the group's appearances on German television have been seen by many people in Southern Denmark. It's a measure of their strong visual appeal that after their first appearances the public besieged record dealers for their albums.

Austrians Dig That 'Infectious Sound'

VIENNA—The ever-popular Les Humphries Singers have sold 125,000 singles and 35,000 albums in Austria to date. Three of the recent massive hits for the group here were the singles 'Mexico,' 'Mama Loo' and 'We're Goin' Down Jordan' which all reached the number one spot in the chart of the Austrian pop radio station, 03.

For four months, 'Mexico' was the best-selling record in Austria while 'Mama Loo' held this position for one month.

Rudolf Friedmann, general manager of Musica, Decca's Austrian distributor, told Billboard: "I think the Les Humphries Singers are going to continue to be top sellers. The visual aspect of their act is most impressive and they have a happy and infectious sound. They have managed to unite the sound of the big band with the sound of the modern pop group."

The Les Humphries Singers are one of the most popular groups here and recently appeared on the 'Spotlight' and 'Wunsch Dir Was' tv programs and also in their own film. The group has also been featured on the radio.

The Singers made their first concert appearance here in 1972 at the 2,000-seat theater, Viennese Konzerthaus. In April of this year, the group played a sell-out concert at the 12,000-seater Viennese Stadthalle after which the group toured all over Austria playing concerts at such towns as Graz, Innsbruck, Steyr and Dornbirn.

Ernst Grisseemann, general manager of the radio entertainment department, commented: "I am of the opinion that they are the most popular live act in Austria at the moment. They use precise arrangements and put on the best show besides which, their leader, Les Humphries, is a strong personality and is a good influence on the group."

A Hat-Trick of Hits in Finland

By Kari Helopaltio

Little more than 18 months ago, the name of Les Humphries was totally unknown in Finland. But today the Les Humphries Singers are the leading continental act in Finland as far as the charts are concerned.

Two of their singles, "Mexico" and "Mama Loo" have achieved Top 20 status and "Mama Loo" actually reached the Top Ten. The similarly titled albums have also been best-sellers—but, according to Jaakko Karilainen, Finnlevy product manager, it is the entire Les Humphries repertoire that sells, not just individual albums.

Says Karilainen: The Les Humphries Singers appeal to a very wide cross section of the record-buying public. Their records are very much in demand for parties as sing-along or

'Mama Loo' Sells 120,000 in France

By Henry Kahn

Seeing is believing. That phrase is particularly opposite in the case of the Les Humphries Singers. For although they make a big impression with their sound alone it really takes personal or television appearances to make the kind of impact that brings best-seller status to their records.

So it had proved in France where, after the group's appearance at the famous Olympia Theater in April last year, they scored heavily with two singles. The first, "Mama Loo" has sold 120,000 to date, according to the Societe Francaise du Son which distributes the Decca catalog in France. The second single, "Mexico," has so far racked up 80,000 sales.

Considering the general decline in English-language repertoire in France, these sales figures are particularly good. And there is absolutely no doubt that sales of the group's product will expand dramatically when they return to present another concert at the Olympia.

So far the Singers have only made one television appearance in France—on a Second Channel pop program called "Top A"—and there is no doubt that more television exposure will accelerate the growth of their following in France.

In Sweden It All Started With "Mexico"

By Leif Schulman

The real break-through for Les Humphries in Sweden came just about one year ago, in January 1973, when their recording of "Mexico" hit the charts here. It was the fifth Les Humphries Singers single to be released in Sweden and by this time they had already achieved massive popularity in Denmark through concerts and television appearances.

An earlier song, "We're Going Down Jordan" had been a hit in Sweden, but in a cover version by a group called the Heritage.

After "Mexico" took off as a single, the album of the same name quickly followed it into the Swedish charts.

Although the group's European tour, "Sound '73," last spring did not include Sweden, the concert they gave in Copenhagen was recorded by Swedish and Danish television and transmitted in Sweden later in the year. Earlier Swedish TV had shown another concert recorded in Germany and this TV exposure made a dramatic difference to the group's record sales in Sweden.

The "Mama Loo" album and single hit the chart in the summer of 1973, the album staying in the hit parade for about 15 weeks.

In the fall of last year the Les Humphries Singers did their first live dates in Sweden—one in Gothenburg, one in Lund and two in Stockholm. The tour coincided with the release of the single, "Carnival" and the album of the same name which also made the charts.

One of the members of this "singing United Nations" is a Swedish girl, Tina Werner, who has been with the group since the very beginning.

February will see the return of the Les Humphries Singers to Sweden for concerts in Gothenburg and Stockholm. On this occasion they will be presented with a gold disk by Grammo AB Electra which distributes their records in Sweden. This is to mark 25,000 sales of the "Mama Loo" album.

dance music or as a happy-go-lucky background sound. This kind of music always sells well around November and December, in the festive, party season, and in the period before Labor Day, May 1.

The Les Humphries Singers belong to a very select band of foreign artists who have had their own show presented on Finnish TV. This lucky break came in September last year when the first channel broadcast the show that was filmed by Danish TV. Although the show was transmitted after 10 p.m.—not exactly peak viewing time—it made a big impact on the public and certainly stimulated record sales.

"Mama Loo," the single that had been released back in April and which had been written off as a miss, took off like a rocket and soared into the Top Ten—thanks to the performance of it on television. The Finnish version of the song by Jouko and Kosti also did well.

Finnlevy has just released another single, "Carnival" by the group and this is confidently expected to complete a hat-trick of hits for the Les Humphries Singers in Finland.

Once in a while Europe produces
captures the imagination



This is to tell you that Europe has just done it again.
Introducing... the earth shrinking, fun loving,
heart warming, soul-soothing sound of the

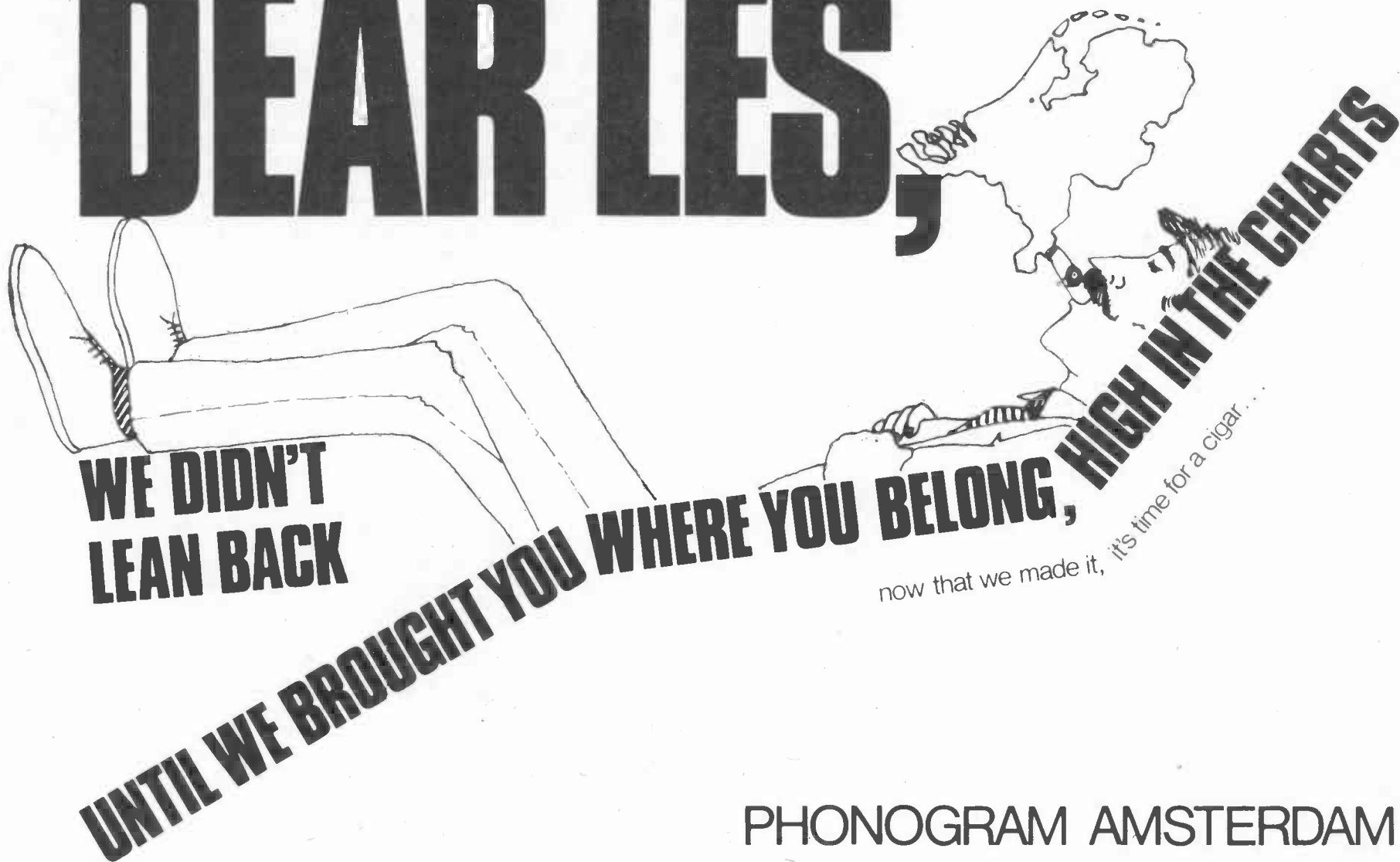
a style and a sound that
of the rest of the world



LES HUMPHRIES SINGERS

TELDEC »TELEFUNKEN-DECCA«
SCHALLPLATTEN GMBH, HAMBURG
MUSIKVERTRIEB AG, ZÜRICH
MUSICA SCHALLPLATTENVERTRIEB GMBH, VIENNA

DEAR LES,



**WE DIDN'T
LEAN BACK**

**UNTIL WE BROUGHT YOU WHERE YOU BELONG,
HIGH IN THE CHARTS**

now that we made it, it's time for a cigar...

PHONOGRAM AMSTERDAM

SOUND '74 GOOD LUCK

Phonogram a.s.
Denmark

Grammofon Ab Electra
Sweden

Polydor a.s.
Norway

Finnlevy Ab (OY)
Finland

**SCANDINAVIAN
BOOKING AGENCY**
KNUD THORBJORSEN
ANDERS STEFANSEN
Denmark

They Have a Big Future in Norway

By Espen Eriksen

An intensive sales drive on Les Humphries repertoire in Norway is now beginning to show the same kind of results that have been achieved in the other Scandinavian countries.

Says Helge Westby, a&r man with Polydor which handles the Decca catalog in Norway: "The first thing we did to promote the Les Humphries Singers in Norway was to acquire the film of the group's concert appearance at the Falconercentret in Copenhagen and have this shown on Norwegian television.

This created a great interest in the group and this was enhanced by the success of the hit single, "Mama Loo." Further exposure came with the group's appearance in an episode of a German TV crime series being shown in Norway—"Kommisar Keller"—and this evoked still more interest in the colorful group.

Polydor recently ordered 30,000 copies of the four-color catalog of Les Humphries Singers repertoire and this will be distributed to record dealers, disk jockeys and radio producers in a further promotion campaign.

About ten of the Singers' albums have been released in Norway so far and interest is building all the time. "It will build up much more strongly," says Westby, "after the group play their first Norwegian concert in May.

Polydor Norway imports the finished records from Germany at present and the sub-publishing of Les Humphries original compositions is handled by Butterfly Music. "Mama Loo" has been covered by a number of local artists.

"I think the reason for their universal appeal," says Westby, "is that they look like the boys and girls next door. Everyone can relate to them regardless of race, age or sex. I'm sure they'll have a very big future ahead of them in Norway."

**Billboard Is No. 1
Internationally**

LES HUMPHRIES SINGERS

Complete Discography
(With German catalog numbers)

ALBUMS

Sound '74	SLK 17 046-P
Sound '73 Vol. 2	SLK 17 024-P
Carnival	SLK 17 023-P
Live in Europe	SLK 17 022-P
One Night Band Stand	SLK 17 019-P
Mama Loo	SLK 17 003-P
Sound '73	SLK 17 000-P
Mexico	SLK 16 771-P
Singing Rotation	SLK 16 770-P
Seasons Greetings	SLK 16 767-P
Old Man Moses	SLK 16 751-P
Singing Detonation	SLK 16 747-P
We Are Goin' Down Jordan	SLK 16 719-P
Singing Kaleidoscope	SLK 16 710-P
We'll Fly You To The Promised Land	SLK 16 697-P
Singing Revolution	SLK 16 692-P
Singing Explosion	SLK 16 664-P
Rock My Soul	SLK 16 650-P
Live In Concert	DD 3401/1-2

CASSETTES

Sound '74	DTP 91 684
Sound '73 Vol. 2	DTP 91 661
Carnival	DTP 91 653
Live in Europe	DTP 91 659
One Night Band Stand	DTP 91 646
Mama Loo	DTP 91 613
Sound '73	DTP 91 611
Mexico	DTP 91 562
Singing Rotation	DTP 91 563
Seasons Greetings	DTP 91 570
Old Man Moses	DTP 91 517
Singing Detonation	DTP 91 507
We Are Goin' Down Jordan	DTP 91 467
Singing Kaleidoscope	DTP 91 430
We'll Fly You To The Promised Land	DTP 91 410
Singing Revolution	DTP 91 393

Singing Explosion	DTP 91 352
Rock My Soul	DTP 91 417
Live In Concert	DTP 91 537

8-TRACK CARTRIDGES

Sound '74	D8S 17 046
Sound '73 Vol. 2	D8S 17 024
Carnival	D8S 17 023
Live in Europe	D8S 17 022
One Night Band Stand	D8S 17 019
Mama Loo	D8S 17 003
Sound '73	D8S 17 000
Mexico	D8S 16 771
Singing Rotation	D8S 16 770
Seasons Greetings	D8S 16 767
Old Man Moses	D8S 16 751
Singing Detonation	D8S 16 747
We Are Goin' Down Jordan	D8S 16 719
Singing Kaleidoscope	D8S 16 710
We'll Fly You To The Promised Land	D8S 16 697
Singing Revolution	D8S 16 692
Rock My Soul	D8S 16 650
Live In Concert	D8S 3401

SINGLES

Kansas City/Back On Tour Again	D 29 224
Carnival/Kentucky Dew	D 29 214
Mama Loo/I-m From The South/ I'm From Ge-o-origa	D 29 191
O Come All Ye Faithful/Jingle Bells	D 29 183
Mexico/Jennifer Adam	D 29 171
We Are Goin' Down Jordan/ Jesus Joseph And Peter	D 29 125
(We'll Fly You To The) Promised Land/ This Ole House	D 29 080-2

WHILE YOU'RE BUSY PLANNING YOUR COLLEGE EDUCATION ...



Photo by Joan Collins

Why not plan your
college entertainment schedule with
Billboard's Campus Attractions,
coming March 30, 1974.

to:
the les humpries
singers




from:
decca
dischi
italia

DECCA DISCHI ITALIA S.p.A. - Via Brisa, 3 - MILANO

ienhorabuena!
(means "Congratulations" in Spanish)

**We remember you
but please
don't forget us
when you are
planning your next
European tour!**

**Best wishes
from your people
in Spain:**

 **DISCOS COLUMBIA S.A.**
Libertad 24 · Madrid, 4
Licensees of

DECCA

 **Grupo Editorial
NOTAS MAGICAS S.A.**
Desengaño 4 · Madrid, 13



1



2



3



4



5



6

1. The group is full of energy and enthusiasm and they work on the well-tried philosophy of all for one, one for all.

2. Les Humphries wife Dunja with Scandinavian Booking Agency chief Knud Thorbjørnsen.

3. Just to show his mother (center) that "local boy really had made good," Les brought her to Vienna to see one of his sellout concerts. On left is Les's Yugoslavian wife Dunja.

4. Les Humphries with equine friend on a welcome "get away from it all" break between concert dates.

5. Still more gold disks—presented in Kiel where the Les Humphries will start their 1974 tour.

6. Two fine musicians with a background in common—both Klaus Voormann (left) and Les Humphries worked in the beat clubs of Hamburg in the mid-sixties.

INTERSONG TUTTI & HANS SIKORSKI MUSIKVERLAGE
joined together in a new company

SIKORSKI-FRANCE

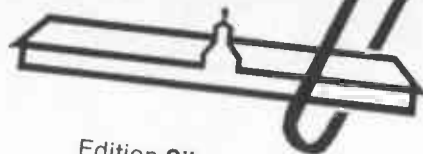
proudly welcome

The Les Humphries Singers

and congratulate them on their latest big hit in France

'MAMALOO'

Sikorski-France % Intersong Tutti
6 av. Franklin Roosevelt
PARIS 75008 Tel. 225 66 70



Edition Sikorski-Basart
P.O. Box 338
Naarden - Holland
02159-46266

**Congratulations
and many thanks to
"The Les Humphries Singers"
for 6 Top Ten Hits
in a row in Holland,
Belgium and Luxembourg**

"We are proud to handle your publishing"

**Your sound has climbed
the highest mountains here**

(And we've got quite a lot of those!)

EDITION NOVA GmbH
Volketswil-Zurich / Switzerland

NOVATON-EDITION HELBLING
Innsbruck / Austria

**Congratulations
on your
wonderful
international
success.**

**We know
you're going to
make it here
this year!**

from all of us at



KPM MUSIC GROUP
A member of the Affiliated Music Group
21 Denmark Street, WC2H 8NE
Tel: 01-836 5501 and 3856
Cables: Mauritunes London WC2

**WISHING YOU A
'SOUND '74' LES,
from YOUR MAN IN U.K.**

GARRY JAMES

39, BRONWEN COURT,
GROVE END ROAD,
ST. JOHN'S WOOD,
LONDON, N.W.8.
ZW; 01-286-0577

(MY BUGLE AND I ARE STANDING AT ATTENTION)

CONGRATULATIONS

**LES HUMPHRIES
SINGERS**

Sikorski Scandinavia A/S
Sølvgade 10,
1307 Copenhagen, Denmark

**WE ARE PROUD
TO BE ASSOCIATED WITH
THE FABULOUS
Les Humphries Singers**

**AND WISH THEM
EVEN GREATER SUCCESS IN 1974**

**Hans Sikorski Ltd.
One of the Campbell Connelly Group of Companies**

Mamma Mia!

Les, you really got a hit in Italy with

MAMA LOO

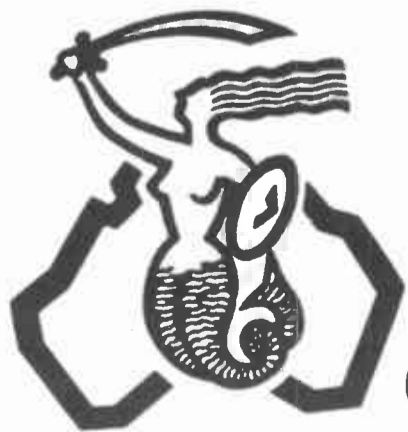
Now, let's go on and have a great big

CARNIVAL

Edizioni Do Maggiore
Gruppo Editoriale Leonardi, Milano

**LES
HUMPHRIES...**

**YOU'RE
GREAT!**



**Australia's most progressive
independent company**

**CARINIA Co. Pty. Ltd. Carinia House
6, Artarmon Road, Willoughby, Sydney, N.S.W**

congratulations to

THE
LES
HUMPHRIES
SINGERS

DECCA

SOCIÉTÉ FRANÇAISE DU SON, PARIS FRANCE

WINTER SHOWS FOCUS:

Speaker Market Growing

By BOB KIRSCH

LOS ANGELES—If there is one particular area of the hi fidelity market that is becoming more a part of the "sound" life of the every day consumer, and therefore more a part of the Consumer Electronics Show, it is the speaker.

