

Billboard

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 TAPE/AUDIO/VIDEO PAGE 19
 HOT 100 PAGE 24
 TOP LP'S PAGES 28, 30

'72 Yule Sales Best Ever

Adults and Nostalgia Boosts N.Y. Business

NEW YORK—In commenting on holiday sales for the Korvette chain, David Rothfeld noted that sales had risen encouragingly, despite this year's need to overcome the impact of the "Bangladesh" package, which appeared last holiday season.

Rothfeld noted that sales had risen "right across the board," and, while he declined to make percentile projections on the final increase, he noted that a wide spread of product had produced strong business.

Rothfeld noted that this holiday season offered consumers many strong pieces. "The whole WEA product line was very, very strong," stated Rothfeld, who cited recent releases on A&M, Bell and other labels as highly successful. The Ode Records "Tommy" package was also responsible for "enormous" sales activity.

As for the strong sales pattern, Rothfeld noted, "I think it will carry over into the post-holiday period, since a good deal of product was released quite late."

Marvin Saines of Discount Records also noted that final figures were still outstanding, but, on a nationwide basis, "We look like we're about 5 percent ahead." Saines also anticipates a strong

McKuen's Dual Mktg. Concept: Mail and WB

By NAT FREEDLAND

LOS ANGELES—With practically no public spotlighting, Rod McKuen's Stanyan Records has become one of the biggest music mail order houses in the world. McKuen, who also releases two albums a year through Warner Bros., claims to have achieved seven gold records solely through Stanyan distribution. "I ought to get around to joining RIAA," he said.

However, in 1972 McKuen also went gold on Warner Bros. for no less than five albums: "The Sea," "The Earth," "The Sky," "Greatest Hits: Vol. 1" and "Rod McKuen at Carnegie Hall." It was actually a second gold record for "The Sea," which has become Warner's biggest catalog seller.

While interviewing McKuen at his 28-room Beverly Hills home, it was necessary to retreat to a small room which was one of the few areas of the house not piled halfway to the ceiling with cases of albums to meet the Christmas rush. Stanyan's mail orders for the season had overflowed the Sunset Blvd. offices into McKuen's home.

The current basis of Stanyan's massive mail clientele is the free programs and newsletters given to audiences at all McKuen concerts. And McKuen played 240 sold-out dates around the world in 1972. Order forms for new products are

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post-holiday showing, despite a West Coast pattern which he termed "a little bit soft."

Several buyers for the Sam Goody chain declined to project final sales increases, since the holiday buying season will not taper off until students return to school, but they did agree that sales had already reached most retailers' expectations.

Ben Karol of the King Karol
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Fania to Romance Black Radio

By JIM MELANSON

NEW YORK—Fania Records, in an effort to expand the sales markets for Latin product, will seek to increase Latin airplay on Top 40 and black radio stations throughout the country, according to Jerry Masucci, president of Fania.

Masucci stated that Fania, like most Latin labels, would like to see a wider dispersion of product, rather than having the bulk of sales limited to the New York, Puerto Rico, Miami, Texas, and California areas—now the major markets for Latin product. "An increase in airplay," said Masucci, "will do a lot to educate the non-Latin to Latin sounds and to eventually strengthen the over-all market."

He said that black stations, in particular, will be serviced because of the closeness of Latin to r&b

LOS ANGELES—The pre-Christmas business surge, which this year culminated in what was probably an all-time single-day sales high on Saturday (23) for many retailers, further bulwarked what might be the biggest volume year in U.S. record business history.

Sam Shapiro, founder of National Record Mart, 33-store chain in four states, based in Pittsburgh, called the pre-Yule week "the biggest six days in my 35 years in retailing." Like many others contacted, Shapiro noted the absence

of a leader package, such as last year's "Bangladesh," but he said hefty classical, catalog and 8-track and cassette sales helped. He said Tuesday (26) was also a mind-blower businesswise.

Cleve Howard, founder of Budget Records & Tape, 72-store national chain of franchised stores, said he felt this holiday season was 18 percent over 1971, with a terrific last three days before Christmas assisting. Burt Inden of the three Lowe's stores, Chicago, reported business was crippled by sub-zero and icy weather until three

days before the holiday, but characterized the period as "good."

Paul David of Stark Record Service, N. Canton, O., which operates 15 Camelot retail outlets and serves 25 manned departments, said the business surge started at midyear and never stopped. "Business was fantastic; all our months were solid, including the holiday period."

Mass Users Agree

Amos Heilicher, Heilicher Bros., Minneapolis, and Lou Lavinthal, ABC Records & Tape, Seattle, both national mass merchandisers, stated they felt business had been very good, but could not report factually until their computer reports were in later in the year. Both reported good post-holiday business from scattered sources.

Barry Bergman, the 20-store Record Bar chain, based in Durham, N.C., stated business was "just ahead of last year," and pointed out that a big leader LP might have helped. Tony Valerio and Russ Solomon, Tower Records, six-store California chain, both said "we had to work harder to make it a big Christmas." John Cohen of the nationwide Disc Records chain, headquartered in Cleveland, called the holiday season "very good." He said Saturday (23) had been gigantic in his primarily mall stores.

and jazz. He noted that sales figures in predominately black communities already reflect the attractiveness of Latin product.

At present, though, Fania services mainly radio stations within the above market areas. Most FM stations are serviced in the New York area, while a total of 62 stations in Puerto Rico are handled. Masucci credited Puerto Rico with nearly 50 percent of the label's sales. New York accounts for 40 percent, the remaining areas, 10 percent. He said that Latin product, unlike American music, cannot simply be serviced through the mails. "Most disk jockeys aren't familiar with the music and aren't interested in taking the chance to play it—so it usually goes unplayed. We have to have a personal touch of a promotion man who makes calls to push Latin, and, un-

fortunately, it's rather difficult outside of the market areas." He said he was willing to service any station which expressed an interest in Fania product.

8 Years Old

Fania Records, itself, is eight years old—having been started when Masucci joined with flutist Johnny Pacheco to produce an LP. Pacheco, an artist himself, is vice president of the label. The label has offices here, as well as in Puerto Rico, and has promotion men in Miami and California.

Recording work is divided between the Good Vibrations studio here and the Ochoa studio in Puerto Rico. Pressing is done by Sonic, a division of Viewlex.

Masucci, referring again to Latin music in the American market, said that "the Latin business cannot

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Mobile Stores' Trial Working; Broaden Scope

By JOHN SIPPEL

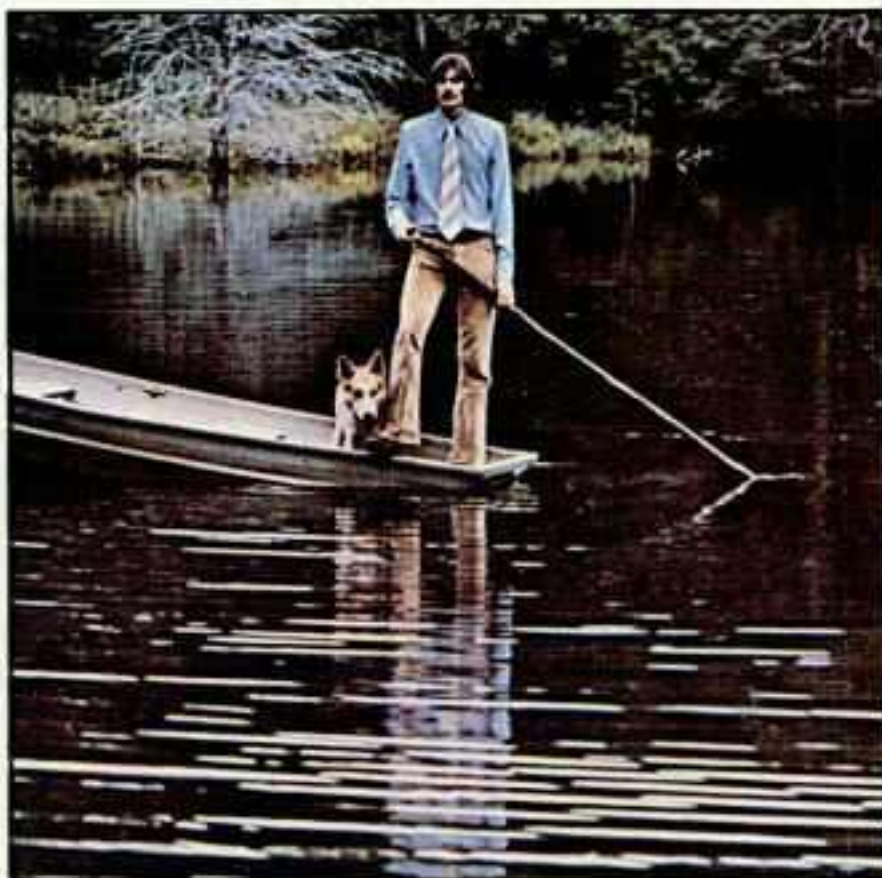
LOS ANGELES—Wheeler Dealer Inc., the direct-to-the-consumer via mobile record truck concept (Billboard, Nov. 18), has extended its scope to industrial plants and special music events. Jack Levy, executive vice president of the firm, said the original blueprint to cover school campuses only was scrapped after preliminary studies of the potential of other areas of coverage proved worthwhile.

Typical of phase one testing was the first visit to Pierce College, Woodland Hills, Calif., a northwest suburb. The firm placed a full-page ad in the school weekly, two days after which the truck visited the campus. A two-hour stop produced over 100 LP sales, Levy said. The trial run indicates that each truck can make four school stops per day.

In addition, the salesman-driver will cover participating industrial plants. Litton Industries, which has four plants in this vicinity, has worked out an agreement with Wheeler Dealer, wherein each plant's industrial relations department will solicit orders from the cumulative 25,000 employees in the plants, with the driver stopping each week to deliver product and pick up new orders. Levy said that mobile stores will be operating in conjunction with concerts, from classical to pop, and at club openings. First such opening stop was

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Happy New Year



The Gold tradition of Sweet Baby James and Mud Slide Slim and the Blue Horizon was joyfully extended in December by the arrival of **One Man Dog**, James Taylor's latest Warner Bros. album. Celebration continues even into this New Year, which finds WB mounting a massive additional campaign to boost the album from Gold to Platinum and on to at least Uranium status. (Advertisement)



FOCUS—Jan Akkerman, Thijs van Leer, Pierre van der Linden, Bert Ruiter, voted 1972's **Brightest Hope** by **Melody Maker**. **FOCUS'** current album **MOVING WAVES** (Sire SAS 7401) is causing a sales tidal wave throughout the country. Watch out for "Hocus Pocus" a smash single from **MOVING WAVES** coming soon! **FOCUS** will be bringing their unique blend of classical/jazz-rock here in March. Watch them tear America apart. **FOCUS!**—the sound of things to come. On Sire, distributed by Famous Music, Inc. (Advertisement)



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RCA Records and Tapes

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Blackwell Girds for Island/Mango Surge

NEW YORK—More concert appearances by artists, better coordinated LP releases and debut of a new reggae music label will spur Island Records in the U.S., according to founder Chris Blackwell.

Blackwell admits that in the first three years of his U.S. Capitol distribution, interest lagged because of sporadic release and meager promotion. The January release indicates the label's intent, with LP's from Traffic, Free, Mike Harrison, John Martyn, Amazing Blondel and the Wailers, progressive reggae group from Jamaica.

With the Wailers, the Island group will again place new support for Jamaican music. Concurrent with the Wailers' first album will be the first release via a new reggae label, Mango Records, jointly owned by Island and Charlton Cordell and slated for distribution

Managers to Meet Jan. 15

NEW YORK—The three presidents of the Conference of Personal Managers, Jerry Purcell, national president, Robert Coe, president of CPM East, and Bullets Durgom, president of CPM West, will meet in Los Angeles Jan. 15 to discuss organizational plans for 1973.

Among the topics to be covered are: the admission of associate members, including people in allied fields to the entertainment industry; a new director of members and their clients; and plans to increase opportunities for performers in television.

WB's Smith To Be Cited

NEW YORK—The Anti-Defamation League of the B'nai B'rith will present its Lion of Judah Award to Joe Smith, president of Warner Bros. Records Inc., at the annual luncheon of the League's Music and Performing Arts Division, and the Music and Performing Arts Lodge of the B'nai B'rith, scheduled for Feb. 14 at the Waldorf-Astoria Hotel.

According to Arthur D. Cohen, general manager of the New York ADL Appeal, Smith will receive the award for his "devotion to human rights." Clive Davis, president of Columbia Records and a former guest of honor at the annual ADL event, will be luncheon chairman.

KNIGHT SUES CAP; FUNK GEAR TAKEN

NEW YORK—Terry Knight Enterprises, Ltd. has filed suit against Capitol Records, Inc. and Capitol Industries, Inc., alleging breach of contract and seeking royalties for the product sold by the performers Mark Farner, Donald G. Brewer and Melvin Schacher, collectively, from Feb. 28, 1972. The suit seeks \$145,661 in damages.

Meanwhile, at Madison Square Garden, Farner, Brewer and Schacher had their equipment confiscated following their Dec. 23 concert. Payment for the group was also held, and Knight served papers on Kirshner Entertainment Corp., ABC-TV and the Hughes television network with regard to their involvement in the videotaping of that concert for inclusion in the ABC-TV "In Concert" series.

here through Capitol. The first album will be the soundtrack album from Perry Hanzell's film, "They Harder They Come," the first all-Jamaican feature film now in release in the U.K. and expected to appear here.

Talent Profile

Equally important for Island's American future is a much stronger live talent profile. Four of the six artists and groups represented in the January release will tour concurrently with the release. In addition to an all-Island tour by Traffic, Free and John Martyn, Amazing Blondel, a group whose latest album, "England," was rushed for inclusion in the January release due to American airplay of the import release, is expected to tour.

As for the development of Island's American roster, Blackwell has no plans for recapturing Island artists that have gone on to international prominence. The emphasis will echo the original Island Records' emphasis on new artists, an approach which broke many strong acts both there and abroad.

"What we'll be doing will be to have three or four major releases a year, with four or five albums in each," Blackwell said, noting that larger releases, such as the 40 and 50 title releases that larger American companies often plan, are "impossible."

Atlantic Has Banner Year

NEW YORK—Record and tape sales reached a new peak for Atlantic Records in 1972 and the company has "enjoyed its most prosperous year," said Ahmet Ertegun, Atlantic president. During the year the Atlantic group of labels obtained 22 certified gold records.

Singles by Jonathan Edwards, Aretha Franklin, Roberta Flack solo and in company with Donny Hathaway, Robert John and the Spinners all went gold. Sixteen albums including those by Aretha Franklin, Graham Nash & David Crosby, Roberta Flack & Donny Hathaway, Emerson, Lake & Palmer, Yes, Eric Clapton, Joni Mitchell, the Rolling Stones and George Carlin also achieved sales of over \$1 million during 1972.

Cont'l Dynamics Expansion

NEW YORK—In its fifth and biggest expansion in the Greater New York area in the last three years, Continental Dynamics, Inc., is moving its headquarters from the West Coast to enlarged facilities here.

The move is based on the strong growth of the New York operation in the premium, production and

Club Owners Into Records

NEW YORK—Entrepreneurs Paul Cohn and Larry Hillman, owners of the Washington supper-club Mark IV, have formed a record company—Omen Records. So far signed is the integrated pop vocal group, the New Censation. The featured lead singer is football star Larry Brown.

Omen has just released the new group's first single, "He Who Hath Ears to Hear." The New Censation have also been featured attractions at the Mark IV.

Cohn and Hillman opened the club earlier this year. Catering to black clientele, the Mark IV has booked this year such soul acts as the Dells, the Stylistics, the Whispers, Billy Paul and the O'Jays. Local talent is given an opportunity to perform. The club is also made available for community events, especially those catering to the youth of the city.

Heinecke Dies; Was President Of SESAC, Inc.

NEW YORK—Paul Heinecke, president of SESAC, Inc., died December 23 at Holy Name Hospital, Teaneck, N.J. He was 87. The head of the performance licensing organization was born in Germany, came to America at the age of 11, and gradually rose in the music publishing world. He became head of Associated Music Publishers in 1926.

Although Heinecke promoted European music in America initially, his organization increasingly broadened its pool of American publishers, becoming a major entity in the field of gospel music and then increasing its copyrights in the country and pop fields.

In keeping with this development was the change in the organization's name. Originally, SESAC stood for Society of Stage European Authors and Composers. Later, and mirroring the Americanization of the copyrights holdings, the original name was dropped and replaced by the initials.

The executive is survived by his wife, Ruth Collins Heinecke; two daughters, Mrs. Alice H. Prager, vice president and managing director of SESAC Inc., Mrs. Erika Frenzke, a grandson, Roy Frenzke and a great grandson, Eric.

Executive Turntable

At RCA Records, **Barbara Bothwell** has been appointed manager, talent development. Reporting to division vice president **Don Heckman**, she will have a broad range of a&r responsibilities. Bothwell joins the label after a year of free-lance writing, publicity and promotion. Prior to that, she was East Coast manager, publicity, Columbia Records. . . . **Jack Kiernan** has been appointed director, national field sales, for RCA. He joined the label in 1971 as director, custom label marketing and, most recently, was given the added responsibility of national sales manager, single records. In his new position, Kiernan replaces **E.B. Byrd** who has resigned.

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Ted Feigen has been appointed assistant to Clive Davis, president of Columbia Records. Feigen, formerly president of Anthem Records, will be responsible for initiating and conducting special projects as requested by Davis. He will also help maintain communication flow between department heads. . . . At Atlantic Records, **Larry Yasgar**, formerly Eastern regional sales manager, has been promoted to singles sales manager. And, **Bill Staton**, formerly Eastern promotion man for the label,

has been promoted to replace Yasgar. . . . **Don Ovens**, formerly director of Billboard charts and reviews, will join MGM Records in a key post in the label's Nashville offices. Working with **Jim Vinneau**, Ovens will concentrate on building the company's Nashville operations. His title will be announced shortly.

FEIGEN

★ ★ ★

Chic Doherty has been promoted to vice president of MCA Distributing. He has served as MCA country product national sales manager since 1970. . . . **Dic Metzger**, who was last with Transcontinental Music in Baltimore, has become general manager of Wheeler Dealer (See separate story). He started with Radding Toy Co., Linden, N.J. in 1957 and subsequently worked for Merco as national sales manager, college division. . . . **John Ward** has been named director, serious music, at Boosey & Hawkes Publishing in New York. He was formerly manager, music department, with Oxford University Press. . . . **Dick Bozzi** has been named chief of the newly opened Los Angeles office of Dick James Music. Bozzi was formerly with WCBS-FM, where for the past three years he first served as music director and later as program director. . . . **Merritt Kirk**, veteran industry executive, has left Recording Merchandising, Los Angeles, where he headed up direction of that firm's Discount Record Center retail chain. . . . **Fred C. Williamson**, veteran booking agent and vice president in charge of the Miami office of Associated Booking, has retired to a seaside home in Naples, Fla. Williamson was originally with Frederick Bros., New York in the mid-forties and then to Associated's Chicago office, which he headed until the late sixties. . . . **Mark Stern**, most recently associate producer of the Metropolitan Opera Radio Broadcasts, has joined the New York office of Levinson and Ross. He will be handling general public relations accounts. . . . **Linda Grey**, formerly with Cash Box's West Coast editorial offices has also joined Levinson and Ross. Working in the Los Angeles offices, she will handle broadcast relations.

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(Continued on page 11)

Flying Dutchman to Boost Jazz Line

By PAUL ACKERMAN

NEW YORK—During 1973 the Flying Dutchman label will increasingly emphasize jazz product, according to the company's chief, Bob Thiele. The executive said: "There is a big surge in jazz at college and university levels, and we will meet this expanded market with a stepped-up product; accordingly, we are seeking additional jazz artists—both established and new—for the label."

Thiele added that in his opinion 1973 will be the company's best year. In keeping with this view, Thiele is also planning increased production schedules with the company's affiliated labels, BluesTime and Contact. Contact, which specializes in soul, is getting good sales with its first release by tenor saxist Charlie Brown, "Why Is Everybody Always Pickin' on Me."

New releases on Flying Dutchman for January include Oliver Nelson with guest star Gato Barbieri, recorded live at Montreux, and two double record sets priced as one by Earl (Fatha) Hines. The

latter is a reissue. Thiele stated: "We plan to reissue more of the Signature record catalog inasmuch as there is interest in the early jazz recordings."

Schwartz Named

Thiele added that Jim Schwartz, pioneer distributor and retailer, has been elected to the Flying Dutchman board of directors, and Lillian Seyfert, Thiele's assistant, has become secretary of the corporation. The company has also added other personnel (see executive turntable).

Regarding prospects for 1973, Thiele concluded that his optimism was based on the company's new distribution, the already strong sales of the overseas licensees and the state of the economy.

More Late News
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Financial News

Predict Slackening Interest In Records/Tapes & Electronics

LOS ANGELES — Consumers will continue their exuberant buying of records, prerecorded tapes and consumer electronics in 1973, but not at the same rate as achieved in 1972, believes Value Line, an investment survey published by Arnold Bernhard & Co., New York.

The survey reports that sales and earnings will improve in 1973, but competitive pricing will restrict net income margins and the rate of expansion in the new year seems lower than in 1972.

In a rundown of companies in consumer electronics and records/tape, the Bernhard report indicates the following:

AMPEX—"Not suitable for the worrisome investor. It is a risky issue. Prudence would indicate the deferment of new commitments until the company releases further information about its recovery from economic pneumonia. The year-ahead performance prospects remain sub-par. Fiscal 1972 might show a modest profit. We gingerly estimate earnings of 10 cents a share. We assume that Ampex will regain its financial health and successfully expand its sales of high technology products."

EMI—"Earnings nearly doubled for the year ended June 30; sales reached a new high. The sharp jump in consolidated profits is mainly attributable to an earnings turnaround at Capitol Industries (Capitol Records and Audio Devices). We think Capitol's upswing could spark interest by American investors in EMI's stock. (EMI owns 70 percent of Capitol.) A strong UK market boosted sales of entertainment products. Record rates of consumer spending pushed EMI's new \$10 million recording center to near capacity production. The company will acquire the assets of Affiliated Music Publishers Ltd. from Metro-Goldwyn-Mayer Inc. for about \$8.4 million in cash. The new subsidiary augments EMI's music catalog."

NORTH AMERICAN PHILIPS—"Will probably outperform the market over the next 12 months. This assessment of the company's near-term prospects rests primarily on the momentum of the firm's strong earnings recovery. Having dealt successfully with its major problems, NAP will be able to maintain its current higher level of profitability over the next 3 to 5 years. Recent plant consolidations and divestitures of unprofitable businesses have greatly improved operating results. Last year, 42 cents a share was lost in operations that have been since discontinued."

RCA—"The company has made a quick comeback from its depressed performance in 1970-71.

The home entertainment market will be RCA's prime mover in the years ahead. The emerging market for videotape cassette players will augment TV receiver sales. Consumer demand for videotape should accelerate as expanding production lowers the price tag for units."

SONY—"Short term: yes. Long term: no. Although Sony shares may be expected to give a superior market performance in the coming year, the recent price is well above the value line. From a low of 21¼ the share price climbed to a high of 48¾ during the past 11 months.

Where capital growth over 3 to 5 years is wanted, better choices can probably be found. A further yen revaluation might dampen earnings growth. About half of the company's net income is derived from export sales. Another revaluation would force Sony to raise its export prices thereby giving foreign (U.S.) competition some additional marketing advantages. Sony has been increasing its overseas investments. As a consequence of the need to expand internationally, we project a slowing down of growth rates to mid-decade."

Market Quotations

As of closing, Wednesday, December 27, 1972

NAME	1972 High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	27	13½	329	17	16½	16½	- ¼
ABC	81½	51¼	284	74½	73¼	74	Unch.
AAV Corp.	15¾	2	44	11½	10¾	10¾	- ¾
Ampex	15½	5	1117	6¼	5½	5½	- ¼
Automatic Radio	8½	5	106	6½	6	5½	- ¾
Avco Corp.	207½	137½	752	15½	14¾	15½	- ¼
Avnet	15¼	10½	443	12¾	12½	12½	Unch.
Bell & Howell	73¾	48½	253	57	55	56¼	- ½
Capitol Ind.	14¾	6¼	178	7½	7¾	7¾	- ½
CBS	63	45½	802	51¾	48¾	49	- 2¾
Columbia Pictures	147½	87½	1327	9¾	87½	9¼	Unch.
Craig Corp.	8¾	3¾	146	6	5½	5½	+ ½
Creative Management	15½	7½	123	8½	7¾	8	- 5¢
Disney, Walt	232½	132¾	383	232½	223½	232½	+ 8½
EMI	6	4	676	4½	4¾	4½	+ ½
General Electric	707½	58¼	2504	70½	68¼	70¾	+ 2¼
Gulf + Western	44¾	28	716	34½	33½	33½	- 5¢
Hammond Corp.	16¾	8½	290	14½	13¾	13¾	+ ½
Handleman	42½	10½	524	147½	14½	14½	- ½
Harvey Group	2	3¼	103	4¼	3¾	4	Unch.
Instruments Systems Corp.	77½	3½	568	3¾	3½	3¼	- ½
ITT	64½	48¼	1975	59½	56½	59½	+ 1¾
Lafayette Radio Electronics	40½	29	322	307½	29½	297½	- 7¢
Matsumita Electric Ind.	32½	18½	5543	32½	28¼	32½	+ 4
Mattel Inc.	34¾	10¾	1293	14¼	12½	14	+ 5¢
MCA	357½	23½	490	33	32	32½	+ ½
Memorex	38½	15½	2148	17½	15½	16	+ 3½
MGM	27½	16¾	60	23¼	23	23	Unch.
Metromedia	39	27¼	112	31¾	30¾	31	- ¾
3M	87½	74¼	563	85¼	82	84¾	+ ¼
Motorola	134¾	80	1068	134¾	127	131	- ½
No. American Philips	39¾	26¾	288	35¼	33¾	34	- 1½
Pickwick International	51½	39¾	265	48½	46	48¼	+ 1¼
Playboy Enterprises	25½	14¾	121	187½	18¾	18¾	- ½
RCA	45	32½	1490	38¾	35¾	38¾	+ 1¾
Sony Corp.	62¾	21¼	867	62¾	59½	60¾	+ 1¼
Superscope	24¼	11½	568	227½	19½	22½	+ 1½
Tandy Corp.	49	32	373	45	42¾	45	+ 1¾
Telex	147½	5½	1310	57½	5½	5½	- ¼
Tenna Corp.	107½	4¾	350	4¾	4¾	4½	- ¼
Transamerica	23½	16¼	1389	17½	17	17¼	- ¼
Triangle	20	14	141	157½	14	147½	- 15¢
20th Century-Fox	17	8½	888	11¾	9¾	11¾	+ 1½
Viewlex	127½	4¾	417	47½	4¼	4¾	Unch.
Warner Communications	50¼	31¼	977	387½	36½	367½	- ½
Wurlitzer	20¼	14¾	36	177½	17	177½	- 1
Zenith	56¾	39¾	629	52¾	51¼	52¾	+ ¼

As of closing, Wednesday, December 27, 1972

OVER THE COUNTER	Week's High	Week's Low	Week's Close	OVER THE COUNTER	Week's High	Week's Low	Week's Close
ABKCO Ind.	5¼	5¼	5¼	Goody, Sam	4¾	45¢	4¾
Bally Mfg. Corp.	67	64½	67	Koss Electronics	14¾	135¢	14¾
Cartridge TV	18	16½	16½	M. Josephson Assoc.	15	15	15
Data Packaging	5½	5½	5½	Recoton	4	4	4
Gates Learjet	107½	10¼	10¼				

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

The above contributed to Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc. Members of the New York Stock Exchange and all principal stock exchanges.

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Off The Ticker

KOSS CORP., Milwaukee, expects earnings to rise to \$256,000, or 16 cents to 20 cents a share, for the second quarter ending Dec. 31, said John C. Koss, president. In 1972, Koss earned \$214,000, or 13 cents a share. The projections indicate a six-month net of \$450,000 to \$525,000, or 28 to 32 cents a share, on shipments of about \$5 million, up from year earlier profit of \$332,000, or 20 cents a share, on shipments of \$3.8 million. . . . RCA CORP., New York, said that net earnings for the year will be more than \$2 per share compared with last year's \$1.20 per share before a major writeoff when it withdrew from the general computer field.

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Talent

From The Music Capitals of the World

LOS ANGELES

Wilson Pickett has left Atlantic and is reportedly looking for \$1 million in front from a new label. . . . Ms. Mark Markley, booker of Doug Weston's Troubadour, in Cedars of Lebanon hospital for surgery.

Rodney Bingenheim's New English Disco the HQ for visiting trendy British pop stars. . . . KRLA-AM disk jockey Greg Shannon acts on NBC-TV movie, "The Stranger." . . . Mel Carter, MGM artist, plays an Alaska military base New Year's Eve and then

thaws out New Year's Day with a show at a Hawaii base.

Bread got their platinum albums for "Baby, I'm-A-Want You," at a classy dinner banquet in the new Greenhouse Restaurant. . . . Walter Matthau has an MCA single of "Love's the Only Game in Town" from his "Pete 'N' Tullie" film.

"The Musical Book" tunes up the Bible at Next Stage Theater. . . . War played a free children's concert at L.A. Convention Center. . . . The mighty Osmonds have an unprecedented three singles on the English top 10. And their "Crazy Horses" single is banned in South Africa as a possible reference to heroin.

Diana Ross sang at half time in the Rose Bowl. . . . Woody Herman's Herd thundered at Superbowl half time. . . . Cheech & Chong planning TV special. . . . Helen Reddy's baby boy is Jordan Sommers Wald.

Loggins & Messina plus Albert Hammond make smash Troubadour pairing with lots of Columbia-Mums air plugs. . . . Jack Oliver of Peter Asher Management talent-scouting New York and England.

Paul Kanter's mellotron arrived 12 months after ordering. . . . Grand Funk donated two eastern concert fees to the Phoenix House drug program. . . . Elektra's David Ackles married painter Janice Vogel. . . . Jac Holzman reportedly gifted the pair with \$2,000.

Paul Williams gets back into acting with a simian role in "Battle for the Planet of the Apes." . . . Jose Feliciano recording and his own new 16-track studio in Orange County.

Jefferson Airplane seeking to package an all-superstar closed-circuit TV concert nationwide. . . .

Signings

United Artists Records has just closed a deal with Asleep At The Wheel. The group is recording their first album in Nashville for release in March. . . . Musicor Records has signed Arbuckle, Harry Hall & Son, Kip Carson and Phil Doyle. Product from each artist is forthcoming. . . . Bell Records has signed singer-songwriter Mark James to an exclusive long-term recording contract. James is the composer of "Suspicious Minds" for Elvis Presley and "Hooked on a Feeling" by B.J. Thomas. . . . The Stylistics have re-signed with Avco Records. . . . Composer/singer Ann Williams has signed for personal management with Gerald Purcell Associates. An LP of original material is scheduled for Feb. . . . The Flock, a Chicago-based group, has signed with ATI for exclusive booking representation. They are scheduled for an American and European tour.

England's Roger Cook added to the Venezuela Onda Nueva Song Festival. . . . Those loud cameramen in the aisles at the Groucho Marx Music Center show were filming a documentary for Chuck Brayerman Productions.

Johnny Mathis has leased a revolving Sunset Strip billboard to showcase his Jon Mat four releases throughout 1973. . . . Europe's army bases get set to see a tour of Captain Beefheart and Commander Cody.