People in the industry have been saying for sometime now that the average consumer is getting more sophisticated. He wants more quality in the electronics equipment he buys and is willing to pay for it. This trend is seen in a number of ways.

The most obvious example of the increasing awareness of industry leaders, from both the manufacturing and retail end of things, to the more quality conscious consumer is the fact that really good equipment can be found almost anywhere. No longer does the audiophile shop have a monopoly on quality merchandise. The department store, the mass merchant, many discount houses and the independent are carrying higher end product and the consumer is responding by buying.

This quality consciousness on the part of both manufacturers and consumers offers one of the reasons for the growth in the speaker market. The consumer who buys a top receiver, amp, tape deck or phonograph is beginning to realize that fine speakers are required for optimum sound, and he is purchasing these speakers.

The growth of quadrasonic has also helped spur speaker sales. Not all quadrasonic sets are sold with four speakers. Many units can be used for stereo and/or 4-channel, and the consumer purchases the unit as a stereo system. This appears to be the year he has decided to add two speakers. In addition, many purely stereo sets are being converted to 4-channel through adaptors and encoders and this is boosting speaker sales.

Cars Too

The enormous popularity and improving quality of merchandise available in auto sound is also helping speaker sales. Many consumers

are buying two extra speakers for quadrasonic in the car, or are buying two more speakers simply to attain a better listening effect. Perhaps most important, many consumers are simply updating their car stereo systems with better quality speakers to match the continually rising quality of the hardware.

The growth of quality consciousness, quadrasonic and car stereo has aided everyone involved in the manufacturer or speakers, even if it is not that particular firm's specialty. Craig Corp., for example, has mounted an extensive campaign around its Power Play speakers (speakers which let the listener know the volume capacity of the speakers.) Lauren Davies of the firm reports that a separate division has been created to handle the speaker line and new executives appointed. Special displays have been created to showcase the speaker line, and Davies points out that the company's reps and distributors are responding to the campaign as strongly as they have to any other in the past.

At Pioneer Electric Corp., president Jack Doyle adds that speaker sales reached their highest point ever last year, and credits quality conscious retailers and consumers as well as quadrasonic for the surge.

Other large firms, such as Superscope, Panasonic and a number of others are placing more emphasis on speaker lines than ever before, and are reporting success with this emphasis.

All of the firms mentioned so far, (Continued on page 25)

Entertainment Product Sales Seen Up Despite Inflation, Shipping Lag

• Continued from page 1

Japan, bear importantly. Meanwhile, at least in the area of consumer video systems, more interest than ever is focusing on Europe.

But for the present, the industry is looking to the second Winter Consumer Electronics Show (CES) and the Independent Home Entertainment (IHE), both in the Conrad Hilton with attendance sure to exceed '73's 24,370.

Exhibit Shift

Though up 39 percent from 110 to 149 exhibitors, Winter CES still reflects the volatility of the industry in that 90 exhibitors are new and 48 from last year are gone. IHE shows similar changes (a complete study appeared earlier (Billboard, Dec. 15).

But even before Winter CES opened, Jack Wayman, staff vice president of the Electronic Industries Association (EIA) sponsored event, alerted exhibitors to an even larger June CES, sure to exceed '73's 372 exhibitors and 37,874 attendance. A two-day video systems conference and exhibit will be a new addition to the June 9-12 event.

Dramatic shifts of exhibitors is reflected in many manufacturers shift in emphasis. Motorola, still heavily involved in car stereo, bowed out of home audio. Zenith, on the other

hand, is into an audio push. Other firms are focusing sharply on certain product areas.

Blank tape giant 3M has phased out of low-end recorders and BASF, another blank tape giant, has bowed out of hardware entirely for the time being (Billboard, Dec. 29).

\$6.6 Billion

Yet consumer electronics sales surge upward. Just tape equipment—its growth exceeds all other categories except color TV—shot above 20.7 million units at \$861 million in factory level sales in 1971, said EIA. Over all, consumer electronics exceeded \$6.6 billion in '72, a record level.

Blank tape, though effected now by chemical shortages, continues upward too with consumer-oriented U.S. sales soaring beyond \$125 million last year or up 25 percent. Sales of prerecorded tapes are climbing too, with CBS finding that its ratio is more like 30-40 tapes to 100 LP's and 60-100 in country music. The ratio was once 20-100, over all.

Though tremendous amounts of equipment are still imported—so much so that figures are always disputed—shifts are noted here too. Some U.S. products (big size TV's) are being exported to Japan. At the same time, Japan but now other countries too, continue heavy exports here.

EIA figures up to Oct. '73 show video tape equipment exports up a dramatic 638.6 percent, manual record players and turntables up 169.8, reel to reel recorders up 113.8. International Tape Association (ITA), while noting Commerce Dept. classification problems, has car players up 36.6 year to Sept., closely paralleling EIA's 32.6 import increase figure.

Yen Value

With Japan still a major producer, industry experts note rising labor and materials costs there. Currency fluctuation is another factor. Kimi-taka Sekeguchi, president, Bigston Corp.'s U.S. wing, said the yen vs dollar balance is now 280 per and 300 per is expected in a few months.

"At that point," said Sekeguchi, "it would be less expensive to manufacture in this country (U.S.), even taking into consideration that the U.S. worker produces less.

But prices generally are spiralling. Zenith Radio executive vice president sales and marketing, Walter C. Fisher, just announced a \$20 increase for some audio systems. He cited increasing manufacturing and component cost pressures.

Nevertheless, retailers continue to promote, with many pushing quadrasonic, and continue to expand. The 54-store Playback chain is into a big 4-channel push (Billboard, Dec. 29). Several buyers see quadrasonic accounting for as much as 20 percent or more of hardware sales this year.

But quadrasonic notwithstanding, retail chains go on growing. St. Louis based Custom Music Corp., a car stereo pioneer now heavily into all audio, promises to add to its 40 outlets at the rate of a store a month (Billboard, Oct. 27) and National Auto Sound, another Missouri-based chain, makes the same boast (Billboard, Nov. 10).



BLANK TAPE (also Doublemint) twins Priscilla and Patricia Barnstable pose with Columbia Magnetics manager Ted Cohen (left) and eastern regional sales manager Gary Schwartz. The girls will help plug the "buy two, get two free" offer and sweepstakes promotion.

Schools, Industry Forecast TV at NAVA

LOS ANGELES—The National Audio/Visual Assn. convention, set for Miami Beach Saturday (5), is going to provide a strong indication of what the consumer may expect in video over the next several years, particularly in the software field.

The NAVA show is, of course, primarily an educational exhibit. But most in the industry feel that the way industry and education go concerning videotape will be the way the consumer goes.

Schools have been heavily involved in video for some time, but this year may provide the heaviest emphasis yet. Three major firms manufacturing blank videotape will be represented—Audio Magnetics

Corp., the 3M Co. and Memorex Corp. In addition, Irish Tapes, a major marketer, will also be exhibiting. Besides videotape, educational lines of blank audio tape will also be exhibited.

Hardware will also be on exhibit at the show, with 3M offering a number of duplicating units and Cetec showing a new high speed duplicator.

What are some of the items that will be on display at the show and how might they effect the consumer marketplace?

At Audio Magnetics, Hal Sander, director of the educational products (Continued on page 26)



CAR STEREO top distributor award to H.L. Dalis provokes smiles from (left to right) Cal Shera, vice president Panasonic special products division; Herb Blumenfeld, president of H.L. Dalis; Ed Lucasey, national sales manager, Panasonic auto products; Bob Kuttruf, Dalis vice president; and Nori Miyamoto, Matsushita Group vice president.

Chain Uses Soft 'Q' Sell, Demo Rooms

By JACK COGGINS

LINCOLN, Neb.—"Selling quadrasonic requires kid glove handling, at least in our particular market, and at this particular point," said Jim Rupert, manager of World Radio's store here, part of a chain based in Council Bluffs, Iowa.

Why? "The most important thing is keeping the customers we have developed. We want our regular customers to feel, when they want something new, they can come in and not get hassled or pressured. So, we never try to sell customers quadrasonic unless they show definite interest on their own."

World Radio has a variety of brands to offer—Sony, TEAC, Pioneer, Fisher, Sansui, BSR, Marantz, AKAI, Garrard and Panasonic.

Was quadrasonic rushed out of the testing laboratories stillborn? Was it truly ready to breathe the open air of the existing market? These are fair questions being asked by retailers, thinks Rupert. In fact, in the store he manages, Rupert has learned to deal with shopper reticence.

"The present situation tends to create mild confusion in our customers' minds. They are aware of the warring between record companies. They ask us, which systems are going to win? Well, we can only guess. They know our answers are based on speculation, so we've got to be honest with them and answer, right now, nobody knows for sure.

"What we do is convey to our customers that the types of receivers and 4-channel amplifiers that World Radio sells are universal, that they will play

anything that has ever been recorded—mono, stereo, or 4-channel—or can be adapted to do so.

Customer Reticence

"When our customers look at 4-channel records, they ask us, 'How many are out?' we have to answer with facts. The numbers, of course, are limited. Their reticence is understandable.

"In the present unsettled situation, price is an important consideration for sound customers. There are no two ways about it, quadrasonic is going to cost them more than stereo. Let's face it, customers can buy a great stereo for the price of a fair quadrasonic system."

The most important thing, Rupert feels, in selling sound at the point of customer contact, during the present transitional period, is to always come off as an honest individual, not to rip off anybody, or attempt to sell 4-channel prematurely to customers.

A great many of World Radio quadrasonic customers come to look and listen out of curiosity. They've never heard quadrasonic. "We must have the right listening environment. Considerable of the curious, after having heard 4-channel in the Quad Surround Sound Room, buy a quadrasonic system. Our selling pressure, however, has never risen hotter than, 'Have you ever thought about quadrasonic?'"

(Continued on page 25)

RepRap

In keeping with the new plan for "national nights" at regional chapter meetings, the Chicagoland Electronic Representatives Association (ERA) will host three officers of the national group Jan. 7 at The Lido, said Howard Katz, Ellinger Sales Corp., chairman of the meeting.

Barry Mitchell, DJM Electronics, president of the chapter, pointed out that it has been three years since the Chicago group hosted a national night. Expected from ERA is Robert C. Trinkle, president; Bruce P. Anderson, treasurer; and Raymond J. Hall, executive vice president.

Additional details and "instant reservation" (up to Jan. 4) are available from Tom Sullivan, ERA Chicago, 1301 Waukegan Rd., Glenview, Ill. 60025 (312) 724-7880.

'74 Think Tank, a forecast session on the future of the entertainment products, is for Apr. 16 at the Marriott near O'Hare in Chicago, according to Gerald M. Newman, Association of Electronic Manufacturers, one of four groups involved. Involved last year

were AEM, Electronic Industries Association, National Electronic Distributors Association and ERA. Details are available from Newman at AEM, suite 1600, 222 So. Riverside Plaza, Chicago 60606.

Scope of the event, as indicated from last year's brochure, includes: "Service-for Increased Sales"; "Cut Your Costs"; "Teamwork-You Need Each Other"; and "Think For the Future."

'75 Midwest dmr Conference officials have announced the appointment to a joint operating committee of the following distributor and manufacturer executives: Gerald M. Rubin, EDI; Eldon Schoedel, Klaus Radio, Inc. both representing Ill.; Robert L. Henry, Satterfield Electric, representing Wis.; Harry Wojcik, Electronic Parts Co., John Stanley, R. S. Electronics, representing Mich.; and manufacturers Sid Fleiselman, Herman H. Smith, Inc., Hank Russell, Russell Industries, both representing AEM-Eastern; Mario C. Vescovi, Waldom Electronics, Mel Bransky, Chicago Min-

ature Lamp Works, Walter A. Clements, Littelfuse, Inc., all representing AEM-Central; Don S. Prescott, International Rectifier, representing AEM-Western. Scholfield is chairman of the joint operating committee. Details are available from Midwest dmr Conferences, Inc., 1301 Waukegan Rd., Glenview, Ill. 60025 (312) 729-8370.

A highlight of ERA's Interface 4/Interactive Marketing conference in Madrid Jan. 27-Feb. 3 will be the presentation by Dr. Franklin W. Gilchrist, head of Los Angeles based ATI (Aptitude Testing for Industry). He will touch on such areas as: 1) how naturally a sales manager goes wrong in sizing up a prospective employee; 2) ten rules in hiring salesmen; 3) seldom-used sources of good salesmen; 4) how to extract truth from references; 5) why psychological tests are essential; 6) sales experience vs sales aptitude. A followup study of 97 top salesmen of ten years ago will also be presented.

ERA's new brochure "Guidelines for an

Agreement Between a Sales Representative and his Salesmen" details such suggested topics as 1) compensation; 2) order acceptance and terms of sale; 3) expenses; 4) automobile; 5) benefits; 6) term and termi-

nation; 7) obligations under termination; 8) restriction on competition; 9) notices; 10) disputes and arbitration, plus many more. It is available from ERA, 233 E. Erie, Chicago 60611 (312) 649-1333.



'75 MIDWEST dmr (distributor, manufacturer, rep) Conference planners (from left) Tom J. Sullivan, Jr., Sullivan Management Services, executive vice president; Joseph J. Kindermann, J.J. McBride Sales, Inc., vice president; Mike Bermann, Mike Bermann Sales Co., secretary-treasurer; Richard J. Scholfield, Ellinger Sales Corp., chairman; and Russell D. Gawne, G. McL. Cole Co., president (more details in RepRap).

Philadelphia Dealers Push Quadrasonic at Audio Show

By MAURIE ORODENKER

EDITOR'S NOTE: A recent Institute of High Fidelity Show in Philadelphia proved very successful despite opposition in that market against hotel shows and especially against what some dealers believe has been premature emphasis on 4-channel. As reported earlier, an association of dealers even considered placing advertisements discouraging the IHF event, but the plan was scrapped.

PHILADELPHIA—Dealers here by and large are in favor of consumer oriented shows, according to discussions focusing on the most recent one.

According to an association spokesman, hotel shows and the em-

phasis on quadrasonic is still opposed. "As far as the show itself is concerned," he said, "improving hotel bedrooms into sound showrooms is just pure bad merchandising. Dealers invest thousands of dollars in showrooms to bring interested buyers into their stores. Why should they have to go to a hotel room just to take a look when the dealer has everything new that is offered to hear and see at the show."

Opposition to quadrasonic is not against quadrasonic itself, but in fostering the system on an "uninitiated buyers market at a time when neither product nor manufacturing standards are marketable," said the association spokesman, "There's still plenty of time to sell the public," he added, "when there is something really to sell."

Another association member said that "Ralph Nader should take a hard look at the 'fraud' being imposed on the public at this time." He said it was unfair to create the impression that it will be "a simple thing" to convert the 2-channel system to four, and that the prospective buyer is not being given to understand that "even the two speakers he already has may have to be junked because it will very difficult to match them with two back speakers for quadrasonic, especially if they are speakers bought some time ago."

He also felt that "pushing quadrasonic at this time is actually hurting sales because a lot of buyers are thinking twice before investing money in a sound system when they think it may be obsolete in a very

short time." Association spokesmen also point out that the availability of 4-channel recordings and tapes are "a farce—and even if someone does shell out for a 4-channel system, all he can do is sit with it once he tires of playing the few records over and over again."

Manufacturing View

As far as exhibiting manufacturers at the show are concerned, quadrasonic is "around the corner." And while they admit that quadrasonic broadcasting hours are limited, the programming continues to grow: that equipment is being improved and refined as demodulators and 4-channel technology advances; and that there is more playing product on the market than the dealer realizes.

"The trouble," said one manufacturer's rep, "is that the dealer does not know how to sell the playing product. As a result, the tapes and disks seem hard to get. This has caused the product to become a special order item at this time." He added that Ampex, because of dealer apathy or ignorance, has set up a mail order department and doing an increasingly big selling job on 4-channel tapes and has formed his own quadrasonic label.

"Four-channel stereo or quadrasonic sound is here to stay," said another rep, pointing out that the concept made its initial debut at an Institute show in October 1969 when three manufacturers demonstrated their first experimental model. "There was more skepticism then

than today, now more and more companies are catching the 4-channel fever, and there is no question about it being here to stay."

General feeling among a half dozen or more exhibitors queried was that the show was a "success" from their point of view. They felt that attendance was what they anticipated realistically, those who came were interested and not just collectors of literature. And while there was no actual selling at the show, the show is expected to generate much dealer sales.

The sponsoring Institute, after screening entry coupons, will make available to each cooperating dealer a mailing list of all those entering the Hi-Fi Sweepstakes. The winner gets his or her "Dream System," either 2-channel or 4-channel, worth over \$2,000, from a comprehensive list of the finest components exhibited at the show.

Whatever the controversy between dealers and manufacturers, there is no question but that 4-channel is a system that must be reckoned with in this area at least. According to an Institute spokesman, more quadrasonic is being broadcast in this area than in any other section of the country. While only a few hours daily because of the limited product, 4-channel broadcasts on a regular program basis by two FM stations WPBS and WYSP. And as a plus, Station WMMR, which was

awarded a Golden Lyre Award by the Institute of High Fidelity for its "contribution to broadcasting progress and their continued emphasis on innovation," broadcast a one-hour concert from the show in quadrasonic on Sunday afternoon.

Added impetus to 4-channel will be given by the Institute when it publishes a "guide book" on the subject for popular consumption. Written in popular rather than technical style, the book will be popularly priced and distributed and sold largely through dealers. It is expected to be ready for the stores in December.

As a result of the apparent success of the show, the Rogers organization, which instigated this year's effort, will conduct a Philadelphia Hi-Fi Show themselves in 1975. The Institute will also carry on its own show productions throughout the country. For 1974, Institute shows are planned for New York City, Boston and Los Angeles, with 1975 dates set for shows in Chicago, San Francisco, and possibly in St. Louis.



Car Stereo



SHARP's RD-408 solid state cassette recorder works from AC, batteries and cars with optional adapter. Priced to sell at \$49.95, it measures 2-9/16 by 6-in. wide by 9/8 deep. Microphone (partially shown) and other accessories are part of the package.

CAR STEREO pioneer dealer House of Sound in Springfield, Mo. has moved deeply into home systems. Here, JVC marketing director Tommy Fujiwara and Penthouse pet Anneka de Lorenzo chat during extravagant promotion. Owners Jim and Ben Hurd involved three top-rated radio stations in the nearly all-night event that drew 4,000. Co-sponsor JVC had Stan Citerman, Jim Masters, Josh Yoshioka and Fujiwara demonstrating the CD-4 quadrasonic system. Promotion is not keyed to "one time only" selling because the Hurds believe their regular customers are already sold day in day out with such features as lifetime cartridge guarantee, full warranty program and other steps taken to assure top products.

CUT OUTS CLOSE OUTS

WESTERNS, POPS, SOUL,
JAZZ, CLASSICAL

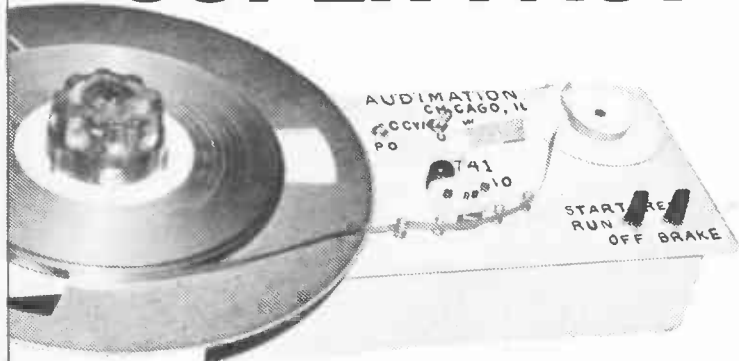
8-T tapes from 85¢ to \$2.25 each. LPs from 70¢ to \$1.25 each.

All major labels — Motown, RCA, Decca, Capitol, Ampex, etc. Many other stereo items at low-end price.

WEST COAST STEREO DISTRIBUTORS

4422 Willens Avenue
Woodland Hills, Ca. 91364
213/347-6884

SUPER FAST 690 Ips



\$355⁰⁰

Blank exact
length \$700
(reserve yours for
Feb. 1 delivery)

Automatic tone stop, Automatic delivery to splicing stations
coming Feb. 1—Automatic splicers too!

YOU'D BETTER BELIEVE, YOUR COMPETITION DOES.

AUDIMATION, INC.

Chicago (312) 248-7006

Study More U.K. Player, Software Promotion, Liaison

By DAVID LEWIS

LONDON — Promotion, merchandising and software repertoire in England are undergoing dramatic changes. Among trends is the one of greater liaison between software and hardware manufacturers. Another is stepped up budget lines.

Joint Displays

The idea of joint window displays for tape was one of the key points discussed at a recent British Recorded Tape Development committee. It indicates an awareness by the manufacturers to promote tape as a sound carrier even more than in the past, rather than individual companies promoting their own product without the backup of joint promo-

tion. Many dealers believe this lack of solid tape promotion has been a drawback in the acceptance of tape by the consumer.

Also discussed at the BRTDC meeting were plans to meet with hardware manufacturers to discuss the need for closer liaison in tape promotion between them and software companies.

The BRTDC, which at the last minute have acquired a stand at the Motor Show—albeit a small one but strategically placed on the ground floor near one of the main entrances to the Show—has also acquired a stand at the coming Boat Show and next year's Ideal Home Exhibition.

The rapid growth of pre-recorded tape has seen the tape industry reflecting many of the facets already evident in the disk industry—not the least of which is low-priced albums. Among the low-priced series released by manufacturers is EMI's highly successful executive series.

According to EMI tape marketing manager Barry Green, this series has sold more than one million units since its introduction less than a year ago. Now EMI is following other tape companies like Precision and Phonogram in releasing a double-play low-priced series. The new Executive series, being released this month, will sell at \$7.25.

The repertoire available on the first 12 double tapes for release is excellent value for low-priced tape, featuring artists such as Cliff Richard, Cilla Black, Nat King Cole, Shirley Bassey, the Beach Boys, Joe Loss, Frank Sinatra and Acker Bilk. The number of items on each tape range from 25 to 54, and the whole release is being backed with heavy promotion, including catalogs, window streamers and displays.

Green said that tying in with the launch would be the introduction of a bargain-priced tape center merchandiser which EMI was offering to dealers for \$26.60 as against the recommended price of \$54. The

merchandiser is supplied to dealers who buy a bargain-priced pack of tapes comprising 60 Executive cassettes and 30 Executive cartridges.

While 3M is the first television promotion of blank tape in the U.K. for the Christmas season, another blank tape manufacturer, BASF, plans to promote a cassette library system on television. Details of the promotion are not yet available but the "add-on" library is expected to be promoted heavily through consumer and trade press. The basis of the system is a rack moulded from polystyrene and capable of holding four cassettes.

Speaker Market Reflects Consumer Sophistication

• Continued from page 23

however, are identified with a multitude of products besides speakers. It is extremely important to know that companies who have long been recognized as leaders in the speaker field are reaping the benefits of this expansion of the market also, and in many cases are the trendsetters for what is happening in this rather unique marketplace.

Specialist Firms

There are a number of firms around the country who manufacture high end, high quality speakers. Over the past year or so, they have seen a broadening of their market, they have in many cases changed the cosmetics of their lines to meet with the "new" consumer while still re-

taining quality. And they are noticing and reacting to the new consumer attitudes toward speakers.

What do some of the nation's leading speaker manufacturers, firms such as JBL, Altec-Lansing, ESS and Acoustic Research, have to say about the new trends in speakers and how do they explain these trends? How are they meeting the increased demands?

At JBL, vice president Irv Stern offered up a number of ideas.

"We have seen a number of major trends over the past year or so," he said. "One very important one, and one that we work closely with, is the consumer identification with the professional recording industry. This seems to be a logical stimulus for the consumer to purchase a

speaker, considering the increased demand for quality. So, we try and emphasize professionalism when we advertise and show speakers. We want to seize on this identification. In other words, since a recording engineer, producer, artist or what have you requires a good speaker system and listens to the playbacks of his material on top systems, why shouldn't the consumer hear the material the way it was meant to be heard?"

Studio Image

"We find that we have gained ground by identifying with the recording industry and dipping into the studio monitor genre."

Stern also feels the consumer is now more likely than ever to "respond to good speakers. There is an-

other important trend," he continued, "and this is the visual or cosmetic trend. For example, we found a material which we felt was the answer to grille cloth and that is Scott Foam. This is a visual as well as acoustical material, and we feel it transfers sound better than ordinary grille cloth."

Stern believes that "Quadrasonic has helped speaker sales a great deal this year. But this is a trend we have to be careful about. We're not quite sure yet whether this is the average consumer buying quadrasonic or the audiophile. For the most part, though, we do know that an awful lot of young people are buying 4-channel and that this growth along with the growth in speaker sales will be ongoing."

Another quality Stern is looking for is "a more rugged speaker which will last longer and handle more power, because people are playing music at a louder volume than ever. What we want to establish is an element of credibility."

As for the average consumer, Stern feels he is more interested in ever in better quality speakers, and is willing to pay more to get the quality he wants. "There is a broader interest base for speakers," he said, "because the older generation is picking up on the quality consciousness and interests of the younger people. If you'll notice, there is a lot less kidding about woofers and tweeters and other technical terms than there used to be."

(To be continued)



WORLD RADIO's Jim Rupert (right) in relaxing atmosphere of chain's quadrasonic demo room.

Midwest Chain Uses Soft 'Q' Sell

• Continued from page 23

The purpose of the Quad Room, naturally, is to keep quadrasonic sound separated from sound in the main display stage. "To customers, it helps suggest that here is something of a different calibre. To our salesmen, it suggests a slackening pace. When we enter, we know there is going to be an easing off, letting customers relax in comfortable chairs to hear 4-channel very much like it will sound in their homes."

\$500-\$700 Sales

Most quadrasonic systems sold in the World Radio store are in the \$500, \$600, and \$700 price range. "Occasionally," said Rupert, "we get into \$1,100 and \$1,200 systems and, if customers desire the 'ultimate' quadrasonic setups, we have systems for \$2,000 and higher."

The best selling price range reflects the type of clientele. "We deal primarily with people who do not know a great deal about sound. Our customers know just enough about electronics to want quality. They don't want to spend an excessive amount of money, and they don't want to get burned."

World Radio does not accept trade-ins. "We have taken our lesson from the experiences of other stores," Rupert indicated. "It can lead to unhappy customers. When a store allows \$100 trade in on a used system and a week later the customer sees his system on the shelf priced at \$175, he thinks he got ripped off. Also, you can't sell trade-ins with any kind of guarantee. Strong guarantees are a strong ingredient in World Radio's program of building long-term, repeat customers."

Private Guarantee

World Radio guarantees every amp and every speaker it sells for five years parts and three years labor. "It does not matter if the manu-

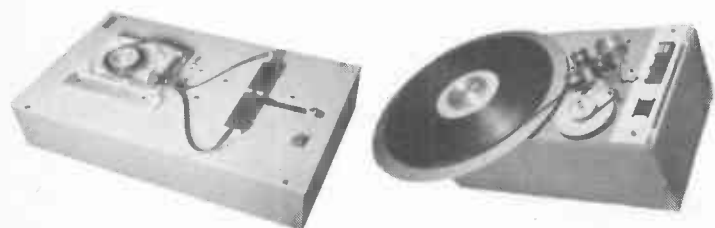
facturer's guarantee is for two years parts, two years labor, our private guarantee remains in effect. It's our way of making clear to people that World Radio believes in the brands it sells. It's a show of faith in our lines, proving to customers that we are not merely mouthing words. You can't help but impress people when you tell them that speaker, that receiver, that tape deck, or whatever, is guaranteed by us for a lot longer than the manufacturers themselves guarantee them. The guarantee is good through every store in the chain. It is strictly between our customers and ourselves. Whatever the problems, World Radio takes care of it in its own repair department and World Radio foots the bill."

The private guarantee is tied to advertising, naturally. "Many customers, however, are not aware of it.

They come in and say, 'I'm undecided between this amp and that amp. What is the warranty on each?' We reply, 'You must judge the amps on merit alone because we guarantee both for five years parts and three years labor.' It really makes a strong impression.

"We never say, 'Listen, we can service stuff we sell a lot faster than other shops; we will whip it out because we are not going to wait around for those warranty authorized parts!' We definitely will wait for those warranty authorized parts. We are not going to void a manufacturer's warranty by sticking a Sylvania transistor into a Marantz unit. So, we have to have some other additional incentive to help get and hold more regular customers. Our private guarantee has proven very productive."

LARGE or small Volume 8tr Tape Production?
REASONABLY PRICED TAPE HANDLING
EQUIPMENTS FOR YOUR EVERY NEED:



SEMI-AUTOMATIC SPLICER

EXACT TIME TAPE WINDER

And . . . A Wide Selection of Other Sophisticated Equipments
(Digital Timers, High Speed Duplicators, Etc.)
ACCESSORIES AND SUPPLIES

SSK ENTERPRISES, INC.

3515 BURBANK BOULEVARD • BURBANK, CALIFORNIA 91505
TELEPHONE: (213) 842-2144

#54

#HUL-8

#C-30

"THE BIG THREE"

\$2¹⁵ EACH

UNBELIEVABLE PRICES

QUANTITIES CAN BE ASSORTED FOR QUANTITY PRICE

1000 pcs.
500 pcs.
300 pcs.

BUY ANY ONE OF THESE 3 CASES AT THESE UNBELIEVABLE PRICES

No orders accepted on less than advertised quantities.

BILL'S CASE CO.

112-B EDGEWATER PARK,
BRONX., N. Y. 10465

Tape Duplicator

Cetec of North Hollywood, Calif. will show its new Copy-Cass II cassette duplicator at the National Audio/Visual Association (NAVA) convention in Miami Saturday (5) said Don Slack, national marketing manager of the one-year-old firm involved in many areas of professional audio (Billboard, Dec. 1).

Copy-Cass is designed as an office equipment piece and lists for \$1,875 with such features as five independent electronically synchronized motors, master and blank rewind upon loading and after duplication, two and four-track simultaneous operation and silence sensing after 20 seconds of silence. Slack said it will duplicate 15 C-30's in 30 min. with blanks stacked so they automatically load into the machine.

Audio mation, Inc. will have a prototype of its new model 742 high

speed automated version of 741 ready by Jan. 10 during the Consumer Electronics Show. It will list for \$950 but orders during CES will be taken at \$725. The firm is also introducing small conveyor belt machines.

Dorothy Hyder of Avsco Plastics said production of 8-track cartridge housing is cut back 50 percent but that allocations of polystyrene are remaining steady and the plant in Excelsior Springs, Mo. is running at regular capacity because it manufactures other items as well.

Sound alike cassettes will be introduced by Sound Duplicator Services, Charlotte, N.C., said Jimmy Pettis, general manager. The firm has about 100 titles in sound alike 8-track and is selling out inventories of winders but does not necessarily intend to stay in the tape duplicator hardware business.

Among ramifications of the plastics and tape shortages is an increase in demand for bulk sales of 8-track empties and loop tape, said Robert Bollinger, national sales manager and partner, SG Cartridges, Wichita Falls, Tex. "The shift in product has forced us to change our emphasis from blank-loaded cartridges to bulk product. However, we are filling orders with available inventory and supplies as they become available. Prices have already risen for us, and we are passing these on to the customer. I expect prices to double or triple as plastics and tape become scarcer," Bollinger said.

Magnetic Video has signed an agreement with BEATT International of London for exclusive U.S. and Canadian reproduction and distribution rights of BEATT, much of which music will appear on Magnetic Video's Charm line.

Schools, Industry Forecast TV

• Continued from page 23

division, talked about what his firm will be offering at the show.

"We will be showing three lines," Sander said. "The first will be our AV Premium line, the second the AV Standard line and the third is a new line, called Cycles. The AV Premium comes in seven time lengths and is an audio tape. The times are 10, 20, 30, 40, 60, 90 and 120-minutes. The tape comes in a screwed housing and features a type on label insert.

7 Lengths, 2 Styles

"The same seven lengths will be available in the AV Standard line," Sander continued, "and both lines will also be available in reel-to-reel lengths. Both this and the Premium line will come in a Philips box."

The Cycles line is new, and comes in lengths of 20, 40, 60, 90 and 120-

minutes. This is a low noise tape. Another aspect of the AV premium line is a double color cassette. One side is black and one white, which is meant as a convenience for young children who don't read or children with reading problems.

In video, Audio will be showcasing their video line, including a random sampling of product. "The market is now beginning to go cassette form," Sander said, "but reel-to-reel remains very popular. This is because firms buying the video tape several years ago purchased reel configurations, and schools simply don't have the money to switch constantly."

The 3M Co. will not only be showing their blank audio and video educational lines, they will also be showing prerecorded videotape and a new duplicating equipment. The

firm is strongly involved in the video market, and will be showing prerecorded material as well as new duplicating equipment.

The equipment the firm will be offering includes a unit which copies the U-Matic format, with the user loading a cassette in one side and a master in the other. The tape is pressed against a metal belt which picks up the signal and duplicates at 10 times speed. The second unit features adjustable tape guides which will duplicate tapes in 1/2, 3/4 and one-inch formats. This unit runs at 75 inches per second at 20 times speed.

Educational Software

The prerecorded software includes tapes which deal primarily with health and hygiene and is aimed at colleges, junior colleges, high schools and nursing schools. One presentation, "V.D. Blues," has been completed. The show is the special which was originally shown on NET several years ago. 3M has divided the special into three 20 minute segments and the special will be available on tape and film.

The firm will also be producing several tapes in-house, using outside writers. The company has already produced a 42 program set on anti-septic procedures. Hopefully, brochures describing the entire program will also be ready at the show.

Jack Bondus of the firm expressed the hope that the marketing techniques (probably direct mail in this case) learned through the educational market will be useful in the consumer field when it comes to marketing blank and prerecorded video tape.

Memorex will also be at NAVA, offering their educational line of closed circuit tape and educational videocassette. A spokesman for the firm said he hopes this will be a good spot to talk to a lot of potential distributors.

Irish Tape will also be showing their educational tapes at the show. Cetec will also be showing a new high speed duplicator at the show. The duplicator runs off 15 cassettes in approximately half an hour, and is designed for small business and industry. This will be one of the first public showings of the product.

The real importance of the NAVA show, besides its obvious importance to the educational institutions who will be viewing product, is that it may offer manufacturers a basic idea of the most popular configurations in blank videotape, the most popular programs and the best way to manufacture and market these products once a consumer market is firmly established.

New Products



PHILCO-FORD's 4-channel stereo component system includes AM/FM tuner, record changer, and four speakers. Model 4724EWA retails at \$339.95.



MAJOR released a four-piece compact stereo with AM/FM radio, 3-speed manual phonograph and two speakers in black and white. The MS-1000 carries \$49.95 price tag.



INFINITY SYSTEMS Model 1001 full-range speaker retails at \$139 each. The two-way system includes a 12-in. woofer and a pair of 2 1/2 in. cone tweeters with 1,300 Hz dividing network, housed in walnut.



NORTRONICS offers a tote cleaning kit for reel-to-reel recorders, cassettes, or 8-tracks, in colorful dealer displays.



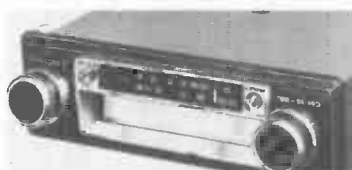
BIGSTON CORP. released a compact AM/FM integrated circuit radio with cassette tape recorder. Both sides of the camera-size unit, Model KRM-1020, are illustrated. Only 8 3/4 in. long, 4 in. high, and 2 in. wide, unit includes tape counter, battery meter, and 8 ohm speakers at \$129.95 retail price.



THE TEAC 2300S is an economical three-motor, three-head stereo reel-to-reel tape deck priced at \$449.50. Four mike and line level controls and separate bias and equalization switches are included.



DYNAPHASE 75 headphones by Stanton Magnetics feature remote controls for separate adjustment of tone and volume in each ear cup through a 13 ft. extension coil. Price: \$74.95.



IN-DASH Tenna Corp. 8-track car stereo with AM/FM radio has custom-styled trim plate with adjustable shafts. Model TC-207MPX sells for \$139.95.



GLENBURN/McDonald's new SP-10 8-track stereo playback deck.



Pfanstiehl's needle guide gives you more

More set model numbers . . . More hard-to-find needle types . . . More cross reference information. More of everything you need to make the sale. Become a PFANSTIEHL DEALER and you'll be able to sell more LONG PROFIT Replacement Needles.



Pfanstiehl WRITE TODAY FOR INFORMATION ON YOUR LETTERHEAD

3300 WASHINGTON ST. / BOX 498 / WAUKEGAN, ILL. 60085

Norelco

CARRY-CORDER 150

Here's a chance to profit on this fine cassette recorder in original factory-sealed carton with factory guarantee and service in your local area. (consult yellow pages) Terms: Check with Order



"Cary-Corder" includes *1-3 4 up 100 up
mike, carrying case C-60
Cassette \$26 \$24 \$23

Add 3% for shipping—4 or more postpaid.

Input/Output Cable for 150 & 1420	3.95	AC Adaptor for 150, 1420, Rogers AC50	2.95
Earset (with chin band) for 150, 1420	5.95	AC Adaptor for 150, 1420, Norelco BE50	5.95
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

COMMISSIONED ELECTRONICS CO., INC.

1776 Columbia Road, N.W. Washington, D.C. 20009
(Refs: Riggs Nat'l Bank, D&B, Better Business Bureau, Wash., D.C.)

From the Music Capitals of the World

TORONTO

Ampex's **John Driscoll** has just finished an album with **Wednesday**, recorded at Manta Sound in Toronto. **Wednesday**, with Driscoll as producer, are represented on the chart with the revival of the **J. Frank Wilson** song "Last Kiss". **Anne Murray** will appear with the **Edmonton Symphony** on March 29 and with the **Toronto Symphony** on May 3. There is a possibility that a recording will result from these concerts but so far these plans are tentative.

CKGM in Montreal made startling gains in the latest BBM Ratings for Canada. According to the statistics, CKGM has added 72,000 new listeners since the July/73 report, bringing their total listenership to 560,000. CKAG, CKVL and CJMS all French-language stations are ahead of CKGM in the ratings but an upcoming directive to CJMS from the CRTC to have the station play 75 percent French music in prime time is expected to lower CJMS' grip on third place in the ratings and leave an opening for CKGM to become the first English-speaking station to break into the top three. In another surprising revelation it was noted that CHOM-FM, a station that is highly regarded in the Montreal area, has lost 31,000 listeners since the July tabulations and 70,000 in all since March '73 leaving them in twelfth position in the ratings.

Rob Bone in Vancouver and **Pierre Demers** and **Albert Aerial** in Montreal are the latest additions to the WEA sales team in Canada. **Bob Ansell**, formerly of Radio Sheri-

dan will leave that station in January to move over to CKOC in Hamilton.

Pat Blanford, formerly of CKLW, Windsor and CJRN, Niagara Falls is now doing a new talk show at CHIC in Brampton. **WEA** country artist **Frankie Gibbs** has just returned from a tour of the Canadian Armed Forces' bases in the Northwest Territories. Please note that a comment in this column recently with reference to the WEA hype sheet being aptly named the "90 Pound Weakly" was not meant in a derogatory sense.