NAT FREEDLAND

NEW YORK

The Waverly Consort (Vanguard), an ensemble specializing in medieval, Renaissance and baroque music, are featured in concert Jan. 13 at Alice Tully Hall. . . . The Bob Brown Trio is now appearing at the Charles V of Westchester, a French restaurant in Mamaroneck. . . . Merry Clayton (Ode) set for Union College in Schenectady Jan. 27. . . . Theatre at Noon at St. Peter's Church will present Barbara Breuer-Sipple, a young folk-singer-songwriter, Tuesday (2) through Friday (5). Admission is free. . . . It's a girl for the Bob Scerbos. Father is the director of promotion and international operations for Chess/Janus.

The Great Performers Series at Lincoln Center reports nine sell-outs out of a total of twelve in the initial series. The concerts included two Randy Newman shows, Seals and Crofts, two each for both Loggins and Messina and Gordon Lightfoot, Kris Kristofferson with Rita Coolidge and Harry Chapin. . . . The "5:45 Interludes" Series will open its 1973 season at Town Hall on Jan. 10 with songwriter Johnny Mercer. The Wednesday series of hour long concerts from 5:45 to 6:45 is made possible by a grant from the New York State Council of the Arts.

Jazz and rock guitarist, Larry Coryell (Vanguard) with his group Foreplay wound up a four day gig at Hilly's on New Year's Eve. . . . Lee Canaan's Periphery will stage a series of paid auditions for rock groups beginning Thursday (4). . . . ATI has announced the addition of office space at its present location here. It is the third expansion for the booking firm in two years. . . . Tom Rapp with Pearls Before Swine have just finished a five day stint at Max's Kansas City. . . . The Jeremy Steig Trio and the Oregon Quartet were recently featured at Hilly's. . . . The Half Note will feature Arthur Prysock Tuesday (2) through Sunday (7). Joining Prysock on the bill will be his brother Red, as will Trudy Pitts and Bill Carney. Saxophonist/flutist James Moody, Dakota Staton and the Duke Pearson Trio will follow Prysock in the club (8-13). Duke Pearson and his 17-piece band will perform at the Note (14). PHIL GELORMINE

Talent In Action

SHA NA NA THE PERSUASIONS

Santa Monica Civic Auditorium

An inspired doubling of two of rock's most entertaining acts provided L.A. with another historic concert in what has been proving a vintage year.

The Persuasions, though temporarily reduced to a quartet by one member's illness, were one of the strongest possible arguments for rock 'n' roll as art. Without instrumental accompaniment, the group segued from one melody to another, never needing a pitch tuning note. Oldies and new originals adapted to the a capella street-rock style were programmed into a delightful musical collage. When the group asked a few audience members to join them on-stage for a final number, they suddenly found themselves surrounded by a beaming, clapping horde of fans.

Sha Na Na pulled out all energy stops for their show, which becomes in effect a capsule history of the northeast urban sprawl's approach to 1950s rock. The music is played straight and clean, while the 12 costumed madmen covering the stage cavort through the campiest essence the crude beginnings of rock culture. One delicious moment of theater follows another with constant surprises as a new instrumentalist suddenly takes over the vocal spotlight and turns out to be the pluperfect interpreter of yet another rock style. The pianist didn't even go into his Jerry Lee Lewis electrifying acrobatics until two-thirds through the long set. The bass player, acned and bespectacled, suddenly stumbles forward and as looks bashfully down at the floor with the gold lame' go-go trio encouragingly throwing their arms around him, he launches "Teenager In Love," a highlight of the show. NAT FREEDLAND

MANFRED MANN'S EARTH BAND

Academy of Music, New York

It's been a long time since "Do Wah Diddy" and the avant-garde bubblegum of 1965 British pop. Now Manfred Mann is into avant-garde something else; the problem is, what is it?

Certainly the Earth Band is an expert enough bunch of musicians. Manfred Mann is possibly the only Moog player in the world who is not out to overwhelm, and his musical dialogs with lead guitarist Mick Rogers are neat, tasteful moments. But in general, their overlong introverted instrumentals dilute the appeal of the basic songs. The Earth Band makes some real attempts at adventurous experimentation—odd tricks like playing against a tape of scratchy choral music floating in from the wings. Whether the experiments come anywhere near working is another question, and the band, despite the real vibrancy of their two Polydor albums, is a cold and somewhat tedious bunch on stage.

The headlining act was Mercury's Uriah Heep, and the openers were a very derivative loud-rock quartet called Elf (Epic). Enjoy yourself. Slader than you think.

NANCY ERLICH

JILL COREY

Dangerfield's N.Y.

Can a pert, dewey-eyed teenage darling of the rock & roll era of the 1950's find happiness in the radically changed music environment of the 1970's?

Jill Corey, who sprang to fame and fortune some 15 years ago with such million sellers as, "I Love My Baby," "Big Daddy," and "Love Me To Pieces," is trying to find out via an extended engagement at Dangerfield's. And if the

impolite, indifferent audience that was on hand the night I caught her act, is any barometer by which to judge the future, she will find the going very rough.

The one-time Mitch Miller protegee, who recorded for Columbia Records, is now a widow and mother; and is as convinced now, as she was 15 years ago, that she has talent, and that talent will out.

Her one-time girlish exuberance is now tempered with the quiet dignity of womanhood, the dewey eyes have given way to a look of womanly understanding; and her songs bear testimony to her confidence in herself.

"Maybe This Time," she sings hopefully to her audience, and then reminds them, "This Girl's A Woman Now," and she continued with, "Everybody Loves A Winner," and "That's What I Am Living For."

In essence, Miss Corey tells her story in song to her audience, in the hope it may reach sympathetic ears. The question is, Has it? Will it? RADCLIFFE JOE

GRAND FUNK RAILROAD

Madison Square Garden, N.Y.

GFR had no trouble packing the huge Garden for their first New York concert in some time and the first to introduce new organist Graig Frost and a three-girl backup group (used sparingly) to East Coast audiences. However, the basic Grand Funk sound remains unaltered—high on excitement, the loudest band around and simple basic rock riffs used repeatedly for maximum effect. Proceeds from the concert, which was filmed as part of the "In Concert" television series, went to the Phoenix House drug rehabilitation center in New York.

Programming consisted of a reprise of older material and a sampling of their new Capitol album, "Phoenix." There is certainly no leveling off of audience-appreciation for the group.

Opening the bill was Freddie King, a guitarist and singer built along the same lines as his non-related namesakes, Albert and B.B. It is refreshing to see a group of Grand Funk's stature creating a major avenue of exposure for this veteran artist (veteran in recording involvement, not years).

IAN DOVE

Fisher Sues For \$2 Mil

LAS VEGAS—Entertainer Eddie Fisher has filed a \$2 million suit in U.S. District Court in Las Vegas against Caesars World, doing business as Caesars Palace, claiming a breach of contract.

In the suit, Fisher claims that he signed a contract with Desert Palace in 1968, in which they agreed to pay him a total of \$765,000 for his services as a performer for 17 weeks between April 4, 1969 and Oct. 5, 1972.

Fisher said the contract was amended in March 19, 1969 and it was stipulated that he would get \$45,000 per week if he performed for 17 weeks. He said he performed at Caesars Palace for three weeks and was paid \$135,000 for his services. However, he claims that he has been ready and willing to perform to complete his contract but the defendants have refused to let him perform.

Fisher is asking \$1 million in damages plus an additional million because his contract also stipulated that he could not perform in any other club in Las Vegas area until the contract had expired.

He said he has not been able to perform since that time and that has hurt him financially.

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Studio Track

By SAM SUTHERLAND

Bob Walters, at New York's Media Sound, has provided us with a glimpse of recent sessions there that suggest some tasty takes indeed.

Foremost is Stevie Wonder, whose five days of sessions for Tamla will emerge in his next album. Bob Margouleff produced.

Bob Crewe was back, again handling production duties for Irene Ryan, one of the leads from "Pippin," who has been working on singles for Motown. Also in from "Pippin" is Ben Vereen, recording songs for Campana Management with producer and arranger Ken Ascher.

Media Sound's remote work has included the Isley Brothers at the Bitter End. The Buddah Group album that will emerge has also been mixed at Media Sound, the former Manhattan Baptist Church.

Then, too, the studio has hosted sessions with Etta James, recording for Chess with Esmond Edwards producing, while producer George Tindley brought in Sea & The Shells, working on an album for Zan Zee Records.

Finally, Rosenfield Productions is scoring music for the film "Bang The Drum Slowly," with composer Steven Lawrence.

Chris Blackwell, Island Records president, offered praise for Jamaican recording during a recent visit to New York. Yes, Island have their own studios in London, but Blackwell is a Jamaican himself, close to reggae, and definitely an advocate of the Jamaican environment.

Blackwell notes that Traffic spent time at Strawberry Hill Studios, working on "Shoot Out at the

Fantasy Factory," their next LP scheduled for January release and just mastered at Sterling Sound in New York.

Again, the lack of distractions is cited as key to the positive environment.

★ ★ ★

At Paradise Sound Studios in Tijuana, Oklahoma, Leon Russell's home-grown facility, Palladium Records' Bob Seger is working on his next album. That work will be fruits of a session by the first group other than Russell's own Shelter People to record there.

Engineering duties are being handled by John LeMay, from the Russell studio, and Jerry Masters from Muscle Shoals Sound Studios, where several tracks from Seger's work have already been recorded.

Incidentally, Seger's new band will feature the back-up singers and a reed man from Detroit, a drummer and an organist from Tulsa and a Nicaraguan conga player. Between sessions, the band will be mounting a concert tour in the South, while Seger will also be visible as one of the featured performers in John and Yoko Lennon's film "10 For 2," that being, of course, a document of the benefit for John Sinclair, who drew precisely that (ten years for two joints).

New Folks: Another young facility, operating in Ithaca, N.Y., is Sleepy Hollow Recording, a 16-track room that's aiming to generate activity through highly competitive pricing, a country location and the growing abilities of area musicians.

Officially opened last August, Sleepy Hollow has set out to insure that its facilities are up to snuff, and William D. Storm, president, is particularly pleased with their console, a custom design built by consulting engineer John Pasiecznik.

In addition to Scully tape machines, the room offers a Moog synthesizer, Burwen noise reduction, EMT reverb, UREI limiters, Altec graphic equalization and an array of different microphones.

Since opening clients have included Decca's McKendree Spring, who worked there on a film short for Stan Peters, Inc., that resulted in a bronze medal at the New York City International Film Festival; Mouzakis, recording for B.M.R. Records; Country Cooking, produced for Rounder; Brandywine, recording for Valex; and many other local artists, along with a number of commercial spots and demos.

Hopefully, Storm and Douglas B. McLean will be drawing other artists up to Finger Lakes to work at Sleepy Hollow, and we should be hearing more presently.

★ ★ ★

Out at the Village Recorder, December has been hectic in Los Angeles for Baker Bigsby, Ron Fraboni and friends. The Beach Boys, with brother Brian producing, have recorded their next Brother single there, with Fraboni at the board, while Bones Howe has been working on Cherie Ernst's Bell Records debut. When general manager Dick La Palm washed Howe's car, legend has it the studio developed a new policy.

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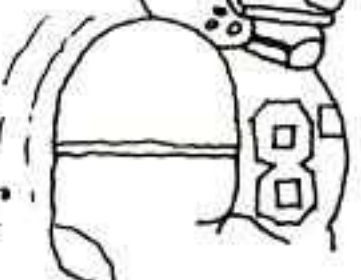
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THE CASE OF THE AIRTIGHT ALIBI.



A BILLBOARD "CAMPUS ATTRACTIONS" MINUTE MYSTERY.

The instant Inspector Montaigne entered  the Deja-Vu Fraternity House, he had the uneasy feeling that he had been there before.

"Queer," he said half aloud,  as Turk Bronkowitz, the 250 lb. (pronounced: "pound") All-American  linebacker minced past.


It was touch and go for  a while there, as a team of the nation's foremost surgeons worked feverishly to remove an official  NCAA football from the inspector's face.

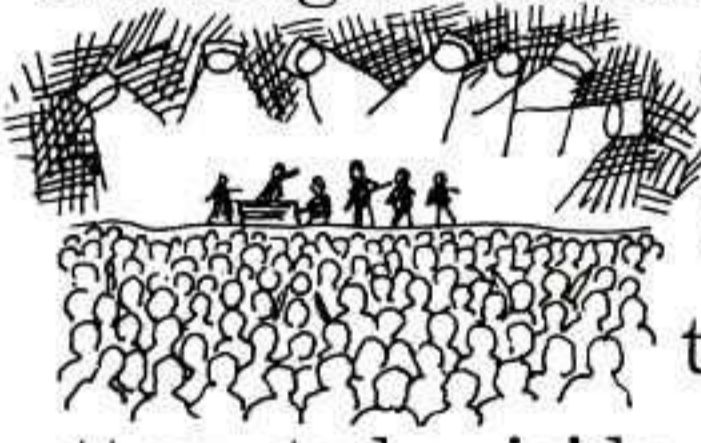

As far as the police were concerned, it was an  open and shut case.

Inspector  Montaigne had obviously tried to blow his brains out by forcing the air of  a regulation size football up his nose.

After spending six months on a strict diet of kelp and Gatorade, Inspector


Montaigne returned to the scene  of the crime, where he was immediately arrested by police,  who reasoned that a criminal always returns to the scene of the crime.

"Where were you on the night in question?" Sergeant O'Hara asked,  fondling a rubber hose.

 "What were you doing out after dark?" the hose asked, fondling Sergeant O'Hara. The inspector explained that he was on his way to a campus concert and wasn't anywhere near the scene of his attempted suicide. As the minutes dragged into hours, the police hammered away at the inspector's story,  but to no avail. Inspector Montaigne had established an airtight alibi.

How did Inspector Montaigne know his alibi about going to a campus concert would be airtight?

SOLUTION:

Elementary. By simply reading Billboard's Campus  Attractions, Inspector Montaigne was able to keep up on every performer, manager and booking agent, who know the value of the most complete campus entertainment guide available anywhere. Watch for it. Billboard's Campus Attractions.

Issue date: March 24, 1973

Radio-TV programming

INTERVIEW

Top 40 Birth Attributed to Juke Replays

EDITOR'S NOTE: This is the third installment of an in-depth interview with Bill Stewart, a man who has made programming his life and now serves as operations manager of WYOO-AM, Minneapolis. It was Stewart who worked with both Todd Storz and Gordon McLendon at one time and another and helped formulate Top 40 radio. The interview was conducted by Claude Hall, radio-TV editor.

HALL: What kind of man was Todd Storz?

STEWART: Storz was probably the most incisive man I've ever met in my whole life. I had a great deal of respect for Todd. If there's any man I had hero worship for, it would be him. He was a man's man. There was no bull about him. He told you what he felt. You always knew where you stood with him.

HALL: How long were you na-

tional program director of his firm?

STEWART: Well, I was national program director for about four years at that time. And then came back to the company. . . I'd gone into the consulting business, primarily, for about four years. . . then came back by a strange coincidence. . . I came back with the company and, between leaving and coming back, the home offices had been moved to Miami and they were in the process of moving them back to Kansas City. . . I guess mainly because Bud Armstrong had taken over operating control of the company.

HALL: What caused Storz' death?

STEWART: He died from some sort of massive stroke of some kind. I'd joined the company and was supposed to start work on a Monday in Kansas City where the home offices were going to be. My wife and daughter and I stayed at the Hilton Inn and while having breakfast, I got a page and the message was from Miami and that Todd had died in his sleep that night. So, anyway, that time I spent about two-and-a-half years with the company. Getting back to Storz, because we'd digressed a little and he deserves more space, because I think that Storz has done an awful lot for the radio business. . . did an awful lot. And I don't think he literally gets the credit today that he should. Most people today think that radio was discovered in Los Angeles when KHJ-AM went rock in 19-whatever-year-Drake-brought-it-here. . . 1960 something. I remember hearing, if you'll pardon the expression, your keynote speaker Ron Jacobs talk like he was there at the birth of Top 40 radio. . . that he was sort of a junior Marconi and he never mentioned the guy who really was Marconi. . . I guess his allusion was that it was Bill Drake. I almost sat down and wrote you a letter, incidentally, about that, because I think over the years I've had some minor quarrels about things you've put in print but I had a major quarrel with you putting Ron Jacobs as a keynote speaker for a major meeting of radio people. I just don't see it. . . it would be like putting Mayor John Lindsey of New York City as the keynote speaker of the Republican Convention. It doesn't make any sense at all. I think that it set the whole tone of the convention off on the wrong leg. Fortunately, you had a lot of other speakers who were a lot more positive and knew a lot more about what they were talking. And they, at least, got the meeting back on the right track. I was very disillusioned in the things that Jacobs had to say. I thought it was a very anti-radio pitch. And I think if he devoted a little more time to watching KCBQ-AM, San Diego, (Jacobs programs KGB-AM-FM) he'd be a lot better off. I just don't feel his particular track record, at least lately, is that great. And I think he ought to devote more time to building that instead of tearing down radio. Radio, at this time, doesn't need anyone tearing it down.

HALL: Who really invented the Top 40 format? How did it happen?

STEWART: Literally, the way it happened, actually, was that one night Todd Storz and I were sitting in a bar in Omaha, Neb., and. . .

HALL: Do you remember the bar?

STEWART: Literally, the way across from Gilpatrick's on 15th Street. That was where our studios used to be. And we were sitting there and the jukebox was playing. And it kept coming up to the same song. And I can't even remember what the song was, but it was a rock 'n' roll type song. We must have sat there four or five hours

talking about various things and they got ready to close. . . I guess it was midnight or whatever time they close. . . and everyone was gone and they were kinda giving us motions like we were supposed to leave. . . and the waitress went over and put a quarter into the jukebox and lo and behold. . . well, we were so sick of listening to this particular record. . . and lo and behold she put her own quarter into the machine and played that same record three times in a row. . . and it was the same record we'd heard all night long. So that sort of tripped a lot of. . . well, it was in both our minds. Well, I don't know whether you could say that Todd literally discovered Top 40 or whether I did or whether someone in the company did. . . I don't know. I know it was not Gordon McLendon. I can tell you that for sure. Because Gordon's experience with that kind of radio came after Todd's.

HALL: What year was the bar incident?

STEWART: About 1955.

HALL: Tell me. . . he had been successful with rock radio before that and. . .

STEWART: He had been successful, but the station seemed to be on a downgrade.

HALL: What station?

STEWART: KOWH-AM in Omaha. Which is why he went looking for me to come up there.

HALL: This is the first time you went with him and you'd been in New Orleans?

STEWART: Right. And the station was on a downgrade at that time, ratingswise. And I went in and put in a closed music list. . . the first time it had ever been done anywhere. Cut it down to like 30 records. We got the station turned around. . . back up the chart. And at that time Don Burden was starting to make a lot of noise across the street at KOIL-AM. He was giving us fits, but we got KOWH-AM turned around and I think it was the last daytime station to be No. 1 completely in a decent-sized market. . . which is still a fairly hard thing to do. Storz sold the thing in 1957, I guess, to Bill Buckley for \$822,500 which, to this day, is still pretty much of a record for a daytime radio station. And since then prices have skyrocketed, but I don't think there's a daytime that's gone for a price like that. But we kept the station afloat and when we sold it we were still No. 1. But Todd was the kind of guy I greatly admire because he. . . and I think this is the sign of a successful person. . . and to an extent this is the reason for the success of McLendon. . . if they get someone working for them they feel knows what they're doing, they'll let them do their thing. That's the problem with radio today. I don't think that enough owners or general managers give their people their heads. Now I realize that everyone who calls themselves a program director doesn't necessarily have the grey matter upstairs to make all of the final decisions. But I think there are a lot of guys who could make some great decisions if enough people would let them. But the trouble is that when they get beaten down too often, when they go in with a hot idea that seems far out and the manager says: "Well, no, let's wait on that one," and the next time the program director gets the same story and after a while of getting beaten down, their creative instincts are dulled. And this is the reason, I think, for the success of Storz. . . and, as I said, McLendon. . . because I don't think that either one of them came up with all of the great ideas in radio over the years. . . no one has. . . everyone has contributed a little bit to it. . . but they had the ability to be able to see in people a creative

talent. And say to go ahead and do whatever it takes to get the job done.

HALL: Programming is a creative talent, isn't it?

STEWART: Absolutely.

HALL: Sort of a unique field all of its own. . . and there's nothing to compare with it?

STEWART: It's a much more unique talent today than it was in the old days. In those days, you could come up with a format and say: "This is the format and we're ready to go. We're going to be No. 1 for five years." But you can't do that today. Today, radio programming is a real day-to-day operation. You don't even say to yourself that you have the format or that you'll even stick with it five months. Or five weeks, even. You have to look at it in the hard, cold light of day every morning and say: "Well, maybe we better refine this. . . maybe we better do that." And I think that's why so many Top 40 radio stations are in trouble today—some of them are trying to go with the old format that worked so good for so long. Without any changes. And they're in trouble. And some other stations are in trouble because they tried to change the basics. But what we really need in Top 40 radio is peo-

ple who're being given the opportunity to try new things. . . and I think that's really the big problem. Take Bill Drake, for instance. I think Gene Chenault had enough faith in him to say: Hey, go ahead and do your thing. Otherwise, Bill Drake might have been picking strawberries in Georgia right now. And what Drake did was not any different, literally, than anyone has done different in the past. This is not a knock at Drake. What I said at one of your radio forums in New York several years ago what that Drake took a bunch of old formats and what he added to them was a psychological effect—the "more music" concept, which was a flow pattern to the music which had not been used in any of the other formats. But if Gene Chenault had not given him the opportunity to do that, no one would ever know what Drake had to say. And there are a lot of guys like that out there in radio today. . . what we need are program directors who'll let their air personalities who have something to say, say it and we need more managers who'll let their program directors who have something to say, say it.

EDITOR'S NOTE: Next week, jingles are discussed.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Musical chairs in Milwaukee again. Bob Collins has departed WRIT-AM to become program director of the station he's been trying to catch for several years, meaning WOKY-AM. Gary Price, who'd been program director of WOKY-AM, has been transferred to WMYQ-FM in Miami, where he'll be program director. And he hired Doug Dahlgren, an air personality at WTMJ-AM, the big MOR station in Milwaukee, to head to WMYQ-FM. So, WTMJ-AM program director Jack Lee is looking for a good MOR personality. Pay is good and fringe benefits are better; good position for a stable family man. . . Tom McKay is leaving KDAY-AM, Los Angeles; seeking an FM job in the market. . . Got a heap of Christmas cards from everyone. Thanks. I put them on the walls and everywhere and it made this office look jolly. May just keep them around until next year.

Bill Nance, Dynamic Productions, 148 S. Horton St., Dayton, O. 45403, writes that the album "Best of the Steve Kirk Putons" has sold nearly 1,000 copies in the area. Nance is willing to sell radio stations copies of the LP at a discount. Write him. . . New staff at WSEB-AM-FM, Sebring, Fla., includes Steve Rush 6-10 a.m., Gene Grey until 2 p.m., music director Dave Goulet 2-6 p.m., Matt James 6-11 p.m., with Brad Bowers helping out on weekends. The station needs better rock album service. . . Mike Spinner does the morning show at KOYY-AM-FM in El Dorado, Kan. Program director Joe Myers does the 10 a.m.-2 p.m. show, Neil O'Brien works from 2-7 p.m. and Jay Scott does the 7-1 a.m. signoff show. . . Greg Warland, KJFJ-AM, Webster City, Ia., would like to get an aircheck of Don Imus.

I'm looking for an assistant. Would prefer someone who has both a journalism background and radio interest, but would also con-

sider a radio man who can write news stories. In any case, the guy must be able to write news stories. Pay would be equivalent to small market radio; maybe a little better. Send resume and a letter about yourself to me. The address is: Claude Hall, Billboard, 9000 Sunset Blvd., Los Angeles, CA 90069.

Walkout, I'm told, at WIFI-FM, Philadelphia. Looking for work are: program director Jerry Del Colliand, Mike Anderson, Bill Figsushu, Peter Stewart, Red Coleman, Jim Stoddard, and newsman Dan Polinski. Call Jerry at 609-772-2649 for details, etc. . . KHYT-AM, Tucson, has opening for jocks and a program director. Format is upiempo MOR. Talk to Dennis Hall, who's in management at the station but last week when he called was also pulling an air shift.

The other day, I was sitting around with Robert Thomas Velline listening to some of his old bubblegum stuff back when he used the name of Bobby Vee. I told him that Joel Whitburn, a record buff and research specialist in Menomonee Falls, Wis., had told me that "Susy Baby" by Bobby Vee was worth about \$75 among collectors and that flipped him out because Velline enjoyed being Bobby Vee all those years and took pride in his work. But today he's into a whole different musical world and until you hear his new United Artists Records album, "Nothin' Like a Sunny Day," you're missing a lot of what music is all about. There are four cuts on the album, three of which he wrote, that are sensational and deserve playing on progressive rock and Top 40 stations. In addition he has revived his old hit of "Take Good Care of My Baby" in a modern version that warrants airplay on MOR stations around the world. It's fascinating to observe at close hand the transition of an artist. I knew Al Kooper when he played

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Latin Music

Fania Expands Latin

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become formularized for the American public. The music is modern and has a notoriety of its own. It's just a question of Americans getting used to it."

Fania is distributed in Puerto Rico by Allied and in the U.S. by Skyline, N.Y.; R&J, N.Y.; Latin Record Shop, Hartford, Conn.; Villamueva, Philadelphia; Victor Parra, Chicago; Doran Discount, Los Angeles; Musica Latina, San Francisco; Sonido y Discos, Miami; All-Tapes, Dallas; All-South, New Orleans; Record Merchandisers, San Francisco; Best & Golden, Buffalo; Seaboard, East Hartford, Conn. and Town Distributors, Miami.

Fania also has subsidiary labels in Vaya, Inca, Cotique, and Fania

International. The labels' licensing agreements include El Palacio de la Musica for Fania, Vaya and Cotique in Venezuela; Industrias Mozart for Santo Domingo; Melser Records for Panama; Philips for Fania in Colombia; Melser for Vaya and International in Colombia; Co-Discos for Inca in Colombia and Fuentes for Cotique, also in Colombia; Onda Nueva handles Fania and Vaya in Honduras and Costa Rica, while Discos Latinos handles Fania in Ecuador.

Fania plans to stage the first Latin-rock opera in the near future. The work, "Jommy," will be based on the story of a deaf conga player. Fania will release a soundtrack of the opera and will stage the show as part of its promotion.



Jerry Masucci, center, president of Fania Records, was the host at a recent holiday party held in the label's New York offices. Joining Masucci are, from left, Jose Florez, national promotion manager for Fania, Jorge Beillard, press director, Fania International, Ralph Mercado, owner of the club El Cheetah, and Joe Gaines, WEVD radio personality.

Latin Scene

Radio personalities **Juan** and **Eduardo** of WEDC in Chicago recently hosted the crowning of the city's "Salsa Queen." They also emceed **Larry Harlow's** show at the International Ballroom Saturday (30). . . . **Willie Colon** (Fania) will be performing in Chicago Saturday (6). . . . **Mile Laure**, **Los Aragon** and **Los Sonnors** from Mexico performed at the Aragon Ballroom, Chicago, Sunday (31). . . . **Yaco Monti** (Parnaso) is currently touring South and Central America. He recently finished concert dates in Santo Domingo and Puerto Rico. . . . **Juan Ramon** (Parnaso) has just finished his latest LP. It is scheduled for release shortly. . . . Also under the Parnaso label, new LP's by **Joey Pastrana**, **Carlos Javier Beltran** and **D'Aldo Romano** have been released. . . . **Mario Oliverio**, Parnaso promotion manager, tells us that the label will open a new branch office in Buenos Aires, Argentina.

Bobby Marin, UA Latino producer, said that a single from **Ocho's** latest LP has been released by **Avalanche Records**. It will receive national promotion and distribution by **UDC**, with the hope that it will cross-over into jazz, r&b and pop markets. . . . **Eddie** and **Charlie Palmieri** are scheduled

for a solo concert at El Cheetah in mid-Jan. . . . **Azteca** (Columbia) performed at the San Diego Sports Arena, Thursday (28). The concert was tied in with the opening of the new **Towers Records** store across the arena. The group will be performing on California campuses through the month of Jan. The concerts will be free and Columbia's promotion team in the area is providing mobiles and T-shirts to local radio stations and retailers. . . . **WHUR-FM** in Washington, D.C., has been airing a weekly two-hour show "**La Voz Del Barrio**," featuring progressive and traditional Latin music. **Antonio Pedro Ruiz** produces the show. . . . **Malo** (Warner Bros.) has had some personnel changes. **Tony Smith**, previously with the **Loading Zone**, replaces **Rick Quintanal** on the trap drums and **Steve Sherard**, playing trombone and flute, replaces **Hadley Caliman**. Caliman's future plans include another solo LP. . . . The **Marion Manor**, Brooklyn, N.Y., will feature **Tito Rodriguez**, **Ray Barretto**, **Machito & Graciela**, **Ismael Rivera** and **Tipica '73** Jan. 20. . . . Start the New Year off right—send your Latin notes and color to **BB**, N.Y., **FELICIDADES**.

JIM MELANSON

Talent In Action

MUSICA

Academy of Music, New York

Musica, the latest in all-Latin concerts was presented here Wednesday (27). Featuring some of Latin music's top attractions in Joe Cuba, Eddie and Charlie Palmieri, Willie Colon, Tito Fuente, La Lupe, Toro, and Ismael Miranda, Musica closely followed on the heels of the Madison Square Garden Latin Festival—unfortunately the tracks were too close.

Toro, a Latin rock/soul group, opened the evening's bill. With moments of putting it together, the group had a rich and driving sound—a bit of tightening up could help, though.

Next on the stage, using their same opening number from the Garden, was the Joe Cuba sextet. Normally a vibrant and exciting band, they just weren't connecting. It lasted through "Never Go Back to Georgia" and "A Thousand Ways," the Cuba people came to hear showed up in the fourth number of the set—strong and moving. But, it was over; for it was Charlie and Eddie Palmieri's turn to decorate the stage. Palmieri was progressive sounding, musically, and quite hip with his audience chat, but one couldn't help feeling that the group was rehearsing, not playing for a near capacity crowd.

Ah! A bright moment in the show was Willie Colon, featuring the singing of Hector Lavoe. They came to play, and play they did. Colon, playing trombone and occasionally sharing the mike with Lavoe, weaved his way through some strong material. Special mention for the whole group and the voice of Lavoe.

The rest of the evening went to La Lupe, Miranda and Fuente—all strong performers but a bit repetitive in material used.

Credit must go to Musica Productions which staged the concert—the lights and sound were good, so was the audience. The artists, themselves, as a whole were a bit disappointing.

The emcee duties for the show were shared by radio personalities Joe Gaines, Polito Vega, Dizzy Izzy Sanabria, and Dick Sugar, who was also broadcasting his show live from the Academy's lobby.

JIM MELANSON

Excello Nabs Washington Hit

NASHVILLE—"Right Here Is Where You Belong," the new Jerry Washington single on Excello, is the fastest breaking record the label has had in recent years, according to president Bud Howell.

Howell claims the firm "moved 30,000 records in the first few days." The record was originally released on Top Pop Records, the artist's label. Top Pop does not have national distribution and Howell was told about the record by Howard Allison, head of Ernie's Record Mart here.

Washington wrote and produced the disk as well as performing, and has signed a long-term artist producer contract with Nashboro, parent label of Excello.