Rod Stewart and the **Faces** new album, "Coast to Coast—Overture and Beginners" is being rush-released by Polydor in Canada. Indications are that **Bill Ballard**, who heads up Concert Productions International, a Toronto concert promotion company that is wholly owned by Maple Leaf Gardens, intends to extend some financial support to **Frank Davies'** company, Love Productions. **Daffodil Records** a division of Love is distributed in Canada by Capitol Records. **Ken McFarland** has left London Records to take up management of **Susan Jacks** and to handle the affairs of **Terry Jacks'** and **Ray Pettinger's** new label, Goldfish. **Armand Beaudin**, who was formerly the Ontario branch manager for WEA replaces **McFarland** at London. **Alice Cooper** was forced to play their recent Toronto engagement at Maple Leaf Gardens without most of their props and with rented equipment. The night before in Toledo the

(Continued on page 31)

CRTC Ok's Power Change Also Antenna Move Bids

OTTAWA—The Canadian Radio and Television Commission has decided, effective Dec. 14, 1973, that five Toronto FM stations may move their antenna sites to the CN Tower in Toronto with "appropriate changes in effective radiated power." The stations effected are CHUM-FM, whose application was filed by CHUM Ltd.; CBL-FM, whose application was filed by the Canadian Broadcasting Corporation; CKFM-FM, whose applica-

tion was filed by CFRB Ltd.; CHFI-FM, with an application filed by Radio Rogers Ltd. and CHIN-FM, whose application was filed by Radio 1540 Ltd.

In the Commission's announcement of the antenna site changes they noted that the relocation of the antenna sites will enable the licensees to provide improved signals to the areas presently served by them.

The CRTC expects the licensees to submit to them, for their approval, any agreements entered into among the stations relating to ownership and utilization of the licensee's facilities in the CN Tower including any arrangements that have been made for the licensee's access to the facilities.

As the CN Tower has a capability for use by other FM stations licensed in the future in the Toronto area, the CRTC noted that current licensees would be required to permit these new stations to use the antenna.

In the same announcement the CRTC indicated their approval for the Canadian Broadcasting Corporation to amend its broadcasting license for television stations CBLT; CBLFT, the Toronto French language station and CICA to move their antenna sites to the CN Tower. The same assent was given to an application by CFTO-TV Ltd. to move CFTO's antenna site to the CN Tower.

The new placing of these antennas will enable these Toronto TV stations to provide an improved signal to not only the area served by it at the moment but also, increased coverage in the areas surrounding Toronto including the Niagara Peninsula and Buffalo.

Truck Mounts A New Show

TORONTO—Capitol Records' group, **Truck**, who just returned from a heavy road schedule, will spend the next few weeks in Toronto preparing a new show for the new year.

Truck recently performed at the annual New York NEC showcase at Grossinger's resort, where the 200 American college talent buyers gave the band a standing ovation after their set.

Dave Brubeck, who also performed at the showcase, visited with the band backstage after the show and while he was in Toronto for his **Massey Hall** appearance he commented on the band during a radio interview.

As a result of the showcase, the band will be touring in New York State during late January and throughout February.

In the new year, **Truck** will return to Quebec, tour some northern U.S. states, travel to Winnipeg area for a month and prepare for a recording session.

Canadian Crystal Ball For '74: Cautious Optimism

By MARTIN MELHUIH

TORONTO—The general approach to 1974 by most people in the Canadian music industry is one of cautious optimism.

It will be a year in which broadcasters and record companies in this country will try to come to terms with each other and the Canadian Radio and Television Commission's 30 percent Canadian content ruling,



which has been a bone of contention since its inception in 1970. Many people in the industry feel that it is time for a long hard look at the pros and cons of the ruling to establish the validity of such legislation in Canada at this point in time.

Another ruling will be forthcoming from the CRTC, this time concerning FM radio. This legislation could change the structure of radio in Canada. The CRTC has stated at previous hearings that they are not happy with FM programming in this country. It is expected that the legislation will call for FM stations to present more public affairs programs and special interest shows rather than "wall to wall music."

Dr. Pierre Camu, president of the Canadian Association of Broadcasters, feels that there is very little chance that there will be any change in the Canadian content rulings in the next year. Commented Camu, "It would have been nice if the broadcasters had recognized Canadian music on their own rather than having to be forced to play a specific percentage, the way it is at the moment. 30 was a magic figure that was dreamed up. It could have been any figure. I don't feel that there should have been any ceiling put on it. In any case, I don't think that it will be dropped and, in fact, if it goes anyway at all, it will go higher.

"The CRTC is trying, with the new legislation to upgrade the quality of FM radio. I am not in agreement with the CRTC's feeling that there should be more talk on FM. FM is far better technically than AM so it should be the AM outlets that should have the words and FM, the music, because of its ability to repro-

Krytiuk Back From Europe

TORONTO—**Jury Krytiuk**, the president of **Boot Records**, has returned from a combination business-pleasure trip that covered 10 European countries in a 14-day period including Czechoslovakia, Russia, England, Ireland, and France. Music publishing was the center of discussions on this trip.

In keeping with his nickname, "The Flying Uke," **Krytiuk** had no sooner arrived back from Europe when he was off to Hollywood, Houston and then Edmonton. In Edmonton, **Krytiuk** sat in on a recording session with Irish baritone **Sean Dunphy** at the **Damon Studios**.

On his return from Edmonton, he rested for a few days, then was off to Nashville, Jamaica and New York on recording and publishing business. **Krytiuk's** comment on his rigorous travel schedule: "You can't make money sitting on your butt in the office." **Boot Records** recently relocated at 1343 Matheson Blvd. W., in Mississauga, Ontario.

duce the sound better, without the static. What we will probably see on FM in 1974 is more words, better music and less commercials. AM radio has always been the work-horse in keeping their FM counterpart alive financially. This will be the case even more so in the future."

Cutbacks

With the shortages of nearly every material needed in the production of a record, this coming year will mean a certain amount of cutbacks for record companies and a new outlook on the signing of new acts. **Jack Richardson**, the president of the Canadian Independent Record Producers Association, stated that the situation has not reached the crisis stage in Canada yet.

"Whether it is the astute buying by the pressing plants or the fact that we have two suppliers of polyvinyl chloride in this country, I don't know. This is one of the few places that an American company can place a custom order and get it pressed in a relatively short time.

"Because of these shortages, record companies are getting more selective in their signing procedures. I wouldn't be surprised in this coming year to see more companies insisting that an artist have good management and be ready for the international market before even talking to them. For all of this though, I think that we will have a much tighter and more profitable industry in 1974. A lot of the companies are going through a reorganization program at the moment.

"At CIRPA there will be an extension of the learning function. So successful was the symposium that we held in October that we intend to repeat it again this year. We are also concerned about the import tariffs that is levied on recording equipment, up to 30 percent in some cases. It is hard to compete in the world market with that to overcome. We will be presenting a brief in the new year to the government to try to alleviate this situation. CIRPA is going to become more of an information organization and we are going to try to do our bit to improve the industry through government presentations."

Uncertainty

Arnold Gosewich, the president of the Canadian Recording Industry Association and president of **Capitol Records-EMI Ltd.** in Canada, feels there is going to be a certain amount of uncertainty in the industry about the PVC shortage not primarily for Canada, but for the U.S. said **Gosewich**, "All of the major companies in Canada rely on foreign product so if the shortages really are bad, their practices in regard to signings and releases will effect us. We will continue, as an industry, to aggressively work against tape piracy in this country. There has been talk of an embargo on all tapes coming into this country but we wouldn't want to pursue this course of action except as a last resort.

"Another thing that I think is inevitable in 1974 is the rise in price of records which will be brought about by the rising costs of manufacturing a record. Costs are already up between 35 percent and 40 percent. The cost of transportation has taken a 20 percent rise in recent months."

Shortage Problem

BMI, Canada's new general manager, **S.C. Ritchie**, said that the only problem area in the industry next year for his company is the vinyl

shortage, which could restrict the release of product and therefore lessen the amount of money going to performance rights societies. Commented **Ritchie**, "The output of Canadian songwriters continues at a great rate and the quality is constantly improving. There is no reason that this trend shouldn't continue into the new year."

Jan Matacjek of the Composers, Authors and Publishers Association of Canada (CAPAC) reckons that very little will change in the Canadian industry in the next year. "Publishing companies still have a lot to learn," said **Matacjek**. "There is still a need for more professionalism in this area. As far as the vinyl shortage goes, I don't think that it will effect the amount of performance royalties. There are always other means to make music available to the public including tape."

Alan Wood, the vice-president from Canada of the American Federation of Musicians, sees a bright future for an industry which he says is continually growing.

"There has been a decided increase in recordings and there is no indication that it is slackening off at all. We as a body are worried about the gas shortage and a decision on what to do about it will be forthcoming. Travelling bands these days are lucky if they can get more than five

(Continued on page 30)

Hunter Yule Tour Back

TORONTO—The fourth annual **Tommy Hunter Christmas** tour to the Canadian Armed Forces bases in Cyprus and Germany will return to Canada on Jan. 5 after a three-week stay overseas. The tour is sponsored by **Rothman's** cigarettes, which foot the bill for all performance expenses. The Canadian Armed Forces take care of the travel.

Appearing on this year's tour were **Capitol** recording artist **Shirley Eikhard**, **Christine Chandler**, **Gary Gross Orchestra** and the **Review Dancers** and, of course, **Tommy Hunter**.

There had been tentative plans for a performance at the Canadian base in Cairo but they had to be shelved because of the current situation in the Middle East.

Fourth Version Of 'Superstar'

MONTREAL—**MCA Records** of Canada has announced the release of the fourth version of the best-selling album, "Jesus Christ, Superstar." This time it is the original motion picture soundtrack, in French. The French version of the movie opened in Quebec City on Dec. 21 and will open in Montreal in February.

Richard Bibby, MCA's marketing vice-president said, "Although the film had been done in French, there were no plans to issue an album even in France."

However, the acceptance of the original English version by the French-Canadians was so extraordinary with the LP selling well over 45,000 sets in the province of Quebec, that it was decided to release the French version.

'Foggy' 1974 Ahead for U.K. Recording Industry

• Continued from page 1

On the credit side, demand—which must be healthy regardless of the problems it creates—looks like continuing, particularly following the mini-budget which stopped short of placing further income, direct and indirect tax burdens on the consumers, leaving a status quo as far as product purchasing power is concerned. The absence of a VAT increase on records must also help in this respect.

Probably the greatest blessing to record companies in the budget was the non-materialization of the rumored import restrictions. This will leave them free to continue their supply-demand fight with product from overseas.

What follows is a reflection of how most of the companies view their future in what will doubtless be a difficult year:

Phonogram

At PHONOGRAM, executive chairman, Steve Gottlieb, said he does not foresee any cutback in releases through factory pressures and that this move would only be contemplated if there is a further shortage of raw materials.

"We are an international company and we have plans that should ensure a satisfactory operating level as long as the supply of raw materials is sustained."

Gottlieb would not disclose what the "plans" involve. He said the industry is entering a new era, in that traditional ways of doing business will have to be reviewed.

"We don't know whether the future is going to lie in distributing records by rail or road, for instance. If neither method can provide a sufficient service we will have to come up with something ingenious. And I don't know what that will be," he said.

POLYDOR will not issue any albums in January followed by a severe cutback in February in an effort to give the manufacturing operation enough breathing space to build up back-catalog stocks.

The move was announced by commercial director Tim Harrold. He said: "We fully expect the demand will remain as buoyant as in 1973."

"The question of supply of raw materials will be affected by the general economic climate. Polydor has no album releases in January and our priority is to build up our stocks right across the catalog as quickly as possible. We are not at all pessimistic about the future."

CONTOUR plans to release a normal quota of albums but with the concentration on safe sellers, said managing director Tom Parkinson.

"We are having to play it by ear to a large extent," he said. "The situation could change at any minute. We are being guided by the best people in the business at Polygram who have their eyes on the situation worldwide."

"As far as we can foresee at the moment we will be able to trade normally."

EMI

EMI expects all its labels—owned, licensed and distributed—to moderate their releases this year to keep a steady and balanced output from the company.

Deputy managing director, Graham Powell, said EMI will restrict its releases and hopes contracted labels will follow suit.

"We have taken measures that we

anticipate will enable us to meet consumer demand as long as the enormous growth of the past few months is not maintained at the same level."

He said EMI is ready to import completed product from overseas to augment British output, but would not disclose from where or from whom. In the past EMI has only imported albums that the U.K. operation has no plans to release.

"With a comprehensive across-the-board reduction in releases and the plans we have made we feel we will be able to cope."

"To forecast in detail what will happen is not possible because we cannot anticipate consumer demand which will be dictated by the overall economic position of the country."

Powell said EMI is particularly concerned about the availability of raw materials. With the U.K. supply dry and European sources exploited to the maximum the economies of supply and demand are making costs rise.

He said it would only be a matter of time before these increases have to be passed on as profit margins tighten.

A spokesman for TAMLA MOTTOWN said: "We are rather fortunate in that we do not have a very heavy release schedule and will not be forced to restrict our output next year as some companies will have to do."

"With the board shortage we are continuing to be cautious with sleeves and keeping them as simple as possible. But any designs that have to be complex will be imported."

With Tamla's center of operations in America, the U.K. label is probably as well equipped as any company to press overseas should the pressure on EMI plant become critical.

MCA Imports

MCA, which came under the wing of hard-pressed EMI just four days ago, plans to import top-selling albums during a phasing-in period.

Thirty or 40 back-catalog product, including the film soundtrack of "Jesus Christ Superstar," and albums by Wishbone Ash and Neil Diamond, will be brought in from MCA in America, and possibly from Teldec, MCA's German licensees.

The measures were disclosed by Peter Robinson, marketing coordinator at MCA. He said: "We naturally couldn't walk into EMI and expect to have a comprehensive selection of back-catalog albums pressed in five minutes as well as new releases. We feel the measures we are taking through the phasing-in period will see us through adequately. We expect to have about 100 album titles on catalog by the middle of the year."

Richard Baldwin, managing director of MUSIC FOR PLEASURE, believes the coming year will be a time for sorting out the men from the boys.

"Enterprising and forward-planning companies will survive reasonably happily. The record industry has gone through such a boom over the past few years that a certain degree of complacency has set in."

"Now companies are going to have to fight and it will be a year of weeding-out with some companies going to the wall."

"As far as MFP is concerned I will not subscribe to a release cut-back policy and I plan normal trading throughout next year."

Baldwin said negotiations have been going on—with the full knowledge and approval of EMI—to seek

manufacturing deals abroad to alleviate the pressing problems.

"I don't believe all these dire prophecies and I think the enterprising companies will avoid any desperate crisis."

"It's awful to think of regression in the industry as a good thing but it will sort out the men from the boys and restore people's values that have become distorted by success."

Charisma

For the first half of the new year CHARISMA is going to have a strictly controlled production. "We are going to stick to the artists we already have," explained Tony Stratton-Smith, head of Charisma.

"The new projects we have in the can will be going ahead, but there will be fewer first albums from new artists. We will be surviving on artists we already have."

In association with EMI, Charisma is pressing records in Germany, Holland and France because the pressing capacity in this country is being filled by the top sellers. "For the first few months of 1974 we hope to keep stocks up on the catalog but because of the pressing difficulties, this is going to be a terrible problem," added Stratton-Smith.

"For the first half of 1974 we plan no gatefold sleeves on records, they will all be single sleeves except for reprints of records already on the catalog."

"We are always looking out for sources of plastic, exploring all over the world, including at the moment Africa. But the plastic shortage problem is not too acute."

At DECCA, director William Townsley said that in the light of the present government measures it was impossible to make any comment on the company's future until the situation was clarified.

The same view was reflected by Nat Joseph at TRANSATLANTIC. He said: "We are now busy reviewing a lot of plans that we made for 1974. I think our attitude is going to be very much one of wait and see."

He said that it was certain some of the plans Transatlantic had had for further expansion, particularly in the area of distribution, would probably be slowed down if not cut. "We are not considering any major changes for the first three months of next year."

He felt there was bound to be an increase in VAT on records and record prices were bound to go up anyway. However, this was not as important as the possibility of import restrictions. British factories relying on outside imports to counteract production difficulties would be seriously hit if the government decided to introduce any form of import restriction.

Olav Wyper at CUBE felt that 1974 would see few records being produced and smaller quantities of hit records being sold. Distributions were obviously going to be hit immediately by the train situation and in the long term by the fuel shortage. If deliveries had to be cut back to one visit per dealer per week this could lead to smaller orders, he said.

"EMI, at one stage, said they were only going to press additional copies of records that were in the charts which means that if supplies run out when a record is breaking then there will be no more available. But if they have to introduce some sort of rationing system it's the only way they can do it."

He agreed that it would be a bad year for new acts, but the only immediate effect on Cube, which has at least five acts they hope to break next year, is that distributors IS-

LAND is pressing the company for accurate release plans for next year.

At CBS

At CBS, Dick Asher, managing director, saw the problems of 1974 under two headings: a shortage of raw materials would mean that not enough records could be produced and an economic recession in which you are able to make enough records but people won't have the money to buy them.

In the second instance, he said that during the depression of the 30s the record industry was hit severely. "But in those days records were a rich man's toy. Now everyone plays records and they seem to fit into the category of low cost entertainment. During the 30s low cost entertainment thrived. The movies did very well."

He thought it likely that in the event of another economic depression the record industry would not be hit as severely as many others.

On the material shortage, he said: "We have plans which are very complex and involve all sorts of contingencies." In fact he said he felt optimistic about 1974 although the possibility of import restrictions could even more seriously effect the availability of board, plastic and finished product.

An RCA spokesman said the company has been feeling no effects of the restrictions up to date, but is acting in common with Government wishes, and cutting back on non-essential electricity. John Deacon, general manager at A&M, feels the situation will not be quite so bad if people adjust to the changes. "A lot of American owned companies rely on America, and with us it is Canada, to supply them with some of their stocks," commented Deacon. "A lot of companies are also turning to Europe for imports, to places like Holland where the factories are run on natural gas."

"I don't think the Government will put any tough curbs on imports because they have to consider the EEC, but if they do then we will have to hope the demand at home for records drops."

"The vinyl shortage hasn't really hit this country yet, though it is reaching far into America, but if it does become acute we will have to be more selective with our releases and look objectively at what records we are going to put out. We only release about 40 or 50 albums a year, so it is not so bad for us."

"We are distributed by Pye, and so our problems in that field are theirs. "This is the second year running we have had no lull in record demand during the summer, so production is running high all the time, and where as we used to stockpile records, we cannot now because Pye are unable to cope with anything outside of normal demand."

Island is happy with the service it has received from EMI during the shortage problems, though it means they will have to spread out their releases more in the spring.

UNITED ARTISTS' sales manager, Denis Knowles, said the first thing to consider looking into in 1974 was the cutback in the economy by the Government, reducing consumer spending. "However, in a crisis, people often buy music as a morale booster," he said. Knowles said he did not expect 1974's growth rate would be as great as this year, although sales of tapes and discs would rise.

Pye Statement

PYE's managing director, Walter Woyda, said: "It's certainly going to be a trying and difficult year but whether we see demand grow as rap-

idly as anticipated is difficult to answer."

"The immediate indications are that vinyl and paper shortages are going to get worse. We are already doing a fair amount of pressing overseas and if manufacturing problems get worse then we will try to step up this production abroad."

Richard Robinson, managing director of WEA, said: "I think the major problem next year will be manufacturing. We are already importing product from our American parent companies and we are doing a fair amount of pressing in Europe. Both these aspects will have to be stepped up."

He said he felt the plastics and board shortages had been over exaggerated and that he did not foresee the industry grinding to a halt. If the manufacturing side can be sorted out, he said, he is reasonably optimistic about next year.