Executive Turntable

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NELSON



BILLMAN



GRAZIADEI

At Flying Dutchman Records, **Oliver Nelson** has been named West Coast merchandising director; **Dave Billman**, formerly in the sales department of CTI Records, has been named national director of sales and promotion; and **Mike Graziadei**, formerly assistant comptroller with Atlantic, has been named comptroller. . . . **Jon. M. Callison**, recently retiring from Capitol Records, Inc., has been named vice president of Continental Production Company. With Capitol for 26 years, he most recently was sales manager of the Midwest special markets division. In his new job, he will headquarter in Chicago. . . . **William Boss** has rejoined the Consumer Electronics Division of RCA as vice president of product management. He will be responsible for TV and audio products, including RCA's new SelectaVision MagTape video-player system. Boss, who will report to RCA's Consumer Electronics marketing vice president William Anderson in Indianapolis, come from the Sylvania Corp. where he was vice president, marketing. Boss worked for RCA 10 years ago. . . . Ampex national sales manager **Peter Young** has resigned to start his own business. He joined Ampex four years ago as tape specialist. He was based in Los Angeles. . . . **Sid Silver** has been appointed sales promotion coordinator for Panasonic's hi-fi department. He will be responsible for hi-fi shows, sales training, seminars and product literature. He was formerly in charge of technical promotion and copy chief on electronic accounts at Frank Barth Co. . . . **Bernard V. Vonderschmitt** has been named head of RCA Solid State Division. Vonderschmitt, currently division vice president, solid state integrated circuits, succeeds **William C. Hittinger**, executive vice president, RCA consumer and solid state electronics. . . . **Tim Vignoles** has been appointed vice president of MCA-TV. He is based in London.

Eddie Wenrick has joined Columbia Records as associate producer A&R for the East Coast. Wenrick will assist Columbia vice president Kip Cohen in all a&r functions as well as coordinate a number of East Coast artists for Columbia and scout potential label material. Wenrick was formerly executive director, West Coast operations, for Vanguard Records.



CONGRATULATING CHESSE blues artist Muddy Waters, left, after his opening at the Maisonette Room of the St. Regis Hotel are Marvin Schlachter, president of Chess/Janus Records, center, and Willard Alexander, head of the booking agency bearing his name, right, Waters' Maisonette date will be followed by his debut at Philharmonic on Jan. 5 when he headlines a blues show.



TALKING up a storm for Hurricane Smith's new single, "Oh Babe, What Would You Say," and Smith's new LP, "Hurricane Smith," Capitol Records Joe Maimone, in pancho, visits WHN, New York station. At left of Maimone is Allen Hotler, WHN program director. To Maimone's right are Corrine Baldassano, station music director, Bob Russo, assistant music director, and Del DeMontreux, WHN deejay.

New York Chart will be appearing next week.

No Charts this week due to holiday deadlines.

Campus News

What's Happening

By SAM SUTHERLAND

Old friend **Eric Isralow**, a/k/a "Eric The 1," has taken his passion for rock 'n' roll beyond the campus at the **University of Buffalo**, New York.

Isralow, subject of a Billboard profile last spring, has been teaching rock 'n' roll under the auspices of the social sciences folk at UB, where rock 'n' roll and sociology were recognized as mightily related.

Now Isralow is on the lecture trail, with the Author Lecture Service of Doubleday & Co. sending him out to lecture on "The True Unadulterated History of Rock & Roll" and to back that up with sock hops. Keep in mind that this doctoral candidate also has a very tasty oldies collection.

As for that history lesson, Isralow's study of rock 'n' roll runs the gamut, taking in the impact of sexism, racism and the revolutionary consciousness on the music of the '50's and '60's.

★ ★ ★

PICKS AND PLAYS: SOUTH—Tennessee—WRVU-FM, Vanderbilt U., Nashville, Phil Sensenig reporting: "Do It Again," **Steely Dan**, ABC; "Nolan," (LP), **Nolan**, ABC; Do Like Elijah," **Chi Coltrane**, Columbia. . . **WTGR**, Memphis State U., Memphis, Cecil Holmes reporting: "Hang Up My Rock & Roll Shoes," **The Band**, Capitol; "Jesus Is Just Alright," **Doobie Brothers**, Warner Bros.; "I Received A Letter," **Delbert & Olan**, Clean. . . **Alabama—WVSU-FM**, Samford U., Birmingham; "I'm Never Gonna Be Alone Anymore," **Cornelius Brothers & Sister Rose**, United Artists; "I Can't Stand To See You Cry," **Smokey Robinson & The Miracles**, Tamla; "Could It Be I'm Falling In Love," **The Spinners**, Atlantic. . . **Louisiana—WLPI**, Louisiana Tech, Ruston, Steve Mizel reporting: "Hi, Hi, Hi," **Wings**, Apple; "Sweet Lorraine/Blind Eye," **Uriah Heep**, Mercury; "Choo Choo Mama," **Ten Years After**, Columbia.

'Turtle' to Moscow Fete

AUSTIN, Tex.—"The Boy and the Turtle," an award-winning film produced and directed by Earl Miller, assistant director for motion pictures at the University of Texas at Austin's Communications Center, will be featured at the annual Christmas party held at the U.S. Embassy in Moscow. The event is held for children and guests of Soviet and American employees of the U.S. Embassy.

The film was selected because it is "meaningful to children of various nations," and because it is easily translated, according to Virginia Kassel of WNET-TV (Channel 13) in New York, who arranged for the film's release to Moscow. The film will also be broadcast throughout the U.S. as a children's holiday special on the Public Broadcasting Service.

Miller, who is also director of KLRN-TV's motion picture production unit (the PBS affiliate in Austin), adapted the script with Larry Gilman, also of the Communication Center, from their own story. The story concerns a young Mexican boy, his discovery of an ancient Mayan treasure and his friendship with a giant sea turtle.

(Continued on page 33)

Confab at Adelphi U.

GARDEN CITY, N.Y.—Adelphi University will host a regional meeting of the American Theatre Association on Saturday (13). Leading figures from the theatrical world will participate in the program, which will include panel discussions, workshops and theatrical presentations.

Participants will include playwright Marc Connelly, actress Margaret Hamilton, Vera Roberts, president of the American Theatre Association, David Black of the New York Shakespeare Festival, David Reed of the American Shakespeare Festival, Jack Cogdill of the New York State Theatre Festival and Stanley Gould of Adelphi University, all of whom will take part in the closing panel discussion of academic, community and professional theater.

The conference will be held in the second-floor lounge of Adelphi's University Center, on the Garden City campus. Beginning at 9:00 a.m., discussions will be scheduled along with the presentation of a Noh play; a play by Edna St. Vincent Millay; Israel Horowitz's "Line," to be performed by Fordham students; and Peter Shaffer's "The Public Eye."

Also scheduled will be an acting workshop conducted by Donald Pace of Barnard College. The American Theatre Association's general re-

gional meeting will be held at 5:00 p.m. in Room 203 of the Center, with the final panel to follow supper.

Admission to the conference is \$2.50 for students and \$5 for others. Further information may be obtained from Joel Harvey, Adelphi Theatre Division.

Outdoor Shows For Holy Cross

WORCESTER, Mass.—The College of the Holy Cross in Worcester has received permission for the staging of large, outdoor rock shows, slated to be held on campus during weekends this summer.

Concerts East, previously known for tours involving acts such as Led Zeppelin and the late Jimi Hendrix, has been given the right to promote a series of summer rock events there.

With a mid-June kickoff date to be carried through July and August, the college is making available its football field, which has a varying capacity of either 22,000 or 32,000 concertgoers.

Anthony Ruffino and Larry Vaughn of Concerts East are booking the series, with solo attractions or two and three artist bills being considered.

Billboard FM ACTION

These are the albums that have been added this past week to the nation's leading progressive stations. In many cases, a particular radio station may play all of the cuts on a given album, but the cuts listed here are the preferred cuts by most of the stations.

BALTIMORE: WKTK-FM, Pete Larkin
HARTFORD: WHCN-FM, Ron Berger

MIAMI BEACH: WBUS-FM, Sandy Thompson
PITTSBURGH: WAMO-FM, Ken Reith

ST. LOUIS: KSHE-FM, Shelly Grafman
TORONTO: CHUM-FM, Benjy Karch

Also Recommended

JAMES BROWN, "Get On the Good Foot," Polydor
Cuts: All
Station: WAMO-FM

WAR, "World is a Ghetto," United Artists
Cuts: All
Station: WAMO-FM

STEVIE WONDER, "Talking Book," Tamla
Cuts: All
Station: WAMO-FM

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

ESTHER PHILIPS, "Alone Again Naturally," Kudu
Cuts: All
Station: WAMO-FM

BILL MASON, "Getting Off," East Bound
Cuts: All
Station: WAMO-FM

360 DEGREES OF BILLY PAUL, Philadelphia International
Cuts: All
Station: WAMO-FM

GARY CHANDLER, "Outlook," East Bound
Cuts: All
Station: WAMO-FM

AZTECA, "Azteca," Columbia
Cuts: All
Station: CHUM-FM

GOOD GOD, "Good God," Atlantic
Cuts: All
Station: CHUM-FM

BETTE MIDLER, "Do You Wanna Dance," Atlantic (Single)
Station: CHUM-FM

MOTT THE HOOPLE, "One of The Boys," Columbia (Single)
Station: CHUM-FM

LIGHTHOUSE, "Sunny Days," Evolution
Cuts: All
Station: KSHE-FM

JEREMY SPENCER & THE CHILDREN, Columbia
Cuts: All
Station: KSHE-FM

STEPHANE GRAPPELLI, "Afternoon In Paris," BASF
Cuts: "Afternoon In Paris," "Tangerine."
Station: WKTK-FM

WHITE ELEPHANT, "White Elephant," Just Sunshine
Cuts: "White Elephant," "More To Love," "Sunshine Clean," "Peace of Mind."
Station: WKTK-FM

GARY OGAN/BILL LAMB, "Portland," Elektra
Cuts: "Portland Rain," "Love Lost Lady," "You Make Me Love You," "Ogan Tea," "Kac."
Stations: WKTK-FM, WHCN-FM

IGUANA, "Iguana," Lion
Cut: "Power of Love."
Station: WHCN-FM

KING HARVEST, "Dancing In The Moonlight," Perception
Cut: "Dancing In The Moonlight."
Station: WHCN-FM

CHARLES LLOYD, "Waves," A&M
Cut: "TM."
Stations: WHCN-FM, KSHE-FM

ROLLING STONES, "More Hot Rock," London
Cuts: All
Station: WKTK-FM

BILLY PRESTON, "Music Is My Life," A&M
Cuts: "We're Goin' Make It," "Black Bird," "Music's My Life."
Station: WKTK-FM

FRED HUBBARD, "Sky Dive," CTI
Cuts: "Sky Dive," "In A Mist."
Station: WKTK-FM

SANDY DENNY, "Sandy," A&M
Cuts: "It Takes A Long Time," "The Music Weaver," "Listen Listen."
Stations: WKTK-FM, CHUM-FM

DEODATO, "Prelude," CTI
Cuts: "Spirit of Summer," "Also Sprach Zarathustra (2001)."
Station: WKTK-FM

CAPTAIN BEEFHEART, "Clear Spot," Reprise
Cuts: "Clear Spot," "Circumstance," "Too Much Time."
Station: WKTK-FM

SAILCAT, "Baby Ruth," Elektra (Single)
Station: WHCN-FM

J.J. CALE, "Really," Capitol
Cuts: All
Station: WBUS-FM

DEEP PURPLE, "Made In Japan," Purple
Cut: "Child in Time."
Station: WBUS-FM

LOU REED, "Transformed," RCA
Cut: "Walk on the Wild Side."
Station: WBUS-FM

DON McLEAN, "Don McLean," United Artists
Cut: "On the Amazon."
Station: WBUS-FM

FLASH, "In The Can," Capitol
Cut: "Lifetime."
Station: WBUS-FM

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Soul Sauce

BEST NEW SINGLE OF THE WEEK:

"I'M GONNA TEAR YOUR PLAYHOUSE DOWN"
ANN PEEBLES
(HI)

BEST NEW ALBUM OF THE WEEK:

"WATTSTAX 72"
VARIOUS ARTISTS
(STAX)

By JULIAN COLEMAN

In an effort to bring about total consumer interest, awareness, and marketing of the "Black Rock Opera LP" entitled "Free The Black Man's Chains," Lanny Sachs of GSF Records hired Warren Lanier Enterprises to handle public relations on the West Coast.

The album is an evolutionary musical history of black people dealing with their emergence and the personal struggle of Julian Williams, the first black congressman of the United States. His story is told musically through a selection of related

message giving songs, coupled with tasty orchestra arrangements and a superlative performance by The Afro-American Ensemble.

James Brown has been signed by Lawrence A. Gordon to compose the music for "Black Caesar" and to perform the theme.

HOTLINE:

"Mom," the single from Earth, Wind & Fire on Columbia getting good radio play in Philadelphia and Cleveland. . . . Hot from the O'Jays "Love Train" should be as big as "Backstabbers," both from their dynamite album. . . . Breakout of the week, "Trouble Man" by Marvin Gaye on Tamla. . . . The Emotions' "From Toys To Boys" is the one the girls and their man-

ager Pervis Staple have been looking for to make people pay attention to the talent of this female trio. As for Soul Sauce, we were aware all the time. . . .

Spinners "Could It Be I've Fallen In Love" out just two weeks and already a smash. . . . Billy Paul coming to the Troubadour in Los Angeles. . . . "Do It Again" by the rock group, Steely Dan on ABC/Dunhill getting good soul action in the Texas area and now Al Jefferson at WWIN-AM, Baltimore, is on it. . . . The Tramps' new single disk on Buddah is "Pray All You Sinners." Jerry Doughman says its a winner. . . . Our ears predict that "Blackbird" from Billy Preston's "Music Is My Life" LP will be his next single. . . . One listen to Carla Thomas' "I May Not Be All You Want" and

you'll be inclined to say it was worth the wait. . . . Looking ahead: New Gladys Knight, "Neither One" on Motown. . . . WattsStax 72' LP out this week.

SOUL SAUCE PICKS AND PLAYS:

J.R. Bailey, "After Hours," (Toy); Main Ingredient, "You've Got To Take It," (RCA); Spinners, "Could It Be I'm Falling In Love," (Atlantic); Barbara Mason, "Give Me Your Love," (Buddah); Merry Clayton, "Oh No Not My Baby," (Ode); Laura Lee, "Crumbs Off The Table," (Hot Wax); Manhattans, "Back Up," (Deluxe).

Del Rice, Program Director at KPRS-AM, Kansas City, Mo., reads Soul Sauce. Do you? Then let us know about it.

Billboard SPECIAL SURVEY for Week Ending 1/6/73

BEST SELLING Soul Singles

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	2	SUPERSTITION Stevie Wonder, Tamla 54226 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	7
2	3	WHY CAN'T WE LIVE TOGETHER Timmy Thomas, Glads 1703 (Sherlyn, BMI)	9
3	1	ME & MRS. JONES Billy Paul, Phil. Int'l 73517 (Columbia) (Assorted, BMI)	11
4	6	I GOT A BAG OF MY OWN James Brown, Polydor 14153 (Dynatone/Belinda, BMI)	8
5	5	TROUBLE IN MY HOME/ I FOUND MY DAD Joe Simon, Spring 130 (Polydor) (Assorted, BMI/Assorted, BMI)	9
6	8	SUPERFLY Curtis Mayfield, Curtom 1978 (Buddah) (Curtom, BMI)	7
7	4	YOU OUGHT TO BE WITH ME Al Green, Hi 2227 (London) (Jec/Green, BMI)	10
8	7	KEEPER OF THE CASTLE Four Tops, Dunhill 4330 (Trousdale/Soldier, BMI)	8
9	11	I'LL BE YOUR SHELTER (In Time of Storm) Luther Ingram, Koko 2113 (Stax/Volt) (East/Memphis/Klondike, BMI)	6
10	15	WORLD IS A GHETTO War, United Artists 50975 (Far Out, ASCAP)	6
11	12	LOVE JONES Brighter Side of Darkness, 20th Century 2002 (Fox Fanfare/Sebons, BMI)	11
12	20	TROUBLE MAN Marvin Gaye, Tamla 54228 (Motown) (Jobete, ASCAP)	3
13	9	IF YOU DON'T KNOW ME BY NOW Harold Melvin & the Blue Notes, Phil. Int'l 73520 (Columbia) (Assorted, BMI)	13
14	10	PAPA WAS A ROLLING STONE Temptations, Gordy 7121 (Motown) (Stone Diamond, BMI)	13
15	18	WE NEED ORDER Chi-Lites, Brunswick 55489 (Julio-Brian & BMI/Hog, ASCAP)	5
16	13	CORNER OF THE SKY Jackson 5, Motown 1214 (Jobete/Belwin-Mills, ASCAP)	9
17	17	I NEVER FOUND A MAN (To Love Me Like You Do) Esther Phillips, Kudu 910 (CTI) (East, BMI)	6
18	22	HARRY HIPPIE Bobby Womack & Peace, United Artists 50946 (Chartwell, BMI)	4
19	14	I'M STONE IN LOVE WITH YOU Stylistics, Avco 4603 (Bellboy/Assorted, BMI)	13
20	16	992 ARGUMENTS O'Jays, Phil. Int'l. 73522 (Columbia) (Assorted, BMI)	8
21	19	ONE NIGHT AFFAIR Jerry Butler, Mercury 73335 (Assorted, BMI)	9
22	23	FEEL THE NEED IN ME Detroit Emeralds, Westbound 209 (Chess/Janus) (Bridgeport, BMI)	7
23	25	MY THING Moments, Stang 5045 (Gambi, BMI)	6
24	24	SILLY WASN'T I Valerie Simpson, Tamla 54224 (Motown) (Corillion, ASCAP)	4
25	29	I MISS YOU BABY Millie Jackson, Spring 131 (Polydor) (Gaucho/Belinda, BMI)	5

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
26	36	LET US LOVE Bill Withers, Sussex 247 (Buddah) (Interior, BMI)	2
27	31	DADDY'S HOME Jermaine Jackson, Motown 1216 (Nom, ASCAP)	2
28	28	WE DID IT Syl Johnson, Hi 2229 (London) (Jec, BMI)	5
29	34	TODAY I STARTED LOVING YOU AGAIN Batyte Swann, Atlantic 2921 (Blue Book, BMI)	4
30	32	(I Got) SO MUCH TROUBLE IN MY MIND Joe Quarterman, GSF 6879 (Access/Avalanche, BMI)	7
31	50	COULD IT BE I'VE FALLEN IN LOVE Spinners, Atlantic 45-2927 (Bellboy, BMI)	2
32	27	TRYING TO LIVE MY LIFE WITHOUT YOU Otis Clay, Hi 2226 (London) (Happy Hooker, BMI)	10
33	40	WHAT MY BABY NEEDS NOW IS A LITTLE MORE LOVIN' James Brown & Lynn Collins, Polydor 14157 (Dynatone/Belinda/Unichappell, BMI)	3
34	39	GIVE ME YOUR LOVE Barbara Mason, Buddah 331 (Camad, BMI)	4
35	21	WORK TO DO Isley Brothers, T-Neck 936 (Buddah) (Triple Three, BMI)	10
36	42	I CAN'T STAND TO SEE YOU CRY Smokey Robinson & the Miracles, Tamla 542225 (Motown) (Jobete, ASCAP)	2
37	38	SAVE THAT THANG Rimshots, A-1 4002A (All Platinum) (Gambet, BMI)	5
38	41	BREAKING UP SOMEBODY'S HOME Albert King, Stax 0147 (South Memphis, BMI)	4
39	—	YOU'VE GOT TO TAKE IT (If You Want It) Main Ingredient, RCA 74-0856 (Damic, BMI)	1
40	45	WISH THAT I COULD TALK TO YOU Sylvers, Pride 1019 (MGM) (Dotted Lion/Sylco, ASCAP)	2
41	43	CRUMBS OFF THE TABLE Laura Lee, Hot Wax 7210 (Buddah) (Gold Forever, BMI)	3
42	44	I WON'T LET THE CHUMP BREAK YOUR HEART Carl Carlton, Back Beat 627 (Duke/Peacock) (Don, BMI)	4
43	—	GRAND CENTRAL SHUTTLE Johnny Griffith Inc., RCA 74-0805 (Ernel, BMI)	1
44	49	DON'T LEAVE ME STARVING FOR YOUR LOVE Holland & Dozier Featuring Brian Holland, Invictus 9133 (Capitol) (Gold Forever, BMI)	2
45	48	SOMEBODY LOVES ME Whispers, Janus 200 (Baby Ronda, ASCAP)	2
46	—	AFTER HOURS J.R. Bailey, Toy 3805 (Famous) (Dish-A-Tunes/Two People/Giant Enterprise, BMI)	1
47	47	HEY MISTER Ray Charles, ABC 11337 (Racer, ASCAP)	3
48	46	BACK IN YOUR ARMS Clarence Carter, Fame 91006 (United Artists) (Fame/Seico, BMI)	3
49	—	YOU CAN DO MAGIC Limmie & the Family Cooking, Avco 4602 (Kama Sutra/Five Arts, BMI)	1
50	—	THE TRUTH SHALL MAKE YOU FREE King Hannibal, Aware 027 (Captain/Bold Lad, BMI)	1

Billboard SPECIAL SURVEY for Week Ending 1/6/73

BEST SELLING Soul LP's

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

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
1	2	360 DEGREES OF BILLY PAUL Billy Paul, Phil. Int'l KZ 31793 (Columbia)	7
2	1	I'M STILL IN LOVE WITH YOU Al Green, Hi XSHL 32074 (London)	11
3	4	THE WORLD IS A GHETTO War, United Artists UAS 5652	8
4	3	ROUND 2 Stylistics, Avco AC 11006	10
5	7	TALKING BOOK Stevie Wonder, Tamla T 319 L (Motown)	7
6	6	CARAVANSERAI Santana, Columbia KC 31610	9
7	8	KEEPER OF THE CASTLE Four Tops, ABC/Dunhill DSX 50129	8
8	5	ALL DIRECTIONS Temptations, Gordy G 962 L (Motown)	13
9	12	LADY SINGS THE BLUES Diana Ross/Soundtrack, Motown M 758 D	5
10	10	I CAN SEE CLEARLY NOW Johnny Nash, Epic KE 31607 (Columbia)	13
11	14	UNDERSTANDING Bobby Womack, United Artists UAS 5577	13
12	9	SUPERFLY Soundtrack/Curtis Mayfield, Curtom CRS 8014 ST (Buddah)	13
13	17	TROUBLE MAN Marvin Gaye, Tamla T 322 L (Motown)	3
14	11	I MISS YOU Harold Melvin & the Blue Notes, Philadelphia International KZ 31648 (Columbia)	13
15	19	GET ON THE GOOD FOOT James Brown, Polydor PD 2-3004	6
16	20	DOS Malo, Warner Bros. BS 2652	7
17	13	GREATEST HITS Chi-Lites, Brunswick BL 754184	12
18	15	BEN Michael Jackson, Motown M 755 L	13
19	18	BACK STABBERS O'Jays, Phil. Int'l KZ 31712 (Columbia)	13
20	16	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram, Koko K05 2202 (Stax/Volt)	13
21	26	JOE SIMON'S GREATEST HITS Sound Stage 7 KZ 31916 (Columbia)	3
22	22	LONDON SESSIONS Chuck Berry, Chess CH 6002	13
23	25	BITTER SWEET Main Ingredient, RCA LSP 4677	13
24	23	STILL BILL Bill Withers, Sussex SXBS 7014 (Buddah)	13
25	27	JERMAINE Jermaine Jackson, Motown M 752 L	13

This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label)	Weeks on Chart
26	32	MUSIC IS MY LIFE Billy Preston, A&M SP 3516	3
27	28	ALONE AGAIN, NATURALLY Esther Phillips, Kudu KU 09 (CTI)	4
28	21	BROTHER, BROTHER, BROTHER Isley Brothers, T-Neck TNS 3009 (Buddah)	13
29	24	GREATEST HITS ON EARTH 5th Dimension, Bell 1106	13
30	31	HEADS Osibisa, Decca DL 7-5368 (MCA)	12
31	29	I'LL PLAY THE BLUES FOR YOU Albert King, Stax STS 3009	13
32	34	PEOPLE HOLD ON Eddie Kendricks, Tamla T 315 L (Motown)	11
33	38	SUPREMES Supremes, Motown M 756 L	6
34	33	A LONELY MAN Chi-Lites, Brunswick BL 75479	13
35	30	GUESS WHO B.B. King, ABC ABCX 759	13
36	41	PLEASURE Ohio Players, Westbound WB 2017 (Chess/Janus)	2
37	39	MILLION TO ONE Manhattans, Deluxe 12004 (Starday/King)	3
38	35	NATURE PLANNED IT Four Tops, Motown M 748 L	13
39	37	CORNELIUS BROTHERS & SISTER ROSE United Artists UAS 5568	13
40	47	SWEET AS FUNK CAN BE Dells, Cadet CA 50021 (Chess/Janus)	9
41	36	BUMP CITY Tower of Power, Warner Bros. BS 2616	13
42	44	GREATEST HITS Tyrone Davis, Dakar 76902 (Brunswick)	2
43	—	LAST DAYS IN TIME Earth, Wind & Fire, Columbia KC 31702	1
44	45	LIFE AND BREATH Whispers, Janus 3046	3
45	43	FIRST TAKE Roberta Flack, Atlantic SD 8230	13
46	49	BABY WON'T YOU CHANGE YOUR MIND Black Ivory, Today TLP 1008 (Perception)	2
47	42	SHAFT Isaac Hayes/Soundtrack, Enterprise/MGM ENS 2-5002 (Stax/Volt)	13
48	—	CYMANDE Janus, JLS 3044	1
49	40	DONNY HATHAWAY LIVE Atco SD 33-386	10
50	50	THERE IT IS James Brown, Polydor PD 5028	13



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Country Music

Country Is Happening Everywhere, Tubert Contends

(EDITOR'S NOTE: The following was prepared and written by Bob Tubert, songwriter and publisher, for a seminar in which he participated. It is repeated here.)

Start screaming should you be one of those who "cawnt stand Country Music," for you are about to have a "hissy."

No matter what form it takes, art contains echoes of all which has come and gone before. In the field of music, more so than in any other art forms, snobbery, intolerance and a lack of understanding rear their ugly heads. The one kind of music which seems able to constrict the nostrils of too many the quickest is what the trade calls Country. Hillbilly is what its detractors call it.

Call it what you will, it is a financial fact that Country Music and its influence dominates the popular musical scene today in one way or another . . . and some of its most vehement opponents are reaping some of its biggest financial rewards probably without realizing they have been influenced.

Look-A-Here: Country Music and Rhythm and Blues are synonymous. The only difference in the two is the side of the tobacco or cotton field they grew up on.

Pop-Rock is nothing but Country with a beat.

Folk, Folk-Rock and its so-called derivatives are merely Country Music with an education (language-wise more so than musically).

And the one single most important contributing factor in all forms of popular music today . . . music which appeals to the masses

. . . and gives credence to the Country Music influence, is the guitar. The guitar which grew up with the country and in the country.

Country Music began its assault on the ears of the masses with the marching feet of the young men going off to do battle in World War II. A guitar could easily be strapped to a field pack; and while the city boy might curse his maker in the language of the gutter on some of those lonely, battle-scarred nights, his country cousin found occasion to turn to his guitar and in his simple, three-chord way, make home seem not so far away.

And that rebel with his twangy guitar and his slow way of talking, more times than not, became a buddy to his big city counterpart as survival forced them to put away the civil war and concentrate on trying to make it home alive. It was during this time that the city boy learned to appreciate the guitar and in many instances play it.

If the city boy dug the country boy's picking, he really flipped for his songs . . . for in the time of war, when only the basic, unsophisticated drives are important, the country boy sang earthy songs, which concerned themselves only with the elemental things.

Conversely, the country boy was exposed to the city boy's world of bright lights as well as the excitement of the cities he found himself in, and some of the sounds of those cities found their way into his fingers.

Once World War II had come to a mushroom-clouded halt and

mankind had been saved from self-destruction for a few weeks at least, the fuzz-cheeked boys returned home as men, but while they had been dodging bullets the world had been shrinking due to the technological advances dictated by war . . . and mass communication was upon them. Remote was now only a radio or TV broadcast which originated someplace other than the central studio.

While many of the veterans returned from whence they came, many traded places. The country boy stayed in the city, the city boy turned to the country he had been exposed to in training camp, and of course, they both took with them what they had been and what they had become . . . including their music and a little better understanding of each other.

It wasn't too long after World War II that Red Foley and Eddy Arnold began selling records in the Pop markets around the nation, while in its own category Country Music began to emerge as a more important economic factor to the recording and broadcasting industries. True, WLS in Chicago and WSM in Nashville, and a few other stations scattered around the country, had been on the air for years with Country Music shows. And Jimmie Rodgers, Moon Mullican, The Carter Family, Gene Autry, George Gobel, Bradley Kincaid, Hezzie and The Hoosier Hotshots, Patsy Montana, LuLu Belle and Scotty, The Duke of Paducah, Roy Acuff, and many more were household words . . . but only among avid Country Music fans. It wasn't until after World War II that the money men began to see the potential profit in that field of corn . . . and to go after it with all the zeal of a farmer driving a haybaler as dark clouds moved over the North forty. (Nobody ever has trouble in East, South of West forties, just in the North forty.)

Post World War II was the time Arnold, Foley, Roy Rogers, Gene Autry, Elton Britt, Ernest Tubb, Floyd Tillman, Carson Robison, Jimmy Wakely, Clyde Moody, Hank Thompson, Tex Williams, T. Texas Tyler, Cowboy Copas, Pee Wee King, Homer & Jethro, The Delmore Brothers and Stuart Hamblen found themselves in demand . . . and it was in this period that a young, guitar picking songwriter by the name of Hank Williams was first heard. Then came Korea. And now the country boys' songs were a little more sophisticated and the city boy found he really related to them. An interchange took place again and the line of differences became a little more indistinct and the smoother Country singers like Jim Reeves, Marty Robbins, Ray Price, Sonny James, Hawkshaw Hawkins, Slim Whitman and Faron Young appeared to carry Country songs into the Pop marketplaces. And, oddly enough, some of those not quite so smooth were also being accepted like Webb Pierce, Johnny Cash, Ferlin Huskey, Jean Shepherd, Buck Owens, Carl Smith, Marvyn Rainwater and Johnny Horton.

And the explosion, which had been seeking a catalyst since World War II, burst upon the musical scene in the shape, not of a mushroom but of a guitar . . . a country guitar in the hands of a black man . . . Chuck Berry! Chuck Berry, a vivid, social commentator, and everybody understood him because he was "telling it like it is, baby." And, man, those Country licks he was playing.

That explosion gave birth to an even more violent one. This one wore sideburns and made the most torrid bumps and grinds of the strippers look like nothing but gentle ripples in a meandering brook in comparison with his gyrations. And he was Country! Whoever heard of a city boy named Elvis?

There's no telling how many hands the guitar went through be-

fore Merle Travis, from the coal country of Kentucky, showed the world how to play its own rhythm while he picked . . . or before Chet Atkins, influenced by Merle any everyone who had ever hit a thumb-G found out what could be done with all those frets. Travis and Atkins have got to be the two most influential guitarists in the world of Country Music as we know it today.