Dutch suppliers, ROXS, has been in London recently to collect orders for plastic inner sleeves, selling at 0.5p per bag and album paper bags selling at 0.7p per bag. A spokesman for the company said there was a plentiful supply of bags but he said that the vinyl situation was far more serious.

"We supply all over Europe but our Italian agents can only obtain 50 percent of our requirements. We have been major suppliers to the U.K. but now we cannot meet the demand and have had to cut Great Britain out of our custom."

He said that vinyl was selling at around \$1,000 a ton. The prices for PVC liners and inner sleeves however were pegged. Paper prices had been fixed until April and PVC until July.

Coen Solleveld, president of Polygram, told Billboard: "Who would want to predict the future after the best year ever, particularly faced with strikes, shortages of energy and raw materials, and increasing wages? It will be quite a task to maintain the level of our present economic health."

"Nevertheless, I would be surprised if in the months to come the consumer will show less interest in entertainment, particularly at home."

"Therefore, it may well be that our entertainment industry will not be too severely affected. The challenge set for us by the present situation can be met as long as there is no shortage of that creativity which is the very characteristic of our business."

Asked for his view of the year ahead, Wilfried Jung, head of EMI-Electrola, Cologne, began by referring to the fact that 1973 had been the most successful year in the post-war history of the German EMI companies. "Business increased by about 30 percent compared with the industry average of between 6 and 8 percent," he said. "It was intended

(Continued on page 30)

Miller Unit to Tour in Japan

NEW YORK—The Glenn Miller Orchestra has been set for its eighth tour of Japan, in the spring of 1974. Booked by Willard Alexander, the tour will consist of approximately 35 concerts, from May 20 through June 16.

The first visit to Japan by the Glenn Miller band was in 1964. Thereafter, the tours were in 1965, 1966, 1968, 1970, 1971 and 1972. Buddy DeFranco is the present leader. An album was recorded last year in Tokyo, and is being prepared for release shortly in the U.S.

PHONOGRAM INTERNATIONAL

HAVE GOT TOGETHER* WITH

20th CENTURY RECORDS

AND RUSS REGAN (again)



... happiness unlimited

*

IN AUSTRIA, BELGIUM, DENMARK, FINLAND, GERMANY, GREECE, HOLLAND, ITALY, LUXEMBURG, NORWAY, SWEDEN, SWITZERLAND



LOVE UNLIMITED

MAUREEN McGOVERN

BARRY WHITE

THE DEFRANCO FAMILY

phonogram international b.v.



Three-Day Week in U.K. Kindles Stores' Spirits

LONDON—It looks like being business as usual at record shops as the three-day working week hits the nation.

Anything and everything from candles to taking down window displays to allow in more natural light has been employed to keep the customers satisfied.

The massive HMV store in Oxford Street will keep operating on gas lamps on the non-electricity days. Manager Ken Whitmarsh said: "We have had no time to bring in generators but we hope to be able to operate with gas light."

Art Fowler, manageress of Imhofs, in New Oxford Street, said the shop will open five days a week by using generators.

Cloud Seven in Berwick Street has brought in four gas lamps and a gas heater in a bid to keep going. "We should be all right," said manager Roger Slade.

The Harlequin chain will main-

tain normal service with candles and gas lamps. Joyce Presland, personal assistant to managing director Laurie Kreeger, said: "We had a generator but we couldn't get oil for it. So it has been taken up to our Reading shop where apparently there is fuel available."

K.J. Bredon, in Brighton, will operate on non-electricity days with paraffin heaters and gas hurricane lamps. But opening hours on these days are likely to be curtailed to 9 a.m. to 4 p.m.

Director Mark Bredon said: "We are using torches to consult the record catalogs."

Mick Woodwards, at F.L. Moore (Records) in Luton said he has brought in about 20 hurricane lamps and six gas lamps. "We've taken down some of the window displays to let in more natural light," he said.

In Plymouth, Sylvia Hookings, a director of Albert E. Ford, said: "We

have a fair amount of natural light and with candles we are managing. Business will be as normal. "We cannot play records in the shop but we can talk about them."

And in Manchester, Ronnie Sykes, managing director of Sykes and Son has been given permission to keep electricity on tap all week to work the electric till and adding machine.

"We are on our honour not to use the electricity for anything else and we shall abide by this. I have brought in two dozen gas lights for our two shops and it will be business as normal." But he added: "I just hope the record companies can supply the goods."

Schroeder Gets Leave to Appeal

LONDON—Schroeder Music has been given leave in the House of Lords to appeal against a Court of Appeal decision that songwriter Tony Macaulay was not bound by his contract with them.

In the Appeal Court, Lord Justice Russell said the contract was so unfair to Macaulay as to be oppressive. Macaulay complained that at a time he was composing top-10 hits he had to borrow money to go on holiday.

Schroeder Music was granted leave to appeal on the assurance that, if it should succeed, the company will not seek to recoup royalties in respect of the copyright in Macaulay's work since July 1972, when the case was first decided in his favor by a High Court judge.

Macaulay's compositions include "Love Grows Where My Rosemary Goes," "Home Loving Man" and "Build Me Up Buttercup."

Can. Crystal Ball

• Continued from page 27

gallons each time they fill up. You can't get far on that."

Terry Brown, the owner of Toronto Sound Studios in Toronto is in complete agreement with Alan Wood as far as recording is concerned. "The business looks very good," said Brown. "The only problem that we have at the moment is the number of studios that keep popping up in this country. There is only so much business to go around and not everybody's in a healthy position. This country can't support too many more studios. What is happening is that because of the tight competition, people aren't expanding or improving their facilities because they don't have the extra money. Of course, vinyl shortages and so on are going to take a chunk out of our business in the next year if it is as bad as people say but at the moment we haven't noticed any effects."

W.R. Stephens, president of the Canadian Music Publishers Association, put forth a sentiment that is becoming more and more popular in the Canadian music industry.

"I think we overdo the word Canadian on everything. It's about time that we started stressing the phrase 'good music.' We have a very healthy industry here and with this philosophy, I think that anything is possible in this country."

'Foggy' 1974 Stands Ahead For U.K. Recording Scene

• Continued from page 28

that 1974 would be an equally successful year but now, face to face with a world-wide power crisis, such a forecast seems to be rather—if not too—optimistic.

"We are less concerned, however, about the shortages in the supply of various raw materials than we are about the tremendous increase in costs.

"The Federal Republic of Germany has always been considered a high cost country: Britain, the world's dominating music market, is still regarded as a low-cost country. So it is no wonder that direct imports initiated by wholesalers and retailers have led, and still lead, to a loss in turnover for German companies—or, whenever we try to combat this, to a reduction in the companies' gross margins. It is for this reason that we are watching the development of prices in Britain with vivid interest. Although we do not wish to see the British make big increases in the price of LP's and cassettes, a certain increase in prices would help us to overcome a good number of problems.

"What we certainly do wish is that in 1974 producers will continue to achieve as much success in this country as they did in 1973—for example, with Suzi Quatro—and that Germany's top star, Heino, will go on to be the leading seller in 1974 as well.

"We feel sure that the super rock groups, Deep Purple and Pink Floyd, will hold and extend the top positions they have achieved in Europe—and especially in Germany—and that Michel Schanze, Christian Anders, Anneliese Rothenberger and Herbert von Karajan will continue to translate their musical abilities and great popularity into impressive record sales.

"To sum up, we are very content with our progress in 1973 and our target in 1974 is to show a growth rate of 15 percent. But, despite our optimism, we shall have to contend with a number of problems and not only those stemming from the world-wide power crisis."

On Tape Front

And on the tape front: CBS TAPE marketing manager Jerry Turner sees 1974 as a "monster year" as far as CBS tape sales are concerned. His optimism is partially based on the plans to expand the company's factory.

"This will boost our output—I can't see us importing as many tapes as we have this year," he said. Turner said the year should be good—provided the raw material shortage situation did not become too serious.

"Our deliveries now are fairly good—but we expect to improve on them next year with the increased output of the factory," he added.

POLYDOR's tape marketing manager, Laurie Adams believed the year would also be good for his company—but felt some companies may have to tighten their belts regarding their less profitable deals.

"I am amazed some companies go around making new deals when they are having problems delivering tape to the outlets they already have," he said.

"I think the whole industry is going to have to cut back on its less profitable accounts and spend more attention on stock completion rates—which this year have been nothing to shout about."

Adams said as far as his marketing plans were concerned, he intended to expand his scope of outlets—but not to the detriment of completion

rates. Generally, he believed more forward planning, including stockpiling in May for Christmas should be done within the industry to avoid the situation created this year.

PHONOGRAM'S Dave Adams believes the economic outlook for 1974 is probably very gloomy—but considers this can only be good for the music industry generally and tape specifically.

"The only qualifying point to what could be a very good year for the industry is the raw material situation.

"At this stage it does not seem too bad as far as we are concerned, but next year the market growth could be held back if the shortage becomes really bad."

The oil crisis could also see a leveling out of the sale of 8-track cartridge—soft and hardware—because people will not be driving cars so much. "But this may be compensated by an increase in the cassette business because people will stay at home," he said.

Overall, Adams cannot see the growth rate of tape—running at 140 percent over 1972 for musicassettes this year he said—as high for 1974. "It will probably grow rapidly—but perhaps at 50-75 percent on this year's turnover," he said.

DECCA'S tape marketing manager, Graham Smith, believes the coming year "will be quite bullish," although, like other tape executives he felt the general economic situation could take a "turn for the worse."

Like Dave Adams, however, Smith felt this could boost tape and disk sales, simply because people would, while avoiding spending on expensive goods, buy products like tape and records.

He believed Decca would continue to keep a high completion rate of deliveries next year, pointing out the Selecta depots throughout the country largely avoided the problems of poor deliveries which beset some other companies this year.

WEA tape sales manager, Derek Clayton, said he could see some companies having to curtail the release of "unnecessary releases" and concentrate on albums which they knew would sell well.

He conceded that WEA's tape deliveries after leaving the Precision distribution fold had come up against problems, but these could be ironed out during 1974. "I congratulate the CBS depot for getting out what they did under the circumstances," Clayton said.

WEA had however been forced to import more than 150,000 tapes because of the massive demand and "because we owed it to the dealers to make sure they had our stock."

Clayton too sees the raw material crisis being the big bugbear for next year. "There's no point marketing what you can't make," he said.

RCA'S tape marketing manager, Ray Pocock, also sees a bright future for 1974—provided the raw material crisis does not become too critical. "It's very difficult to judge what will happen next year, although we expect to do better than this year, which has been very good.

Our factory will be operating at full capacity, and next year we will be making our own 8-track cartridges here," he said. Pocock said the company had imported tapes heavily this year, but expected this situation would not be as great in 1974.

PRECISION'S managing director, Walter Woyda, said he believes that "subject to the economic situation, I can see nothing but growth for the tape industry."

International Turntable

LONDON—Annie Ivil, head of creative services at Atlantic U.K., transfers to Atlantic's New York office on Jan. 14 to head the publicity department there. Her duties in the U.K. will be divided between press officer Richard Ogden and a new head of creative services, Dave Cliphsham, who joined on Jan. 2. Cliphsham was previously brand manager with Peter Styvesant cigarettes where his duties included Radio Luxembourg sponsorship.

Dave Howson has joined EMI's promotions office with special responsibility for Sovereign and Retreat. He was previously head of promotion at Carlin Music.

Derek Williams, Contour's north midlands' area sales manager, moved to the London office on Jan. 2 as national accounts executive, a new position. His successor in the north midlands has not yet been appointed.

Peter Tozer has been appointed staff recruitment and sales training manager for the Minns Music retail music chain, based in Bournemouth. Tozer, who spent 10 years with the Hammond Organ company, will be in charge of recruitment and training at Minns' 10 shops in the south and southwest of England.

Andre Scholtz has been appointed marketing manager, Gallo Record

and Tape Division. He will report to Peter Gallo and will be responsible for the total marketing function for all music product. Reporting to him will be the total promotions team. Scholtz has been in the entertainment business for four years. He was publicity controller and later, financial and planning manager for Kinekor Films (Pty) Ltd., the largest film distributor and exhibitor in South Africa. The announcement was made by Peter Gallo in Johannesburg.

John Fruin, managing director of Polydor, has announced major new year changes that take two of the company's top men to America.

Commercial director Tim Harrold has been appointed vice-president of Phonodisc U.S. with the direct responsibility of coordinating the marketing activities of Polydor and MGM into the new Phonodisc company.

Operations manager Don Wedge becomes senior vice-president of operations in MGM Los Angeles.

Gordon Collins will take over Tim Harrold's duties under the title commercial manager. Fruin said Polydor U.K. is being restructured during January, a move demanded by expansion, and appointments in the operations area are imminent.

ITALY'S FINEST JAZZ MUSICIAN -

GIANNI BEDORI

A SOLO ALBUM

A WORLD CLASS ARTIST - MELODY MAKER ENGLAND

'DEDICATED TO PICASSO' plda 5074

DISTRIBUTED IN THE USA BY PETERS INTERNATIONAL
600 EIGHTH AVE. NEW YORK N.Y. 10018

pdu records, via pioda 14, lugano, switzerland

Billboard Hits of the World

© Copyright 1973, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BRAZIL

(Courtesy IBOPE)
(RIO DE JANEIRO)
SINGLES

- This Week
- 1 SO QUERO UM XODO—Gilberto Gil (Philips)
 - 2 FOR ONCE IN MY LIFE—Gladys Knight & The Pips (Tapecar)
 - 3 O HOMEM DE NAZARETH—Antonio Marcos (RCA)
 - 4 THAT LOVE—Light Reflections (Copacabana)
 - 5 ELISA—The Bee Gees (Polydor)
 - 6 DO YOU LOVE ME—Sharif Dean (Epic)
 - 7 ALL IN LOVE IS FAIR—Stevie Wonder (Tapecar)
 - 8 BROTHER LOUIE—Stories (Philips)
 - 9 CLOUDS—David Gates (Continental)
 - 10 A DESCONHECIDA—Fernando Mendes (Odeon)
 - 11 MUSIC AND ME—Michael Jackson (Tapecar)
 - 12 SOUL MAKOSSA—Manu Dibango (RCA)
 - 13 SONGS—B.J. Thomas (Young)
 - 14 RETALHOS DE CETIM—Benito De Paula (Copacabana)
 - 15 ANGIE—Rolling Stones (Continental)

(SAO PAULO)

- This Week LPs
- 1 SANGUE LATINO—Secos & Molhados (Continental)
 - 2 CARINHOSO INTERNACIONAL—Trilha Sonora (Som Livre)
 - 3 PELO TELEFONE—Martinho Da Villa (RCA)
 - 4 O HOMEM DE NAZARETH—Antonio Marcos (RCA)
 - 5 E PRECISO CANTAR—Os Originais do samba (RCA)

FRANCE

(Courtesy Centre D'Information Et De Documentation du Disque)
Denotes local origin
SINGLES

- This Week
- 1 VIENS TE PERDRE DANS MES BRAS—Frederic Francois (Vogue)
 - 2 ANGELIQUE—Christian Vidal (Vogue)

- 3 UNE HEURE, UNE NUIT—Ringo (Carrere)
- 4 MELANCOLIE—Sheila (Carrere)
- 5 PETIT PAPA NOEL—Romeo (Carrere)
- 6 MOVE MAN—Osmonds (Polydor)
- 7 ANGIE—Rolling Stones (WEA)
- 8 SOMEDAY SOMEWHERE—Demis Roussos (Philips)
- 9 LE MAGICIEN—Gerard Lenorman (CBS)
- 10 TON PETIT AMOUREUX—Romeo (Carrere)
- 11 TOUJOURS DU CINEMA—Patrick Juvet (Barclay)
- 12 UNE LARME D'AMOUR—Art Sullivan (Carrere)
- 13 LA MALADIE D'AMOUR—Michel Sardou (Philips)
- 14 LA PALOMA—Adieu—Mireille Mathieu (Philips)
- 15 LA DRAGUE—Guy Bedos/Sophie Daumler (Barclay)

JAPAN

- This Week LPs
- 1 LA MALADIE D'AMOUR—Michel Sardou (Philips)
 - 2 FOREVER AND EVER—Demis Roussos (Philips)
 - 3 OLYMPIA '73—Gilbert Beaud (Pathe-Marconi)
 - 4 VIENS TE PERDRE DANS MES BRAS—Frederic Francois (Vogue)
 - 5 13 NOUVELLES CHANSONS—Jo Dassin (CBS)
 - 6 JULIEN—Julien Clerc (Pathe-Marconi)
 - 7 EN PUBLIC—Pierre Perret (WEA)
 - 8 LES GONDOLES A VENISE—Sheila/Ringo (Carrere)
 - 9 TON PETIT AMOUREUX—Romeo (Carrere)
 - 10 DIALOGUE—Maxime Le Forestier (Polydor)

JAPAN

(Courtesy: Music Labo, Inc.)
Denotes local origin
SINGLES

- This Week
- 1 AI NO JUJIKU—Hideki Saijo (RCA)—(Nichion)
 - 2 MONO LISA NO HIMITSU—Hiromi Goh (CBS/Sony)—(Standard)
 - 3 KANDA GAWA—Kousetsu Minami & Kaguyahime (Crown)—(C.M.P., P.M.P.)
 - 4 MISERARETA YORU—Kenji Sawada (Polydor)—(Watanabe)

- 5 SHIROI GUITAR—Cherish (Victor)—(Victor)
- 6 FUYU NO TABI—Shinichi Mori (Victor)—(Watanabe)
- 7 CHISANA KOI NO MONOGATARI—Agnes Chan (Warner)—(Watanabe)
- 8 KOJIN JIGYO—Finger 5 (Philips)—(Nichion, Tokyo Music)
- 9 KOKORO MOYOU—Yosui Inoue (Polydor)—(Tokyo)
- 10 KOI NO DIAL 6700—Finger 5 (Philips)—(Nichion, Tokyo Music)
- 11 HITOKAKERA NO JUNJO—Saori Minami (CBS/Sony)—(Nichion)
- 12 YOZORA—Hiroshi Itsuki (Minoruphone)
- 13 MIZUIRO NO TEGAMI—Shizue Abe (Canyon)—(Fuji, Tokai Pack)
- 14 KINJIRARETA ASOBI—Momoe Yamaguchi (CBS/Sony)—(Tokyo)
- 15 HANA MONOGATARI—Junko Sakurada (Victor)—(Sun Music)
- 16 KOI WA SHINJU IRO—Miyoko Asada (Epic)—(Nichion)
- 17 YESTERDAY ONCE MORE—Carpenters (A&M)—(P.M.P.)
- 18 AISAZU NI IRARENAI—Goro Noguchi (Polydor)—(Fuji)
- 19 HITORI BOTTCHI NO HEYA—Masa Takagi (Aard-vark)—(Yamaha)
- 20 ALPES NO SHOUJO—Meguni Asaoka (Victor)—(J&K)

NEW ZEALAND

(Courtesy Of NZBC)
SINGLES

- This Week
- 1 PHOTOGRAPH—Ringo Starr
 - 2 BALLROOM BLITZ—The Sweet
 - 3 MISS SEPTEMBER—Buildog's All Star Goodtime Band
 - 4 THE LAUGHING GNOME—David Bowie
 - 5 LOVES ME LIKE A ROCK—Paul Simon
 - 6 ANGIE—Rolling Stones
 - 7 MEXICO—The Les Humphries Singers
 - 8 PAPER ROSES—Marie Osmond
 - 9 LEAVE ME ALONE (Ruby Red Dress)—Helen Reddy
 - 10 SORROW—David Bowie
 - 11 THE DAY THAT CURLY BILLY SHOT DOWN CRAZY SAM MCGEE—The Hollies
 - 12 MASQUERADE—Shona Laing