In Nashville, the mecca of Country Music, where the world's finest sipping whiskey and the greatest guitar players are headquartered (both have been aged and mellowed) Atkins personifies the culmination of the guitar as music's most dominant force. As country as a Sunday prayer meeting and sometimes just as inspiring to other pickers, Atkins has taken on the sophistication of the international traveler that he is, and has climbed to the position of a Vice President with RCA . . . but every step he has taken has been with his guitar ever present. And even if he is appearing in concert with the Boston Pops Orchestra or some other symphony orchestra, that guitar is Country.

The great Nashville guitarists like Grady Martin, Ray Eddington, Harold Bradley, Chip Young, Jerry Kennedy, Wayne Moss, Jerry Reed, Billy Sanford, Pete Wade, Jerry Shook, Mac Gayden, Jack Eubanks, Fred Carter, and many, many more all pay homage to this gentle man.

If Travis and Atkins are the most influential guitarists to the

pickers themselves, a third guitarist looms as the single, most important and influential factor in the recording world as we know it today. Les Paul, a Country picker when he started, became interested in the electronic miracles which were developing as part of the war-forced advances being made and he's got to be the father of the over-dub and multitracking which has completely lost its head in the last few years. When Les Paul and Mary Ford were packing them in all over the world, you felt like you ought to be wearing rubber-soled shoes there was so much electricity on stage with them.

There is no intention to slight many of the great guitar players who have all contributed to the scene. Travis confesses affectionately that he was influenced by the "blues" he grew up with . . . and what picker, country or not, hasn't had a hissy while listening to Lightning Hopkins, or Howard Roberts, or Johnny Smith, or Barney Kessel, or B.B. King, or Wes Montgomery, (may his soul rest in peace) or Harold Lee, or Eric Clapton, but Travis, Atkins and Les Paul, through circumstances most likely beyond their control are the three most important factors in picking as it is known today. And to be redundant, the guitar dominates the musical scene . . . the guitar, which like Atkins may have taken on some of the sophistication of the world, but like Atkins is still as Country as that Sunday morning prayer meeting.

Vox Jox


• Continued from page 10

in the old Blues Project and was there the first night his version of *Blood, Sweat & Tears* tried out their thing and was later on hand to see the first jelling of *Blood, Sweat & Tears* after David Clayton-Thomas joined the group. Felix Pappalardi, George Hamilton IV, Sonny James, Danny Davis, etc. . . I'm fortunate enough to know both well and fondly many, many artists and producers. Sometimes, I've predicted their success before they were even aware themselves that they were going to make it. And I think that Robert Thomas Velline while he was surely a superstar as Bobby Vee, is going to be an even greater superstar under his real name of Velline. If you haven't got the album, I'd call Red Schwartz collect at 213-461-9141 and get a copy. He'd be glad to send one to you. And I point out that at least one or two of the cuts on the album have a country flavor and would be good programming material in the evening hours for a country station. Show Red Schwartz you love him. Call him now. Everybody! And if his phone is busy, try again or leave word with his secretary. I want to prove to Red how many people read this column.

Norm Ricca reports in from WWTO-FM in Peoria, Ill., where he's now production manager; he was out of the business for a few months. . . . Steve Penny writes that he and Bob Jackson from KLAC-AM in Los Angeles and Johnny Steele from KUDU-AM in Ventura, Calif., have completely "revitalized the air sound and general station operation of KPTL-AM-FM in Carson City, Nev. We're now 24 hours with 52,000 watts FM and cover a metro population of over a quarter of a million. We play progressive country and call it personality music. Listener response has been overwhelmingly good." . . . Lineup at WGIL-FM, country station in Galesburg, Ill., includes program director Jim Wyman and air personalities John Biermann, Lon Helton, and Frank Shear. . . . Sheldon (Chubby Barnett) Green, 213-624-3411, ext 720, is looking for Top 40 or uptempo MOR position. Has some experience; will go anywhere in U.S. . . . Allen Hotlen at WHN-AM in New York did a neat trick over New Year's The station did a "73 for 73" promotion with entertainers such as Ray Charles, Tony Bennett and people like Alan King introducing records, talking. The 73 hours show, with music came sans commercials.

(Continued on page 18)

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Be a part of the upcoming "COUNTRY MUSIC PUBLISHER'S SPECIAL" highlighted in the January 20th issue of **BILLBOARD**. This is an excellent opportunity for you to tell your story and start 1973 off with a boom. You'll receive top exposure from your sales message when you reach **BILLBOARD'S** 33,750+ readers. Additionally, there will be bonus distribution of this key issue given out to those attending the **MIDEM** Convention. We're giving Country Music Publisher's a chance to stand out from the crowd. This is an outstanding chance to get company recognition while the readers mind is tuned in to your particular field. Act now, call your **BILLBOARD** representative today. Don't delay and let more aggressive companies get the jump on you in '73.

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Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 1/6/73

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

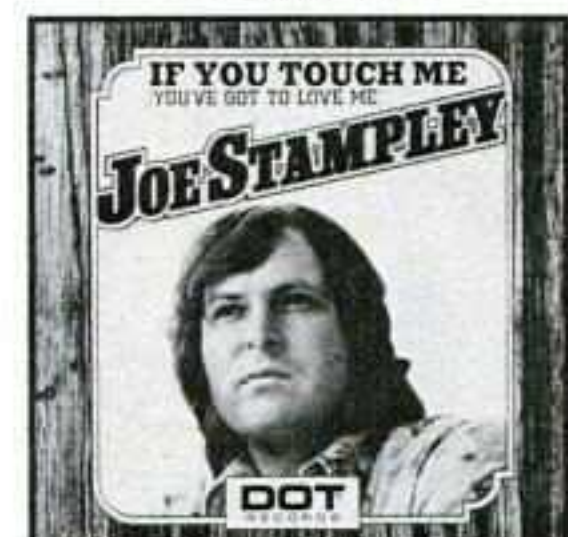
This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart	This Week	Last Week	TITLE—Artist, Label & Number (Dist. Label) (Publisher, Licensee)	Weeks on Chart
1	1	SHE'S GOT TO BE A SAINT Ray Price, Columbia 4-45724 (Galileo/Norlou, ASCAP)	10	38	41	OLD FASHIONED SINGING George Jones & Tammy Wynette, Epic 5-10923 (Columbia) (Altam, BMI)	7
2	2	GOT THE ALL OVERS FOR YOU Freddie Hart & the Heartbeats, Capitol 3453 (Blue Book, BMI)	13	39	44	DOWNFALL OF ME Sonny James, Capitol 3475 (Marson, BMI)	6
3	4	SOUL SONG Joe Stampley, Dot 17442 (Famous) (Gallico/Algee, BMI)	9	40	45	IF IT'S ALL RIGHT WITH YOU Dottie West, RCA 74-0828 (House of Gold, BMI)	6
4	9	SHE NEEDS SOMEONE TO HOLD HER Conway Twitty, Decca 33033 (MCA) (Hello Darlin', SESAC)	6	41	46	HELLO WE'RE LONELY Patti Page & Tom T. Hall, Mercury 73347 (Hallnote, BMI)	4
5	5	A PICTURE OF ME (Without You) George Jones, Epic 5-10917 (Columbia) (Gallico/Algee, BMI)	11	42	48	ALWAYS ON MY MIND/SEPARATE WAYS Elvis Presley, RCA 74-0815 (Press/Rose Bridge, BMI)	5
6	8	LOVIN' ON BACK STREETS Mel Street, Metromedia Country 901 (Contention, SESAC)	10	43	47	DON'T LET THE GREEN GRASS FOOL YOU O.B. McClinton, Enterprise 9059 (Columbia) (Assorted, BMI)	10
7	10	OLD DOGS, CHILDREN & WATERMELON WINE Tom T. Hall, Mercury 73346 (Hallnote, BMI)	6	44	54	LOVE SURE FEELS GOOD IN MY HEART Susan Raye, Capitol 3499 (Blue Book, BMI)	3
8	3	HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet, Dot 17428 (Famous) (Famous/Ironside, ASCAP)	16	45	50	YOU TOOK THE RAMBLIN' OUT OF ME Jerry Reed, RCA 74-0857 (Vector, BMI)	3
9	6	PRETEND IT NEVER HAPPENED Waylon Jennings, RCA 74-0808 (Nelson, BMI)	12	46	52	WE KNOW IT'S OVER Dave Dudley & Karen O'Donnell, Mercury 73345 (Newkeys, BMI)	5
10	15	I WONDER IF THEY EVER THINK OF ME Merle Haggard & the Strangers, Capitol 3488 (Blue Book, BMI)	5	47	51	THE SHELTER OF YOUR EYES Don Williams, JMI 12 (Jack, BMI)	4
11	12	LOVE'S THE ANSWER/JAMESTOWN FERRY Tanya Tucker, Columbia 4-45721 (Algee, BMI/Tree, BMI)	8	48	59	LOVE IS THE LOOK YOU'RE LOOKING FOR Connie Smith, RCA 74-0855 (Neely's Bend, BMI)	3
12	7	WHITE SILVER SANDS Sonny James, Columbia 4-45706 (Sharina, BMI)	12	49	53	ONE LAST TIME Glen Campbell, Capitol 3483 (Blackwood/Addrissi, BMI)	4
13	17	SHE LOVES ME (Right Out of My Mind) Freddie Weller, Columbia 4-45723 (Young World/Center Star, BMI)	8	50	57	IN THE PALM OF YOUR HAND Buck Owens, Capitol 3504 (Blue Book, BMI)	2
14	19	DO YOU KNOW WHAT IT'S LIKE TO BE LONESOME Jerry Wallace, Decca 33036 (MCA) (TAJ, ASCAP)	5	51	61	TIL I GET IT RIGHT Tammy Wynette, Epic 5-10940 (Columbia) (Tree, BMI)	2
15	23	RATED X Loretta Lynn, Decca 33039 (MCA) (Sure-Fire, BMI)	5	52	56	UNBELIEVABLE LOVE Jim Ed Brown, RCA 74-0846 (Summitt, ASCAP)	4
16	16	KATY DID Porter Wagoner, RCA 74-0820 (Dweper, BMI)	9	53	60	BLUE TRAIN George Hamilton IV, RCA 74-0854 (Acuff-Rose, BMI)	3
17	20	CATFISH JOHN Johnny Russell, RCA 74-0810 (Jack, BMI)	9	54	62	DANNY'S SONG Anne Murray, Capitol 3481 (Goossos, ASCAP)	3
18	11	IS THIS THE BEST I'M GONNA FEEL Don Gibson, Hickory 1651 (Acuff-Rose, BMI)	12	55	65	YOU LAY SO EASY ON MY MIND Bobby G. Rice, Metromedia Country 902 (Americus, ASCAP)	3
19	13	SHE'S TOO GOOD TO BE TRUE Charley Pride, RCA 74-0802 (Pi-Gem, BMI)	14	56	58	PROUD MARY Brush Arbor, Capitol 3468 (Jondora, BMI)	7
20	29	PASS ME BY Johnny Rodriguez, Mercury 73334 (Hallnote, BMI)	9	57	—	MY TENNESSEE MOUNTAIN HOME Dolly Parton, RCA 74-0869 (Ovepar, BMI)	1
21	14	FOOL ME Lynn Anderson, Columbia 4-45692 (Lowery, BMI)	13	58	68	TEDDY BEAR SONG Barbara Fairchild, Columbia 4-45743 (Duchess, BMI)	2
22	18	TO KNOW HIM IS TO LOVE HIM Jody Miller, Epic 5-10916 (Columbia) (Vogue, BMI)	10	59	72	HOPPY'S GONE Roger Miller, Mercury 73354 (Tree, BMI)	2
23	26	WHOLE LOTTA LOVING Hank Williams & Lois Johnson, MGM 14443 (Travis, BMI)	8	60	55	SHE CALLED ME BABY Dick Curless, Capitol 3470 (Central Songs, BMI)	7
24	27	SHE'S MY ROCK Stoney Edwards, Capitol 3462 (Ironside, ASCAP)	9	61	—	I HATE GOODBYES Bobby Bare, RCA 74-0866 (Jack & Bill, ASCAP)	1
25	33	NEON ROSE Mel Tillis, & the Statesiders, MGM 14454 (Tomale, ASCAP/Brougham Hall, BMI)	5	62	63	I LIKE EVERYTHING ABOUT LOVING YOU Bobbie Roy, Capitol 3477 (Wiljex, ASCAP)	4
26	30	AFRAID I'LL WANT TO LOVE HER ONE MORE TIME Billy "Crash" Craddock, ABC 11342 (Little David, BMI)	8	63	73	GOOD THINGS David Houston, Epic 5-10939 (Columbia) (Algee, BMI)	2
27	34	ANY OLD WIND THAT BLOWS Johnny Cash, Columbia 4-4570 (House of Cash, BMI)	3	64	64	'CAUSE I LOVE YOU Don Gibson & Sue Thompson, Hickory 1654 (Acuff-Rose, BMI)	3
28	21	SING ME A LOVE SONG TO BABY Billy Walker, MGM 14422 (Venomous/Two Rivers, ASCAP)	14	65	71	MOVE IT ON OVER Buddy Alan, Capitol 3428 (Rose, BMI)	2
29	28	HOLDIN' ON TO THE LOVE I GOT Barbara Mandrell, Columbia 4-45702 (Algee/Altam, BMI)	10	66	74	THERE STANDS THE GLASS Johnny Bush, RCA 74-0867 (Hill & Range/Jamie, BMI)	2
30	24	LISTEN Tommy Cash, Epic 5-10915 (Columbia) (Moss/Rose, BMI)	11	67	67	IT RAINS JUST THE SAME IN MISSOURI Ray Griff, Dot 17440 (Famous) (Blue Echo, ASCAP)	6
31	37	THE LORD KNOWS I'M DRINKING Cal Smith, Decca 33040 (MCA) (Stallion, BMI)	4	68	69	THE TOAST OF '45 Sammi Smith, Mega G15-0097 (Jack, BMI)	3
32	38	SATISFACTION Jack Greene, Decca 33008 (MCA) (Tree, BMI)	5	69	40	RHYTHM OF THE RAIN Pat Roberts, Dot 17434 (Famous) (Warner-Tamerlane, BMI)	12
33	25	I REALLY DON'T WANT TO KNOW Charlie McCoy, Monument 8554 (Columbia) (Hill & Range, BMI)	10	70	70	GOODBYES COME HARD FOR ME Kenny Serratt, MGM 14435 (Shade Tree, BMI)	5
34	39	EVERYBODY NEEDS LOVIN' Norro Wilson, RCA 74-0824 (Gallico/Algee, BMI)	8	71	66	THANKS TO YOU FOR LOVING ME Jerry Wallace, United Artists 50971 (Tree, BMI)	6
35	22	LONELY WOMEN MAKE GOOD LOVERS Bob Luman, Epic 5-10905 (Columbia) (Young World, BMI)	19	72	—	I'VE BEEN THERE Jonie Mosby, Capitol 3454 (Mandina, BMI)	1
36	35	ALL HEAVEN BREAKS LOOSE David Rogers, Columbia 4-45714 (Unichappell/Chappell, ASCAP)	9	73	—	YES MAM (I Found Her in a Honky Tonk) Glen Barber, Hickory 1653 (Acuff-Rose, BMI)	1
37	42	SOMEWHERE MY LOVE Red Steagall, Capitol 3461 (Robbins, ASCAP)	7	74	75	THANK YOU FOR TOUCHING MY LIFE Tony Douglas, Dot 17443 (Famous) (Cochise, BMI)	2
				75	—	MIDNIGHT FLYER Osborne Brothers, Decca 33028 (MCA) (Rocky Top, BMI)	1

JOE STAMPLEY'S "SOUL SONG" A COUNTRY HIT GOES CROSS COUNTRY.



Joe Stampley's "Soul Song" touches the soul of any one who likes good music. If you thought "If You Touch Me (You've Got To Love Me)" was Joe's best single, wait until you hear "Soul Song"! It's got it! Bright, happy lyrics. A great, memorable melody. And Stampley's rich, soulful voice, sounding better than ever! Which is why "Soul Song" is topping the country charts. And already crossing over into Pop! While his new album, "If You Touch Me (You've Got To Love Me)" sells and sells.

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DOA-17442



The Album:
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Vox Jox

• Continued from page 16

About 40 name entertainers and their product were featured in depth. Best of all, "the 73-hour produced special gave the regular air personalities a couple of days off," Hotlen said.

★ ★ ★
Ron Kay, 27, married, first ticket, now at KPOP-AM in Roseville, Calif., would be interested in a larger market job. . . . **Fred McMorris**, 212-JU 6-6300, is looking for a Top 40 or MOR position. . . . As an example of the type of radio guys coming into the field in the next year or so in a major way, we present **Steve Wendell** who does a 9-noon shift on WVUD-FM in Dayton, a progressive rock station, and Saturday and Sunday stints on WHIO-AM, an MOR station in Dayton. In between whiles, he's a senior at the University of Dayton studying for a history-government degree in secondary education and next semester will do his student teaching at Centerville high school outside Dayton helping with their student radio station, WCWT-FM. . . . **Ted Atkins**, who's alive and well in a plush palace high in the hills of Hollywood, told me the other night that he'll have something to announce in the middle of January. Atkins had a party and among those attending were such as **Barry Gross**, **Russ Regan**, **Chuck Thaggert**, **Jerry Naylor**, **John Fisher**, **Casey Kasem**, **Harold Berkman**, **Johnny Williams**, **Betty & Tom Breneman**, **Dave Diamond**, **Roy Roberts**, and dozens of others I can't recall offhand, but also the great industry ripoff, who refused to even say hello and turned away in a huff, but only a little huff because he's a little man. So henceforth, we'll refer to him also as a childish ripoff only a touch better than the payola creep who hires a public relations agent to get him into all the print media.

★ ★ ★
Ed Brady is now at KAKE-AM in Wichita, Kan. He'd been with WBNR-AM in Beacon, N.Y. He's doing the 6-midnight show. . . . **Tom Roberts** reports in from Macon, Ga., where he's doing promotion and booking work for the Bill Roser Agency. He'd been with WNEK in Macon, but left the station about a month ago. Says **Bill Roser** digs Coors, but can't get any in Georgia, and he, personally, was inspired by the interview with **Chuck Blore**. . . . **Ira Hatchett** is now general manager of KALO-AM in Little Rock, Ark. He'd been operations manager of the station. . . . **Bob Mitchell**, WTIK-AM, New Orleans, is a programming genius!

★ ★ ★
 Take me too long to analyze the entire ARB ratings situation for Los Angeles, but I can note for you that in the last book KABC-AM was No. 1, but with people heavy in the above 50-years-old demographics; KHJ-AM was No. 2 with good demographics; KNX-AM was No. 3 but against most of this was old people. KMPC-AM and KJOI-FM were No. 4. Best teen station was KLOS-FM, followed by KRLA-AM. KROQ-AM still has a way to go. I may do a full comprehensive picture of the market for you in a week or so.

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Hot Country LP's

Billboard SPECIAL SURVEY for Week Ending 1/6/73

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

This Week	Last Week	TITLE—Artist, Label & Number (Distributing Label)	Weeks on Chart
1	1	THE BEST OF THE BEST OF Merle Haggard, Capitol ST 11082	14
2	2	GET THE ALL OVERS FOR YOU Freddie Hart, Capitol ST 11107	10
3	5	LYNN ANDERSON'S GREATEST HITS Columbia KC 31641	9
4	3	HAPPIEST GIRL IN THE WHOLE U.S.A. Donna Fargo, Dot DOS 2600 (Famous)	26
5	4	HERE I AM AGAIN Loretta Lynn, Decca DL 7-5381 (MCA)	11
6	6	MY MAN Tammy Wynette, Epic KE 31717 (Columbia)	8
7	9	IT'S NOT LOVE (But It's Not Bad) Merle Haggard, Capitol ST 11127	5
8	7	CHARLIE McCOY Monument KZ 31910 (Columbia)	8
9	8	A SUNSHINY DAY WITH Charley Pride, RCA LSP 4742	21
10	10	LONELY WOMEN MAKE GOOD LOVERS Bob Luman, Epic KE 31746 (Columbia)	7
11	19	THIS MUCH A MAN Marty Robbins, Decca DL 7-5389 (MCA)	4
12	11	I CAN'T STOP LOVING YOU/(Lost Her Love) ON OUR LAST DATE Conway Twitty, Decca DL 7-5361 (MCA)	16
13	18	BURNING LOVE (And Hits from His Movies) Elvis Presley, RCA Camden CAS 2595	9
14	17	GLEN TRAVIS CAMPBELL Capitol SW 11117	6
15	15	ALL TIME GREATEST HITS Ray Price, Columbia G 31364	18
16	12	TOGETHER ALWAYS Porter Wagoner & Dolly Parton, RCA LSP 4761	15
17	13	WHEEL OF FORTUNE Susan Raye, Capitol ST 11106	13
18	16	SOMEBODY LOVES ME Johnny Paycheck, Epic KE 31707 (Columbia)	12
19	23	BORROWED ANGEL Mel Street, Metromedia Country MCS 5001	9
20	14	COUNTRY MUSIC THEN & NOW Statler Brothers, Mercury SR 61367	18
21	20	LADIES LOVE OUTLAWS Waylon Jennings, RCA LSP 4751	14
22	29	A PICTURE OF ME George Jones, Epic KE 31718 (Columbia)	3
23	24	HEAVEN IS MY WOMAN'S LOVE Tommy Overstreet, Dot DOS 26003 (Famous)	7
24	28	INCOMPARABLE Charley Pride, RCA Camden CAS 2584	5
25	32	DON'T SHE LOOK GOOD Bill Anderson, Decca DL 7-5383 (MCA)	3
26	21	IF YOU TOUCH ME (You've Got to Love Me) Joe Stampley, Dot DOS 26002 (Famous)	13
27	35	I AIN'T NEVER Mel Tillis & the Statesiders, MGM SE 4870	4
28	31	LONESOME 7-7203 Tony Booth, Capitol ST 11126	4
29	26	TO GET TO YOU Jerry Wallace, Decca DL 7-5349 (MCA)	28
30	25	WHEN THE SNOW IS ON THE ROSES Sonny James, Columbia KC 31646	19
31	30	BEST OF CHARLEY PRIDE, VOL. 2 RCA LSP 4682	42
32	22	MISSING YOU Jim Reeves, RCA LSP 4749	18
33	37	ROY CLARK LIVE Dot DOS 26005 (Famous)	2
34	36	JESUS WAS A CAPRICORN Kris Kristofferson, Monument KZ 31909 (Columbia)	6
35	27	AMERICA: A 200 YEAR SALUTE IN STORY AND SONG Johnny Cash, Columbia KC 31645	19
36	33	DELTA DAWN Tanya Tucker, Columbia KC 31742	12
37	34	TURN ON SOME HAPPY Danny Davis & Nashville Brass, RCA LSP 4803	6
38	—	BEST OF Sammi Smith Mega M 311019	1
39	44	I'VE GOT A WOMAN'S LOVE Marty Robbins, Columbia KC 31628	2
40	41	BEST OF CHARLIE RICE Epic KE 31933 (Columbia)	2
41	—	GARDEN PARTY Rick Nelson & the Stone Canyon Band, Decca DL 7-5391 (MCA)	1
42	42	EXPERIENCE Porter Wagoner, RCA LSP 4810	7
43	43	BEST OF TOMMY CASH, VOL. 1 Epic KE 31995 (Columbia)	2
44	45	WILL THE CIRCLE BE UNBROKEN Nitty Gritty Dirt Band, United Artists UAS 9801	2
45	—	GREATEST HITS, VOL. II Hank Williams, Jr., MGM SE 4822	1

Tape/Audio/Video

Buyer Focus on 'Q' During Jan. Shows

By BOB KIRSCH

LOS ANGELES—While product introduction at the Winter Consumer Electronics Show and the Independent Home Entertainment show may not be as heavy as play given equipment at the June CES, major retailers will be paying extra attention to 4-channel, looking particularly for mode compatibility and additional software.

Retailers will also be watching for other relatively new, higher-end merchandise, such as cassette decks with noise reduction systems and 8-track decks with record capability, as well as compatible stereo-4-channel components.

Four-channel is probably the greatest interest point for most dealers visiting the shows. It is becoming increasingly important for units to feature compatibility of discrete and matrix and as well to handle the different matrix modes. CBS' SQ and Sansui's QS, principally. There is little or no problem in tape, since this is a discrete

form. The trouble, if that is the word, is in 4-channel disks.

At the moment, matrix has the edge in disk software in the U.S. market, with SQ enjoying a long lead in having product in the marketplace. A recent announcement from CBS stated there are 200 titles on 16 international labels.

Sansui encoded labels, however, have been adding titles steadily. A spokesman said that as of Dec. 1, 1972, here were 70 titles encoded for QS on six labels (11 labels if subsidiary lines are counted).

Discrete disks are still the rarest form, at least in the U.S. In Japan, there is a more solid move to discrete, with a recent study showing 119 available (see separate story). More discrete disks from RCA are promised for the U.S.

For the present, though, with the disk systems still in a state of flux, dealers feel it is important that a 4-channel unit be able to handle at least two and preferably all of the 4-channel models. Another important reason behind this is 4-channel, FM broadcasting. Should discrete FM broadcasting begin on a large scale basis, the discrete capability in receivers becomes doubly important.

Another important point, perhaps the most important from the dealer's angle, is the consumer. The dealer does not want to confuse the consumer nor does he want to chance selling a system

that may soon become obsolete. The average consumer has become more knowledgeable in 4-channel during the past year, and he has heard about discrete, matrix and SQ. He also wants stereo, since this will still be a prime source for some time. Dealers also feel that the consumer wants 4-channel at a reasonable price, and will be looking for a price point as well as the above mentioned features.

Need Disks

"We're looking forward to the opportunity of seeing what is happening in 4-channel equipment," said David Rothfeld, Corvette vice president, divisional merchandise manager. "A lot of the 4-channel future hinges on software. There is a good selection of quadrasonic material on tape now, but we need more disk. This could be a very important factor in giving 4-channel more exposure, especially to the youth market. But I see 4-channel as a very lucrative market."

Rothfeld pointed out that Corvette's has displays in its record and tape departments inviting people to hear and see 4-channel, the new sound system, but also added that "lack of standardization is confusing the consumer. We need compatibility and one price on all records."

As for other equipment, he sees the Dolby System helping cassette

(Continued on page 20)

Carrying Case Mfr. Expands

By EARL PAIGE

CHICAGO—Athena Industries, Inc. in suburban Hinsdale here is probably envied by some of the more than 50 firms marketing tape carrying and storage accessories because the firm has built and sold basically one item in basically one color. However, now that it's expanded into a new factory, Athena is considering a line of wire display racks, said Dale Razez, sales manager.

Organized in 1959, Athena (named for the goddess of wisdom and war, explained Razez) first manufactured a swing-out, under-dash litter basket. Then, in designing this for over-the-hump floor-board mounting, the idea for a tape storage unit was born: hence the Auto Butler. Other products have included a tissue dispenser paired with a litter container. Athena has another division for metal products that manufactures wire display racks.

Athena's big item, though, has been the Auto Butler twin, two parallel units with an adjustable strap that allows it to fit over-the-hump, in front or behind the seats or to be used free-standing in the car or the home. It has a 12-cartridge or 36-cassette capacity and comes in one color, black. There are two accessory trims however, which are glued on—walnut or psychedelic. The unit lists for \$5.98, but sells in promotional outlets for \$4.98.

"We've tried to keep the design as flexible as possible and to make sure it remains an impulse retail item," said Razez. Athena goes through rep agencies and sells direct and to distributors. It has a co-op advertising plan and hopes to increase the consumer brand awareness of Auto Butler, he added. The firm also makes a cassette unit and a baby travel kit in its new 50,000 square foot factory.

Auto Butler twin is being sold internationally too and has tri-lingual and instructions (French, English, German). The units, each shrunk-wrapped, are shipped six to a carton. Razez said Athena has just started shipping into the U.K. and that this opens up the whole Common Market for the item.

CES PANEL; ADD TO IHE

CHICAGO — Panelists for business conferences at Winter Consumer Electronics Show here Jan. 12-16 at the Conrad Hilton hotel have been named and additional exhibitors were announced for the Independent Home Entertainment (IHE) show also in the same hotel Jan. 13-17.

Audio compacts and components, Sat., Jan. 13, moderator Kenneth Nelson, High Fidelity Trade News, panelists: Ben Buxton, Fisher Radio; Herb Horowitz, Empire Scientific Corp.; Kenneth Johnson, Teledyne Packard Bell; William Kist, JVC America; Harry Norman, Morse Electro Products Corp.; Robert Winer, Winthrop Audio Systems. Tape Equipment, Sat., Jan. 13, moderator Richard Ekstract, Consumer Electronics; Donald Beckemeir, General Electric; Edward Campbell, Lear Jet Stereo; Jack Doyle, Pioneer Electronics; Irving Katz, Audio Magnetics; Oscar Kusisto, Motorola; Mike Martin, Memorex. Video Systems, Sun. Jan. 14, moderator Aaron Neretin, Merchandising Week; Al Barshop, Panasonic; Donald Johnston, Cartridge Television; David Miller, RCA SelectaVision; Robert Owen, Akai America; Robert Vavra, Sony Corp.

Added to the 150 exhibitors listed for IHE (Billboard, Dec. 30) are Savoy Mfg. Corp., Roy Productions and B & A Trading.

Chicago Retailers, Stations Push Sansui 'Q'



PLAYBACK president Shelby Young (right) with (from left) Marvin Frank, Marvin H. Frank & Co. (advertising representative for Playback), WBBM-FM program director Bob Johnston, Playback marketing director Fred Wilenski and WBBM-FM station manager Tony Rufo. Playback, sponsor of 4-channel broadcasts for 13-weeks over WBBM-FM, has 35 stores in Illinois, Wisconsin, Indiana and Kentucky, many of which carry records and tapes in addition to the featured merchandise, playback equipment.

CHICAGO—An unprecedented amount of 4-channel broadcasting backed up by an equally unprecedented sponsorship from audio retailers is set for this market. At least five stations have either started programming or have announced plans and on two nights each week two stations will beam quadrasonic at the same hour. Most of the programming is rock and all of it utilizes Sansui equipment.

"We thought it was better to hold off until after Christmas," said Allan Marcus, of Sansui's New York office, "because Christmas has a momentum of its own. The problem is keeping that momentum going."

WFMT-FM, the classical station and generally regarded as the pioneer in 4-channel locally, has been broadcasting regularly on Wednesday nights a two-hour program featuring the Boston Symphony. The symphony furnishes WFM-FM with Sansui encoded material, a station spokesman said. Sansui sponsored the 8 p.m. program for much of 1972.

(Continued on page 20)

Mfr. Reps Stress Quality, Service

By SARA LANE

FORT LAUDERDALE, Fla.—Quality is the most important factor in consumer electronics, according to Ken Cantor, associate with Dyna Sales Corp. here, a manufacturer representative firm. He

pointed out that today's consumers are more quality conscious than ever. Consequently, reps must offer more service than ever to dealers too, Cantor believes.

"Selling quality products makes my job a lot easier and leads to a better relationship between me and the retailer, creates a larger business and attracts a good following," he said. "A year ago, a consumer may have bought a unit from a price standpoint. Perhaps he paid \$20 for a cassette recorder. Today he is willing to spend the extra \$12 or \$18 for a better unit because

he knows that unit will last a lot longer. I feel that quality is probably the most important facet of consumer buying and as such becomes the reps most important asset.

"If I sold a product which didn't stand up for a store owner, it would be difficult for me to go back and resell him. By selling him a quality product—one which doesn't have to go back to the factory for repairs; one which gives a good sound—the retailer's customer is satisfied and will return to the same store for additional products."

Cantor admitted he has sold low-end "junk lines" but encountered

(Continued on page 20)

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Big Automatic Radio Drive

By RADCLIFFE JOE

MELROSE, Mass. — Automatic Radio has launched a major promotion campaign on its recently released 100 Series of stereo sound systems for the car. Six advance units are in the line, which is being pushed under the theme, "Family of Stereo Sound Products."

The firm has also released a quadrasonic tape player, a stereo tape player with AM-FM-MPX radio, and an AM-FM stereo radio,

(Continued on page 20)

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Buyer Focus on 'Q' During Jan. Shows

• Continued from page 19

sales and said he will be looking for this as well as more 8-track decks with record capability.

Sol Polk of Polk Bros. in Chicago will be looking at "4-channel" with some form of compatibility or standardization included. We will be evaluating all of the systems, but we will be looking for more mid-range priced units. We

expect to see competitive prices because of the great competition in 4-channel now, and we'll also be looking for more ways to display 4-channel."

In other areas of tape and audio, Polk will be looking at cassette decks with noise reduction systems, component systems in both 4-channel and stereo, cassettes with automatic reverse, wireless speakers and new display materials.

Another West Coast buyer said, "There is a lot happening in 4-channel now, and I'm glad we have these shows to get an idea of what will be coming up. I'm going to be looking primarily at units that combine discrete and matrix." In other areas of tape and audio, stereo compacts, cassettes with noise reduction and units with condenser mikes will be important to this buyer.

The most noticeable trend among buyers attending the two shows is that stereo, for the first time, is actually taking a back seat to 4-channel in buying priority. In June, 4-channel was important, but most buyers said they were looking for stereo with 4-channel capability. Now, the situation is reversed. Buyers are looking at 4-channel equipment that can handle discrete and matrix systems. Buyers do not want to see a consumer buy a unit that will soon become obsolete, so they do feel that 4-channel is important and strictly stereo material is not the priority. On the

other hand, they recognize that the majority of consumers still own stereo systems and the majority of their software is stereo. Thus, they will want 4-channel units that handle and enhance regular stereo.

6 Radio Units

• Continued from page 19

all designed for use in the automobile.

According to George Lyall, Automatic Radio's marketing director, the 100 Series, which can be installed under the dash of most cars, include Model SPA-5000, Model SPB-5001, Model SPC-5002, Model SPD-5003, Model SPE-5004, Model SPF-5005.

Automatic Radio's "Grand Boss 104" is Model SPE-5004, and Lyall pointed out that it was the top of the line and featured 8-track player with built-in FM Multiplex radio and "Theft-Control" mounting bracket.

Said Lyall, "We have incorporated the latest state of the art advances into the SPE-5004 using ultramodern circuitry, phantom slide-rule dial, easy access control panel, a stereo headphone jack, push-button channel selector, program repeat circuit, fine tuning and fast forward controls, a push-button cartridge ejector, instant response slide-bar controls, and an FM stereo program indicator.

Final in the Series 100 line is Model SPF-5005, designated the "Stock 105." This unit, according to Lyall incorporates an 8-track auto stereo tape player with AM radio. Like its counterparts in the series, it features instant response slide bar controls, an illuminated slide rule dial scale, thumb wheel radio tuning, new easy access control panel and a push-button channel selector with lights.

Automatic Radio is building its promotional push for the series around the theme, "Family of Stereo Sound Products," which will be used on all media ads, point-of-purchase displays, posters and other promotional aids being developed to merchandise the products.

Automatic Radio's quadrasonic tape player for the car is also new to the firm's catalog. This Model QME-2445 is a discrete unit featuring instant response slide bar controls, a tape program repeat button, a fine tuning control for the elimination of crosstalk, a program selector with lights and four individual speaker balance controls.

The unit, the first 4-channel system to join Automatic Radio's family of automotive tape player systems, measures 7 3/4 inches deep by 8 1/2 inches wide by 2 3/4 inches high. It is being supplied complete with mounting speakers, and can be operated in most cars on a 12-volt negative ground power supply.

Also new from Automatic Radio is its Universal auto stereo tape player with AM/FM/MPX radio which can be installed in the dash of most cars. Lyall explained that adjustable shafts facilitate custom installation, and a universal trim-plate provides a decorative touch.

Retailers, Stations Push 'Q'

• Continued from page 19

Starting Dec. 27 for 14 weeks, WGLD-FM, progressive rocker in Oak Park, bowed an 8-9 p.m. show sponsored by Musicraft, a four-unit audio chain. WGLD-FM spokesman said material has been transferred from RCA discrete 8-track tapes and other sources onto Sansui encoded tapes. He said the station has few Sansui encoded disks.

Two other head-on 8 p.m. broadcasts both on progressive rock outlets are the Sansui and Tech Hi-Fi show Thursday night over WXFH-FM, or Triad radio, and the Playback show starting Jan. 4 over WBBM-FM (see photo). It was noted that Thursday night is ideal because audio stores are open then. Tech has four outlets here.

One of the most energetic ef-

forts occurred Dec. 14 when Downers Grove Tech Hi-Fi manager Bruce Twickler attempted a comparison of live vs broadcast 4-channel only to have the group set to appear in the store fail to show up. The broadcast, Twickler, noted, came off beautifully.

Ovation Records president Dick Schory said that the current schedules would likely be expanded to "several hours" and that he expects at least one station here, perhaps more, to go full-time with quadrasonic broadcasting. "We will have more product in the first two months of this year than in all of last year," he said, mentioning three sound effects disks, four albums on Black Jazz, three double-pocket LP's and five more new Ovation packages. All are 4-channel Sansui encoded product.

Quality, Service Stressed

• Continued from page 19

resistance when trying to make sales to the same account.

If the retailer has problems with your product, he is going to resist future sales in the same line," Cantor said.

Cantor attributed to the quality conscious consumer a better overall economic picture and new interest in the consumer electronic field.

"I know if I bought a suit today, for instance, I would rather spend an extra \$40 for a better one than the one I bought last year. I guess the reason people are more interested in quality is that there is more spending money around."

He pointed out that Florida consumer electronic dealers had the best summer in sales they ever experienced.

"I think more people have become interested in consumer electronics. They've become much more knowledgeable, too. The tremendous amount spent on advertising by large electronic compa-

nies and dealers who are qualified to talk about their product have created this interest. Money apparently flows freer these days. Most homes have two or three stereo radios. It's like television, the average home has two or three. A year or two ago most people were happy to have one color television, if they could afford that. Today, how many more have color compared to black and white? The kids today have helped sales. They're up on the latest innovations and they tell their parents about the latest products on the market."

Cantor started repping in March 1970 when he joined Dyna Sales then an almost new corporation. Originated by John Caruso, a former Ohio rep, the company started with "no lines" and today is currently doing business with nine factories in consumer electronics.

(Next, how reps feel about conflicting lines, outlook on 4-channel, how Dyna's reps work.)

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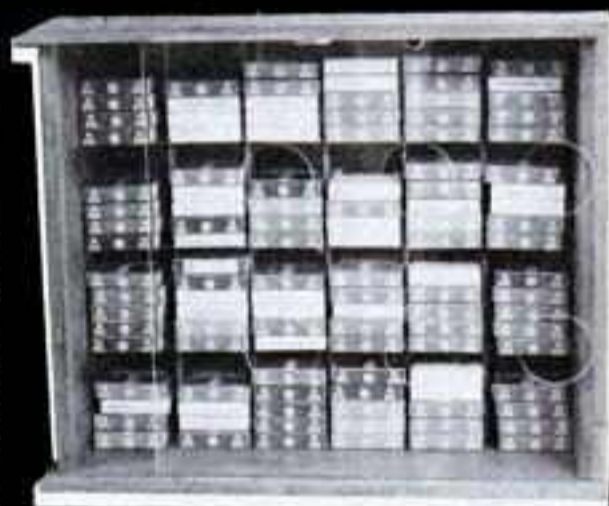
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Jukebox programming

Jukebox LP's: Answer to Long 45's 7

By EARL PAIGE

DANBURY, Conn.—Little LP's Unlimited president Richard Prutting claims the local firm has its first important "hit" and that placing long LP cuts on one side of 7-in. jukebox disks could ease the problem jukebox programmers have with overly long singles. There could be snags though. Prutting claims he is shipping a Led Zeppelin package he produced over eight months ago in quantities of as much as 100 at a time to one-stops in Cleveland and Philadelphia as a result of slow-building airplay of "Stairway to Heaven," which represents one side of the jukebox LP.

"Stairway to Heaven" runs seven minutes, thirty seconds. "This means operators can get a quarter for the side," Prutting noted. He said he deliberately had "Part 1 & 2" printed on the title strip so jukebox patrons would know they are getting a bonus-length cut. He normally limits album sides to around 8 minutes. Jukebox programmers have been bitterly critical of overly long singles, which they claim consume too much play time in the few peak play hours in bars. One claims long singles can cost operators as much as \$728 in losses per location a year (Billboard, Sept. 30). One possible snag is the time

required to bring out a jukebox LP containing a long album cut receiving heavy airplay. Prutting said he was forced into protracted negotiations on an upcoming Rolling Stones "Exile on Main St." LP. He blamed the delay on not having worked with the act before. Other problems could include the poor acceptance of jukebox LP's by many one-stops and programmers, no return authorization limiting the exploratory efforts of jukebox LP producers and the still untested reaction of patrons who normally expect two or more sides on jukebox albums. "Stairway to Heaven" could provide a few answers, Prutting said.

Yule Post-mortem: Few New Titles

By BENN OLLMAN

SUSSEX, Wis.—Lack of exciting new Christmas singles caused receipts to dip slightly below last year's figures, said Larry Von Reuden, Suburban Vending here. "Nothing new and exciting was released to spark our holiday jukebox business. We had our routes covered as usual, with the old standards three weeks before Christmas—Bing Crosby's 'White Christmas' and Joe Gumina's 'Jingle Bells' and a half dozen others that we repeat from year to year. But there just wasn't anything in the new crop of holiday releases to tempt us."

Despite lagging year-end route takes, Von Reuden voiced optimism over 1973's jukebox prospects. One definite factor in his bullish outlook: New (Seeburg) jukeboxes have been stimulating play in spots where hit records alone won't do it. Experience this year, he said, has shown that even his most productive spots enjoyed fresh bursts of play when a new model jukebox was installed.

Oldies Spurt

Also countering the downtrend, Von Reuden notes, has been programming of oldies in jukebox locations. Singles by Roy Orbison—to mention one artist—are bringing gratifying coin action. Also interesting, is the revival of interest in Beatles' items. "Any Beatles' single will do good business for us now, especially in the locations that cater to young crowds. Too bad we didn't save all of our old, original Beatles' singles. Now we're looking for more of them to fill location requests."

PROGRAMMER'S POTPOURRI

UA Oldies: Fats Domino, Ventures

Fats Domino, Ain't That A Shame/Goin' Home" 001; "Blue Monday/I'm Gonna Be A Wheel Someday" 002; "I'm In Love Again/Whole Lotta Lovin'" 003; "Blueberry Hill/Bo Weevil" 004; "I'm Walkin'/One Night" 005; "I Hear You Knocking/My Blue Heaven" 006; "Walkin' to New Orleans/Country Boy" 007; "I Want To Walk You Home/It's You I Love" 008; "I'm Ready/Wait & See" 009; "My Girl Josephine/When My Dreamboat . . ." 010; "Three Nights A Week/Let the Four Winds Blow" 011; Patience & Prudence, "Tonight You Be-

long To Me/Gonna Get Along . . ." 012; Julie London, "Cry Me A River/Come On-A My House" 013; Eddie Cochran, "Summertime Blues/Cut Across Shorty" 014; "C'mon Everybody/Twenty Flight Rock" 015; "Somethin' Else/Sittin' In the Balcony" 016; Billy Ward/Dominos, "Stardust/Deep Purple" 017; Johnny Burnett, "Dreamin'/Little Boy Sad" 018; "You're Sixteen/God, Country & My Baby" 019; Bobby Vee, "Devil or Angel/Stayin' In" 020; "Rubber Ball/Punish Her" 021; "Take Good Care of My Baby/Please Don't Ask . . ." 022; "Run to Him/Share You" 023; "The Night Has a 1000 Eyes/Charms" 024; "Come Back When You Grow Up/Beautiful People" 025; Jay & The Americans, "She Cried/Come A Little Bit Closer" 026; "Cara Mia/Let's Lock the Door" 027; "This Magic Moment/Walking in the Rain" 028; Exciters, "Tell Him/Do-Wah Ditty" 029; Mary Johnson, "You've Got What It Takes/I Love The Way You . . ." 030; "Move Two Mountains/Come To Me" 031; Bob Lind, "Elusive Butterfly/Truly Julie's Blues" 032; Jackie DeShannon, "What The World Needs Now/Needles & Pins" 033; "Put A Little Love In Your Heart/When You Walk . . ." 034; Don Costa, "Never on Sunday/Theme From the Unforgiven"; Phil Upchurch, "You Can't Sit Down, Pt. 2/Pt. 1" 037; Fleetwoods, "Come Softly To Me/Runaround" 038; "Mr. Blue/Tragedy" 039; Buddy Knox, "Love Dovey/Ling-Ting-Tong" 040; Bob Willis/Tommy Duncan, "San Antonio Rose/Heart To Heart Talk" 041; Timi Yuro, "What's The Matter/Hurt" 042; Markettes, "Surfer's Stomp/Balboa Blue" 043; Bobby Goldsboro, "See the Funny Little Clown/Little Things" 044; "It's Too Late/Voodoo Woman" 045; Autumn of My Life" 046; "I'm A Drifter/Watching Scotty Grow" 047; Manfred Mann, "Do Wa Diddy Diddy/Shalala La" 048; "Pretty Flamingo/Come Tomorrow" 049; Ventures, "Walk-Don't Run/Ram Bunk Shush" 050; "Telstar/Perfidia" 051; "Hawaii Five-O/Walk-Don't Run" 052; Gene McDaniels, "A Hundred Pounds of Clay/Tower of Strength" 053; "Point of No Return/Chip" 054; Walter Brennan, "Old Rivers/Mama Sang A Song" 055; David Saville—Chipmunks, "The Chipmunk Song/Ragtime Cowboy Joe" 056; Alvin's Harmonica/Rudolph the Red-Nosed Reindeer" 057; Canned Heat, "On the Road Again/Time Was" 058; "Going Up The Country/Let's Work Together" 059; Al Caiola, "The Magnificent Seven/Bonanza" 060; Nitty

Gritty Dirt Band, "Mr. Bojangles/Buy For Me The Rain" 061; Sugarloaf, "Green Eyed Lady/Tongue in Cheek" 062; David Seville, "Witch Doctor/The Bird on My Head" 063; Gary Lewis, "This Diamond Ring/My Hearts Symphony" 064; "Count Me In/Save Your Heart For Me" 065; "Everybody Loves A Clown/Sure Gonna Miss Her" 066; "She's Just My Style/Green Grass" 067; T. Bones, "No Matter What Shape/Sippin' n' Chippin'" 068; Martin Denny, "Quiet Village/The Enchanted Sea" 069; P.J. Proby, "Niki Heeky/Let The Water Run Down" 070; Ricky Nelson, "Be Bop Baby/Stoop Up" 071.

Wis. Tax Action

MILWAUKEE — A statewide meeting of members of the Music Merchants of Wisconsin and Milwaukee Phonograph Operators Association Sunday, Jan. 28, at the Pioneer Inn, Oshkosh, Wis., will highlight a report on progress on combined efforts to obtain legislative relief for operators from the Wisconsin 4 percent sales tax on jukebox receipts. Details of possible court action are expected to be announced at this meeting. Registrants are also expected to hear a report on the impact of the federal Occupational Safety & Health Act (OSHA) on the coin machine industry.

A cocktail party for early birds arriving on Saturday evening prior to the meeting is also on the schedule. Ex-Beaver Dam music operator Ed Dowe, long-time secretary-treasurer of Music Merchants of Wisconsin has resigned his post. According to president James Stansfield, Stansfield Novelty, La Crosse, Wis., he has been succeeded by Rolland Tonnell, Cigarette Service, Appleton, Wis.

Tape Jukebox Controversial in Finland

HELSINKI — Raha-automaattiyhdistys, the leading jukebox operation in Finland, has abandoned its plans to introduce the cassette jukebox as a competitive partner to the standard jukebox, a purpose Wurlitzer in the U.S. has never tried to stress. According to Raha technical director Lauri Martti, the apparatus was tested in some key locations

What's Playing?

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

ADRIAN, MICH.: SOUL

Mike Leonard

Leonard Amusement Co.

New Purchases: "I'm Stone in Love With You," Stylistics; "Corner of the Sky," Jackson Five; "Crocodile Rock," Elton John; "Rocking Pneumonia-Boogie Woogie Flu," Johnny Rivers.

BUCHANAN, MICHIGAN: CAMPUS/YOUNG ADULT



Frank Fabiano

Fabiano Amusement Co.

New Purchases: "Papa Was a Rolling Stone," Temptations, Gordy 7121; "Me and Mrs. Jones," Billy Paul; "If You Don't Know Me By Now," Harold Melvin & the Blue Notes. Cover: "Sweet Surrender," Bread, Spinning Meters; "You Ought to Be With Me," Al Green; "Clair," Gilbert O'Sullivan; "It Never Rains in Southern California," Albert Hammond. Oldies: "Nice to Be With You," Gallery, Sussex 232; "Giddy Don't You Walk So Fast," Wayne Newton, Chelsea 0100.

CHICAGO, ILL.: HIGH SCHOOL

Bette Schott

Western Automatic Music Inc.

New Purchases: "Lies," J. J. Cale, Shelter 7326; "I Wanna Be With You," Raspberries; "You're So Vain," Carly Simon; "Oh Babe, What Would You Say," Hurricane Smith, Capitol 3383. Spinning Meters: "Pieces of April," Three Dog Night.

COMSTOCK, MICH.: CAMPUS/YOUNG ADULT

Sandra Bennett

Kalamazoo Amusement Co.

New Purchases: "I'm Stone in Love With You," Stylistics; "Papa Was a Rolling Stone," Temptations; "Hi Hi Hi," Wings, Apple 1857.

DENVER, COLO.: CAMPUS/YOUNG ADULT

Ralph Ludi

Apollo-Stereo Music Co.

New Purchases: "Oh Babe, What Would You Say," Hurricane Smith, Capitol 3383; "You're So Vain," Carly Simon; "Bitter With the Sweet," Carol King, Ode '70 66031; "Keeper of the Castle," Four Tops; "Hi Hi Hi," Wings, Apple 1857.

FAYETTEVILLE, N.C.: COUNTRY



Julius Nelson

Vemco Music Co. Inc.

New Purchases: "She's Got to Be a Saint," Ray Price; "I Got the All Over For You," Freddie Hart; "Everybody Loves a Love Song," Mac Davis, Columbia 45727.

JACKSON, MISS.: COUNTRY



Marilyn Burkart
Dixie Vending Co.

New Purchases: "I Wonder If They Ever Think of Me," Merle Haggard; "You Lay So Easy on My Mind," Bobby G. Rice, Metromedia Country 902; "Pass Me By," Johnny Rodriguez, Mercury 73334.

NEW ORLEANS, LA.: SOUL

Henry Holzenthal
TAC Amusement Co.

New Purchases: "I Got So Much Trouble in My Mind—Part 1 & 2," Joe Quarterman, GSP 6879; "One Way Ticket to Loveland," Leon Haywood, Twentieth Century 2003; "Breaking Up Somebody's Home," Albert King, Stax 0147; "Hi Hi Hi," The Wings, Apple 1857. Spinning Meters: "You're So Vain," Carly Simon; "Crocodile Rock," Elton John; "Trouble Man," Marvin Gaye, Tamla 54228; "The World is a Ghetto," War, United Artists 50975.

PIERRE, S.D.: COUNTRY



Dory Maxwell
Automatic Vendors

New Purchases: "Any Old Wind That Blows," Johnny Cash, Columbia 4570; "Neon Rose," Mel Tillis, MGM 14454; "Baked X," Loretta Lynn; "She Needs Someone to Hold Her," Conway Twitty, Decca 33033; "Loving on Back Streets," Mel Street; "Prend I Never Happened," Waylon Jennings, Spinning Meters; "Somewhere My Love," Red Stogall, Capitol 3461.

WAVERLY, MO.: HIGH SCHOOL



Dwight Hilbrenner
Hilbrenner Coin Equipment Co.

New Purchases: "You Turn Me On, I'm a Radio," Joni Mitchell, Asylum 11010; "Pieces of April," Three Dog Night; "Your Mama Don't Dance," Ken Loggins; "You're So Vain," Carly Simon; "I Can't Move No Mountains," Blood, Sweat & Tears, Columbia 45758. Spinning Meters: "Crocodile Rock," Elton John.



ROCK-OLA German marketer Alfred W. Adickes (Nova Apparate, Hamburg) recently held award dinners for best-performing distributors with two of the top executives from the U.S. factory participating in the grand award event at the Hotel La Reserve in Beaulieu-Sur-Mer, France. From left Mr. Kaestner (2nd prize); Adickes; Edward Doris, Rock-Ola executive vice president; Arthur Janecek, export manager of Rock-Ola; Mr. Kuepper (5th); Mr. Derigs (1st).

Classical Music

CLASSICOMMENT

Variations on a Theme

By IS HOROWITZ

Elated by healthy sales increases during 1972, classical producers look for continued growth in the coming year. The mood is optimistic, and the voices of doom are muted.

Such factors as a new receptivity to classics among young people, and a growing number of full-line dealers are sparking the surge. But most manufacturers are not content to coast passively on the tide. There's plenty more ahead, and the search for ways to move into an even higher spot on that cresting wave goes on.

Variations in the way each record firm probes the new market potential continue to provide dealers with a wide diversity classical product. And each one's approach is conditioned, altered and refined by its experience and resources, as well, let us admit, by the personal leanings of its a&r and merchandising staffs.

To George Mendelssohn, head of the Vox family of labels, the "Greatest Hits" formula is "an insult to the American public," as he commented recently. Nonesuch's artistic guide, Teresa Sterne, may not put it so bluntly, but it takes no special insight to speculate she feels much the same.

Yet, Nonesuch has taken some

steps out of the traditional fold with recordings of Scott Joplin rags and Stephen Foster ballads. Classics? Maybe. But not according to yesterday's definitions.

Bargains

Vox's grab at the larger market has been to entice the public with ever more attractive bargains. The most consistent promoter, if not the originator, of the multirecord box at low cost, Vox is now pushing its "World of . . ." series, five-disk bundles retailing at under \$6. The label is the only classical indie of substance to have survived all industry crises since the days of shellac. It must be doing something right.

More generally, however, it is the European-based firms which hew most literally to the old traditions, both in repertoire and presentation. Among this group one can only point to London's "Orphic Egg" as an overt stratagem to move classics in a contemporary, youth-oriented way.

Deutsche Grammophon will gird itself occasionally to take promotional advantage of film-exposed repertoire, as in "Elvira Madigan" and "2001." Angel has recently come out with soundtrack albums of "Young Winston" and the television series, "Henry VIII," and

just this past year repackaged some organ solos by Virgil Fox with rock-type cover art.

But these are exceptions. Basically, the commitment of these labels is to classical purity.

The potential in such endeavor is far from exhausted, according to Ernst van der Vossen, Philips' manager of classical exploitation. Here on a recent visit, the Baarn-based exec said his company has no plans to woo this or that peripheral segment of the classical audience. Heavy investments in the continuation of its Berlioz cycle, and now in its taping of early Verdi operas, are evidence of Philips' bullish evaluation of the hard-core classical market.

6-LP Pkg. With Lennie Is Rolling

BOSTON—A series of sessions here last week saw Leonard Bernstein conducting the Boston Symphony Orchestra, with chorus and soloist, in Stravinsky's "Oedipus Rex," as Columbia Records began production of a jumbo deluxe package honoring the conductor.

The album, to be released in the spring, will consist of six records of music plus several disks of lecture material and will be called "Bernstein at Harvard." It will commemorate the conductor's university post as Charles Eliot Norton Professor of Poetry this academic year.

Unusual aspect of the Stravinsky sessions has Columbia recording the Boston Symphony for the first time in its history. The orchestra is under exclusive contract to Deutsche Grammophon, but was released to Columbia for this one recording in exchange for the loan of Bernstein to direct DG's Carmen production earlier this year.

Material still to be recorded for the Harvard package will include Bernstein's "Trouble in Tahiti," and a song recital with the maestro as pianist. The package will be filled out with Bernstein recordings with the New York Philharmonic of works by Beethoven, Berlioz, Mozart and Ravel.

BASF to Bow Classical LP's

BEDFORD, Mass.—BASF Systems, a division of BASF Wyandotte Corp., which began marketing records in the U.S. in June 1972, with jazz, international and pop releases, will debut its debut its classical line in January.

Highlighting the initial release will be the beginning of a series of recordings embodying German opera repertory from the early 1940's, previously unavailable in recorded form.

The first three recordings in this series will feature highlights from three operas—"Carmen" featuring Elisabeth Hongen, Josef Hermann and conducted by Karl Bohm; "Othello" featuring Helge Rosvaenge, Maria Reining, Hans Reining, Hans Reinmar—conducted by Karl Elmendorff; "Capriccio," the third album of this series, will be of special interest. It is the world premier cast of Strauss' last opera featuring Viorica Ursuleac, Franz Klarwein, Hans Hotter, Georg Hann, Georg Wieter and conducted by its co-librettist, Clemens Kraus.

Limited Editions Click For DGG at Yuletide

NEW YORK—Three specially priced multivolume Limited Editions, representing three distinct genres of classical music have accounted for a major upsurge in normally-heavy pre-Christmas sales volume of Deutsche Grammophon and Archive label recordings. This unusually packaged SKL Series product has become an increasingly important merchandising concept, according to Polydor Inc., U.S. distributor for the two imported classical labels.

The three elaborately packaged Limited Editions include Beethoven's Nine Symphonies with maestro Karl Boehm conducting the Vienna Philharmonic Orchestra and Dietrich Fischer-Dieskau's third volume of Schubert Lieder, including "Die schon Mullerin," "Winterreise" and "Schwanengesang," both of which are on the Deutsche Grammophon label. The Archive label is represented by J.S. Bach's Cantatas for the Advent and Christmas with Karl Richter directing his Munich Bach Choir

and Orchestra, and a roster of soloists that includes Edith Mathis, Sheila Armstrong, Anna Reynolds, Ernst Haefliger, Peter Schreier, Dietrich Fischer-Dieskau and Theo Adam.

Selling for \$4.50 per disk (suggested retail price) as opposed to the usual \$6.98 (suggested list price) import price, these Limited Editions, were available as long as the supply lasted and added to an already-heavy pre-Christmas spurt.

To date, sales have exceeded the label's expectations. Deutsche Grammophon Limited Editions were marketed this pre-holiday season by a blanket insertion of one million 4-color posters in college newspapers in cities ranging from Cambridge, Mass. to Portland, Ore. It is estimated that at least four million students, were reached by this extensive mailing. Additionally, two weeks ago, the same poster, with convenient order blank imprinted on the back, was inserted in 100,000 copies of the Chicago Tribune.



CLASSICAL conspirators take breather on roof of Billboard New York offices from meeting giving report on Classical Conspiracy, organization formed to promote classical music. From left, bottom row, are Leo Hofberg, Argo Sight and Sound; Sheldon Gold, S. Hurok Productions; M. Scott Mampe, Philips Records; Leonard Marcus, chairman, High Fidelity magazine; Lloyd Gelassen, Polydor. Top row, left to right: Richard Kaye, Concert Music Broadcasters and WCRB, Boston; David Rothfeld, Korvette's; Thomas Frost, Columbia Records; R. Peter Munves, RCA Records; Stuart Pope, Boosey & Hawkes; Arlond Broido, Music Publishers Association and Theodore Presser Co.; and Martin Bookspan, ASCAP.