- 13 ROCK AND ROLL—Craig Scott
- 14 ANGEL FINGERS—Wizzard
- 15 YOU JUST DON'T HAVE THE MAGIC ANYMORE—Tony Christie
- 16 WELCOME HOME—Peters And Lee
- 17 LIKE SISTER AND BROTHER—The Drifters
- 18 TAKE ME TO THE MARDI GRAS—Paul Simon
- 19 LET ME BE THERE—Olivia Newton-John
- 20 SWAMP WITCH—Jim Stafford

SOUTH AFRICA

(Courtesy Of Springbok Radio)
SINGLES

- This Week
- 1 HEAVEN IS MY WOMAN'S LOVE—Tommy Overstreet (DOT)—(Famous/Chappell)
 - 2 DO YOU LOVE ME—Geli & Billy (Aztec)—(Laetec)
 - 3 SORROW—David Bowie (RCA)—(United Artists)
 - 4 ANGIE—Rolling Stones (Rolling Stones)—(Tro-Essex)
 - 5 BALLROOM BLITZ—The Sweet (RCA)—(Francis Day)
 - 6 MY DADDY WAS A ROCK 'N ROLL MAN—Johnny Gibson (Zodiac)—(Brigadiers)
 - 7 I WANNA LIVE—Tommy Oliver (CBS)—(April)
 - 8 BABY BLUE—George Baker Selection (Reprise)—(Clan)
 - 9 GOING DOWN JORDAN—Rising Sons (Polydor)—(Plymouth)
 - 10 FUNNY FACE—Barbara Ray (Plum)—(Ardmore & Beechwood)

SWEDEN

(Courtesy Of Radio Sweden)

- This Week
- 1 PA VAG (LP)—Hoola Bandoola Band (MNW)
 - 2 FLAMINGOKVINTETTEN-IV (LP)—Flamingokvintetten (FLAM)
 - 3 RINGO (LP)—Ringo Starr (Apple)
 - 4 PIN-UPS (LP)—David Bowie (RCA)
 - 5 KNOCKIN' ON HEAVEN'S DOOR (Single)—Bob Dylan (CBS)
 - 6 MUSCLE OF LOVE (LP)—Alice Cooper (Warner Brothers)

- 7 BALLROOM BLITZ (Single)—The Sweet (RCA)
- 8 GOODBYE YELLOW BRICK ROAD (LP)—Elton John (DJM)
- 9 KOM IGEN (LP)—Lill Lindfors (Metronome)
- 10 SJUNGER ULF PEDER OLOG (LP)—Sven Bertil Taube (HMV)
- 11 SA GICKDET TILL (Single)—Yngve Forsells Orkester (Decca)
- 12 SABBATH, BLOODY SABBATH (LP)—Black Sabbath (WWA)
- 13 I'M A WRITER NOT A FIGHTER (LP)—Gilbert O'Sullivan (MAM)
- 14 STRANDED (LP)—Roxy Music (Island)
- 15 GOBITAR IV (LP)—Cool Candys

WEST GERMANY

(Courtesy Musikmarkt)
Denotes local origin
SINGLES

- This Week
- 1 I'D LOVE YOU TO WANT ME—Lobo (Philips)—(Melodie der Welt)
 - 2 DER KLEINE PRINZ—Bernd Cluever (Hansa/Ariola)—(Troja/Intro)
 - 3 LA PALOMA ADE—Mireille Mathieu (Ariola)—(Siegel Musik)
 - 4 BALLROOM BLITZ—The Sweet (RCA)—(Melodie der Welt)
 - 5 EDELWEISS—Heino (Electrola)—(Montana)
 - 6 DAYTONA DEMON—Suzi Quatro (RAK)—(Electrola)—(Melodie der Welt)
 - 7 NUTBUSH CITY LIMITS—Linda & Tina Turner (United Artists)—(UA Musik)
 - 8 ANGIE—Rolling Stones (WEA)—(Essex/Gerig)
 - 9 SCHOENES MAEDCHEN AUS ARCADIA—Demis Roussos (Philips)—(Hanseatic/Aberbach)
 - 10 MY FRIEND STAN—Slade (Polydor)—(Slezak)
 - 11 DANCING ON A SATURDAY NIGHT—Barry Blue (Bell/Polydor)—(ATV/Intro)
 - 12 AUF WIEDERSEHN, IHR FREUNDE MEIN—Vicky Leandros (Philips)—(Hanseatic/Aberbach)
 - 13 I LOVE YOU LOVE ME LOVE—Gary Glitter (Bell/Polydor)—(MCA/Gerig)
 - 14 48 CRASH—Suzi Quatro (RAK/Electrola)—(Melodie der Welt)
 - 15 OOH BABY—Gilbert O'Sullivan (MAM/Teldec)—(MAM/Gerig)

From the Music Capitals of the World

Continued from page 17

crowd had got out of hand and thrown bottles and debris at the stage destroying the sets. As if that was not enough, the equipment truck broke down on the way to Toronto. Peter Larsen, spokesman for Concert Productions International, the promoters of the show, praised both the band and manager. **Shep Gordon** for their professional handling of a situation that could have caused the cancellation of the show. ... CPI has announced that **Yes** will appear at Toronto's MLG on Feb. 22 with possible April dates for **Deep Purple**, the **Allman Bros.** and the **Grateful Dead**. Other CPI confirmed dates are the **Bee Gees** at Massey Hall on Feb. 17 and 18 and than at Hamilton Place. Hamilton on Feb. 19. **Deep Purple** at the Buffalo Auditorium on Feb. 23 (the MLG date is tentative for Feb. 26) and **Melanie** at Massey Hall on Feb. 28. ... Lorence Hud's current single for A&M Records, "Guilty of Rock 'n' Roll," has been released in the U.S.

LONDON

Accountant **Brian Twyman**, a director of Seekers Musical Entertainment, is attempting to reunite the Seekers, five years after the group disbanded. He says that the original group's records are still selling throughout the world and he still receives hundreds of letters and phone calls from their fans.

Twyman has already been in contact with **Athol Guy** who is at present an MP in his native Australia, and **Bruce Woodley** who has become one of Australia's foremost jingle writers. He says both are definitely interested. Another former member, **Keith Potger**, manager of the New Seekers, commented: "If we can get **Judith Durham** to agree it would be

quite feasible if for nothing more than recording. I know that she is reticent about getting back together and is still pursuing a solo career in Switzerland." It is understood that Twyman intends to visit Miss Durham in Switzerland in the New Year.

Nearly 400 songs have been submitted to the Music Publishers Association for consideration as the British entry in this year's Eurovision Song Contest, MPA secretary **David Toff** revealed this week. A final list of 19 songs will be drawn up of songs to be sung by **Olivia Newton-John** on television, and the viewer's choice will then represent the UK in the contest at Brighton on April 6.

In a deliberate move to try and gauge the size of the 4-channel market in the UK and the penetration of quadraphonic equipment, EMI has released a classical album in 4-channel only. It features the noted Japanese percussionist **Stomu Yamashita** together with the Japanese Philharmonic Symphony Orchestra. ... Apple has withdrawn the scheduled **Phil Spector** Christmas Album due to legal difficulties. A company spokesman would make no further comment. ... Music For Pleasure established a company record during October when 3,000,000 of its albums were shipped in the four weeks. ... **Steve Gottlieb**, chairman of Polygram and executive chairman of Phonogram, moves on January from offices in Stanhope Place to Polygram in Connaught Place.

Following a recent move by **Steve Barnett** from Bron agency to Nems, **Tony Chapman**, a former agent at Nems, last week moved to Bron and will join **Neil Warnock**, **Joe Slattery** and **Ron Bleckner**. ... **Kathy Ogden**, wife of Atlantic and former United Artists Press Officer **Richard Ogden**, has begun PR representation for

Hawkwind, Man and Bob Calvert.

... **Reg Bonney**, formerly Chappell's royalty manager, has been appointed commercial manager. ... Following a reorganisation of the ATV Music promotion department, the ATV and Bradleys label promotion teams are to be merged into one.

... **Dave Colyer** is joining the Feldman Music promotion team on Jan. 1 to work on radio and tv. promotion.

MARTIN THORPE TOKYO

Twentieth Century Records (President: **Russ Regan**) has signed a foreign record licensing agreement with King Record (President: **Kazumitsu Machijiri**), the Japanese manufacturer confirmed here last week. Japan distribution and sales of product manufactured from master recording owned by 20th Century-Fox are scheduled from April 5. Under the agreement, **Tony DeFranco** & the **DeFranco Family**, **Love Unlimited** and **Barry White** are among the American recording artists who will be introduced to Japanese music lovers.

"**Credence Clearwater Revival** Live in Europe" was released here Dec. 20 by Toshiba-EMI under the Fantasy label.

Distribution and sales of disks to be manufactured in Japan from master recordings owned by **Microfon SA** and **Sicamericana SACIFI** of Buenos Aires will be undertaken by Nippon Phonogram instead of TEAC's record division, which has gone out of business. The first **Microfon** and **Music Hall** albums in Japan are scheduled for release by the Philips-Matsushita/JVC joint recording venture at the end of March along with selections from the Dutch partner's Argentine catalog.

Kyodo Tokyo's "1974 Love

Sounds Line-Up" is about to be led off by the **Four Tops**, booked here for the first time, with the four performances, Jan. 17-18 & Jan. 28-29, followed by **Jose Feliciano** with three return engagements, Jan. 23 & 27. Three return performances also are scheduled for the **Lettermen**, Feb. 8, 10 & 27. For **Fats Domino**, due here to play Japan for the first time, four concerts have been arranged, Feb. 9-10 & Feb. 18-19. The **Buck Owens** Show will be presented here again, Feb. 28 and March 1, according to Kyodo Tokyo. ... "Jambalaya" by the **Carpenters** out-ranked "Yesterday Once More" by the A&M recording pair for the first time among the top 20 best-selling singles at the Shinseido chain of record stores in Tokyo during the third week of December. The single was No. 1 at the Otsuki music store in Osaka the previous week. It was released here by King Record on Nov. 25.

Due to play Japan for the first time are **Silverhead**, for four performances in this music capital Jan. 10-19, **Rory Gallagher**, for three recitals Jan. 25-30, and the **Stylistics**, also for three shows Jan. 29-31, according to Universal Orient Promotions. ... "Sonny Rollins in Japan," an album of live recording selected from his Sept. 30 performance at the Sun Plaza Hall, was released here on Christmas Day by Victor Musical Industries under the Milestone label.

Despite the all-around increase in prices and the short supply of plastics, three boxes of Scotch brand cassette tapes are being offered for the price of two at the music stores and audio shops until the end of this month by Sumitomo 3M, the American-Japanese joint venture. ... "Only Heaven Knows" by **Joan**

Baez was released here Dec. 25 by King Record to commemorate the A&M recording artist's return appearance Jan. 11 at the Nippon Budokan Hall. The new single followed the release of her albums "Come From the Shadows" and "Where Are You Now, My Son?" Her "Love Sounds Special" concert, a Kyodo Tokyo presentation, was sponsored by the Channel 12 Tokyo television station. At the same concert, Kyodo Tokyo introduced a minimum "teen seat" price of 700 yen (\$2.50) for '74. The maximum for teen-age students will be 1,000 yen (about \$3.57) according to the Japanese promotion agency. **Raymond Lefevre** et **Son Grand Orchestre**, **Wilson Pickett** and **David Cassidy** are booked for "Love Sounds" presentations in March, **Sergio Mendes & Brasil '77** and **Julien Clero** in April. Meanwhile, Channel 12 Tokyo's "Love Sounds Special" series of color TV programs featured **Sylvie Valtan**, Dec. 19, and **Nini Rosso** Dec. 26. The Italian trumpet soloist made his third annual donation of one million yen (about \$3,570) Dec. 20 to underprivileged children of Japan, following his eighth performance tour of this country. He was the only international recording artist to appear at a 1973 Christmas Eve hotel dinner show. Tickets to the Palace Hotel's "Christmas Candle Party" cost 15,000 yen (over \$53.50).

The Nippon Hoso Kyokai's "Music of the World" was preponderately European last year, judging by NHK's Dec. 23 program of international recording artists who had appeared in the 1973 color TV series. The line-up included **Gato Barbieri**, **Alain Barriere**, **Gilbert Beaud**, **Petula Clark**, **Johnny Hallyday**, **Udo Jurgens**, **Brenda Lee** and **Michel Polnareff**. **HIDEOEGUCHI**

\$\$ Gloom & PVC Shortage

• Continued from page 1

tion on all product with pop particularly strong. "We've received calls from within a 100-mile radius of our operation," Karol added. "We pride ourselves on our selection of catalog product, and even our competitors are sending customers to us when out of stock themselves."

Karol said the week between Christmas and New Year's Day has always been the company's heaviest sales period of the year. "Consumers are anxious to have the software for their new audio equipment," Karol theorized. He said the day after Christmas was "exceptional." Three top sellers mentioned by Karol were the second Bette Midler album, Sinatra's "Ol' Blue Eyes Is Back," and Alice Cooper's "Muscle of Love."

Dave Burke, president of Record Land, 15-store chain with outlets in Ohio, Michigan and New York, said that sales for the period were some 25 percent ahead of Christmas 1972. The bulk of sales, according to Burke, came on pop LP product. The chain's album buyer, Terry Cooper, cited product by such artists as Jim Croce, whose album he said has been the "biggest seller" for them over the last month. Ringo Starr, Elton John, the Carpenters, the Steve Miller Band, the Who, Neil Diamond, and David Bowie as the best movers during the Christmas rush.

In terms of classical and r&b product, Burke state that sales were good, but not especially strong. Singles also were not especially strong, he added, noting that the newly-released spoken-word disk "Americans" was a standout single for the chain.

Korvette Up

In New York, David Rothfeld, vice president, home entertainment, at Korvette's described this year's holiday buying season as "sensational." While he would not disclose actual sales increases for the operation, he did state that sales figures were well over last year's holiday figures.

Product sales, he continued, were across-the-board, with pop, classical and r&b selections all doing well. Tape sales were also a success. Rothfeld added that sales following Christmas have also been "extremely strong," again across-the-board. He stated that he expects them to continue right into the new year.

In Pennsylvania, Sam Shapiro, president of National Record Mart, 37-store chain with outlets throughout the middle Atlantic states, said that this year's sales were well over 1972, placing the boost at some 18 percent. He concurred with Rothfeld from Korvette's in that sales following Christmas have been "exceptionally strong" for the chain.

Inmates Cut, Produce LP

FORT WAYNE, Ind.—Inmates of the Indiana State Prison have produced and recorded a two-record album of their original rock opera, "John the Baptist."

Written by Ernie Howard, who composed the music, and Chaplain Joseph Viater, who helped Howard in writing the story and lyrics, the album is being sold for \$8.50, available from Rev. Joseph Viater, c/o Indiana State Prison, P.O. Box 41, Michigan City, Ind.

James Grimes, vice president, merchandising, said that the chain's strong sellers included LP product by such artists as Jim Croce, the Steve Miller Band, Neil Diamond, Cheech & Chong, and the Carpenters. He stated that the bulk of sales came in pop LP product, noting that singles and classical product, while up somewhat in sales, were not substantial. Also light, according to Grimes, was single and album r&b product.

Grimes added that tape sales, which have been up for the chain during the past six months, following a crackdown on illegal local tape operations (Billboard Dec. 22), continued right through the Christmas rush. He also stated that he expects strong tape and LP sales through the new year.

Goody Rise

In New York, George Levy of the Sam Goody chain reported an overall Christmas increase of about 10 percent, despite earlier projections that Goody's sales might dip slightly.

Boosting those figures was a last-minute surge in sales activity which Levy cited for the last three days prior to Christmas. "For those three days, we disposed of some \$600,000 worth of records and tapes," Levy reported.

In Canton, Ohio, Stark Records manager Phil Shannon reported substantial growth in seasonal sales for Stark's Camelot chain, based on December sales through Dec. 22.

Shannon pegged the increase at 29 percent. "All our stores were up," Shannon noted, "reflecting an across-the-boards unit increase at those locations on most titles, with few exceptions. We did raise our prices in mid-year, which might account for some of it, but those increases were made within the guidelines, really just a few points increase."

Fastest moving titles, according to Shannon, included recent LP releases by Jim Croce, Elton John, Charlie Rich and the Carpenters. Tape sales were up proportionately for the Camelot chain, which carries its own boxed tape sets.

Franklin: Too Early

The Franklin Record store chain, with five record-tape-audio stores in the Philadelphia area and three in Atlanta, started off slow when a snowstorm crippled Philadelphia, keeping shoppers away from the outlets. "Fortunately, the weather warmed, said Franklin. "By Saturday (Dec. 22), we had the largest sales day in our company's history. Four of our stores broke the record set by just one of them last year."

Franklin felt it was too early to estimate over-all Christmas sales, but was highly optimistic since four of the eight stores were newly opened this year and are doing "extremely well." Franklin will open several more in Philadelphia and Atlanta this year.

"Although our sales rallied Christmas weekend," said Franklin. "I noted a general lack of holiday spirit among our customers, which can be attributed to the general disarray of the country with its shortages of this and that." Biggest album sellers of the week for Franklin included the late Jim Croce's "I Got a Name," "Ringo," Loggins & Messina's "Full Sail," Steve Miller's "The Joker" and MCA's Elton John and the Who LP's.

Disc Records, Cleveland-based chain of 40 record-tape outlets

across the country, reported a "very good" holiday turnout this year with "heavy traffic" in the malls, where many of the chain's stores are located. Disc president John Cohen cited a 15 percent increase in Christmas sales over last year. "Our best day was the Saturday before Christmas," Cohen remarked, "when people appeared to have come out of the woodwork."

Disc is active in catalog stock and, while Cohen reported no particular smash seller this season, older product seemed to be doing quite well. "Perhaps the vinyl shortage has caught certain chains off guard," Cohen said, "but we have been well stocked on catalog product since the summer."

Whereas, January used to be a relatively active sales month for Disc, Cohen felt that inflation and the varied health of the economy have caused it to taper off somewhat. "The last four years have not been up to par with preceding periods, at the beginning of the year," he said.

Records Unlimited

Tom Biehn, president of Records Unlimited, a three-store chain in Michigan, described his Christmas sales as "excellent." He said that the chain opened in early December of 1972 and it would be hard to make a valid sales comparison between the two seasons, but 1973 Christmas sales were "easily" 300 percent ahead of last year's figures.

Prime movers for the chain, according to Biehn, were the current albums by such artists as Jim Croce, John Denver, the Steve Miller Band, Neil Diamond, the Who, and Elton John. Biehn described Diamond's "Jonathon Livingston Seagull" LP as a unit "which took off like lightning during the Christmas rush."

Classical sales for the chain were also up, said Biehn. Placing the increase at around 100 percent, he said that the local consumer's response to classical product during the holiday buying season has prompted the decision to triple the chain's classical inventory. In the field of r&b product, Biehn stated that the market was "soft." The chain operates two outlets in Grand Rapids and one outlet in Muskegon.

Ron Horning, president of the Record Hut, a five-store chain in the Lansing, Mich., area, placed this year's Christmas sales 10-15 percent ahead of the 1972 season. He said that the increases came across-the-board, noting that standout sellers included product by the Temptations, Jim Croce, the Who, Neil Diamond, John Denver, and Herbie Hancock.

Horning stated that pop product, on LP's and 8-track tapes was the chain's strongest seller. Also strong for sales were jazz and r&b product. Tape sales for the chain, he continued, were up 15-20 percent over last year. While Horning could not place an exact figure on single sales, he did state that they were off from last year. In all, 1973's Christmas proved to be a "very good" season, said Horning.