Billboard TOP 40 Easy Listening

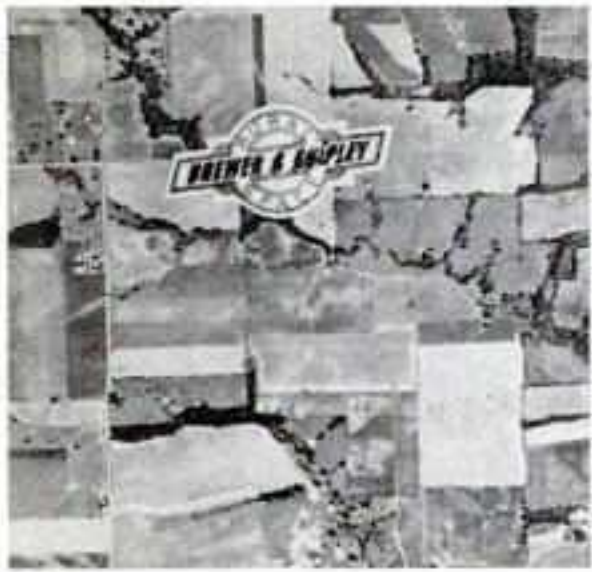
These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	Wks. Ago			TITLE—Artist, Label & Number (Dist. Label) (Pub., Lic.)	Weeks On Chart
	1	2	3		
1	1	2	3	SWEET SURRENDER Bread, Elektra 45818 (Screen Gems-Columbia, BMI)	9
2	2	4	4	WALK ON WATER Neil Diamond, Uni 55353 (MCA) (Prophet, ASCAP)	9
3	5	8	18	BEEN TO CANAAN Carole King, Ode 66021 (A&M) (Colgems, ASCAP)	5
4	4	1	1	CLAIR Gilbert O'Sullivan, MAM 3626 (London) (MAM, ASCAP)	11
5	7	10	15	OH BABE, WHAT WOULD YOU SAY Hurricane Smith, Capitol 3383 (Chappell, ASCAP)	7
6	6	7	14	SEPARATE WAYS Elvis Presley, RCA 74-0815 (Press, BMI)	6
7	10	12	26	YOU'RE SO VAIN Carly Simon, Elektra 45824 (Quackenbush, ASCAP)	4
8	9	5	5	FUNNY FACE Donna Fargo, Dot 17429 (Famous) (Prima Donna, BMI)	12
9	13	21	23	SMOKE GETS IN YOUR EYES Blue Haze, A&M 1357 (T.B. Harms, ASCAP)	12
10	8	6	2	IT NEVER RAINS IN SOUTHERN CALIFORNIA Albert Hammond, MUMS 76011 (CBS) (April/Landers/Roberts, ASCAP)	11
11	11	15	17	KNOCK KNOCK WHO'S THERE Mary Hopkin, Apple 1855 (Peer Int'l, BMI)	6
12	12	23	29	YOU'RE A LADY Peter Skellern, London 20075 (WB, ASCAP)	7
13	17	26	32	ROCKY MOUNTAIN HIGH John Denver, RCA 74-0829 (Cherry Lane, ASCAP)	7
14	18	27	33	DON'T LET ME BE LONELY TONIGHT James Taylor, Warner Bros. 7655 (Country Road/Blackwood, BMI)	4
15	16	18	25	PIECES OF APRIL Three Dog Night, Dunhill 4331 (Antique/Leeds, ASCAP)	6
16	3	3	6	VENTURA HIGHWAY America, Warner Bros. 7641 (WB, ASCAP)	10
17	24	30	36	ME & MRS. JONES Billy Paul, Philadelphia International 73521 (CBS) (Assorted, BMI)	4
18	14	13	13	EVERYBODY LOVES A LOVE SONG Mac Davis, Columbia 4-45727 (Screen Gems-Columbia/Song Painter, BMI)	8
19	21	22	24	SITTIN' Cat Stevens, A&M 1396 (Ackee, ASCAP)	5
20	25	29	35	YOU TURN ME ON, I'M A RADIO Joni Mitchell, Asylum 11010 (Atlantic) (Mitchell, ASCAP)	5
21	28	33	37	ONE LAST TIME Glen Campbell, Capitol 3483 (Blackwood/Addris, BMI)	5
22	30	39	—	LOOKING THROUGH THE EYES OF LOVE Partridge Family Starring Shirley Jones and Featuring David Cassidy, Bell 45-301 (Screen Gems-Columbia, BMI)	3
23	26	34	38	DIDN'T WE Barbra Streisand, Columbia 4-45739 (Ja-Ma, ASCAP)	4
24	19	16	16	SOMETHING'S WRONG WITH ME Austin Roberts, Chelsea 78-0101 (RCA) (Pocketful of Tunes, BMI)	10
25	29	32	—	COME SOFTLY TO ME New Seekers Featuring Marty Kristian, MGM/Verve 10698 (Cornerstone, BMI)	3
26	34	35	—	CROCODILE ROCK Elton John, MCA 40000 (James, BMI)	3
27	27	25	22	I'M SORRY Joey Heatherton, MGM 14434 (Champion, BMI)	7
28	15	9	7	WHAT AM I CRYING FOR Dennis Yost & the Classics IV, MGM South 7002 (Lo-Sal, BMI)	10
29	33	37	—	I NEVER SAID GOODBYE Engelbert Humperdinck, Parrot 40072 (London) (MAM, ASCAP)	8
30	30	—	—	DREIDEL Don McLean, United Artists 51100 (Yahweh Tunes, BMI)	1
31	32	—	—	SONGMAN Cashman & West, Dunhill 4333 (Blendingwell, ASCAP)	2
32	31	36	40	LONG DARK ROAD Hollies, Epic 5-10920 (CBS) (Xanadu Xongs, ASCAP)	4
33	35	—	—	LET US LOVE Bill Withers, Sussex 247 (Buddah) (Interior, BMI)	2
34	36	40	—	YOUR MAMA DON'T DANCE Kenny Loggins & Jim Messina, Columbia 4-45719 (Wingate/Jasperilla, ASCAP)	3
35	39	—	—	REMEMBER Nilsson, RCA 74-0855 (Blackwood, BMI)	2
36	36	—	—	I'M NEVER GONNA BE ALONE ANYMORE Cornelius Brothers & Sister Rose, United Artists 50996 (Unart/Stage Door, BMI)	1
37	38	—	—	HAPPY (Love Theme From "Lady Sings the Blues") Bobby Darin, Motown 1217, (Jobete, ASCAP)	2
38	40	—	—	BUT I DO Bobby Vinton, Epic 5-10936 (Columbia) (Arc, BMI)	2
39	39	—	—	DANNY'S SONG Anne Murray, Capitol 3481 (Gnossos, ASCAP)	1
40	40	—	—	DAISY A DAY Jud Strunk, MGM 14463 (Seven High, ASCAP)	1

Billboard SPECIAL SURVEY for Week Ending 1/6/73

Billboard Album Reviews

JANUARY 6, 1973



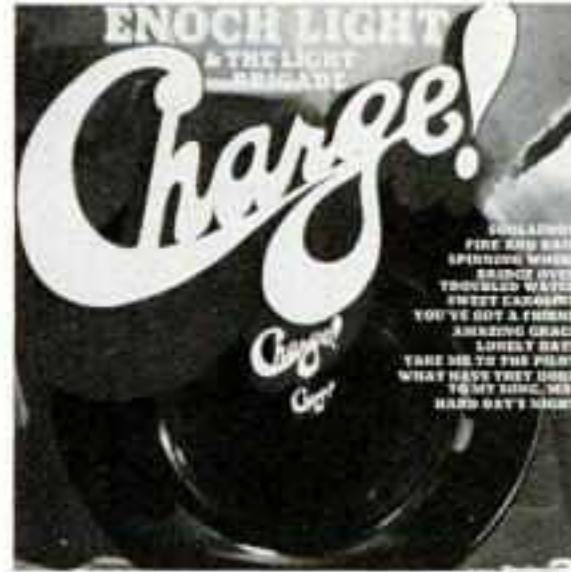
POP
BREWER & SHIPLEY—
Rural Space
Kama Sutra KSBS 2058A
Inventiveness marks the sound of this LP, with a touch of country, a tinge of rock, some tasteful utilization of slow New Orleans-type dixieland tossed in for added sparkle. The duo's clean vocal harmonies slide above the guitars and other instruments like an accordion on "Fly, Fly Fly," a funny ditty about always sitting between a "fat lady and a soldier on a plane." The main emphasis is on a contemporary sound, but there is a hint at calypso.



POP
LOU RAWLS—
A Man Of Value
MGM SE 4861
Rawls offers his second LP entry for the label with a collection of message tunes all with a soulful drive. You can hear rumors of greatness in "Learning Cup" and the title track. Putting across a good blend of style, Rawls includes "Walk On In" (his latest single) and Leon Russell's "Song For You." The title tune and "The Politician" feature well worth listening to monologues.



POP
FULL MOON—
Full Moon
Douglas KZ31904
Full Moon's musical embarkation is a consummately sophisticated, engrossing effort. The moods range from intensely subdued to strenuously mounted and constructed. The feel is unmistakably jazzy yet moments of rock frenzy do occur. It's difficult to pinpoint where the excitement lies with this group as they excel on all fronts, vocally, lyrically and instrumentally. Of immediate import are "To Know," "Selfish People," "Midnight Pass" and "Malibu."



POP
ENOCH LIGHT & THE LIGHT BRIGADE—
Charge!
Project 3 PR 5073 SD
If one needs proof of the beauty and power of today's contemporary composers, one need only look to this LP for affirmation. The total package is a listening delight, thanks to Jeff Hest's charts which allow the wide variety of instruments called for to shine through. "Soolaimon," "Fire and Rain," "Spinning Wheel," "Bridge Over Troubled Water," "Sweet Caroline," "You've Got A Friend" and "Amazing Grace."



SOUL
BARBARA MASON—
Give Me Your Love
Buddah BDS5117
In a gently, soft voice, Barbara sings of love, her wants and desires. It's been done before by others, but this LP has nice, rich arrangements which showcase Vince Montana Jr.'s, charts for strings and voices. The repertoire covers the evergreen "When I Fall In Love" to more current titles like "Everything I Own," "Let Me In Your Life" and "Give Me Your Love."



SOUL
LITTLE ROYAL—
Jealous
TRI-US KS 1145-498
Singer broke through on the singles charts a while back with the title cut and he proves his staying power in this debut LP, with tunes like "That's My Desire," "You Keep Pushing Your Luck" and "You'll Lose A Good Thing." Worthy of attention. Huey Meux did the production.



JAZZ
ART PEPPER—
The Way It Was
Contemporary S7630
This is beautiful, moving jazz the way it was. In 1956. And now it is released by Les Koenig at the end of 1972 with the hope that in 1973 Pepper's warmly lyrical alto sax will once again touch people's ears. The brunt of the material teams Pepper with tenorman Warne Marsh on some right down the road mainstream tunes like "I Can't Believe That You're In Love With Me," "What's New," "Autumn Leaves," "The Man I Love."



GOSPEL
LITTLE ROY & LEWIS FAMILY—
Gospel Banjo
Canaan CAS-9722
There's probably only one or two banjo players in all of country music and gospel music that have the command of the instrument. Best cuts: There are seven in all, including "Are You Washed In The Blood," "Wildwood Flower," "Waiting For His Return," "The Bells Of St. Mary's," "Grandfather's Clock," "Jesus Is Coming Soon," and "Little Roy's Banjo." Dealers should note that this is his second LP; first one was received fairly well.

ACTION Records

NATIONAL BREAKOUTS

SINGLES

There Are No National Breakouts This Week.

ALBUMS

There Are No National Breakouts This Week.

REGIONAL BREAKOUTS

SINGLES

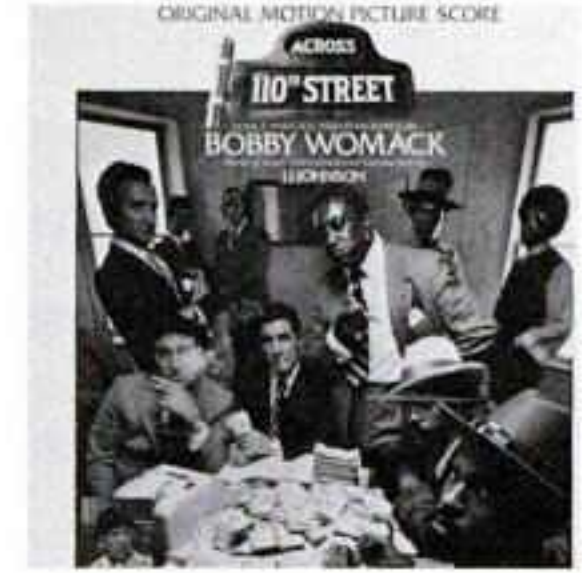
There Are No Regional Breakouts This Week.

ALBUMS

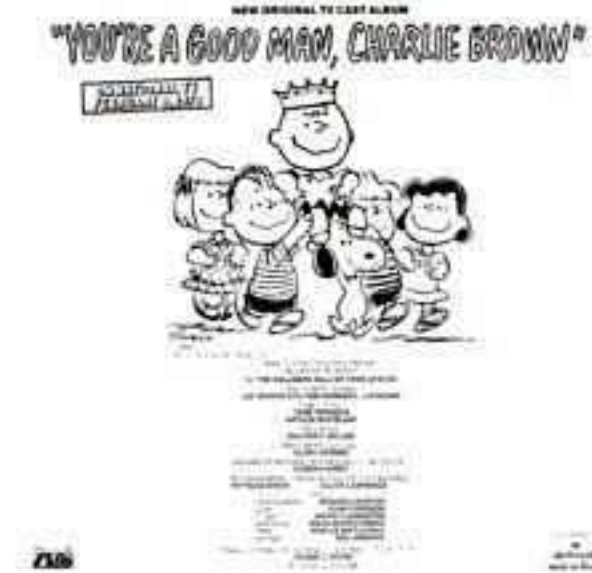
There Are No Regional Breakouts This Week.



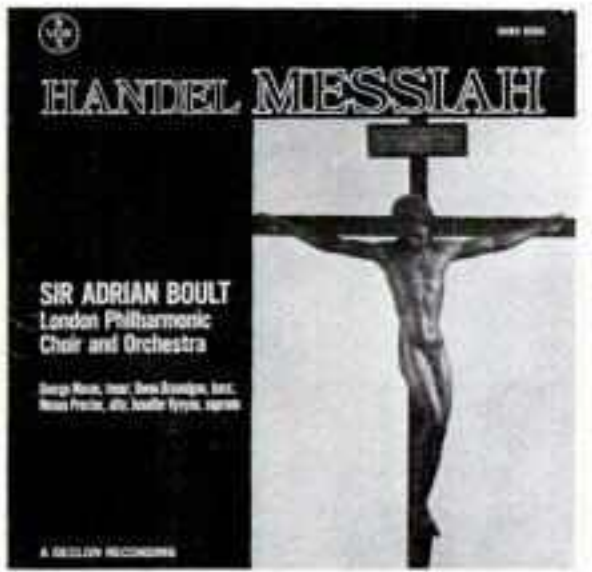
COMEDY
HUDSON & LANDRY—
Right-Off!
Dore 329
The humor of "Emperor" Bob Hudson has illuminated the airwaves of virtually every AM rocker (at one time or another in the L.A. area for over a decade. Always a truly funny man it was not until fate intervened and he and Ron Landry teamed up that he realized his full comedic potential. Landry is the perfect foil for Hudson's rapier wit. Audio skits that prove especially provocative are "The Soul Bowl," "Ajax Mortuary" and "The Heads."



SOUNDTRACK
BOBBY WOMACK—
Across 110th Street
UA UAS-5525
Bobby Womack joins the rank of soul giants who are moving into film scoring. The songs he wrote and performs for the Anthony Quinn Harlem crime drama, "Across 110th Street," are particularly strong and evocative. The soundtrack album is filled out admirably by the instrumental cuts scored by trombone great J.J. Johnson. Although not the first in the genre, this LP doesn't have to take back seat to any other black film score package.



SOUNDTRACK
ORIGINAL TV CAST—
You're A Good Man, Charlie Brown
Atlantic SD 7252
Peanuts is probably the most-merchandised comic strip in history and there's a good reason—everything connected with Snoopy seems to be a winner. Best cuts "My Blanket And Me," "The Red Baron," "Supper-time." Dealers: The show will be televised Feb. 9 and a little in-store promotion can reap bonus sales from this LP. Music and lyrics are by Clark Gesner.



CLASSICAL
LONDON PHILHARMONIC—Sir
Adrian Boult, cond.
Handel Messiah
Vox SVBX 5203
Superb performance of a landmark classical work. George Maran sings tenor, Owen Brannigan bass, Norma Proctor alto, Jennifer Vyvyan soprano. Dealers: Four-record set comes in tasteful box and is accompanied by a script.



CASSICAL
ALI AKBAR KHAN—
Bangla Dosh
Connoisseur Society CS-2042
Latest Connoisseur Society release by India's great sarod master is dedicated to the people of Bangla Dosh, in commemoration of Ali Akbar Khan's stupendous duet with Ravi Shankar at the Bangla Dosh concert of George Harrison. One side of the LP is a raga done without any drums, which achieves an almost Mahler-like serenity throughout.

SPECIAL MERIT PICKS

POP

ROCK-A-RAMA VOL. II — Various Artists.
ABKCO AB 4223
How time flies, or here is another batch of oldies featuring such names as Chubby Checker, Bobby Rydell, the Tymes, Orleans, Dovells, Dee Dee Sharp. The tunes are tinged with nostalgia for listeners who may want to recapture moments that are just vaguely recalled today. The jacket is a clever utilization of a wall unit jukebox.
VANDY—Just Vandy. Eleventh Hour EH-1005-S
Good solid straight folk set featuring a new artist with a fine voice in the early Joan Baez, Judy Collins vein. Top cuts include "Gypsy Rover," "If I Were A Carpenter," "Dona Dona" and "Wayfaring Stranger." Should appeal to folk and pop fans alike, but best results for dealers if disk is displayed in the folk section.

Bubbling Under The HOT 100

101. I MISS YOU BABY Millie Jackson, Spring 131 (Polydor)
102. THE ROAD Danny O'Keefe, Signpost 70012 (Atlantic)
103. GOOD MORNING HEARTACHE Diana Ross, Motown 1211
104. SWEET LORRAINE Uriah Heep, Mercury 73349
105. I CAN'T MOVE NO MOUNTAINS .. Blood, Sweat & Tears, Columbia 4-45755
106. TWEEDLEE DEE Little Jimmy Osmond, MGM 14468
107. CRUMBS OFF THE TABLE Laura Lee, Hot Wax 7210 (Buddah)
108. DUELING BANJOS Deliverance/Soundtrack, Warner Bros. 7659
109. TRYING TO LIVE MY LIFE WITHOUT YOU Otis Clay, Hi 2226 (London)
110. WE Shawn Phillips, A&M 1402
111. AFRICA Thundermug, Big Tree 154 (Bell)
112. BECAUSE OF YOU (The Sun Don't Set) Kracker, Dunhill 4329
113. (I Don't Want to) HANG UP MY ROCK AND ROLL SHOES Band, Capitol 3500
114. YOU CAN'T GET THERE FROM HERE Casey Kelly, Elektra 45826
115. HEAVEN HELP US ALL Beverly Bremers, Scepter 12370
116. IF IT'S ALRIGHT WITH YOU Dottie West, RCA 74-0828
117. LOVING YOU IS JUST AN OLD HABIT Jim Weatherly, RCA 74-0822
118. DON'T BURN ME Paul Kelly, Warner Bros. 7657

Bubbling Under The TOP LP'S

201. KING HARVEST Dancing in the Moonlight, Perception PLP 36
202. CYMANDE Janus JLS 3044
203. AUSTIN ROBERTS Chelsea CHE 1004 (RCA)
204. PERCY FAITH All Time Greatest Hits, Columbia KG 31588
205. BOBBY WOMACK/SOUNDTRACK Across 110th Street, United Artists UAS 5525
206. LOUDON WAINWRIGHT III Columbia KC 31462
207. PROCOL HARUM A Whiter Shade of Pale, A&M SP 4373
208. BILLIE HOLIDAY Strange Fruit, Atlantic SD 1614
209. LIGHTHOUSE Sunny Days, Evolution 3016 (Stereo Dimension)
210. AMAZING SPIDER MAN From Beyond the Grave, Buddah BDS 5119
211. PIPPIN' Original Cast, Motown M 760 L
212. SANDY DENNY Sandy, A&M SP 4371
213. WACKERS Shredder, Elektra EKS 75046
214. TRAPEZE You Are the Music ... We're Just the Band, Threshold THS-8 (London)

STAR PERFORMER—Records showing greatest increase in retail sales activity over the previous week, based on actual market reports.

Records Industry Association of America seal of certification as "million seller." (Seal indicated by bullet.)

For Week Ending January 6, 1973



Billboard

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
4	2	YOU'RE SO VAIN 6	Carly Simon (Richard Perry), Elektra 45824
2	2	CLAIR 11	Gilbert O'Sullivan (Gordon Mills), MAM 3626 (London)
3	1	ME AND MRS. JONES 10	Billy Paul (Gamble-Huff), Philadelphia International 73521 (Columbia)
16	16	SUPERSTITION 8	Stevie Wonder (Stevie Wonder), Tamla 54226 (Motown)
5	6	FUNNY FACE 15	Donna Fargo (Stan Silver), Dot 17429 (Famous)
6	5	IT NEVER RAINS IN SOUTHERN CALIFORNIA 12	Albert Hammond (Don Altfeld & Albert Hammond), Mums 76011 (Columbia)
7	8	ROCKIN' PNEUMONIA-BOOGIE WOOGIE FLU 14	Johnny Rivers (Johnny Rivers), United Artists 50960
10	10	YOUR MAMA DON'T DANCE 9	Ken Loggins with Jim Messina (Jim Messina), Columbia 4-45719
9	9	SUPERFLY 8	Curtis Mayfield (Curtis Mayfield), Curtom 1978 (Buddah)
10	3	YOU OUGHT TO BE WITH ME 12	Al Green (Willie Mitchell), HI 2227 (London)
11	11	KEEPER OF THE CASTLE 19	Four Tops (Steve Barri/Dennis Lambert/Brian Potter), Dunhill 4330
12	13	LIVING IN THE PAST 10	Jethro Tull (Terry Ellis & Ian Anderson), Chrysalis 2006 (Warner Bros.)
20	20	CROCODILE ROCK 5	Elton John (Gus Dudgeon), MCA 40000
14	7	I AM WOMAN 20	Helen Reddy (Jay Senter), Capitol 3350
21	21	DON'T LET ME BE LONELY TONIGHT 6	James Taylor (Peter Asher), Warner Bros. 7655
16	12	SOMETHING'S WRONG WITH ME 14	Austin Roberts (Danny Janssen, Bobby Hart & Austin Roberts), Chelsea 78-0101 (RCA)
17	17	WALK ON WATER 9	Neil Diamond (Tom Catalano & Neil Diamond), Uni 55352 (MCA)
18	18	SITTING 8	Cat Stevens (Paul Samwell-Smith), A&M 1396
24	24	WHY CAN'T WE LIVE TOGETHER 7	Timmy Thomas (Steve Alaimo for T.K. Prod.), Glades 1703
20	15	SWEET SURRENDER 9	Bread (David Gates), Elektra 45818
21	23	PIECES OF APRIL 8	Three Dog Night (Richard Podolor), Dunhill 4331
27	27	HI HI HI 4	Wings (Paul McCartney), Apple 1857
28	28	I WANNA BE WITH YOU 7	Raspberries (Jimmy Ienner), Capitol 3473
24	26	BEEN TO CANAAN 7	Carole King (Lou Adler), Ode 66031 (A&M)
30	30	OH BABE, WHAT WOULD YOU SAY 6	Hurricane Smith (Norman Smith), Capitol 3383
33	33	TROUBLE MAN 4	Marvin Gaye (Marvin Gaye), Tamla 54228 (Motown)
27	14	PAPA WAS A ROLLING STONE 13	Temptations (Norman Whitfield), Gordy 7121 (Motown)
34	34	SEPARATE WAYS 6	Elvis Presley, RCA 74-0815
29	31	SMOKE GETS IN YOUR EYES 9	Blue Haze (Phillip Swern & Johnny Arthey), A&M 1357
35	35	THE WORLD IS A GHETTO 8	War (Jerry Goldstein, in association with Lonnie Jordan & Howard Scott/Far Out Prod.), United Artists 50975
37	37	DO IT AGAIN 8	Steely Dan (Gary Katz), ABC 11338
46	46	LOVE JONES 5	Brighter Side of Darkness (Clarence Johnson), 20th Century 2002

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
33	22	I CAN SEE CLEARLY NOW 17	Johnny Nash (Johnny Nash), Epic 5-10902 (Columbia)
43	43	DANCING IN THE MOONLIGHT 11	King Harvest (Berjot-Robinson), Perception 515
41	41	ROCKY MOUNTAIN HIGH 7	John Denver (Milton Okun), RCA 74-0829
19	19	IF YOU DON'T KNOW ME BY NOW 15	Harold Melvin & the Blue Notes (Gamble-Huff), Philadelphia International 73520 (Columbia)
49	49	JAMBALAYA (On the Bayou) 6	Blue Ridge Rangers (John Fogarty), Fantasy 689
40	40	YOU TURN ME ON, I'M A RADIO 10	Joni Mitchell, Asylum 11010 (Atlantic)
25	25	CORNER OF THE SKY 9	Jackson 5 (Shirley Matthews & Deke Richards), Motown 1214
55	55	REELIN' AND ROCKIN' 6	Chuck Berry (Esmond Edwards), Chess 2136
54	54	DADDY'S HOME 5	Jermaine Jackson (the Corporation), Motown 1216
45	45	HARRY HIPPIE 5	Bobby Womack & Peace (Bobby Womack, Joe Hicks & Muscle Shoals Sound), United Artists 50946
47	47	THE RELAY 5	The Who (Glyn Johns and the Who), Track 33041 (MCA)
29	29	SUMMER BREEZE 18	Seals & Crofts (Louie Shelton), Warner Bros. 7606
32	32	LONG DARK ROAD 10	Hollies (Ron Richards & the Hollies), Epic 5-10920 (Columbia)
60	60	I'LL BE YOUR SHELTER (In Time of Storm) 6	Luther Ingram (Johnny Baylor), Koko 2113 (Columbia)
44	44	NO 13	Bulldog (Gene Cornish & Dino Danelli), Decca 32996 (MCA)
52	52	LET US LOVE 5	Bill Withers (Bill Withers-R. Jackson-J. Gadson-M. Dunlap-B. Blackman), Sussex 247 (Buddah)
72	72	DO YOU WANT TO DANCE 3	Bette Midler (Joel Dorn), Atlantic 45-2928
53	53	YOU'RE A LADY 7	Peter Skellern (Peter Sames), London 20075
51	51	IN HEAVEN THERE IS NO BEER 10	Clean Living (Maynard Solomon), Vanguard 35162
66	66	DREIDEL 3	Don McLean (Ed Freeman), United Artists 511000
62	62	I CAN'T STAND TO SEE YOU CRY 3	Smokey Robinson & The Miracles (Johnny Bristol), Tamla 54225 (Motown)
81	81	DON'T EXPECT ME TO BE YOUR FRIEND 2	Lobo (Phil Gerhardt), Big Tree 158 (Bell)
36	36	VENTURA HIGHWAY 12	America (America), Warner Bros. 7641
58	58	WOMAN TO WOMAN 6	Joe Cocker (Denny Cordell & Nigel Thomas), A&M 1370
64	64	LOOKING THROUGH THE EYES OF LOVE 4	Partridge Family starring Shirley Jones and featuring David Cassidy (Wes Farrell), Bell 45-301
38	38	I'M STONE IN LOVE WITH YOU 13	Stylistics (Thom Bell), Avco 4603
67	67	YOU'VE GOT TO TAKE IT (If You Want It) 3	Main Ingredient (Silvester/Simmons), RCA 74-0856
69	69	I'M NEVER GONNA BE ALONE ANYMORE 3	Cornelius Brothers & Sister Rose (Bob Archibald), United Artists 50996
79	79	COULD IT BE I'M FALLING IN LOVE 2	Spinners (Thom Bell), Atlantic 45-2927
70	70	REMEMBER 3	Nilsson (Richard Perry), RCA 74-0855
39	39	CRAZY HORSES 12	Osmonds (Michael Lloyd & Alan Osmond), MGM 14450
50	50	TROUBLE IN MY HOME 10	Joe Simon (Staff for Gamble-Huff Prod.), Spring 130 (Polydor)
77	77	THE COVER OF ROLLING STONE 6	Dr. Hook & the Medicine Show (Ron Haffkine), Columbia 4-45732
57	57	WHAT AM I CRYING FOR 12	Dennis Yost & the Classics IV (Buddy Buie), MGM South 7002
73	73	PEACEFUL EASY FEELING 2	Eagles (Glyn Johns), Asylum 11013 (Atlantic)

THIS WEEK	LAST WEEK	TITLE, Weeks On Chart	Artist (Producer) Label, Number (Distributing Label)
75	75	ANTHEM 3	Wayne Newton (Wes Farrell), Chelsea 78-0109 (RCA)
63	63	EVERYBODY LOVES A LOVE SONG 7	Mac Davis (Rick Hall), Columbia 4-45727
74	74	YOU'RE A LADY 7	Dawn (Hank Medress, Dave Appell, & the Tokens), Bell 45-258
61	61	WE NEED ORDER 6	Chi-Lites (Eugene Record), Brunswick 55489
76	76	DAYTIME, NIGHTTIME 3	Keith Hampshire (Pig-Weed Productions), A&M 1396
78	78	WHAT MY BABY NEEDS NOW IS A LITTLE MORE LOVIN' 3	James Brown & Lynn Collins (James Brown), Polydor 14157
80	80	LAST SONG 4	Edward Bear (Eeeyor Music), Capitol 3452
86	86	LUCKY MAN 2	Emerson, Lake & Palmer (Greg Lake), Cotillion 44106
1	1	LIVING TOGETHER GROWING TOGETHER 1	5th Dimension (Bones Howe), Bell 45,310
82	82	SONGMAN 2	Cashman & West (Steve Barri), Dunhill 4333
83	83	MAMA WEER ALL CRAZEE NOW 8	Slade (Chas. Chandler for Barn Prod.), Polydor 15053
88	88	BIG CITY MISS RUTH ANN 2	Gallery (Mike Theodore, Dennis Coffey), Sussex 248 (Buddah)
90	90	JESUS IS JUST ALRIGHT 4	Doobie Brothers (Ted Templeman), Warner Bros. 7661
84	84	SILLY WASN'T I 5	Valerie Simpson (Ashford-Simpson), Motown 54224
85	85	ONE LAST TIME 5	Glen Campbell (Jimmy Bowen), Capitol 3483
1	1	DANNY'S SONG 1	Anne Murray (Brian Ahern), Capitol 3481
89	89	YOU COULD DO MAGIC 8	Limmie & Family Cooking (Sandy Linzer & Steve Metz), Avco 4602
87	87	OH NO NOT MY BABY 3	Merry Clayton (Lou Adler), Ode 66030 (A&M)
100	100	I NEVER SAID GOODBYE 2	Engelbert Humperdinck (Gordon Mills), Parrot 40072 (London)
93	93	I'M SORRY 7	Joey Heatherton (Tony Scotti & Tommy Oliver), MGM 14434
95	95	DIDN'T WE 5	Barbra Streisand (Richard Perry), Columbia 4-45739
94	94	BOOGIE WOOGIE MAN 3	Paul Davis (Chips Moman & Paul Davis), Bang 599
96	96	FEVER 2	Rita Coolidge (David Anderle), A&M 1398
91	91	JESUS WAS A CAPRICORN 2	Kris Kristofferson (Dennis Linde), Monument 8558 (Columbia)
1	1	HAPPY 1	Bobby Darin (Bob Crewe), Motown 1217
1	1	DON'T LEAVE ME STARVIN' FOR YOUR LOVE 1	Holland-Dozier featuring Brian Holland (Staff), Invictus 9133 (Capitol)
98	98	BUT I DO 2	Bobby Vinton (Bobby Vinton), Epic 5-10936 (Columbia)
97	97	CHOO CHOO MAMA 4	Ten Years After (Ten Years After), Columbia 4-45736
99	99	REDBACK SPIDER 3	Brownsville Station (D. Morris), Big Tree 156 (Bell)
1	1	SHE'S GOT TO BE A SAINT 1	Ray Price (Don Law Productions), Columbia 4-45724
1	1	SOUL SONG 1	Joe Stampley (Norris Wilson), Dot 17442 (Famous)
1	1	ON & OFF 1	Anacostia (Van McCoy for Whitehouse Productions), Columbia 4-45685
1	1	SLOW MOTION, Part 1 1	Johnny Williams (Gamble-Huff), Philadelphia International 73518 (Columbia)

HOT 100 A-Z—(Publisher-Licensed)

Anthem (Pocketful of Tunes/Wherefore, BMI) ... 68 Been to Canaan (Colgems, ASCAP) ... 24 Big City Miss Ruth Ann (Cedarwood/Free Breeze, BMI) ... 79 Boogie Woogie Man (Web IV, BMI) ... 39 But I Do (Arc, BMI) ... 94 Choo Choo Mama (Chrysalis, ASCAP) ... 95 Clair (Man, ASCAP) ... 2 Corner of the Sky (Jobete/Belwin-Mills, ASCAP) ... 39 Could It Be I'm Falling in Love (Bell, BMI) ... 41 Cover of Rolling Stone (Evil Eye, BMI) ... 45 Crazy Horses (Kolib, BMI) ... 43 Crocodile Rock (Jama, BMI) ... 11 Daddy's Home (Mem, ASCAP) ... 41	Dancing in the Moonlight (Uart, BMI/Si. Nathanson, ASCAP) ... 34 Danny's Song (Gussos, ASCAP) ... 83 Daytime Nighttime (Specterious, BMI) ... 72 Didn't We (Ja-Ma, ASCAP) ... 68 Do It Again (Wingate/Red Giant, ASCAP) ... 31 Do You Want to Dance (Clokus, BMI) ... 49 Don't Expect Me to Be Your Friend (Kaiser-Famout, ASCAP) ... 54 Don't Leave Me Starvin' for Your Love (Gold Forever, BMI) ... 93 Don't Let Me Be Lonely Tonight (Country Road/Blackwood, BMI) ... 15 Dreidel (Yahweh Tunes, BMI) ... 32 Everybody Loves a Love Song (Screen Gems-Columbia/Song-painter, BMI) ... 69 Fever (Jay & Cee, BMI) ... 90	Funny Face (Prima Donna, BMI) ... 5 Happy (Jobete, ASCAP) ... 92 Harry Hippie (Chartwell, BMI) ... 42 Hi Hi Hi (McCartney/Moelen, BMI) ... 22 I Am Woman (Buggerlogs, BMI) ... 14 I Can See Clearly Now (Cayman, ASCAP) ... 33 I Can't Stand to See You Cry (Jobete, ASCAP) ... 53 I Wanna Be With You (C.A.M.-U.S.A., BMI) ... 23 I Never Said Goodbye (MAM, ASCAP) ... 86 I'm Never Gonna Be Alone Anywhere (Unart/Stage Door, BMI) ... 40 I'm Sorry (Campion, BMI) ... 87 I'm Stone in Love (Bell, BMI) ... 58 Assorted, BMI) ... 58	In Heaven There is No Beer (Blackwood, BMI) ... 51 If You Don't Know Me by Now (Assorted, BMI) ... 36 I'll Be Your Shelter (In Time of Storm) (East/Memphis/Kronkie, BMI) ... 46 If River Bains in Southern California (April/Landers-Roberts, ASCAP) ... 22 Jambalaya (On the Bayou) (Acuff-Rose, BMI) ... 37 Jesus is Just Alright (Yark-Alexis, ASCAP) ... 80 Jesus Was a Capricorn (Resaca, BMI) ... 91 Keeper of the Castle (Trousdale/Soldier, BMI) ... 11 Last Song (Eyer, CAPAC) ... 74 Let Us Love (Interior, BMI) ... 48 Living in the Past (Chrysalis, ASCAP) ... 12	Living Together, Growing Together (Colgems/New Hidden Valley, ASCAP) ... 76 Long Dark Road (Xanado Songs, ASCAP) ... 45 Looking Through the Eyes of Love (Screen Gems-Columbia, BMI) ... 57 Love Jones (Fox Fanfare/Seben, BMI) ... 32 Lucky Man (Tre-Tal, BMI) ... 75 Mama Weer All Craze Now (January, BMI) ... 78 Me & Mrs. Jones (Assorted, BMI) ... 3 Separate Ways (Press, BMI) ... 28 She's Got to Be a Saint (Galleon/Horlow, ASCAP) ... 97 Silly Wasn't I (Cotillion, ASCAP) ... 77 Sittin' (Ackee, ASCAP) ... 18 Slow Motion, Part 1 (Assorted, BMI) ... 100 Smoke Gets in Your Eyes (T.B. Harris, ASCAP) ... 29	Papa Was a Rollin' Stone (Stone Diamond, BMI) ... 27 Peaceful Easy Feeling (Jazzbird-Benchmark, ASCAP) ... 67 Pieces of April (Antique/Leeds, ASCAP) ... 21 Redback Spider (Hadley, BMI) ... 96 Reelin' & Rockin' (Arc, BMI) ... 40 The Relay (Track, BMI) ... 43 Rockin' Pneumonia-Boogie Woogie Flu (Cotillion, BMI) ... 7 Rocky Mountain High (Cherry Lane, BMI) ... 35 Separate Ways (Press, BMI) ... 28 She's Got to Be a Saint (Galleon/Horlow, ASCAP) ... 97 Silly Wasn't I (Cotillion, ASCAP) ... 77 Sittin' (Ackee, ASCAP) ... 18 Slow Motion, Part 1 (Assorted, BMI) ... 100 Smoke Gets in Your Eyes (T.B. Harris, ASCAP) ... 29	Something's Wrong With Me (Pocketful of Tunes, BMI) ... 16 Songman (Blendingwell, ASCAP) ... 77 Soul Song (Gallico/Algoe, BMI) ... 98 Summer Breeze (Dawn Breaker, BMI) ... 44 Superfly (Curtom, BMI) ... 9 Superstition (Stein & Van Stock/Black Bull, ASCAP) ... 4 Sweet Surrender (Screen Gems-Columbia, BMI) ... 20 You Can Do Magic (Kama Sutra/Five Arts, BMI) ... 84 You Ought to Be With Me (Jac/Green, BMI) ... 10 You're a Lady (WB, ASCAP) ... 70 Your Mama Don't Dance (Wingate/Jasperilla, ASCAP) ... 8 You're So Vain (Quackenbush, ASCAP) ... 1 Your Mama Don't Dance (Wingate/Jasperilla, ASCAP) ... 8 You Turn Me On, I'm a Radio (Mitchell, ASCAP) ... 38 You've Got to Take It (If You Want It) (Damic, BMI) ... 59
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Compiled from national retail sales and radio airplay by the Music Popularity Charts Dept. of Billboard.