At Discount Records, Marvin Saines, president of the 70-store national chain, stated that this year's Christmas was "very big," noting that Dec. 24 proved to be 10 percent better than the best sales day in the chain's history. Saines said that the sales results for the season are not completed, but that early tabulations have the operation some 8 percent ahead of last year. He added that the sales increases during the Christmas rush were across-the-board.

Billboard Top50

Billboard SPECIAL SURVEY for Week Ending 1/5/74

Easy Listening

© Copyright 1973, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)
1	1	7	TIME IN A BOTTLE Jim Croce, ABC 11405 (ABC, ASCAP)
2	5	12	THE WAY WE WERE Barbra Streisand, Columbia 4-45944 (Colgems, ASCAP)
3	2	9	LEAVE ME ALONE (Ruby Red Dress) Helen Reddy, Capitol 3768 (Anne-Rachel/Brooklyn, ASCAP)
4	3	13	LET ME BE THERE Olivia Newton-John, MCA 40101 (Gallico, BMI)
5	6	15	THE MOST BEAUTIFUL GIRL Charlie Rich, Epic 5-11040 (Columbia) (Gallico/Algee, BMI)
6	4	9	WHO'S IN THE STRAWBERRY PATCH WITH SALLY Tony Orlando & Dawn, Bell 45,424 (Levine & Brown, BMI)
7	7	10	GOODBYE YELLOW BRICK ROAD Elton John, MCA 40148 (Dick James, none)
8	10	8	SHOW AND TELL Al Wilson, Rocky Road 30073 (Bell), (Fullness, BMI)
9	20	4	LOVE'S THEME Love Unlimited Orchestra, 20th Century 2069, (Sa-Vette, January, BMI)
10	8	14	JUST YOU 'N' ME Chicago, Columbia 4-45933 (Big Elk, ASCAP)
11	13	9	MY MUSIC Loggins & Messina, Columbia 4-45952, (Jasperilla/Gnosnos, ASCAP)
12	9	13	PHOTOGRAPH Ringo Starr, Apple 1865 (Capitol) (Richoroony, BMI)
13	12	8	ERES TU/TOUCH THE WIND Mocedades, TRA 100 Tara/Famous Music, (Radmus, ASCAP)
14	11	14	TOP OF THE WORLD Carpenters, A&M 1468 (Almo/Hammers & Nails, ASCAP)
15	18	9	A SONG I'D LIKE TO SING Kris Kristofferson/Rita Coolidge, A&M 4403 (Combine Music, BMI)
16	14	12	CORAZON Carole King, Ode 66039 (A&M) (Colgems, ASCAP)
17	17	10	HELLO, IT'S ME Todd Rundgren, Bearsville 0009 (Warner Bros.) (Screen Gems-Columbia, BMI)
18	16	11	CRUNCHY GRANOLA SUITE Percy Faith, Columbia 4-45945 (Prophet, ASCAP)
19	15	11	BE Neil Diamond, Columbia 4-45942 (Stonebridge, ASCAP)
20	27	4	AMERICAN TUNE Paul Simon, Columbia 45900, (Paul Simon, BMI)
21	25	3	YOU'RE SIXTEEN Ringo, Apple 1870, (Capitol), (Viva, BMI)
22	23	5	TELL HER SHE'S LOVELY El Chicano, MCA 40104 (Shiver and I, ASCAP)
23	24	7	LET ME TRY AGAIN Frank Sinatra, Reprise 1181 (Spanka, ASCAP)
24	26	7	INSPIRATION Paul Williams, A&M 1479, (Almo, ASCAP)
25	30	4	MY SWEET LADY Cliff De Young, MCA 40156, (Cherry Lane, ASCAP)
26	29	6	HALF A MILLION MILES Albert Hammond, Mums 76024, (Columbia) (Landers, Roberts/April, ASCAP)
27	22	11	COME LIVE WITH ME Ray Charles, Crossover 973 (House of Bryant, BMI)
28	31	2	LAST TIME I SAW HIM Diana Ross, Motown 1278, (Jobete, ASCAP)
29	35	4	LOVE SONG Anne Murray, Capitol 3776, (Portofino/Gnosnos, ASCAP)
30	37	2	IF WE MAKE IT THROUGH DECEMBER Merle Haggard, Capitol 3746, (Shade Tree, BMI)
31	28	7	PAINTED LADIES Ian Thomas, Janus 224, (Corinth, BMI)
32	36	5	FLASHBACK 5th Dimension, Bell 45,425 (Zapata, ASCAP)
33	34	6	RIVER OF LOVE B.W. Stevenson, RCA 0171, (ABC/Dunhill, Speed, BMI)
34	44	3	LIFE IS A SONG WORTH SINGING Johnny Mathis, Columbia 4-45975, (Mighty Tree, BMI)
35	32	5	WHEN I FALL IN LOVE/ARE YOU LONESOME TONIGHT Donny Osmond, Kolob 14677 (MGM), (Northern, ASCAP)
36	33	6	MIND GAMES John Lennon, Apple 1868 (Capitol), (John Lennon, BMI)
37	42	3	LOVE HAS NO PRIDE Linda Ronstadt, Asylum 11026, (Walden/Glasco, ASCAP)
38	41	4	BIFF, THE PURPLE BEAR Dick Fiedler, United Artists 316, (Tree, BMI)
39	43	3	EYE LEVEL Simon Park Orchestra, Vanguard 35175, (De Wolfe, ASCAP)
40	38	5	PRETTY LADY Lighthouse, Polydor 14198 (CAM-USA/Mediatrix, BMI)
41	-	1	REMEMBER Andy Williams & Noelle, Columbia 4-45985, (Blackwood, BMI)
42	40	5	SPIDERS AND SNAKES Jim Stafford, MGM 14648 (Kaiser, ASCAP)
43	45	3	TOUCH THE WIND (Eres Tu) Eydie Gorme, MGM 14681, (Radmus, ASCAP)
44	48	2	I LOVE Tom T. Hall, Mercury 73436, (Phonogram), (Hallnote, BMI)
45	47	3	DADDY, WHAT IF Bobby Bare, RCA 0197, (Evil Eye, BMI)
46	49	2	I SHALL SING Garfunkel, Columbia 4-45983, (Warner-Tamerlane, Caledon Soul, BMI)
47	-	1	WILL YOU LOVE ME TOMORROW Melanie, Neighborhood 4213 (Famous), (Screen Gems-Columbia, BMI)
48	50	2	THE LOVE I LOST (Part 1) Harold Melvin & the Blue Notes, Philadelphia International 73533, (Columbia), (Mighty Tree, BMI)
49	-	1	BEYOND THE BLUE HORIZON Lou Christie, Three Brothers 402 (CTI), (Famous, ASCAP)
50	-	1	THIS IS YOUR SONG Don Goodwin, Silver Blue 806, (Spanka, BMI)

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 a corresponding set of columns on the right side.

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)

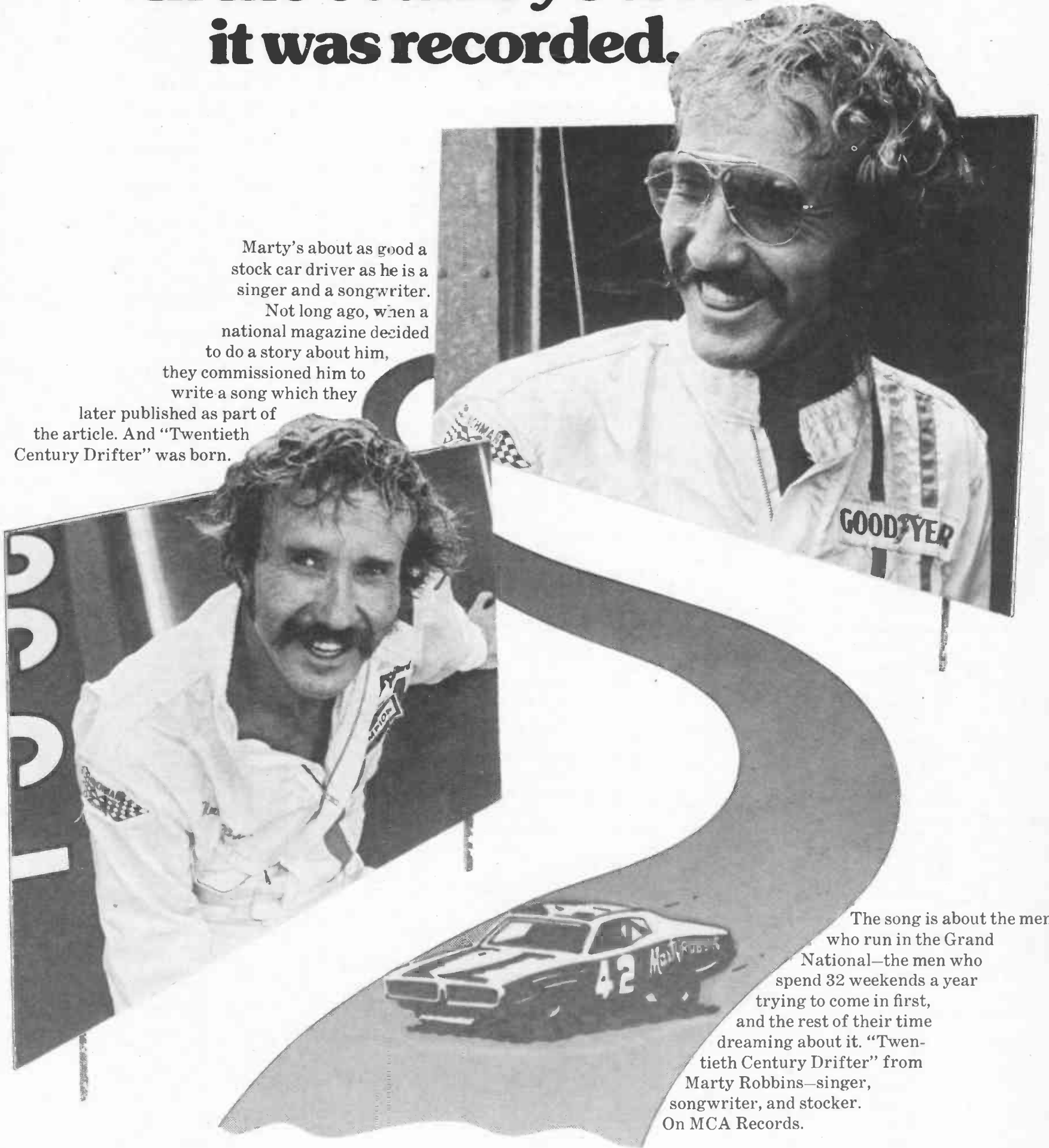
Index table listing song titles and their corresponding chart positions across the main chart.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard. Copyright 1973. Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Marty Robbins' new single was the best read song in the country before it was recorded.

Marty's about as good a stock car driver as he is a singer and a songwriter.

Not long ago, when a national magazine decided to do a story about him, they commissioned him to write a song which they later published as part of the article. And "Twentieth Century Drifter" was born.



The song is about the men who run in the Grand National—the men who spend 32 weekends a year trying to come in first, and the rest of their time dreaming about it. "Twentieth Century Drifter" from Marty Robbins—singer, songwriter, and stocker. On MCA Records.

"Twentieth Century Drifter"

(MCA-40172)

Marty Robbins Enterprises
713 18th Avenue South
Nashville, Tenn. 37203
(615) 327-3752

©MCA RECORDS

Personal Manager
Texas Bob Hinkle
Box 8044
Universal City, Calif. 91608
(213) 980-7373

Where do you go when you're already number one?



For Billboard, the only place left was UP!

And that's just where we went.

As of June, 1973, the total number of paid Billboard subscribers was 33,631—that's 1,118 more subscribers than we had in December 1972.*

What do these figures mean to you?

As a Billboard advertiser, it means that you're reaching the greatest number of music industry influentials in the one trade magazine that carries clout on an international level.

And according to the June 1973 ABC Statement, Billboard's subscribers break down to retailers, distributors, radio stations, manufacturers, talent, publishers, writers, schools, government agencies and miscellaneous. *Each and every category increased over the six-month*

period from December 1972 to June 1973.

Also up during this period was the subscription renewal percentage. 63.19% in June '73, over 60.86% in December '72.

The figures don't lie. Even our Classified advertising went up during this same period.

Our subscribers are the heavyweights of the music industry. They made Billboard the leading music-record-tape trade paper in the business. Maybe they figure there's only room at the top for one. Billboard's the one. Number one. The only place left to go is up. And that's where we're going.

For further information, contact a Billboard sales representative:

LOS ANGELES:
Bill Moran
9000 Sunset Blvd.
L.A., Calif. 90069
(213) 273-7040

NEW YORK:
Mike Eisenkraft
1 Astor Plaza
New York, N.Y. 10036
(212) 764-7300

CHICAGO:
Jill Hartwig
150 No. Wacker Drive
Chicago, Ill. 60606
(312) CE 619818

NASHVILLE:
John McCartney
1719 West End Ave.
Nashville, Tenn. 37203
(615) 329-3925

**figures based on
June 1973 ABC Statement.*

Pop

CHER—Dark Lady (3:26); producer: Snuff Garrett; writer: John Durrill; publisher: Senor, ASCAP, MCA 40161. There's a similar feel and quality to Cher's previous singles about people with some shading to their background. The question here is who is this dark lady that she sings about. A full orchestra lends a powerful backing to her fine reading. Flip: no info available.

recommended

TONY BENNETT—All That Love Went to Waste (2:52); producer: not listed; writers: George Barrie, Sammy Cahn; publisher: Brut, ASCAP, Brut 813 (Buddah).

Soul

THE CHI-LITES—Homely Girl (3:55); producer: Eugene Record; writers: Eugene Record, Stan McKenney; publisher: Julio Brian, BMI, Brunswick 55505. The group offers a change of pace sound on this story about a girl who goes through a transition and is now a beautiful woman. There is a gentle flowing quality to the arrangement, marked by soft, flowing flute and mellow instruments. Flip: no info available.

THE SYLVERS—Through the Love In My Heart (2:55); producers: Keg Johnson, Jerry Peters; writer: Leon Sylvers III; publishers: Dotted Lion, Sylco, ASCAP, MGM 14678. Slow and pulsating is this tender exclamation of love and wanting to be together. Nothing unusual about the lyric. The instrumentation of strings and strong drums holds the production together. Flip: Cry of a Dreamer (3:04); credits the same.

recommended

THE NEW BIRTH—It's Been a Long Time (3:45); producer: Fugua III; writers: Baker, Wilson; publishers: Dunbar, Rutri, BMI, RCA 0185.

THE LTG EXCHANGE—Corazon (3:23); producer: Jerry Ross; writer: C. King; publisher: Col Gems, no society listed. Fania 676.

EDWIN STARR—Don't It Feel Good to Be Free (2:41); producers: Freddie Perren, Ponce Mizell; writer: F. Perren; publisher: Jobete, ASCAP, Motown 1284.

Country

BRENDA LEE—Wrong Ideas (3:08); producer: Owen Bradley; writer: Shel Silverstein; Evil Eye (BMI); MCA 40171. Out of her latest album comes this smash which was getting air play even before released as a single. It's a clever tune, and Brenda, as usual, makes it come alive. Good on both sides. Flip: "Something for a Rainy Day," producer: same; writer: Ronal McCown; Aawgrass (BMI).

CONWAY TWITTY—There's A Honky Tonk Angel (Who'll Take Me Back In) (2:56); producer: Owen Bradley; writers: Troy Seals, Danny Rice; Danner (BMI); MCA 40173. In something of a surprise move, Conway releases the song previously recorded by Troy Seals, and does an outstanding job, naturally. Flip: "Don't Let It Go To Your Heart"; producer: same; writers: Conway Twitty, Joe E. Lewis; Twitty Bird (BMI).

SAMMI SMITH—The Rainbow In Daddy's Eyes (3:20); producer: Jim Malloy; writers: Dallas Frazier, Sanger Shafer; Blue Crest (BMI); Mega 204. Plaintively she sings this super song, and it should be the boost she needs. She's due for a hit. Flip: "Birmingham Mistake" (2:50); producer: same; writers: T. Austin, G. Dobbins, J. Wilson; Two Rivers (ASCAP).

NARVEL FELTS—When Your Good Love Was Mine (2:59); producer: Farah Production; writers: Jerry Foster and Bill Rice, Jack & Bill (ASCAP); Cinnamon 779. Felts not only sings better with each release, but his material improves. This is a tremendously strong one to start the year, with the old masters, Foster and Rice, giving him everything he needs in the way of a hit. Flip: no info available.

MELBA MONTGOMERY—He'll Come Home (3:02); producer: Pete Drake; writers: Danny Samson, Ruby Van Noy; Window/Regent (BMI); Elektra 45875. Since she "came back," Melba has been singing better than at any time in her life. Pete Drake brings out the best in her and, with a fine tune, it could be spectacular. Flip: "Country Written Up and Down Her Face" (3:58); producer: same; writer: Sorrells Pickard; Tomake (ASCAP).

BILLY WALKER—I Changed My Mind (2:48); producer: Bill Walker; writer: Conway Twitty; Twitty Bird (BMI); MGM 14693. Pretty strong combination. Not only to the name-alike Walkers get together, but Billy does a Twitty song, which signifies strength from the start. An excellent treatment. Flip: no info available.

recommended

BILLY JOE SHAVER—Black Rose (2:41); producer: Kris Kristofferson; writer: Billy Joe Shaver; Return (BMI); Monument 8593.

SAMI JO—Tell Me a Lie (2:59); producer: Sonny Limbo; writers: B. Wyrick, M. Buckins; Fame (BMI) and Rick Hall (ASCAP); MGM South 7029.

BOBBY LEE TRAMMELL (2:28); producer: Farah Productions; writers: Jerry Foster, Bill Rice; Jack and Bill (ASCAP); Capitol 3801.

YVONNE DEVANEY—All's Right With the World (2:25); producer: Larry Benson; writer: Yvonne DeVaney; Sunny Lane (ASCAP); Compo 73107.

THE STATLER BROTHERS—Whatever Happened to Randolph Scott (1:52); producer: Jerry Kennedy; writers: H. Reid, D. Reid; American Cowboy (BMI); Mercury 73448 (Phonogram).

RANDY BARLOW—Whiskey River (3:10); producer: Fred Kelly; writers: Randy Barlow, Fred Kelly, Neiaide/Frebar (BMI); Capitol 3762.

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.

Factory Has Peak Period

PHILADELPHIA—The locally based Electric Factory Concerts, headed by promoters Allen Spivak and Larry Magid, recently racked up its best three weeks in the firm's history when the first three weeks of this month brought in a \$850,000 gross for 12 performances on 11 playing dates.

Shows included the Allman Brothers Band sell-out for the rock baptism of the new Capital Center in Washington, D.C. For the room's first rock concert, all 17,500 seats were sold for a \$96,000 gross. Also promoted in Washington was the Dec. 14 concert at the TP Warner Theater, featuring Electric Light Orchestra and Grin, selling out the 2,000 seat house.

Also generating solid sales were The Who, grossing \$135,000 for its sell-out performance at the 19,500-seat Spectrum here. Also selling out the Spectrum this month were Emerson, Lake & Palmer, grossing \$107,250; and the Beach Boys, pulling in \$117,000.

Electric Factory also sold out several shows at the 2,000 seat Shubert Theater here, with acts Earl Scruggs Revue, plus Linda Ronstadt; and the Electric Light Orchestra (two shows).

Outside promotions in Nashville with Alice Cooper; and Johnny Winter at the Pittsburgh Civic Arena; along with the third annual Allman Brothers Band two-day stand at the Spectrum, which has already grossed \$215,000, completed the month's concert revenues. Spivak and Magid also produced club dates at the Bijou Cafe here, with those revenues not included in the \$850,000 concert gross.