Dealers Note Yule Sellers

• Continued from page 1

chain said that a "fantastic amount" of classical and nostalgia product was sold over the holidays, making up for the lack of the big record sellers of year ago. He cited "Oh Coward" (Bell) and "Groucho Marx" (A&M) as two of the better movers. Tape sales were not conspicuously heavy, he added. He noted that "a lot more older people were buying than ever before. In fact," he continued, "they outnumbered the young for the first time, in terms of Christmas sales. The result was balanced buying throughout the catalog." Looking

at the over-all sales picture, Karol said that this year's holiday buying was "slightly" above that of last year.

Irving Freedman, vice president, marketing, Grossman Enterprises, said that "although the season started off slowly, the last 10 days made for a strong finish." He also stated that classical product did very well, as did oldies. Tapes remained on the same sales level as was achieved throughout the year. Freedman also said that over-all results were difficult to tabulate this year because of the increase in store units. He added that preliminary checks show that sales

for the season were up over last year.

Franklin

In spite of its sluggishness in getting off the ground, sales of pre-recorded music product over the Christmas buying season broke all previous records in Philadelphia and Washington.

Al Franklin, head of the Franklin chain of music shops, said that sales on Dec. 23, broke all previous records and necessitated additional sales help.

Franklin said his over-all sales during the Christmas buying season exceeded those of 1971 by at least 27 percent, and for the last three shopping days before Christmas, broke record after consecutive record.

Sales were, however, centered basically on rock and pop product, with disk sales of Christmas music, sliding below those of 1971. On the other hand, however, Christmas music in cassette and 8-track tape formats, showed an increase.

A&L Distributors, also Philadelphia-based, was another chain shop that registered a profitable season. Saul Melnick, one of the directors of the company, disclosed that jazz product was one of the firm's biggest sellers during the period. He attributed upsurge in jazz sales to the resurging interest in jazz music and to the large black population in Philadelphia.

Other big A&L sellers were albums by the 5th Dimension, the Partridge Family and Lobo. Like Franklin Stores, A&L's sales of Christmas music product was down, although budget product maintained a steady market.

In Washington, at Schwartz, Bros., budget Christmas product, though up over 1971, was not necessarily a big seller, according to Stu Schwartz, one of the principals of the firm. However, regular Christmas product sold well in areas where it was well displayed.

Like the firm's Philadelphia counterparts, the biggest volume of business was in rock and pop product, which played a major role in pushing the company's seasonal sales percentage well over the figure chalked up in 1971.

Waxie Maxie

Herb Cohen, vice president of Waxie Maxie's, 13-chain retail outlet specializing in records, tapes and accessories based in Washington, reported that Christmas sales exceeded last year's. "Things picked up much later this year than last, but we went way over the top, anyway," he said. "The demand for Christmas product, per se, appears to be dwindling year after year. Regular product is what picks up during the holiday buying season. There are certain albums released in the 'slow' months of August, September and October which catch on fire towards the end of the year," he said.

Cohen reeled off a list of big seasonal product by War, Stevie Wonder, Billy Paul, James Brown and Carly Simon. He said this was the chains' biggest year yet in the tape department. "We started advertising Thanksgiving Day and continued right up through Christmas via newspapers with radio tie-ins," he added.

Omega Sound In Expansion

PHILADELPHIA — Omega Sound, Inc., has recently expanded its headquarters to facilitate the company's new involvement in the production of finished masters for leasing to major labels.

In addition to operating its two publishing companies, Omega Sound will now produce the masters as the result of a decision by president Lou Saft to join other independent production companies in the area. Omega's production staff is headed by Frank Fioravanti, John Davis and Allan Felder. T. Barney Vogel has joined the firm as head of production, and that team will now move ahead with production work following several recent signings.

Syma Intl. Bids for Scott

BOSTON — Syma International, the European licensee of H.H. Scott Co., is seeking to acquire the trouble-plagued components firm which has been in Chapter XI for more than a month.

Acquisition of the Scott holdings by the Brussels-based corporation hinges on the acceptance, by Scott's creditors, of a proposed 12½-cent-on-the-dollar settlement put forward by Syma.

Clement Levy, head of Syma, recently flew into Boston to conduct negotiations; and, according to reports, offered to pay \$25,000 for the Scott operation, in addition to extending a \$2.5 million credit line through the New England Merchants Bank which is acting as receiver for Scott.

Attorneys for Levy claim that the Syma executive has already reached an agreement with the Scott family and minority stockholders to purchase the property; and has also reached an agreement in principle with the New England Merchants Bank, and the Republic National Bank of New York, which will finance the acquisition.

Levy has also reached an agreement with Eastern Air Devices to release options which it now holds to purchase Scott's common stock.

Acquisition plans will have to be reviewed by a creditors committee established to oversee the interest of investors in Scott. It is understood that if the committee turns down Levy's offer, the Syma head will talk to creditors on an individual basis.

Meanwhile, Scott has begun rehiring staff in anticipation of restarting operations. The firm has a \$3 million backlog of orders which it hopes to catch up on.

Promoter Gets \$1,000 C. Berry Concert Refund

SALEM, Ore.—Ed Dougherty of EJD Enterprises here received word last week from Stanley Ballard, secretary-treasurer of the American Federation of Musicians International, that he would be receiving a check for \$1,000, covering payment of his claim against Chuck Berry.

Dougherty, a state-wide concert promoter, filed against Berry May 31, seeking payment of \$1,000, which he alleged Berry exacted from him under duress and over and above the contracted amount which Berry was to be paid for a one-night engagement April 29 at the Armory here.

Dougherty had signed a pact with Entertainment Corp. of California, which called for Berry to be paid \$3,500 for the appearance. Dougherty, in his complaint to the union, alleged that Berry threatened at showtime to cancel his appearance unless he received an additional \$1,000 over and above the contracted amount. Dougherty produced a cancelled check, endorsed by Berry, for \$1,000 to support his claim.

Elektra Retail Display Contest

LOS ANGELES—Elektra is running dealer contests to spur sales of two new LP's by Bread and Carly Simon. Called "Pick-A-Pair Sweepstakes," dealers have to mount in-store displays for either of the albums.

The contest runs through January 5 when winners from the company's sales and promotion forces will be announced at Elektra's sales convention in Phoenix several days later. The company is providing large and small size posters and counter units.

'In Concert' Acts Signed

NEW YORK—Jim Croce, War, Edgar Winters and the Doobie Brothers have been signed to star in the fourth "In Concert" special for Kirshner Entertainment Corp. and ABC-TV. The special is expected to be aired in the Dick Cavett time slot in late January. Don Kirshner, president of Kirshner Entertainment Corp., taped the four acts at Madison

Square Garden on Dec. 23, following the taping of the Grand Funk Railroad and Freddie King concert, which will be the third "In Concert" special. All shows are to be heard on FM simulcast, in addition to the television broadcast.

Kirshner also revealed that negotiations are under way to secure other acts for future "In Concert" shows.

Badfinger, WB Publ. Pact

NEW YORK — Apple Records artists Badfinger have signed a long-term, worldwide publishing agreement with Warner Bros. Music. The pact will take effect at the termination of the group's current publishing agreement.

According to Badfinger's personal managers, Stan Polley and Bill

Collins, the group has always focused on developing a strong repertoire of its own compositions. They added, "The agreement we now have with Warner Bros. will insure Badfinger material reaching a large number of recording artists and record producers."

Pvt. & Major Label Blend

• Continued from page 1

also inserted into every fifth Stanyan title.

In addition, Stanyan has begun advertising new releases in specialized adult publications such as "Saturday Review."

Though concentrating heavily on direct-mail selling, Stanyan is also reaching to retail outlets in boutiques, gift shops and department stores as well as normal record shops. "We'll ship minimum orders of 20 units at wholesale prices," said McKuen. "But it's all cash in advance. I'm not about to get involved with independent distributors and all that 90-day billing ridiculous system. By selling my records directly to the customer or retailer, I am able to hold the album list price down to \$4 and charge only \$6.50 for a double album."

McKuen has not sought to bring the Stanyan line into WEA Distributing because he doesn't want to flood the market for his output. "Warner Bros. will release two vocal albums annually for the next five years," McKuen explained. "Stanyan will put out the more specialized albums which would mainly be of interest to confirmed fans."

Also signed as a Warner artist is the San Sebastian Strings team, which includes McKuen reciting love poetry to the lush orchestrations of Anita Kerr.

WEA Filipacchi Fined for \$60G

PARIS — The Common Market Commission (CMC) has levied a \$60,000 fine against WEA Filipacchi Music, here, for contravening the EEC's antitrust regulations by selling its prerecorded music product in West Germany at twice the price sold in France.

Mobile Stores Widen Range To Huge Plants & Concerts

• Continued from page 1

last week's opening of Cheech and Chong at the Troubador.

Wheeler Dealer starts regular spot advertising this week on KLOS-FM and KMET-FM here. The 42 titles carried on each truck are being selected from the Billboard's Best Selling LP's list, the charts of KLOS-FM, KMET-FM and KNAC-FM here, and some data from local Top 40 stations.

Exhibit Chooses Col/Epic Art

NEW YORK — Sixteen record cover designs on Columbia/Epic product have been selected by the American Institute of Graphic Arts for the "Mental Picture," an exhibition of illustration. The exhibit, itself, covers a wide field of illustration/design uses.

Included in the covers chosen were several albums by Bessie Smith, "Stravinsky Conducts Oedipus Rex," "William Tell Overture-Ormandy," "Count Basie Super Chief," and "Blue Rose."

Trucks, which will add the tape counterparts of LP's within the next two weeks, are selling \$5.98 product at \$3.62, with from six to ten specials each week at \$2.96. Special orders are being taken, with the consumer depositing \$1, with the truck delivering a week later. Trucks are programmed to be in the same location each week on the same day at the same time. Levy said that early experiments at outdoor swap meets indicate a profitable market in such fields.

Each record buyer is given a punch card with his first LP purchase, which card is punched each time he buys an LP. A five-punch card entitles the buyer to a free LP. Dic Metzger, formerly with Transcontinental Music in the East, has been hired to replace Dick Sherman, who went with Bell here. Metzger headed school activity for TMC.

Levy said that Texas, Florida and Georgia have licensed Wheeler Dealer to operate there and that by April, the firm will be active in those states. The preliminary trial run was staged specifically in this area and Wheeler Dealer will move into the San Francisco area within the next two weeks.



COLUMBIA RECORDS president Clive Davis joins Philadelphia International's creative team, Kenny Gamble and Leon Huff, in presenting Harold Melvin and the Blue Notes with gold awards for their single "If You Don't Know Me By Now." At the presentation are, from left, Teddy Pendigrass, Bernie Wilson, Larry Brown, Gamble, Melvin, Lloyd Parks, Davis, Huff, and Logan H. Westbrooks, director of special markets for Columbia.

RADIO ACTION AND PICK SINGLES

Hot Chart Action

Heavy Top 40 radio pickup noted this week on Elton John's "Crocodile Rock." The MCA disk moves to the number 13 spot on the Hot 100. Single is Top 10 in KROQ-AM, Los Angeles; WIBG-AM, Philadelphia; WMAK-AM, Nashville; KILT-AM, and KNUZ-AM, Houston and in Birmingham, Fargo and Salt Lake City. San Diego is the only market not reporting the record. Strong sales action and top 15 mention in all markets with the exception of Chicago and Pittsburgh, where sales seem to be weak.

Number of Singles Reviewed This Week

49

Number Reviewed Last Week

60

Review Editor—ELIOT TIEGEL

Songs listed on this page are the consensus of a review panel which listened to the music individually and then collectively and then voted for the titles published this week.

Breaking

Luther Ingram's "I'll Be Your Shelter" on Stax's Koko label, is, by no means attracting the Top 40 radio attention. His "If Loving You Is Wrong" disk garnered, but heavy soul play in markets, like Memphis, St. Louis, New York, Chicago and Los Angeles, seems to be doing the trick. As the record moves from number 60 to 46, the song is 12 at WXLO-FM, New York, and a pick at KLIF-AM, Dallas. Sales pickups are good in all markets with the exception of Boston.

Pop

Also Recommended

FREE—Wishing Well (2:98); producers: Free, Andy Johns; writers: Rodgers, Kirke, Yamauchi, Bundrick, Kossoff; Ackee, Cayman, ASCAP. ISLAND 1212 (Capitol).

PETER NERO—Lady Sings the Blues (2:42); producer: Paul Leka; writer: Michael Legrand; Jobete, ASCAP. COLUMBIA 4-45756

CHRISTINE HOLMES—I Am What I Am (3:30); producer: David Mackay; writers: Panas, Munro, Leandros; Buddah Music, ASCAP. BUDDAH 335.

LORI JACOBS—Constant Disappointment (2:43); producer: Peter Tevis; writer: Lori Jacobs; Beechwood Music, Neostat, BMI. CAPITOL 3479

ANTHONY NEWLEY—Ain't It Funny (3:15); producer: Larry Marks; writer: Anthony Newley; Taralex, BMI. MGM 14479

SILVERBIRD—I See the Writing on the Wall (2:50); producer: Paul Leka; writers: R. Ortiz, R. Ortiz, G. Ortiz; SRO, April, ASCAP. COLUMBIA 4-45752

PAUL ANKA—While We're Still Young (3:56); producer: Arif Mardin; writers: Anka, Chouckroun; Spanka, BMI. BUDDAH 337

VIKKI CARR—Reflections (2:46); producer: Snuff Garrett; writers: Burt Bacharach, Hal David; Colgems, Hidden Valley, J.C. Music, ASCAP. COLUMBIA 4-45750

GEORGE BURNS—Old Folks (3:38); producer: Lewis Merenstein; writers: Shuman, Brel; Cotillion, Daniel, BMI. BUDDAH 338

CAROL BURNETT—Love's the Only Game in Town (2:56) producer: Peter Matz; writers: Alan, Marilyn Bergman; John Williams; Duchess, BMI. COLUMBIA 4-45765

Country

DOLLY PARTON—THE BETTER PART OF LIFE (3:11)

producer: Bob Ferguson; writer: Dolly Parton; Owepar, BMI. A plaintive ballad about a peaceful part of life—the good old days. A natural for country music audiences on radio and jukeboxes. The flip, "My Tennessee Mountain Home," is the plug side, but "The Better Part Of Life" has broader appeal lyrically and a greater performance. Both could score. RCA 74-0868

TONY BOOTH—WHEN A MAN LOVES A WOMAN (The Way That I Love You) (2:15)

producer: Buck Owens Enterprises; writer: Buck Owens; Blue Book, BMI. This single has all the earmarks of Buck Owens class. Booth is a fine singer with a tinge of Tom Jones in his voice. The song starts off strongly and the arrangement maintains the rambling, rolling beat which gives it an infectious sound. Booth blends well with a soft chorus on this story of how blind love can hurt. A tinkling piano adds another musical dimension.

DIAN HART—DAISY A DAY (4:54)

producer: Jerry Styner; writer: Jud Strunk; Pierre Cossette Music, ASCAP. All the trappings of a top country work are in evidence on this debut single by the lilting, flowing vocalist. Ms. Hart's voice shows us her softness and yet there is enough power when she needs it that she is able to shift moods simply. The arrangement is catchy and the overall impact of the single spells a good new contribution to the country market. "Let Your Conscience Be Your Guide" (2:56); producer same; writers: George Soule, Al Cedarholm; Muscle Shoals Sound Pub.; Cotillion, BMI. AMARET 146 (MGM)

Also Recommended

CLAUDE GRAY—Woman Ease My Mind (2:43); producers: Joe Wright; writer: Johnny Nace; Vanjo, BMI. MILLION 31

FERLIN HUSKY—True True Lovin' (2:23); producer: Don Gant; writers: Gerald Nelson, Chuck Taylor; Ronbre, Coach Four, BMI. ABC 11345

WEBB PIERCE—Let The Children Pick The Flowers (2:56); producer: Webb Pierce; writer: Robert Russell; Sawgrass, BMI. DECCA 33044

REX ALLEN—Reflex Reaction (3:00); producer: Jack Clement; writer: Leon Payne; Fred Rose, BMI. JMI 16

HENSON CARGILL—My '47 Chevy, My Honky Tonk Guitar, and Me (2:45); producer: Jim Malloy; writers: Dallas Frazier, A.L. Doodle Owens; Blue Crest Music, BMI. MEGA 61501

JERIS ROSS—The Midnight Cowboy (2:15); producer: Scotty Moore; writers: Dave Kirby, Glenn Martin; Tree Intl./BMI. CANDY 1037

Soul

THE YOUNGHEARTS—DON'T CRUSH MY WORLD (3:14)

producer: Vernon Bullock; writers: Vernon Bullock, H. Pratt; Mafundi, BMI. Sterling debut on a youthful label, by a sleekly harmonizing group in the soul-MOR genre. Driving beat plus ethereal vocals makes this a sure attention-grabber. Already garnered spot airplay nationally. Flip: "I'm Still Gonna Need You" (4:06); producer: same; writers: Vernon Bullock, H. Pratt, C. Ingersoll, B. Solomon, R. Preyer; publisher: same. 20TH CENTURY 2008

ANN PEEBLES—I'M GONNA TEAR YOUR PLAYHOUSE DOWN (2:55)

producer: Willie Mitchell; writer: Earl Randle; Jex, BMI. A low-volume but intense entry from one of soul's most consistent hitmakers. Strong chorus hook and powerful storyline. Flip: "One Way Street" (2:55); producer: same; writers: Ann Peebles, Don Bryant; publisher: same. HI 45-2232

TRAMMPS—PRAY ALL YOU SINNERS (3:15)

producers: Baker-Harris Young; writers: N. Harris, R. Baker, Golden Fleece/Mured, BMI. A new Philadelphia discovery checks in with a "Smiling Faces" type of message song well-packaged in Stylistics mode. The result is catchy and distinctive. Promising group writes and produces own material. Song has pop potential. Flip: no information available. BUDDAH 339

Also Recommended

JAMES BROWN—I Got Ants in My Pants—Part 1 (3:58); producer: James Brown; writer: James Brown; Dynatone, Belinda, Unichappell, BMI. POLYDOR 14162

JOE TEX—Woman Stealer (2:42); producer: Buddy Killen; writer: J. Tex; Tree Publ., BMI. DIAL 1020 (Mercury)

RAY CHARLES—Every Saturday night (3:15); producer: Ray Charles; writer: A. Collins; Racer Music, Castell Music, ASCAP. TANGERINE 45-16373 (ABC)

ANSWERS TO LOVE—It Was Real (3:20); producer: Gold Soul; writers: P. Little, B. Black, J. Copeland; Gold Soul Music, ASCAP. LION 724200 (MGM)

"In his first major appearance at Doug Weston's TROUBADOUR, Sam Neely (Capitol) proved to be the year's most exciting young talent . . . Neely's music is blinding in its sensitivity, beauty and imagery . . . His music will do the same for Texas that the Taylor brothers' music has done for the Carolinas."

— Spence Berland,
RECORD WORLD,
August 26, 1972

"Every now and again a new performer makes his major club debut and displays a quality of a future superstar. Such was the case of Capitol Records find, Sam Neely, in his initial performance at the Los Angeles TROUBADOUR . . . it is obvious he will swiftly build into an important, record, concert, and club act . . ."

— Don Ovens,
BILLBOARD,
Sept. 23, 1972

"Right now I'm so hooked on that Sam Neely album (LOVING YOU JUST CROSSED MY MIND) that I can't tell you. I've damn near wore it out already. Jesus!"

— Chuck Blore,
BILLBOARD INTERVIEW,
Nov. 25, 1972

"ROSALIE"—
Sam Neely's sensational
new single. #3510
From his new album
SAM NEELY 2
available on January 8th.
(SMAS-11143)

Produced by Rudy Durand
for Koala Prod.



Billboard TOP LP's & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week. ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			
				8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL	
1	1	8	★ MOODY BLUES Seventh Sojourn Threshold THS 7 (London)				37	39	13	LOBO Of a Simple Man Big Tree 2013 (Bell)			NA	★	83	3	DON McLEAN United Artists UAS 5651				
2	2	10	CAROLE KING Rhymes & Reasons Ode SP 77016 (A&M)			NA	★	51	4	DONNY OSMOND My Best to You MGM SE 4872			NA	73	68	34	JETHRO TULL Thick as a Brick Reprise MS 2072				
3	3	9	JETHRO TULL Living in the Past Chrysalis 2CH 1035 (Warner Bros.)				39	30	14	JOHNNY NASH I Can See Clearly Now Epic KE 31607 (Columbia)				74	69	28	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350				
4	4	12	AL GREEN I'm Still in Love With You Hi XSHL 32074 (London)				★	63	6	URIAH HEPP The Magician's Birthday Mercury SRM 1-652			NA	75	57	15	LUTHER INGRAM (If Loving You Is Wrong) I Don't Want to Be Right Koko KOS 2202 (Columbia)			NA	
5	5	7	JAMES TAYLOR One Man Dog Warner Bros. BS 2660				41	27	20	MICHAEL JACKSON Ben Motown M 755 L			NA	★	147	2	ROLLING STONES More Hot Rocks (Big Hits & Fazed Cookies) London 2PS 626/7				
★	12	5	CARLY SIMON No Secrets Elektra EKS 75049				42	36	9	BEE GEES To Whom It May Concern Atco SD 7012			NA	77	70	26	LEON RUSSELL Carney Shelter SW 8911 (Capitol)			NA	
7	7	19	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629				★	62	5	BETTE MIDLER The Divine Miss M Atlantic SD 7238			NA	78	84	8	PETER TOWNSHEND Who Came First Decca DL 7-9189 (MCA)				
8	6	13	CAT STEVENS Catch Bull at Four A&M SP 4365				44	34	13	GEORGE CARLIN Class Clown Little David LD 1004 (Atlantic)				79	78	27	CARPENTERS A Song for You A&M SP 3511				
★	11	6	AMERICA Homecoming Warner Bros. BS 2655				★	54	5	RICK NELSON & THE STONE CANYON BAND Garden Party Decca DL 7-5391 (MCA)				★	90	5	JAMES BROWN Good Foot Polydor PD 2-3004			NA	
10	10	17	JOHN DENVER Rocky Mountain High RCA LSP 4731				46	46	13	TEN YEARS AFTER Rock & Roll Music to the World Columbia KZ 31779				81	71	12	CHI-LITES Their Greatest Hits Brunswick BL 754184			NA	
★	16	8	WAR The World Is a Ghetto United Artists UAS 5652				47	31	22	ROD STEWART Never a Dull Moment Mercury SRM 1-646			NA	★	91	6	SHAWN PHILLIPS Faces A&M SP 4363			NA	
12	9	10	SANTANA Caravanserai Columbia KC 31610				48	42	9	DAVID CASSIDY Rock Me Baby Bell 1109			NA	83	75	18	O'JAYS Back Stabbers Philadelphia International KZ 31712 (CBS)			NA	
★	21	5	LONDON SYMPHONY ORCH. AND CHAMBRE CHOIR w/GUEST SOLOISTS Tommy Ode SP 99001 (A&M)				49	47	24	THREE DOG NIGHT Seven Separate Fools ABC/Dunhill DSD 50118				84	73	12	J. GEILS BAND "Live"—Full House Atlantic SD 7241			NA	
14	8	21	TEMPTATIONS All Directions Gordy G 962 L (Motown)			NA	50	48	9	STYLISTICS Round 2 Avco AC 11006			NA	85	89	30	DAVID BOWIE The Rise & Fall of Ziggy Stardust & the Spiders From Mars RCA LSP 4702				
★	18	4	NEIL DIAMOND Hot August Night MCA 2-8000				★	74	4	PARTRIDGE FAMILY Notebook Bell 1111			NA	★	106	8	STEVE MILLER BAND Anthology Capitol SVBB 11114			NA	
★	26	8	STEVIE WONDER Talking Book Tamla T 319 L (Motown)			NA	52	37	26	NEIL DIAMOND Moods Uni 93136 (MCA)				87	76	12	DEEP PURPLE Purple Passages Warner Bros. 2LS 2644				
17	13	20	CURTIS MAYFIELD/SOUNDTRACK Superfly Curfom CRS 8014 ST (Buddah)			NA	★	65	5	RASPBERRIES Fresh Capitol ST 11123			NA	88	77	17	PARTRIDGE FAMILY At Home With Their Greatest Hits Bell 1107			NA	
★	23	7	DIANA ROSS/SOUNDTRACK Lady Sings the Blues Motown M 758 D			NA	54	59	7	NEIL YOUNG/SOUNDTRACK Journey Through the Past Reprise 2XS 6480				★	111	7	POCO A Good Feelin' to Know Epic KE 31601 (Columbia)			NA	
19	20	8	BARBRA STREISAND Live in Concert at the Forum Columbia KC 31760				55	52	24	CHICAGO V Columbia KC 31102			NA	90	88	9	MALO Dos Warner Bros. BS 2652				
20	19	8	BREAD Guitar Man Elektra EKS 75047				56	44	18	THE BAND Rock of Ages Capitol SABB 11045			NA	91	95	92	CAROLE KING Tapestry Ode SP 77009 (A&M)				
21	14	12	BLACK SABBATH Black Sabbath, Vol. 4 Warner Bros. BS 2602				57	61	9	RITA COOLIDGE The Lady's Not for Sale A&M SP 4370				92	97	8	DAVID BOWIE Space Oddity RCA LSP 4813				
22	24	9	ELVIS PRESLEY Burning Love & Hits From His Movies RCA Camden CAS 2595				58	53	25	ELTON JOHN Honky Chateau Uni 93135 (MCA)				93	98	5	NEW RIDERS OF THE PURPLE SAGE Gypsy Cowboy Columbia KC 31930			NA	
★	29	9	LOGGINS & MESSINA Columbia KC 31748				★	80	2	MARVIN GAYE/SOUNDTRACK Trouble Man Tamla T 3221 (Motown)				94	96	7	KRIS KRISTOFFERSON Jesus Was a Capricorn Monument KZ 31909 (Columbia)				
★	33	6	JONI MITCHELL For the Roses Asylum SD 5057 (Atlantic)			NA	60	40	15	LIZA MINNELLI Liza With a "Z" Columbia KC 31762			NA	★	114	5	MAN OF LA MANCHA Soundtrack United Artists UAS 9906				
25	22	57	MOODY BLUES Days of Future Passed Deram DES 18012 (London)				61	50	17	MAC DAVIS Baby Don't Get Hooked on Me Columbia KC 31770			NA	96	82	34	BILL WITHERS Still Bill Sussex SXBS 7014 (Buddah)			NA	
26	28	10	WEST, BRUCE & LAING Why Dontcha Columbia/Windfall KC 31929			NA	★	86	5	DUANE ALLMAN An Anthology Capricorn 2 CP 0108 (Warner Bros.)				★	110	7	RARE EARTH Willie Remembers Rare Earth R 543 L (Motown)			NA	
27	15	14	YES Close to the Edge Atlantic SD 7244				63	55	20	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634				98	79	20	T. REX The Slider Reprise MS 2095				
★	45	7	BILLY PAUL 360 Degrees of Billy Paul Philadelphia Intl. KZ 31793 (Columbia)			NA	64	60	19	HAROLD MELVIN & THE BLUE NOTES I Miss You Philadelphia International KZ 31648 (Columbia)			NA	99	85	25	DONNY OSMOND Too Young MGM SE 4854				
29	17	13	OSMONDS Crazy Horses MGM SE 4851				65	66	28	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)			NA	★	116	5	ALBERT HAMMOND It Never Rains In Southern California Mums KZ 31905 (Columbia)			NA	
★	43	5	HELEN REDDY I Am Woman Capitol ST 11068				66	58	24	EMERSON, LAKE & PALMER Trilogy Cotillion SD 9903			NA	101	94	12	JOHNNY MATHIS Song Sung Blue Columbia KC 31626			NA	
31	35	6	JOE COCKER A&M SP 4368			NA	67	64	15	FIFTH DIMENSION Greatest Hits on Earth Bell 1106				★	102	103	22	JERMAINE JACKSON Jermaine Motown M 752 L			NA
32	25	13	GRAND FUNK RAILROAD Phoenix Capitol SMAS 11099				68	64	15	JIMI HENDRIX War Heroes Reprise MS 2103			NA	★	103	120	10	JOHNNY RIVERS L.A. Reggae United Artists UAS 65650			
★	49	6	CREEDENCE CLEARWATER REVIVAL Creedence Gold Fantasy 9418				★	81	5	BOBBY WOMACK Understanding United Artists UAS 5577				104	87	22	GILBERT O'SULLIVAN Himself MAM 4 (London)			NA	
34	32	10	BLOOD, SWEAT & TEARS New Blood Columbia KC 31780			NA	70	72	9	MELANIE Stoneground Words Neighborhood NRS 47005 (Famous)			NA	105	109	8	DAVID BOWIE The Man Who Sold the World RCA LSP 4816				
★	41	6	GRATEFUL DEAD Europe '72 Warner Bros. 3WX 2668				71	67	31	CHUCK BERRY London Sessions Chess CH 60020			NA								
36	38	9	FOUR TOPS Keeper of the Castle Dunhill DSX 50129			NA															

INTER-OFFICE MEMO

WARNER BROS. RECORDS INC.

TO: THE RADIO STATIONS OF AMERICA

FROM: RON SAUL

SUBJECT: THANKS FOR A VERY GOOD YEAR

DATE: JANUARY 1, 1973

COPIES TO:

We would sincerely like to thank you for helping make our greatest year to date. And especially for:

Singles

FACES "Stay With Me"...VAN MORRISON "Tupelo Honey"...NEIL YOUNG "Heart of Gold"...AMERICA "Horse With No Name"...QUINCY JONES "Money Runner"...MALO "Suavecito"...PETER YARROW "Don't Ever Take Away My Freedom"...JERRY GARCIA "Sugaree"...TODD RUNDGREN "I Saw the Light"...ALLMAN BROS. BAND "Ain't Wastin' Time No More"...NEIL YOUNG "Old Man"...PETER YARROW "Weave Me the Sunshine"...T. REX "Telegram Sam"...COLD BLOOD "Down to the Bone"...GORDON LIGHTFOOT "Beautiful"...AMERICA "I Need You"...ALICE COOPER...JAMESTOWN
MASSACRE "Summer Sun"...BENNY WHITEHEAD "Queen of My Heart"...ARLO GUTHRIE "City of New Orleans"...FOGHAT "I Just Want to Make Love to You"...TOWER OF POWER "You're Still a Young Man"...VAN MORRISON "Jackie Wilson Said"...DOOBIE BROTHERS "Listen to the Music"...SEALS & CROFTS "Summer Breeze"...ALICE COOPER "Elected"...AMERICA "Ventura Highway"...TOWER OF POWER "Down to the Nightclub"...JETHRO TULL "Living in the Past"...SPARKS "Wonder Girl"...ALLMAN BROS. BAND "One Way Out"...GORDON LIGHTFOOT "That Same Old Obsession"...PAUL KELLY "Don't Burn Me"...DOOBIE BROTHERS "Jesus Is Just Alright"...JAMES TAYLOR "Don't Let Me Be Lonely Tonight"...DELIVERANCE (Sound Track) "Dueling Banjos"...THE YOUNGBLOODS "Running Bear"...CAPTAIN BEEFHEART "Too Much Time"...BOBBY SHEEN "I May Not Be What You Want" and...THE MONDAY MORNING QUARTERBACK "Twelve Days of Christmas/Game Plan to Beat Miami"

LPs

FACES "A Nod's as Good as a Wink"...AMERICA...BLACK SABBATH "Vol. 4"...DEEP PURPLE "Purple Passages"...ALICE COOPER "School's Out"...NEIL YOUNG "Harvest"...MOTHERS "Grand Wazoo"...JIMI HENDRIX "Hendrix in the West"...JETHRO TULL "Thick as a Brick"...ALLMAN BROS. BAND "Eat a Peach"...JETHRO TULL "Living in the Past"...MALO...GORDON LIGHTFOOT "Don Quixote"...FANNY "Fanny Hill"...ARLO GUTHRIE "Hobo's Lullaby"...MOTHERS "Just Another Band From L.A."...BEACH BOYS "Pet Sounds/So Tough"...T. REX "The Slider"...JIMI HENDRIX "War Heroes"...CAPTAIN BEEFHEART "Clear Spot"...TODD RUNDGREN "Something/Anything"...DEEP PURPLE "Machine Head"...DOOBIE BROTHERS "Toulouse Street"...FRANK ZAPPA "Waka/Jawaka--Hot Rats"...VAN MORRISON "Saint Dominic's Preview"...SEALS & CROFTS "Summer Breeze"...TOWER OF POWER "Bump City"...DION "Suite for Late Summer"...BOB WEIR "Ace"...BONNIE RAITT "Give It Up"...MALO "Dos"...YOUNGBLOODS "High on a Ridge Top"...MICKEY HART "Rolling Thunder"...AMERICA "Homecoming"...JAMES TAYLOR "One Man Dog"...GRATEFUL DEAD "Europe '72"...LITTLE FEAT "Sailin' Shoes"...MARY TRAVERS "Morning Glory" and...JERRY GARCIA "Garcia"

TOP LP's & TAPE

POSITION
106-200

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week. ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title, Label, Number (Dist. Label)	TAPE PACKAGES AVAILABLE		
				8-TRACK	CASSETTE	REEL TO REEL					8-TRACK	CASSETTE	REEL TO REEL
106	100	15	ANDY WILLIAMS Alone Again (Naturally) Columbia KC 31625			NA	169	163	24	CORNELIUS BROTHERS & SISTER ROSE United Artists UAS 5568			
107	93	27	CARLOS SANTANA & BUDDY MILES LIVE Columbia KC 31308			NA	171	171	7	GROUCHO MARX An Evening With Groucho A&M SP 3515			NA
108	102	30	URIAH HEPP Demons & Wizards Mercury SRM 1-630			NA	172	153	21	JEFFERSON AIRPLANE Long John Silver GrunT FTR 1007 (RCA)			NA
109	121	5	EDGAR WINTER GROUP They Only Come Out at Night Epic KE 31584 (Columbia)			NA	173	180	3	LAWRENCE WELK Reminiscing Ranwood R 5001			NA
110	92	15	HUMBLE PIE Lost & Found A&M SP 3513			NA	174	164	32	JACKSON 5 Lookin' Through the Windows Motown M 750 L			NA
111	105	27	ELVIS PRESLEY Elvis Live at Madison Square Garden RCA LSP 4776			NA	175	175	8	MILES DAVIS On the Corner Columbia KC 31906			NA
112	128	3	BILLY PRESTON Music Is My Life A&M SP 3516			NA	176	178	8	BULLDOG Decca DL 7-5340 (MCA)			NA
113	99	27	ISLEY BROTHERS Brother, Brother, Brother T-Neck TNS 3009 (Buddah)			NA	177	156	21	GUESS WHO Live at the Paramount RCA LSP 4779			NA
114	118	58	LED ZEPPELIN Atlantic SD 7208			NA	178	176	7	SHIRLEY BASSEY And I Love You So United Artists UAS 5643			NA
115	113	31	ARLO GUTHERIE Hobo's Lullaby Reprise MS 2060			NA	179	183	2	1776/SOUNDTRACK Film Cast Columbia S-31741			NA
116	101	23	VAN MORRISON Saint Dominic's Preview Warner Bros. BS 2633			NA	181	182	4	RICHARD HARRIS Slides ABC/Dunhill DSX 50133			NA
117	129	63	FIDDLER ON THE ROOF Soundtrack United Artists UAS 10900			NA	182	162	43	THE ALLMAN BROTHERS BAND Eat a Peach Capricorn 2CP 0102 (Warner Bros.)			NA
118	123	6	LITTLE JIMMY OSMOND Killer Joe MGM SE 4855			NA	183	199	2	JOE SIMON The Best Of Sound Stage 7 15009 (Columbia)			NA
119	124	23	KENNY LOGGINSw/JIM MESSINA Sittin' In Columbia C 31044			NA	184	167	8	JONATHAN EDWARDS Honky Tonk Stardust Cowboy Atco SD 7015			NA
120	140	2	J.J. CALE Really Shelter 8912 (Capitol)			NA	185	188	7	EARTH, WIND & FIRE Last Days in Time Columbia KC 31702			NA
121	108	28	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756			NA	186	187	7	RAY CHARLES Through the Eyes of Love ABC/TRC ABCX 765			NA
122	115	53	ROLLING STONES Hot Rocks, 1964-1971 London 2PS 606/7			NA	187	177	9	IT'S A BEAUTIFUL DAY At Carnegie Hall Columbia KC 31338			NA
123	117	48	AL GREEN Let's Stay Together Hi SHL 32070 (London)			NA	188	190	4	JOAN BAEZ Balladbook Vanguard 41/2			NA
124	119	25	NILSSON Son of Schmilsson RCA LSP 4717			NA	189	194	2	ESTHER PHILLIPS Alone Again (Naturally) Kudu KU-09 (CTI)			NA
125	135	26	DONNA FARGO Happiest Girl in the Whole U.S.A. Dot DOS 2600 (Famous)			NA	190	—	1	MEL & TIM Starting All Over Again Stax STS 3007 (Columbia)			NA
126	104	12	MARK-ALMOND Rising Columbia KC 31917			NA	191	191	32	DEEP PURPLE Machine Head Warner Bros. BS 2607			NA
127	127	9	MOTT THE HOOPLE All the Young Dudes Columbia KC 31750			NA	192	192	5	YOUNGBLOODS High On a Ridge Top Warner Bros. BS 2653			NA
128	168	6	STEELY DAN Can't Buy a Thrill ABC ABCX 758			NA	193	197	3	CAPTAIN BEEFHEART Clear Spot Reprise MS 2115			NA
129	122	18	VIKKI CARR En Espanol Columbia KC 31470			NA	195	—	1	MARLO THOMAS & FRIENDS Free To Be . . . You & Me Bell 1110			NA
130	137	4	BYRDS Best of the Byrds, Vol. II Columbia KC 31795			NA	195	200	2	JESSE WINCHESTER Third Down, 110 to Go Bearsville BR 2102 (Warner Bros.)			NA
131	125	7	CHARLIE McCOY Monument KZ 31910 (Columbia)			NA	196	196	5	TONY BENNETT The Good Things in Life MGM/Verve MV 5088			NA
132	112	8	GORDON LIGHTFOOT Old Dan's Records Reprise MS 2116			NA	197	—	1	HUDSON & LANDRY Right Off! Dore LP 329			NA
133	136	7	SUPREMES Motown M 756 L			NA	198	173	10	SAVOY BROWN Lion's Share Parrot XPAS 71057 (London)			NA
134	107	12	CHUCK BERRY Golden Decade Chess 2CH-1514			NA	199	181	11	JOHN MAYALL Moving On Polydor PD 5036			NA
135	130	35	ROBERT FLACK & DONNY HATHAWAY Atlantic SD 7216			NA	200	—	1	CHARLEY PRIDE Incomparable RCA Camden CAS			NA
136	126	13	ERIC CLAPTON At His Best Polydor PD 3503			NA							

TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Alice Cooper	151
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Allman Brothers Band	182
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America	9
Lynn Anderson	141
Joan Baez	188
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George Carlin	44
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David Cassidy	48
Ray Charles	186
Chubby Checker	166

Cheech & Chong	65
Chicago	55
Chi Lites	81
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Rita Coolidge	57
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Jim Croce	121
Mac Davis	61
Miles Davis	175
Sammy Davis	152
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Jonathan Edwards	184
Emerson, Lake & Palmer	66
John Entwistle	140
Donna Fargo	125
Fifth Dimension	67
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Roberta Flack	153
Roberta Flack & Donny Hathaway	135
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Albert Hammond	100
Richie Havens	144
Richard Harris	181
Joey Heatherton	168
Jimmi Hendrix	68
Billie Holiday	167
Hudson & Landry	197
Humble Pie	110
Luther Ingram	75
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It's a Beautiful Day	187
Jermaine Jackson	102
Michael Jackson	41
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James Gang	161
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Carole King	2, 91
Kris Kristofferson	94
Led Zepplin	114
Gordon Lightfoot	132
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Charlie McCoy	131
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Mark-Almond	126
Groucho Marx	171
Johnny Mathis	101
John Mayall	199
Melanie	70
Mel & Tim	198
Harold Melvin & the Blue Notes	64
Bette Midler	143
Steve Miller	86
Liza Minnelli	60
Nitty Mitchell	24
Van Morrison	116
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Johnny Nash	39
Rick Nelson	45
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Shawn Phillips	82
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Billy Preston	112
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Bonnie Raitt	143
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Helen Reddy	30
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Savoy Brown	198
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1776	179
Hurricane Smith	180
Steely Dan	128
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Barbra Streisand	19
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West, Bruce & Laing	26
Andy Williams	106
Paul Williams	185
Jesse Winchester	160
Edgar Winter	109
Bill Withers	96
Bobby Womack	69
Stevie Wonder	16
Yes	27
Neil Young	154
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Gold Records for 1972

Singles

DAY DREAMING · Aretha Franklin
Atlantic
THE LION SLEEPS TONIGHT · Robert John
Atlantic
SUNSHINE · Jonathan Edwards
Atco
FIRST TIME EVER I SAW YOUR FACE · Roberta Flack
Atlantic
WHERE IS THE LOVE · Donny Hathaway/Roberta Flack
Atlantic
I'LL BE AROUND · The Spinners
Atlantic

Albums

EXILE ON MAIN STREET · Rolling Stones
Rolling Stones
YOUNG, GIFTED & BLACK · Aretha Franklin
Atlantic
AMAZING GRACE · Aretha Franklin
Atlantic
FIRST TAKE · Roberta Flack
Atlantic
QUIET FIRE · Roberta Flack
Atlantic
FRAGILE · Yes
Atlantic
CLOSE TO THE EDGE · Yes
Atlantic
PICTURES AT AN EXHIBITION · Emerson, Lake & Palmer
Cotillion
TRILOGY · Emerson, Lake & Palmer
Cotillion
ROBERTA FLACK/DONNY HATHAWAY · Roberta Flack/Donny Hathaway
Atlantic
HISTORY OF ERIC CLAPTON · Eric Clapton
Atco
LIVE · Donny Hathaway
Atco
GRAHAM NASH/DAVID CROSBY · Graham Nash/David Crosby
Atlantic
MANASSAS · Stephen Stills
Atlantic
FM & AM · George Carlin
Little David
FOR THE ROSES · Joni Mitchell
Asylum

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International News Reports

Musik Fazer Sees a Total Group Turnover of \$16 Mil

HELSINKI — Musik Fazer, which celebrates its 75th anniversary in November, is anticipating a total group turnover of \$16 million this year.

In addition to the parent company, the group comprises the Halkia piano factory and the Finnlevy company which is involved in production, import and wholesaling of records and cassettes.

In the musical instrument field, Musik Fazer has a considerable share of the market and represents many leading manufacturers. It supplies instruments to the Helsinki Philharmonic Orchestra, the Radio Symphony Orchestra and the Finnish Army as well as having a solid involvement in popular instruments.

Almost all Finnish concert halls have pianos supplied by Musik Fazer—for example the Sibelius Academy and the Finlandia Hall in Helsinki.

Halkia began production of pianos in 1935 and this year more than half of the total production of 2,000 pianos will be exported. Another essential branch of Musik

Fazer's activity is music publishing. The publishing division, built up over the years by the incorporation of more than ten independent Finnish publishers, now handles more than 10,000 copyrights.

Finnish Music

Contemporary Finnish music is well represented and there has been an impressive growth since the 1950's in educational publishing. Most music books used in Finnish schools are published by Musik Fazer and the company has also developed a series of music books for use in Swedish schools.

Since 1927, the company has been involved in the audio-visual area and is today one of the leading importers and wholesalers of hardware in Finland. For some years it has also been involved in hardware and software for background music systems.

Musik Fazer is a family company headed by Roger Lindberg, grandson of the founder, K.G. Fazer. Edward Fazer, brother of the founder, created a thriving concert agency business and this concert bureau is now responsible for

handling the bookings of almost all international artists visiting Finland. It also handles the appearances of Finnish artists abroad.

General manager of Musik Fazer and its subsidiaries is John Eric Westo.

Increase Turnover

Finnlevy, the record division, has seen its turnover increase by 240 percent over the last three years—a performance well ahead of the total industry increase of 190 percent. Much of this prosperity stems from creating new profit centers—such as the Fazerin Musiikkikerho record club which was founded in 1967 and which, last spring, extended its activities to include cassettes. With a membership of 50,000, the club reaches one in five of all homes with record playing or cassette playing equipment.

The record club has also been marketing budget audio equipment in order to increase hardware penetration and this initiative has been extremely successful, particularly since 1968 when the punitive 39 percent import duty on record playing equipment was reduced to five percent.

Finnlevy has a bigger advertising and promotion budget for its record club than that for the whole of the rest of the record industry put together and this is creating a whole legion of new record buyers. The company has also found it necessary to increase the number of retail outlets in Finland which has a small population spread over a wide area.

In 1970 the company began rack jobbing and now operates nearly 300 such outlets. Sales through these racks will account for an estimated eight to nine percent of the total market in 1972.

Retail Co-Op

In the conventional retail field Finnlevy has tried to reactivate sales by giving assistance with store and window displays and arranging repertoire presentations, live performances and stereo concerts in the stores.

Said Westo: "The decision some years ago to go to net prices and annual bonuses for the trade has stimulated retailer co-operation and we have always tried to keep our distribution setup fast and efficient."

There is close co-operation with the parent company, Musik Fazer, which continues to increase its chain of retail shops. It currently has a big record store in Helsinki and others in eight provincial towns.

Westo feels that for the future, the company's most important activity should be the strengthening and development of Finnish repertoire. Because of the unique nature of the Finnish language, local product accounts for more than one-third of total sales and will always have an important role to play. Also important is promotion of classical repertoire (15 percent of total sales) and investment in recording studio expansion.

QUALITY PACT WITH STAMP

TORONTO—Quality Records Ltd. and Stamp Records of Vancouver, signed a manufacturing and distribution agreement.

Ralph Harding, now Stamp's president and a former Ontario branch manager for Quality, moved to Vancouver in the late 60's and formed Studio 3, an active recording studio and independent production house.

The first release on the Stamp label will be a single by John Laughlin entitled "Changes in the Weather." This will be followed by an album with Northwest Co., one of the best-known B.C. groups.

From The Music Capitals of the World

TORONTO

David Clayton-Thomas spent Christmas with relatives and old friends in Toronto. . . . Sanctuary Band guitarist, Ken Marco, another ex-Torontonian, a c c o m p a n i e d Thomas on the trip. . . . Polydor has acquired Canadian distribution rights to the Timmy Thomas single "Why Can't We Live Together" on the Glades label. The label also released the debut solo single by Five Man Electrical Band member, Les Emerson called "Control of Me."

. . . Columbia is rush-releasing a single from the Space Opera album. The cut is "Country Max." The LP will be released the second week of January. . . . Lighthouse performed 20 minutes of encores at their recent SRO concert at Montreal's Place des Arts, promoted by Sheldon Kagan. . . . Moe Koffman, whose "The Four Seasons" album is receiving concentrated airplay, guests on "Music City" this week.

. . . Hopi's Artie Kaplan in Toronto this week promoting his forthcoming "Confessions of a Male Chauvinist Pig" album, distributed by Vanguard. . . . The Bump and Grind Revue makes its Toronto debut at the Masonic Hall (26-27).

. . . Dr. Music, hitting with "Long Time Comin' Home," into the Colonial Tavern for Christmas week. . . . Ampex has released an instrumental "Passport to the Future" by Jean Jacques Perrey. . . . John Brower negotiating production deal for Danny McBride, brother of Lighthouse lead singer, Bob McBride. . . . CHOW's Doug Pringle spotlighted the new Plain-song album with a complete narration of the Amelia Earhart story.

. . . National action on the Wackers' Canadian content single, "Day and Night." Christopher Kearney, who's just completed his second album for Sundog Productions, will be touring Western Canada in January—Magic Management has also announced that negotiations are proceeding with a U.K. agency for a Kearney European tour in the Spring. Truck's debut album will be released by Capitol in mid-January.

Daffodil has released an unusual Christmas single "O Come All Ye Faithful" by the Universal Chorus with royalties going to UNICEF. . . . Ave of the Americas has released a new single by Abraham's Children entitled "Gypsy." . . . The Good Brothers are recording a song demo tape for several record labels. . . . The group is at El Mocambo (26-30).

Barry Ryman has formed Artist Promotion and Development in Vancouver. . . . London is now using Dolby units on all cassette production. . . . Cheech and Chong played Edmonton (10). . . . The Guess Who's Australian tour wound up this week and the group and manager Don Hunter have returned to Winnipeg for a short vacation. . . . WEA president, Ken Middleton, on the sick list. . . . "Man of La Mancha" opened in Toronto this week. . . . Michael Hind-Smith, former program director of CTV network, has been appointed general manager of Maclean Hunter Video. Love Productions' president, Francis Davies and wife Linda celebrated the birth of a daughter, Meghan Mae Harding.

RITCHIE YORKE

TORONTO—Quality Records Ltd. and Stamp Records of Vancouver, signed a manufacturing and distribution agreement.

Ralph Harding, now Stamp's president and a former Ontario branch manager for Quality, moved to Vancouver in the late 60's and formed Studio 3, an active recording studio and independent production house.

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for the first time, says the president of UOP. . . . Jose Feliciano will tour Japan again, Jan. 23-Feb. 4, according to Kyodo Tokyo, and James Taylor, Jan. 25-Feb. 9, for the first time, says the Japanese booking agency. . . . Antonio Koga has been named "Mr. Fitness 1972." The Nippon Columbia guitarist/singer was recently presented the first-place award by Clark Hatch, owner of the Tokyo Physical Fitness Center.

Bob Hope, accompanied by Les Brown and His Band of Renown, flew into Yokota U.S. Air Force Base, west of Tokyo, Dec. 16, for his annual Christmas tour of U.S. Armed Forces bases in the Far East. . . . Composer Kunihiko Murai and lyricist Michio Yamakami are donating all music royalties from "Utsukushii Hoshi" (Beautiful Star) to the UNICEF Association of Japan, says its president Tetsuro Furukaki. The Japanese hit song has been recorded by 15 artists including Ryoko Moriyama (Nippon Phonogram), Betsy and Chris (Denon) and the Dark Ducks (King).

Ichiro Fujiyama has succeeded the late Taro Shoji as president of Nippon Kashu Kyokai (Japan Singers Association) whose members comprise vocalists under contract to the Japanese record manufacturers. . . . Yasushi Ashida, deputy chairman of the Japanese Musicians Union, says he's trying to organize its members into a group with a bigger voice.

Warner-Pioneer is releasing a 45 rpm single of "Rocks Off" and "Sweet Virginia" by the Rolling Stones, Jan. 10, prior to the group's scheduled Japan performances, Jan. 28-Feb. 1, at the 15,000-seat Nippon Budokan in Tokyo.

Following the bankruptcy of several Japanese music tape makers, prerecorded cassettes are going for 690 yen of \$3.30 each at the newly built Radio Kaikan in the Akihabara electric shopping center.

One million yen, or all-expenses-paid participation in Billboard's 1973 Radio Programming Forum, is the first prize, which will be awarded to the winner of the "Viva All Japan DJ Contest" which will be sponsored by Nippon Hoso over its 14-station "All-Night Nippon" program jointly with "Heibon Punch" weekly magazine, starting Jan. 1. Listeners to JOLF and the 13 other AM radio stations are invited to participate in the contest. The winner will be selected from 14 finalists June 10, according to the sponsors.

HIDEO EGUCHI

MOSCOW A nationwide jazz festival is scheduled to be run in Donetk in February. . . . Singing Guitars, a top Soviet pop song/rock group, is back from its first tour of Czechoslovakia. . . . Among exhibitors of the U.S. exhibition Research and Development presented in several cities in the USSR were 3M and CBS showing some of the video/tape software. . . . Top Estonian jazz pianist Raivo Tammik and his group were in Finland for concerts and television dates. . . . Vocalists Paramon Maftei, Rumania; Yuraj Onishchenko, Czechoslovakia; Bulgaria's Nikola Nikolov and Anna Lipss-Tofovitch from Yugoslavia were featured in operatic productions in several opera theaters in Russia. . . . The Berlin Wind Instrument orchestra (East Germany) gave concerts in several cities in November. . . . Sovetskaya Kultura (Soviet Culture) newspaper published its correspondent's notice on Broadway's "Jesus Christ Superstar"—the first-ever review on the rock-opera to appear in the local press.

VADIM YURCHENKOV

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Bids Tighten Control On Foreign Music

RIO DE JANEIRO—More control of foreign popular music in Brazil is being proposed, Jurist Professor Evandro de Meneses wants to create a government agency similar to the already existing National Cinema Institute and National Book Institute.

De Meneses states: "Truly Brazilian music is in a state of crisis. Records, television, night clubs and other means of communication transmit noisy foreign music almost exclusively.

"There is a real sound pollution caused by foreign music. To make

Brazilian music flourish again it is necessary to create an appropriate, coordinating agency to spread and give prestige to it.

"It is necessary for the government to intervene with a national popular music policy and the creation of an institute in the form of a government agency."

The National Cinema Institute, cited as a precedent, has required exhibitors to show an increasing percentage of Brazilian films regardless of box office or popular preference.

Canadian Exhibitors

OTTAWA—The Department of Industry, Trade and Commerce has announced the Canadian participants in the Federal Government-sponsored Canadian Exhibit at the forthcoming M I D E M fair at Cannes, France.

The companies which are supporting this first Canadian involvement in M I D E M include Les

Disques Gamma Itee, Les Productions SMCL Inc., Love Productions Limited, September Productions Ltd., Much Records Limited and Trans-World Records Corporation.

The Department said that the Canadian Exhibit (B 291) will enable world music industry representatives to learn more about Canadian artists and the Canadian music and recording industry.

"The Canadian music publishing and recording industry has been developing rapidly in response to increasing market demand and the emergence of many new Canadian artists," the release stated.

Co-ordinating the arrangements in France is Canada's Minister-Counsellor (Commercial), C. T. Charland.

Hamilton in 5th LP Bow

TORONTO—George Hamilton IV, one of the foremost boosters of the merits of Canadian composers, has announced the release of his fifth Canadian RCA LP, to be called "Out West Country."

All of the cuts concern the Canadian West (i.e. the provinces of Manitoba, Saskatchewan, Alberta and British Columbia). The selections include Gordon Lightfoot's "Alberta Bound" and "Mountains and Marianne," "Saskatchewan" by Jim Roberts, Rick Neufeld's "Nothing Changes But the Seasons," "My Rocky Mountain Home" by Ray Griff, Bob Ruzicka's "Dirty Old Man" and "Old Bill Jones" by Don Cochran.

George will be in Toronto next week, working with producer Jack Feeney on remixing and mastering.

Tuesday Co. Is 'Reborn'

TORONTO—Greg Hambleton has announced the "rebirth" of his Tuesday label under a new Canadian distribution agreement with London Records of Canada. Tuesday Records' output declined considerably during the present year.

The first two releases are "Love Is the Answer" by Ram and "She's a Good Woman" by Robert Stanley and the VIPs.

Tuesday's biggest hits during its previous deal with Quality Records included "Ten Pound Note" by Steel River, Madrigal's "I Believe in Sunshine," and Steel River's "Southbound Train."

Moscow Fete

• Continued from page 12

Featured performers include Manuel Padilla Jr., Gilbert Roland, Henry Calvin, Katy Jursdo and Enrique Lucero.

The film received an award from the Southern Educational Communications Association in 1971. Distribution for the film is being handled by Austin Media, San Antonio Dailies and Radio-TV Publications.

MERCURY RECORD
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phonogram inc., not just a new name,
but a new doorway to the world.



When Mercury Record Productions, Inc. became Phonogram, Inc. a short while ago, it was more than just a name change. Sure, we're still at 35 E. Wacker Drive in Chicago. Sure, we still market Mercury, Philips and Vertigo labels along with a string of first rate distributed labels. And sure, we've got the same organization of people to serve you. But now we're part of the Phonogram International family (boasting over 40 companies), an entertainment network headquartered in Baarn, Holland and active in over 100 countries.

And when it comes to establishing impact for our artists, that makes a world of difference.



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We ran this ad last year. And 2000 people joined ASCAP.

**Some people
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they think they
can't get in.
We don't know whether to
be flattered or
annoyed.**

Somewhere along the line, word got out that ASCAP was the Phi Beta Kappa of the music industry. And the only way to become a member was to be elected for outstanding achievement.

A look at our list of members didn't do anything to discourage it: Irving Berlin, Richard Rodgers, Burt Bacharach, Bob Dylan. (You get the idea.)

While we're flattered that many writers have this view of us, we're happy to admit there isn't a shred of truth in it. And if almost all the outstanding writers in the business seem to belong to ASCAP, there's a good reason.

Royalties.

ASCAP collects more royalties for its members.

You see, ASCAP is a performing rights society owned by its members—writers and publishers of music. As a result they're able to look out for their interests better than someone who isn't a writer or publisher. They have to account to no one but themselves.

So who do you have to be to join ASCAP?

Simple.

Any composer or author of a copyrighted musical composition who shall have had at least one work of his composition or writing regularly published or commercially recorded is eligible.

Any composer or author of a copyrighted musical composition who is not found to be eligible to membership in the participating class may be elected as an associate member.

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

So if you're thinking of joining a performing rights organization, or have already joined one and are sorry it wasn't ASCAP, get in touch with Dave Combs in New York at (212) 595-3050. Or Herb Gottlieb in Los Angeles at (213) 466-7681. Or Ed Shea in Nashville at (615) 244-3936.

If the line's busy, hang up and call again.

After all, there are 30,000 of you and only three of them. **ASCAP** | Lincoln Plaza,
New York, New York

Obviously it wasn't a single ad that convinced Carole King, Alex Harvey, Rod Stewart and David Blue to join ASCAP.

Or for that matter, Smokey Robinson, Bonnie Raitt, Marvin Gaye and Roberta Flack.

Or Clifton Davis, Jackson Brown and America.

Or Toni Stern, Gladys Knight and Chi Coltrane.

Or Randy Newman, John Fogerty and Doug Clifford.

Or Tom Jans, Mimi Farina and Randy McNeill.

Or almost the entire publishing arm of Motown (97 writers), which some people say was the biggest move of talent in the history of the industry.

But the ad made an important point.

A lot of people who thought they couldn't join ASCAP suddenly discovered they could. And did the first chance they got.

They also discovered that at ASCAP they had a voice in the decisions that affected them. Because ASCAP is run by its own members.

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