'Joker' Gets Gold

NEW YORK—The Steve Miller Band has struck gold with an RIAA certification for the album "The Joker." Miller records for Capitol Records.



MANY OF MCA Records' executives in Canada turned out to hear Jerry Jeff Walker when he performed recently at Toronto's MacKenzie's Corner House. Jeff Burns, Ontario promotion executive, is second from left; Scott Richard, MCA Canadian national promotion executive, behind Walker; and Richard Bibby, vice president of MCA Canada, seated right.



TOWER RECORDS, retail chain in California, worked with MCA Records at the Los Angeles location to promote the Wishbone Ash's appearance recently at the Palladium. From left: Tower employe Jay Dee, MCA national album promotion manager Dennis Morgan, MCA promotion manager Lindy Goetz, KMET-FM program director Mikel Hunter, Tower employe Barry Rotter, and, top row from left: Los Angeles MCA branch manager Buck Stapleton, MCA Records salesman Tony Philpot, and Tower manager Charley Shaw.



FRANK ZAPPA, head of DiscReet Records, stepped into a story display window to discuss his new Mothers of Invention album "Over-Nite Sensation" with Rich Marcus, manager of the New England Music City store, Harvard Square, Lowell, Mass. From left: Charlie McKenzie of Warner Bros. Records, Marcus, Zappa, and Roger Lifeset, promotion man for Warner Bros. Records, which distributes Zappa's label.



DURING THEIR recent concert trek across the U.S. and Canada, The Who stopped off in Montreal to collect gold records for their MCA LP's, "Live at Leeds" and "Meaty, Beaty, Big and Bouncy," and platinum disks for their MCA/Track albums, "Who's Next," "Tommy" and "Quadrophenia." Seen from left are Roger Daltry; Scott Richards, vice president, MCA Records Canada; Richard Bibby, vice president MCA Canada; John Entwistle; Bob Johnston, MCA Records Montreal sales manager; Peter Townshend; Keith Moon; Jeff Burns, MCA Records promotion, Ontario; and Marck Morell, MCA Records promotion, Quebec.

Inside Track



THE SHILOH PENTACOSTAL CHORALE appeared Dec. 11 and Dec. 21 in Rockefeller Center, New York City, promoting its new Paramount LP. From left to right are: Rev. Adeloine Harley, producer John Bennings, recitatorist Angela Simpson and musical director/arranger Robert Banks.

Isaac Hayes Obtains Ban On 1971 Movie Showing

MEMPHIS—Attorneys for Isaac Hayes have been granted a restraining order banning the showing of the soul singer's latest film at the Malco Theater here, claiming it would be "detrimental to his reputation."

The restraining order was the first legal action brought by Hayes' Hot Buttered Soul, Inc., against the film: "Isaac Hayes Special." The singer's New York attorney, Gary Cohan, said similar action is being considered in New York, Washington and Texas where the film also is being shown.

"Hot Buttered Soul and Mr. Hayes consider the movie in violation of their rights and are interested in seeing that his rights are not violated," Cohan said.

The petition seeking the ban here says Hayes viewed the film—made during a live performance in Atlanta in June of 1971—and the "program was so totally deficient in quality and artistic presentation, including, but not limited to, production, sound and photography, as to be detrimental to his career as a performer."

Sherman/Kahan, Scepter Deal

NEW YORK—The Sherman/Kahan Organization has concluded negotiations for a multiple album production package with Scepter Records. Cost of the package will exceed \$175,000. For the first six months of 1974, Garry Sherman and Stanley Kahan, who have been heavily involved with the music for the Coke campaign for the past eight years, will be developing talent and material for the label.

Production for Scepter will begin in June. The Sherman/Kahan Organization has worked with artists such as Aretha Franklin, Marvin Gaye, Bobby Goldsboro, Curtis Mayfield, Arlo Guthrie and Carol King. The firm was formed in 1965.

Alice Cooper Gold

NEW YORK—"Muscle of Love," the latest album by Alice Cooper has received an RIAA gold certification. The Cooper band records for Warner Bros. Records.

Quetico Formed

INDIANAPOLIS—Quetico Inc., a record production firm, and Quetico Records has been launched here by John Thomas.

President of the label is John David Thomas, his son. First release will be a single called "Alabama D.A." b/w "So Hard, So Long" featuring the son under the name of John David.



FOLLOWING BLOODSTONE Day in their hometown of Kansas City, where Mayor Charles B. Wheeler, Jr., honored the London Records act, the group was honored by the mayor's office in Los Angeles for their service to the community. Seen at the L. A. presentation are: Harry Wilkins of Bloodstone; Jack Ross, West Coast artist relations for London; Daryl Clifton (kneeling), Bloodstone; Councilman Billy Mills, who presented the award; Charles Love, Bloodstone; Harry Williams, Bloodstone; Mel Turoff, head of London's West Coast operations; Charles McCormick, Bloodstone; David Gest, West Coast press relations, London; Willis Draffen, Bloodstone; Larry McCormick, newscaster; Bloodstone manager George Braunstein and manager Ron Hamady.

Motown Records rush-releasing a Bobby Darin memorial album. Bob Crewe, who produced the singer-actor's last Motown single, "Happy (Theme from Lady Sings the Blues)," is editing the album from material Darin recorded when he first joined the label in 1971. Included will be songs he recorded live in Las Vegas and some studio material recorded with Crewe.

John Wayne has been nominated for the Valley Forge Freedom Award on the basis of his RCA album, "America, Why I Love Her." The album is also up for a Grammy Award in the Spoken Word category. . . . Stax's Rufus Thomas recently performed at the Republican Governors' Conference, held in Memphis, at the request of Gov. Winfield Dunn. . . . Bell's four-year-old, Ricky Segall, made his first department store autographing appearance in Allentown, Pa. Arranged by A&L Distributors, Segall not only signed copies of his LP, but gave out an impromptu vocal performance at Hess. . . . Phonogram in Italy has released three Jethro Tull albums, "Aqualung," "Stand Up" and "Benefit." . . . John Denver taping an ABC-TV special for March airing. . . . Chris Thomas, who mixed Pink Floyd's "Dark Side of the Moon" album and produced Procol Harum's "Grand Hotel," will record a Japanese rock group called the Sadistic Mika Band, in London. . . . Ten Year After's Alvin Lee to start his own label? . . . New Year's Eve in New York: While Guy Lombardo and his Royal Canadians ring in the new year uptown at the Waldorf-Astoria, the Academy of Music downtown finds Iggy Pop and the Stooges doing likewise Monday night (31). Lombardo's top is \$67.50 for music, dinner and dancing. Pop's concert is \$7.00. Happy New Year!

The Crusaders drew overflow crowds at the Roxy Theater in Hollywood and were brought back two weeks later—first time any act had been asked to return there. . . . Scott Shukat has retained Tomorrow Today P.R. to represent clients signed to the Shukat Co., Ltd. . . . Mott the Hoople recorded their two concerts at Hammersmith Odeon in England for a live album set for early this year on Columbia. . . . Yes' new album, "Tales from Topographic Oceans," is being rush-released in the U.S. by Atlantic. The LP shipped gold in England when released early in December. . . . Bill Withers on being on star: "The public will still blow you out of all proportions. They look at you as being a little bigger than you are, a little smarter than you are, a little more talented than you are, a little better looking, a little more of everything than you really are." He's still Bill, though. . . . Wild Turkey added guitarist Bernie Marsden to the group, replacing Tweke Lewis. . . . Helen Reddy's second women's prison concert of the winter was at the Frontera California Institution where she played for 892 inmates. . . . The Ikettes have their first solo album with "(G)Old and New."

Eric Burdon, former Animal, returns to TV after three years with a January slot on "Don Kirshner's Rock Concert." . . . Roy Clark received the AGVA Award as Country and Western Star of the Year. The awards were taped at Caesars Palace in Las Vegas. . . . The Little Angels of Korea, MGM, who appeared with the late Bobby Darin at the Hilton, gave a special performance at the General Assembly Hall of the United Nations to benefit UNICEF. . . . Grace Slick will be lensed in a mother-child layout with daughter China, for the February issue of Esquire Magazine. Publication running a feature on the new "mother-daughter relationship," and will have pictures of Ms. Slick and her young lass. . . . Las Vegas resident Vicky Lano cut four songs with Billy Sherrill for Columbia in Nashville. According to Sherrill, she is the first Italian girl ever signed to do country. . . . Richard Pollet of Woodmere, N.Y., has won the \$100 Second Prize in ASCAP's 1973 Nathau Burkan Memorial Competition at the Columbia University School of Law. . . . Bob Riley of Dick Lavsky's Music House is currently scoring music to a new 14 minute film titled "New Beginnings"—for the post office. Film deals with a new system of handling second, third and fourth class mail.

Teresa Brewer opens the winter-spring series of "Interludes" at New York's Town Hall next Wednesday (9). Following Ms. Brewer will be Novella Nelson, Nikki Giovanni and Peter Duchin & Susan Pillsbury on successive Wednesdays. All tickets are \$2.00.

The show WON'T go on. Marlene Dietrich's fall into an orchestra pit during an engagement Nov. 7 at the Shady Grove Theater in Gaithersburg, Md., has forced cancellation of her appearance at Carnegie Hall, scheduled for this week. Producer Ron Delsener said advance sales were healthy, although there are no plans to reschedule the New York dates at present.

Martin Mull returns to England in early January for a half-hour of his own on the BBC. . . . Charles Fox and Norman Gimbel composed the theme for the upcoming television series on ABC-TV, "The Happy Days." . . . Neil Young's producer, Elliot Mazer, will do the same for British group, Blue when they begin a second album for RSO Records. . . . Capitol Records set to re-release Jesse Colin Young's first album. It was produced by Bobby Scott almost 10 years ago. . . . T-Rex begins band rehearsals this month for group's upcoming European tour to be followed by a U.S. spring trek. . . . Attilio A. Spatola, who retired last year as general manager of the Paramount Record Manufacturing Co., in Philadelphia, died Dec. 18 at the University of Pennsylvania Graduate Hospital following a heart seizure. He was 70. . . . Lori Lieberman taped a TV show for the Swedish Broadcasting Corp., Los Angeles, to be shown early this year. . . . Andy Williams records in Nashville with Billy Sherrill producing—his first country album for Columbia.

Executive Turntable

• Continued from page 4

Woody Childers has been named sales manager for Musical Isle of America's Memphis branch. Childers, who has been a sales supervisor with the MIA branch for three years, will be responsible for the entire southern area of the country.



PASSAMANO



RODDEN

Sam Passamano has been named vice president of operations for MCA Records distribution. Passamano started with the Decca 20 years ago as sales manager. He was most previously west coast district manager for the label. His new duties include controlling all distribution operations for the U.S. and Canada. . . . Tom Rodden has been named vice president and director of operations for 20th Century Records, Los Angeles. He had been marketing director of the label. He was previously with MCA Records as west coast regional manager, San Francisco.

Weldon Arthur McDougal III, director of artist relations and special projects at Motown, has resigned. No replacement has been named. . . . Rick Willard has been appointed W/E/A eastern regional marketing director. He was previously director of merchandising at Atlantic for six years.

George Rossi has been named New York/Newark branch manager for W/E/A Distributing, replacing Don Ebglund who went to Phonodisc. Rossi, previously was head of the W/E/A Philadelphia branch.

AFM Pledges Support in Fuel Crisis

NEW YORK—Hal C. Davis, president of the American Federation of Musicians, last week contacted Federal energy chief William E. Simon on behalf of the AFM, pledging that group's commitment to energy conservation and also seeking full consideration of the vulnerability of the industry to fuel limitations.

In his telegram to Simon, Davis stated, "the 320,000 members of the American Federation of Musicians pledge to do all in their power to assist in our nation's efforts to conserve needed fuel. We recognize that food production and mass transit are essential and should receive priority. It is also of great economic import that those who earn their livelihoods as professional musicians and other performing artists not be prevented from continuing their accustomed work."

Davis also cited the "vital national importance in times of emergency" of music and the other performing arts, and asked that Simon, in framing final regulations dealing with fuel allocation, give full consideration to the travel problems which face performing artists daily.

Davis also commented, "experience has proven that when musical and other theatrical performances are sharply curtailed, the entire economy of an area suffers."

**YOU'VE BEEN TO TEXAS, OKLAHOMA, VEGAS,
JAPAN AND CANADA, NOW COME WITH US
AS BILLBOARD SPOTLIGHTS...**

FLORIDA

MARCH 23, 1974

Now's the time

to get packed for this important Billboard tour of the music industry in Florida, the State of Excitement. Within its 58,000 square miles there's a great deal happening and you'll want to be included in this Florida package.

With these special features:

- The music scene, production, distribution and artists
- Recording Studios
- Radio and Television Stations
- Latin Music
- Music Publishers
- Consumer Electronics Manufacturers

And these extras

Interviews and features by our resident correspondents: Sara Lane, General Music and Art Kapper, Latin Music. They cover the music scene from the Keys to St. Petersburg 52 weeks a year.

Bonus distribution of the Florida Spotlight throughout the State and at the NARM Convention, March 24-28, Diplomat Hotel, Hollywood, Florida. Plus additional bonus circulation at 1st annual Florida Merchandise Show, March 17-18, Playboy Plaza Hotel, Miami Beach, Florida.

**THERE'S A WHOLE LOT MORE TO FLORIDA THAN
ORANGE JUICE AND SUNSHINE.**

**Join us—come on down. That's March 23. This is an
issue you can't afford to miss. Don't call your travel
agent—call your Billboard Sales Rep today.**

AD DEADLINE: MARCH 3

ISSUE DATE: MARCH 23, 1974.

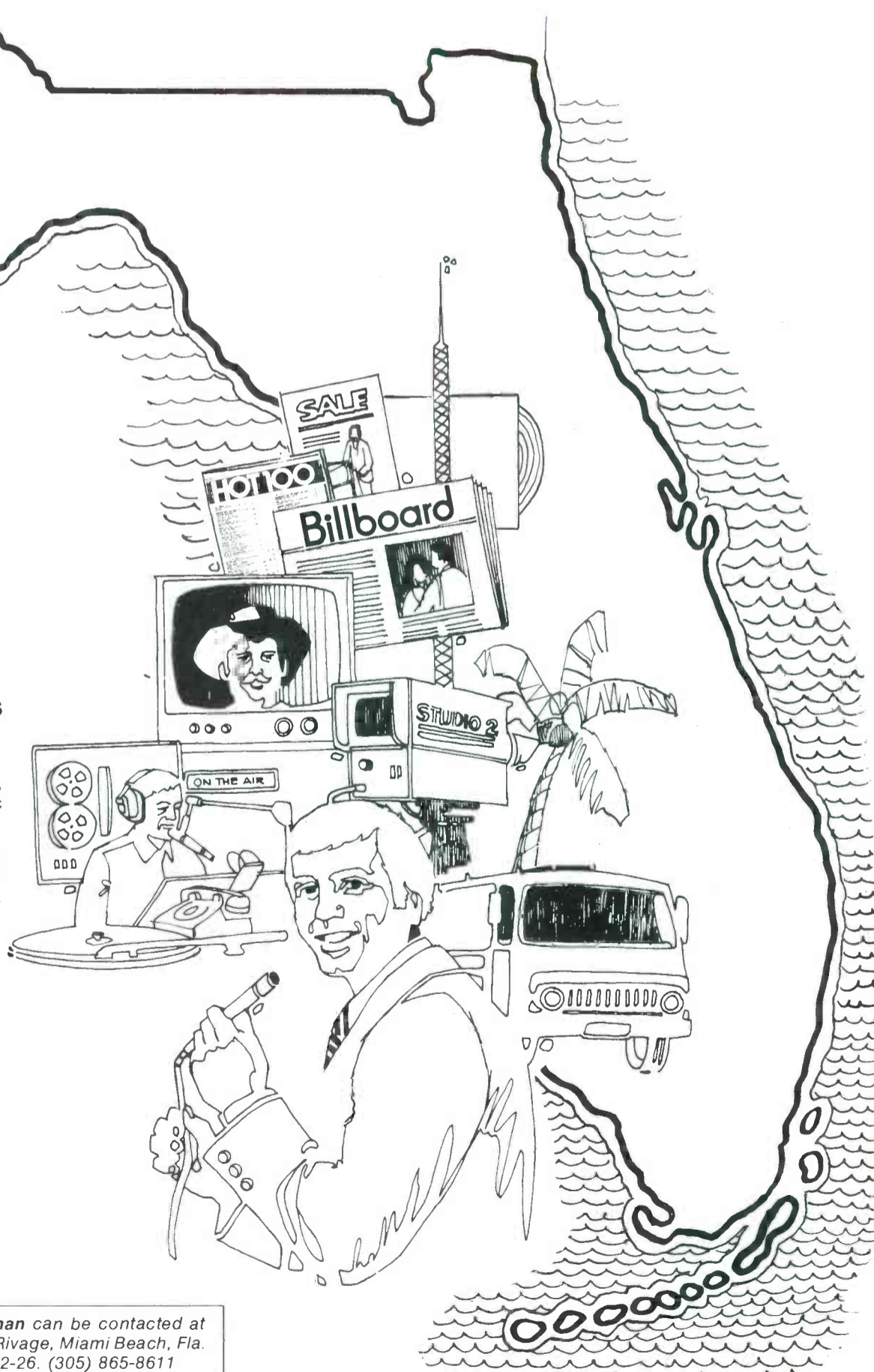
In New York and Florida:
RON WILLMAN
One Astor Plaza
New York, New York 10036
(212) 764-7350

In Los Angeles:
BILL MORAN
9000 Sunset Boulevard
Los Angeles, California 90069
(213) 273-7040

In Chicago:
JILL HARTWIG
150 North Wacker Dr.
Chicago, Illinois 60606
(312) CE 6-9818

In Nashville:
JOHN McCARTNEY
1719 West End Ave
Nashville, Tenn. 37203
(615) 329-3925

Ron Willman can be contacted at
the Beau Rivage, Miami Beach, Fla.
January 22-26. (305) 865-8611



MIDEM MIDEM

**YOUR PROFESSIONAL ACTIVITIES
MAKE YOUR PRESENCE
NECESSARY**

**THERE IS STILL TIME
TO JOIN THE 750 FIRMS
FROM 45 COUNTRIES
ALREADY REGISTERED**

**8th international record and music publishing market
january 19/25 - 1974
palais des festivals - cannes - france**

**ADVERTISING ORDER, REQUEST
FOR DOCUMENTATION AND MAILING TO:**

FRANCE :

3, Rue Garnier
92200 Neuilly
Tel. : 747-84-00 +
Telex : 21550 Systele
Paris - Ext. 171

Xavier Roy
International
Representative

GREAT-BRITAIN : U.S.A. :

25 Berkeley House
15 Hay Hill
London W1
Tel. : 493-55-63

250 West 57 th ST
Suite 1103
New York N.Y. 10019
Tel. : (212) 489-13-60
Telex : 235 309 OVMU

Rodney Buckle
International
Representative

John Nathan
International
Representative



BERNARD CHEVRY
Commissaire Général
XAVIER ROY
international Manager

**PARTICIPATION APPLICATION
To be filled and returned**

Name of the Company: _____
Address: _____ Phone: _____
Name of person responsible for the MIDEM: _____
Participation fee per company [1,400 F] _____

Payments to be made
Cheques - MIDEM - 3 rue Garnier 92200 NEUILLY, France
Bankers orders - MIDEM - Compte no. 60242 U - B.P. 168

In accordance with French fiscal law, a value tax will be added to your invoice.

A _____ Signature

Date _____

Each signed order must be paid in full
MIP-TV MIDEM societe a responsabilite limitee au capital de 20 000 F
R.C. Seine 66 B 355 - I.N.S.E.E. no. 986 92 051 0 038 H